

# Examiners' Report

## June 2019

GCE English Language and Literature  
9ELO 02

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# Introduction

In component 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 both short unseen prose texts, and 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’). They are expected to demonstrate evidence of wider reading in, and thinking about, the topic they have studied in their examination answers.

Centres must instruct their candidates to answer the questions that relate to their **studied theme only**. This year saw a handful of cases in which a candidate used their studied texts to answer one of the questions belonging to another thematic strand. Such answers are subject to penalty, though they inevitably prove to be somewhat self-limiting.

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 pressure upon the writing. 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 authorial methods used in, and the readerly 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, etc.); the literary and linguistic techniques used by the writers; the contextual factors shaping the texts’ production and/or reception, etc. 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. As in 2017 and 2018, a minority of candidates did 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.

## Question 1

This was by far the most popular option. It seems the accessible nature of the text was a contributing factor to students being able to explore a range of ways in which meaning is created by Webb. At the lower end of the mark scheme, candidates took a largely generic stance on the contextual implications of the necessity of single women taking control of their finances. Many aspersions were made by candidates regarding Webb's lifestyle, and some even thought the piece was a novel, or an autobiography. Far more successful and far more common were the responses which noticed the advisory tone within the flippant anecdotal style. The reference to 'Prince Charming' was addressed with varied degrees of success. Stronger responses were able to ascertain the sarcastic nature to which the reference develops throughout the extract, whereas weaker responses tended to muse, to little effect, on the nature of Disney and the unlikely prospect of finding a 'PC'. Weaker responses took a chronological approach to the extract, which proved distinctly limiting, as one marker observed:

"Many candidates approached the text not as a coherent whole, but analysed sections of the text paragraph-by-paragraph as if each section could be read and understood in isolation from the rest. It meant that some candidates wrote about the author's intention to reinforce sexist attitudes, only to perform something of a U-turn in the latter section of their response as they realised that the latter part of the text was a rebuke to the naivety of the speaker's previous attitudes."

Nonetheless, a higher proportion of candidates this year did however manage to detect the subtle structural shifts in this extract and were able to confidently explore the varied tones and parenthetical style of the writer, some even suggesting that this would be the most successful approach for Webb to adopt for her audience and purpose.

In terms of context, the #MeToo campaign was referenced on several occasions but a distinguishing feature of stronger responses was the ability to posit social movements in relation to the writer's cautionary tone of realism for women without being too nebulous in these statements. More candidates than in previous series appeared to be alert to the wider concept of 'Society and the Individual' and were able to use their research and exploration to subtly contextualise the unseen passage.

Merryn Somerset Webb sets up the preface of her ~~new~~ non-fictional book in this extract from the ~~set~~ opening chapter. She reflects on and logically criticises her ignorance as a young woman towards financial independence; arguing why young women must not rely on societal conventions and expectations of finding 'love' to maintain their financial security, instead taking an independent attitude towards it. Her book ~~is~~ was published <sup>after</sup> around the time of the 2007 financial crisis, the title addressing "smart women's" will appeal to ~~her~~ ~~audience~~ a large female audience as at the time many did not have financial security and needed some form of guidance and hope to get through this economic downturn. As the author, we assume Merryn is both a "smart woman" and financially secure, her audience will view her as a voice of logic and authority on this matter.

Structurally, Merryn creates a powerful internal argument that women should have financial independence. She begins by reflecting on her dreams as a young woman - something her audience will also likely identify with and aspire to attain - before logically arguing that without any path towards these aspirations as an independent person, ~~we~~ ~~then~~ they are nothing more than dreams. This structure is hugely powerful because by relating to her audience with common goals before breaking down the societal

construct of these being presented to women by a 'prince charming' (or a financially supportive husband) women reading this will realise they must maintain their own financial independence.

Merryn uses rhetorical questions throughout to disregard the expectations some young women have towards money. A list of far fetched ways to money are described, including "win the lottery?"; she poses these questions to her audience to make them reflect upon how unlikely these are to happen to someone. The audience will understand that if you don't rely on luck and chance for money in this way, where the odds are next to none, you must not rely on luck and chance to find a financially supportive husband - which is the last 'gamble' for wealth she presents. Later in the extract she reflects on how ~~she had~~ her "long term financial planning?", this is as much a question to herself as to her audience, which if one reading a book on money advice will share the answer she had as a young woman: "None." This minor, monosyllabic sentence reflects the harsh reality of a lack of financial independence, she does not hedge around or mitigate her answer because she does not want her audience to either, they must realise where they are going wrong in order to improve - hence why it is presented so bluntly. She continues to relate to her audience with rhetorical questions like "Sound familiar?", this makes her a relatable writer who the audience will identify with and trust in her message of women must create their own financial independence. The colloquial

tone of the question and the article reinforced that her audience should view her as a friend giving advice - making them more likely to take on board what she is saying than if she was overly formal and authoritative. Her authority on the subject matter is something the audience have trusted in by buying the book - hence she does not need to reinforce it throughout.

There is a ~~textual~~ ~~of~~ ~~luxury~~ in semantic field of luxury throughout the opening paragraph; her descriptions of "cashmere", ~~as~~ ~~the~~ ~~"lazy~~ ~~managers"~~ "high-heeled shoes" and "sports cars" are heavily relatable as ~~as~~ dreams which come from money to her audience. She also presents an idealistic view of family life, something a female audience will further identify with as a dream. She then describes her mistake of assuming these "fantasies" would be paid for by someone else" and they would deal with everything money related which she describes in ~~a~~ ~~textual~~ a syndetic list containing the lexical set of financial responsibilities: "patrons, the housing ladder, savings", etc. She presents how far fetched this belief which may well be shared by a large proportion of her audience is, concluding <sup>women</sup> ~~can~~ "can't rely" on a man for financial support. By showing this is not a logical path towards these dreams her audience will understand they must take independence ~~as~~ ~~an~~ for their finances to get what they want.

She views this independence as something women should be proud of, this will likely relate to a "feminist" audience. The phrase "take control of our money rather than letting it control us"

empowers women to take the path of financial independence, control is something women have had to fight for, the same way her audience would not subject themselves to the control of a government infringing their rights and equality, they will not want to subject themselves to the "control" of money. The final phrase of the extract "making it work for us" serves the same purpose and the use of 'us and them' will bind together her audience as a collective. The path to female financial independence is a movement, which "we" (her readership) are part of together, almost as if they are lobbying for a political cause. By using this technique the impact of 'group mentality' will show women that they are not alone in coming to financial independence - this <sup>making her</sup> more likely to take away the fear and act upon her message.

The metaphor "winning the lottery of love" is a reference to her earlier mention of winning the lottery, which the readership will understand to be a pipe dream and a gamble. She presents finding love and financial security the same way as something purely up to chance. A risk her audience will not take because they have aspirations, they don't want to "live off dog food in old age" - a metaphor which presents the worst case outcome from not taking financial independence as living like an animal, a huge contrast to the audience's dreams of "coffee in cafés".

The name "Prince Charming" is something such as a Disney name, something which is fiction and not real.



These women are unlikely to find him and certainly can't rely on it. Statistics are used to emphasise that even if they do find him they will not have instant security: "50% of UK marriages end in divorce", a hard fact which will motivate her audience to take further independence seriously.



This answer covers an immense amount of ground and is consistently working at Level 5 quality. Rather than dazzle with an excessive array of obscure rhetorical terms, it answers the question by deploying a solid range of terms judiciously. It is particularly good at detecting structural parallels ('win the lottery ... lottery of love', 'drinking coffee ... eating dog food'), and the ways in which the author seeks to achieve her purpose. It has an impressive command of audience, purpose and genre. Only the ending disappoints: the hurried cramming in of missed points disrupts the smooth and logical fluency of the preceding pages.

plan:

- Intro
  - Men provide financial stability
  - Women shouldn't rely on men for money
  - Feministic independence

This text is taken from an autobiography by Merryn Somerset Webb as she explains her financial state in her 20s and discusses her options of how to gain money for herself. She will have written this with the purpose of connecting with other women who would want to read her book and allowing the readers to identify with her situation.

Firstly, <sup>Webb</sup> ~~she~~ progresses to the idea that a man could provide her financial stability. She refers to him as her 'Prince Charming' and explains how 'my fantasies would be paid for'. The word 'fantasies' suggests that she is dreaming of this lavish lifestyle, however she knows that it is out of reach and only in her imagination, therefore suggesting the idea of a 'prince charming' wouldn't be able to exist. This could be Webb giving us

as women the reality that our 'prince charming' won't exist and women are under the illusion that men can provide the money and lifestyle we all dream of. However, the ~~the~~ fantasy continues as she explains how ~~she~~ if this prince charming came along, she 'would no longer have to worry about pensions, the housing ladder, savings, the stock market, bills and the like'. This contrasts sharply to her previous statement of her 'strongly feminist upbringing' and 'pride in my financial independence' which could be to show readers a couple of different things. One being, that as much as women would like to think that they have things like bills etc under control, men are better suited for the job. The term 'worry' is used meaning that it would be a positive to shift this worry onto someone else and she has used an asyndetic list to show all the burdens she would be getting rid of and the fact she has used that fast flowing list could be to show the readers the stress releasing from her as she is listing the problems she will no longer have to worry about with a man by her side.

This text was written just over 10 years

ago when it was made apparent that men were earning more than women even if they were working in the same role. In the first section of the text, Webb discusses the ways in which she believes the 'splendid future lifestyle' she dreams about would be funded. She uses a plethora of interrogative sentences to suggest her thought pattern and mentions methods such as 'inherit', 'win the lottery?' even selling a 'fabulous small business' which suggests that in her mind, women alone wouldn't be able to achieve this high standard 'splendid future'. To a contemporary audience, this may have conflicted views as on one hand, women (due to societies wage differences) may agree that stood alone, women wouldn't make enough money to support themselves and a life full of 'sport cars', 'a wardrobe full of high-heeled shoes', 'cashmere jerseys' and 'speedboats'. However on the other hand, feminist readers may agree ~~with~~ with the attitude that Webb conveys towards the end of the text in that women shouldn't rely on anything but themselves to make money.

Webb  
~~She~~ comes to the conclusion when she informally explains 'face it: you aren't going to win the

lottery and the lottery of love is never going to pay out to your full satisfaction. You've got to look after yourself'. Webb uses personal pronouns of 'you' and 'your' to create a connection with the audience and portray that she is giving advice. The term 'face it' creates a melancholy tone in which she is implying ~~one~~ on one hand that she has given up, however could also be creating an energy to give women a boost and tell them straight that we should provide for ourselves. ~~the~~

Webb facts that '50% of UK marriages end in divorce. Either way you can't rely on either his arrival or his long-term support', the word 'rely' suggests that women can have a man in their lives, however we shouldn't rely on him to provide the things we want. Which clearly shows her opinion on the financial independence for women in the light that no matter what, we need to provide for ourselves and Webb states we should 'take control of our money rather than letting it control us' which as a closing statement, gives something for the readers to think about and hopefully empower women to work hard for themselves.

To conclude, Webb has two opinions on how to create a good financial state for herself. One being through men, and the other through her own work. As a reader it is clear to see that Webb herself, through discussing the matter openly, discovers that relying on men wouldn't work for her and ultimately digresses this to her readers to give them the same opinion and show that the right mindset to the financial independence of women, is for women to be independent and succeed at doing so.



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Examiner Comments

This answer is by a candidate who appears to understand the task, and the various assessment objectives, but struggles at times to do enough to pull away from the borderline of Levels 2 and 3.

There is a modest range of linguistic and literary features, but more forensic analysis would certainly have boosted the score. The sense of audience and purpose are largely secure, but it would be far more advisable to have claimed that the author uses autobiographical elements to assist her purpose of producing advice writing rather claiming that the piece is an "autobiography". The contextual comments, for example regarding equal pay, fail to convince. The answer's competent use of lang-lit frameworks does enough of the basics clearly and relevantly to just about get into Level 3.

## **Question 2**

While 'Love and Loss' was a relatively unpopular choice of theme, those that answered on this extract handled the nature of the text well and with admirable maturity. It is always impressive to see candidates reaching beyond the limits of their own schema to appreciate another mindset and in this case, many of the responses effectively explored the subtleties of tone within the extract, conveying an appreciation for the tacit anxiety the writer faced upon the impending arrival of his first child.

Most impressive were those who noticed the shift between active and passive voice, relating it to the writer's fear and sense of losing control as he becomes a father. Weaker responses tended to dwell too long on the nature of religion and the potential reverence that such an occasion as childbirth may muster.

Gill's reflection on his daughter's birth shows the changes experienced by first-time parents when a new child is welcomed into the family in relation to the theme of love and loss, the extract presents the loss of self-confidence that Gill experienced during his partner's pregnancy, and the overwhelming love that he felt for his daughter when she was born. Given that the extract is from a memoir, it is typical of its genre by using first-person narration and contains a high density of declaratives. The audience would most likely be fans of Gill or potentially first-time parents who may be, or have already gone through, the experience of having their first child. While the memoir is highly reflective, its purpose is to also entertain the reader and encourages parents, particularly fathers, to relate to the content. This also reflects the common joke that fathers panic more than mothers about the prospect of a child in the 21st century, and hence Gill also tries to entertain through a comedic aspect.



Gill uses figurative language to show the binary opposition between the fear he experienced before Flora's birth and the love he felt after. In the first paragraph, Gill comments that his "panic was like the French Resistance", and continues to compare the two in a relatable and comedic manner. The simile is hyperbolic in order to amuse fellow parents and stressed how severe he felt his fear to be. The simile also depends on Gill's readership having a cultural capital that incorporates the French Resistance - by contrasting his emotions with the resistance group, Gill's hyperbolic simile conveys his fear while adding comedic value. A dichotomy is created between his ~~fear~~<sup>fear</sup> and his love by another simile in the second paragraph: Gill writes that Flora was "like the missing piece of a puzzle". The attributive adjective "missing" implies that Gill feels that his daughter almost completes him, suggesting that he is reflecting fondly on the love that he felt. The noun phrase "missing piece" could also suggest that, although Flora is small as the final "piece of a puzzle" would be, she is extremely significant to her father. The alliteration of "piece of a puzzle" also

highlights this simile to the reader and has elements of cliché, further showing his love for his daughter was stronger than his fear, and thus highly significant to him.

Gill also uses simple sentences and simple main clauses in juxtaposition with his high density of complex and compound sentences, likely to draw attention to the significance of his daughter's birth. Gill writes that "we would manage. Better than that, we would flourish". The syntactic parallelism of "we would" shows that he is already feeling closely connected to his daughter as it contains the plural pronoun "we" to show unity. The simple sentence "we would manage" contrasts the longer sentences used throughout the text, symbolising that Flora has ended the rushed panic conveyed by the long sentences. Furthermore, the adverbial phrase of manner "better than that" implies that Bill is becoming yet more reassured by her presence. Similarly to his use of simple sentences, Gill uses a minor sentence to further convey the extent to which his daughter's birth was significant to him, writing: "The second chance". This minor sentence emphasises his

emotion and gratitude for his daughter's life - the article "the" makes his "second chance" seem more definitive. Parents who read the text would most likely have a preferred reading of Bill's memoir (based on Stuart Hall's Reception Theory) as Bill's use of simple and minor sentences suggest that having children is one of the most life-changing experiences of adulthood, which other parents would likely be able to relate to.

Moreover, Bill's text is made up of declaratives, typical of the memoir genre, however the declarative that concludes the extract implies that the birth of his daughter was highly significant. He writes that;

"The birth of Flora changed everything".

This declarative sentence is very axiomatic and concludes the extract by showing us the intensity of the significance that Flora's birth had on Bill. The noun phrase "birth of Flora" gives the noun "birth" the focus position in the sentence, pinpointing it as the specific moment that Bill's life changed. The noun "everything" also gets focus position at the end of the sentence to show that his love for her did transform his life. The <sup>axiomatic</sup> statement shows

that Gill is reflecting on her birth with emotion, and the nature of the declarative would allow parents to relate to the importance of becoming parents to their own lives.

In addition, Gill uses a triple to show how his views of love changed as a result of his daughter's birth. He writes that, before her birth, he thought that love was "painful and uncomfortable and unstoppable". The use of rhetoric in the form of a triple/triadic structure of adjectives highlights the doubts that Gill had towards the nature of love. The evaluative adjectives "painful", "uncomfortable" and "unstoppable" all have negative connotations, thus intimating his doubts towards love and its consequences. Although some readers may have a negotiated or oppositional reading towards Gill's cynical interpretation of love, more would be able to agree with his presentation of his new interpretation of love. Gill contrasts his cynical triple with the metaphor "a golden blessing" to describe his emotions. The adjective "golden" connotes value and preciousness, implying that he is rejecting his previous view of

love in exchange for this new interpretation.

The metaphor also uses religious imagery in the noun phrase "golden blessing", implying that Flora's birth is enlightening, almost like a religious experience. This metaphor would not carry the same significance had it not contrasted the rhetorical trope - the binary opposition between the two denotes Gill's changing attitude towards love and how the birth of his daughter contributed to this.

To conclude, the memoir is highly effective at conveying the significance of the birth of Gill's daughter to his life. Gill's writing takes his readers on a journey through his experience of pre-parental fear, his changing attitudes to love in the wake of her birth, and the significance that it had on his life afterwards. Through the use of metonymic and figurative language, Gill encourages fellow parents to relate to his emotional response, while entertaining the audience through a comedic presentation of his fears. The text itself is inspiring, insightful and thought-provoking, and encourages all of us to consider the impact that having a child can have when it's born and on the rest of our lives.



A pleasing answer, delightfully fluent and analytically acute. What underpins this answer is a very secure understanding of the genre conventions of memoir, onto which the candidate builds a sensible, though not extensive, contextualisation in terms of masculinity and paternity.

### **Question 3**

Grimshaw's travelogue was discussed with enthusiasm by the candidates.

Although at the lower levels of the marking range, blanket statements about women and the travel genre were seen, most handled the relatively informal nature of tone and genre well. A feature of the stronger responses was the ability to place this text in the context of its production in 1910. Understanding the nature of female travel as an encounter in its own right often ensured candidates were reaching further into the ways in which the opportunity to experience diving, and convey this to a readership, informed the reflective tone in the extract. Many picked up on the parenthetical phrase constructions across the text, but the few responses that balanced this with an informed, knowledgeable tone stood out among the rest. The extended metaphor of 'the brute' proved to be a fairly reliable discriminator: those who could see the humorous aspect of Grimshaw's unusual personification of her fears were well on the way to success.

Beatrice Grimshaw adheres to conventional expectations of composing a book within 'The New New Guinea'. Her written style is noticeably articulate regarding her encounter with deep sea diving within Papua New Guinea, and is expectedly rife with polysyllabic language, synesthesia and metaphorical descriptions. This allows for the audience of her book (namely fans of herself as an author, or secondarily those who may seek to travel to Papua New Guinea, or experience deep sea diving for themselves) to fully engage with such a detailed anecdotal account, as if we were inclusively there beside her. The purpose of the text seems mainly to address the event of deep sea diving itself, and acts as a form of recall, however there are also references to wider gender inequality subtly probed by Grimshaw, suggesting perhaps that the piece may also be purposed with inspiring reflection and self-realisation of the contemporary social position of women.

Grimshaw formats the text chronologically, beginning with her encounter with the preparations for deep sea diving, and appears to be understandably apprehensive given that it is her first time ~~deep sea diving~~. Nonetheless, there is a sense of immediacy and incrementum portrayed by Grimshaw, perhaps



alluding to a wider emotional state of fear. This can be seen by the fact that the passage begins amongst the action, providing a greater impression to the audience that there is a sense of ~~class~~ <sup>structure</sup> to the preparation for diving, since it is described in *media res*, and with an attention to detail. The use of the pronoun "They" for instance, suggests a distance between Grimshaw and the deep sea diving professionals, as the deliberate ambiguity is connotative of a lack of sameness, suggesting that they are somewhat other to Grimshaw. It acts as a spotlight to Grimshaw as the inexperienced self-labelled 'Novice' (a jargon term and noun, which suggests a lack of knowledge in a certain area), compared to her companions at the time who are described as placing the lead necklace upon her neck "gently, almost caressingly". This depiction of these applying Grimshaw's suit may suggest that they are indeed, too, aware of Grimshaw's initial fear regarding the encounter, especially considering that attention to specifics as Grimshaw is recalling, would generally suggest a mind that is at unrest and plagued with a need to stem the rising anxiety. Similarly, this can be reinforced that Grimshaw defines the helmet instead as a 'coffin' rather than a safety device. The concrete noun 'coffin' completely juxtaposes the prior associations of a helmet, suggesting that rather than being a precaution requirement for diving, and a sense of relief - It instead mirrors the claustrophobia, imprisonment and physical weighting of a ~~heavy~~ <sup>object</sup> heavy coffin, providing for a sense of terror, perhaps on par with a fear of death, but regarding the event of

Scuba diving instead.

Following <sup>the</sup> ~~next~~ paragraph  
Within the ~~middle~~ <sup>middle</sup> of the extract, Grimshaw shifts her focus to her nature as a woman. She induces a state of self-realisation, admitting to herself <sup>through</sup> the collocation of the 'sober truth', that women generally seem to be less daring than men. She highlights the issue of woman (as 'We', which is a second person pronoun uniting those of the gender), <sup>have</sup> ~~emphasising~~ to state about the need for a "Shrinking brute irrevocably chained to our side", rather than instead possessing the "cold courage" of men". The ~~verb~~ <sup>dynamic</sup> verb chained here, alongside the use of ~~passive~~ <sup>passive</sup> alliteration of "cold courage", suggests that Grimshaw's experience of Scuba diving allowed her to reflect upon the contemporary stereotyping of women of the time as traditionally passive and more emotionally inclined. Though this may have been particularly controversial to her readers of the time, due to the context of reception regarding a strictly patriarchal society and clear divisional gender roles, to those who read the passage now it highlights a key awareness that Grimshaw wished to push her limits and exert her capabilities as a woman, thus going scuba diving <sup>as</sup> ~~and~~ a form of liberating her personal worth as a strong female character.

Once Grimshaw is underwater, she plays upon her feelings via a pun, stating that, through determiner 'The Brute <sup>disturbed</sup> ~~and~~

~~not like~~ <sup>that</sup> the dive". This alludes perfectly to Grimshaw's early reference to her fear of the dive, portraying that once submerged, her anxieties have correspondingly yet to subside. This ~~draws upon~~ <sup>is drawn upon</sup> by Grimshaw's use of hyperbole and numerical determiners as she confesses "Scarcely thirty feet, but it might have been a thousand", thus adding to the overall cohesion to the text, as well as a credibility to the encounter since the audience is able to sympathise with Grimshaw and the human difficulty to dissipate fear. She begins to also use triplication, with a grammatical structure which is polysyllabic and complex when describing her encounter underwater. This is evidenced within "It told me that my hands were... ~~it told me~~ <sup>and that I</sup> had no knife... and that there might be 'something', which indicates later through a semantic field of danger ("Knife", "Something", "black covers") that her experience of deep sea diving is ultimately as exhilarating as it is terrifying.

By the latter part of the text, Grimshaw transitions from a state of utter dislike of the experience, to a state of awe. She notes the strangeness of being underwater, demonstrating through inexpressibility to us that to walk alone along the depths of the sea is a 'strange sensation' and one that she thinks "no one could describe adequately". It is perhaps this sense of defiance to the natural order and laws of gravity that lead Grimshaw to be so descriptive, using

both enjambement and synesthesia through "Strange, soft striding  
steps" and "Everything is muffled - your movement, your  
breath, your sight, your hearing", in an attempt to fulfil  
the purpose of her text to accurately depict the exact  
euphoria induced by 'deep sea diving'.

To Conclude, the passage ends with a sense of relief. This  
acts as a Catharsis for the audience, given that Grimshaw  
concludes with the exclamatory "You are us!". This acts as  
as the Pinnacle  
~~a summary~~ of the experience, concluding her encounter and  
leaving the audience empathetic to her relief about finally  
being removed from the depths.



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Examiner Comments

A wonderfully comprehensive analysis of the linguistic and structural devices employed in the passage. The answer is alert to both the typical features of encounter and the specific idiosyncrasies of Grimshaw's style.

The context is seamlessly integrated into the rich textual analysis. Only the error on pronouns, and a neglect of consideration of the audience for this piece, hold it back from the top of Level 5.

## Question 4

Although the passage was a demanding text in the sense that it was from the mid-nineteenth century and moreover a familiar letter featuring a high degree of assumed knowledge, almost all candidates found it accessible since the anchor texts for the 'Crossing Boundaries' thematic strand, *Dracula* and *Wide Sargasso Sea*, express similar concerns with female propriety and travel.

Most were able to examine aspects of the letter form and this was a sure-fire way of addressing AO2. There was much, mostly fruitless, speculation upon the significance of 'Novr', and although higher-scoring responses mentioned epistolary conventions, none used the word 'ampersand'. Quite few responses referred to the use of proper nouns in the second paragraph, and how they mark a significant, but not entire, shift in focus from confession to travelogue. Excavating the letter for subtle evidence of the close nature of her friendship with Boyd throughout the text was a way in which candidates could demonstrate their understanding of purpose in greater detail.

Contextually, weaker responses laboured the point about the nature of Barrett's illness and the relative submissive position of women at the time. Stronger responses were able to more shrewdly and concisely link this to the shifting tone, conveying the impact of the changing location on Barrett's language and her appreciation for the role that her husband plays in her new life. Few candidates fully understood the meaning of 'intercourse' as verbal conversation; better candidates tended to overlook it, while weaker answers got somewhat caught up in trying to explain the author's unconventional frankness.

It was heartening to see much more evidence in this series of wider reading on the subject of crossing borders. Candidates have studied two literary texts on this theme, and are expected to have undertaken wider reading around the issue. References to the variety of borders crossed in the passage – geographical, national, medical, cultural and moral – were mostly very illuminating.

Elizabeth Barrett's letter has the purpose to thank, update and reminisce over the past two months of which she had eloped. With the audience being restricted "Mr Boyd" Barrett caters to their friendship through the maintained informal tone throughout the letter. Despite this having the main purpose of keeping in touch ~~with~~ with an old friend there is an underlying tone of sadness and one of being indebted to Mr Boyd for something that he had done for her. Which suggests that their friendship was more than based on mutual ~~likes~~ likes and dislikes but that he had played an important role in her life. This makes the letter seem as though it is saying thank you and goodbye due to the illness which seemed to have dominated her life.

Barrett communicates her feelings about her marriage and leaving England to have been an adventure for her which must have been a change to her confinement. Making this letter also explore the sense of freedom she felt "in getting married" "We saw Notre Dame... the wonderful cathedral... We had a delightful journey". Her shift from the singular pronoun "I" in paragraph one to the the

Inclusive pronoun in the second half of the letter shows how marriage transformed her out ~~to~~ of her loneliness. The semantic field of tourist attractions in Paris not only give her letter a style of a travelogue but it is as if every place and image she saw she cherished. The use of the past tense verb "saw" shows that she was in some ways still restricted. ~~as she was not~~ The pre-modifiers "wonderful" and "delightful" show that she was content in her marriage. She could be doing this to show how much she enjoyed her time in Paris. Alternatively, you could argue that there is ~~an attempt to~~ still a tone of loath bitterness which is ~~explored~~ shown through her parenthetical clauses "of which the secret is lost" and "shut up in everlasting walls of rock" this conflict with the tone of happiness which was established at the start of the journey. Thus revealing a sort of darkened view of the landmarks and buildings that she saw. The personification of the walls just give her letter a slight saddened tone.

Furthermore, she communicates her feelings about the marriage to have been surprisingly satisfying. "I am very happy, very strangely happy". The parallel syntax which repeat the abstract noun "happy" convey a surprise at her ~~to~~ contentness. The intensifier "very" show that she is overjoyed adding intonation right at the beginning of those clauses. Yet, the adverb "strangely" could

denote two things. The first of which being that she did not expect to be happy given the forbidden nature of her marriage, and the second being the sense of not being familiar with happiness or not having felt those emotions for a long time. As the audience is Mr ~~Boyd~~ Boyd, this could have been done to show him that she's okay and that there would be no need to worry about her. However, gathering from the parallel syntax at the beginning Barrett is "expected to write" before the time that she had done. The stative verb "expected" implies a bit of formality to their relationship. Yet, it could also be considered as her duty as his friend.

Barrett weaves in the difficulties that she faced when eloping by expressing the conflicting feelings briefly. "It was worth the endurance & even the survival of all my trials" the idea that she had to endure and push through creates a tone of having crossed the boundary between sickness and ~~he~~ from extreme sickness back to ~~her~~ health. The use of the noun "survival" indicates that this was a life or death illness which had her confined to her home. Yet, the crossing of boundaries from living in England to Paris has eminently had a healing effect on her. The possessive pronoun "my" indicates that there was still a part of her that was lonely which had now been fulfilled by crossing the boundary



into married life.

Throughout the letter Barrett reflects on how her act of eloping which crossed not only the boundaries of her family and the country but also societal boundaries due to this being done in ~~the~~ 1846. Her feelings about the consequences of the her boundary crossing is depicted as a freeing of her soul whereby she can now do what she has been wanting to do. ~~The syndetic list "read & write & talk & never"~~ The use of the triadic structure of "read & write & talk" which ascend in companionship show how she feels her decision was worth it. Whilst, she still holds some reservations for "the anger left behind" she has actually created a boundary between negative emotions and positive ones. This letter is tied together by her deep appreciation of her friend Mr Boyd whom ~~though~~ she knows well enough to write to him in an informal tone. However, still ~~keeps~~ maintains a formality which is embedded in her respect for him.



Generally speaking, identifying the word class of every quotation from the passage used can lead to somewhat stodgy, unilluminating analysis. But here, the pace is so brisk, and the selections so pertinent to the wider arguments about audience and purpose, that they add to the sense that the candidate is using linguistic knowledge to prise open the deep meanings of the author's lexical and syntactical choices.

It is an answer alert to the significance of the letter form, and the cultural consequences of elopement for a young respectable woman. Although they did not contribute much to the score, the speculations about the nature of Elizabeth Barrett-Browning's relationship with Mr Boyd were remarkably accurate and perceptive!

## Question 5

The *Great Gatsby* was the most popular anchor text, with *Great Expectations* a distant second. There were very few answers on *The Wife of Bath*, and no examiner reported seeing work on *The Bone People*. As ever, the most popular combinations of texts were *Gatsby/Othello* and *Gatsby/Larkin*. As in previous series, a number of markers commented on how the responses combining *Gatsby* and *A Raisin in the Sun* were often quite insightful. One of the major discerning features of stronger responses was the ability to range through the texts with confidence, making relevant judicious selections of material on what was a broad question. Candidates who made selections and considered the nature of individual identity in flux across their chosen texts were much more successful than those who relied on the contextual nature of ideas such as 'women being bound by their husbands' or 'the nature of race and manipulation'.

Future candidates for question 5 would be advised to remember the importance of form. Not many of the responses on Larkin were truly exploring the importance of the poet's craft, instead focusing on the narrative nature of individual poems. Equally, the understanding of the dramatic qualities of a play script was also a determining factor of higher quality responses, particularly of candidates who could posit the commentary of their play into the society for which it was originally written.

A modest improvement was seen in the ability of candidates to answer the specific question asked, but nonetheless, once again, question 5 was by far the likeliest of the Section B responses to see evidence of candidates, even clearly able ones, reproducing pre-prepared essays on 'Society and the Individual' in general, rather than addressing the specific terms of the question. Some even chose an alternative question, and were penalised for this rubric infringement.

This year's question focus, on the formation of individual identity, was challenging but well within the grasp of any candidate well versed, from their wider reading, in how one's identity is formed in the crucible of social interaction. A number of lower-achieving candidates struggled with the concept of identity as distinct from either behaviour or personality. Responses which fell into this trap went along the lines of Iago changing Othello from having a loving identity to an angry identity, or Daisy having an identity in love with Gatsby only to replace it with the identity in love with Tom. Stronger responses were able to distinguish between the actions of a character and the factors which shaped their identity. Philip Larkin's poetry was an interesting test case of an ability to adapt to the demands of the question: the vast majority understood that the identities of Larkin's personae are formed precisely because they struggle to interact with others; those unable to adapt their knowledge to the terms of the question tended to struggle, on all AOs but on AO4 especially.

Text 1: *The Great Gatsby*

Text 2: *Othello*

Both writers present individuals who have their identity shaped or revealed by their interactions with other people based on their class and morals. Ultimately, both writers present the notion that those characters who have their identity revealed through <sup>them</sup> ~~are~~ ~~at~~ least depart from the tack of outsiders.

Firstly, Fitzgerald effectively presents Gatsby, the protagonist of 'The Great Gatsby', as an individual who has his identity and true class revealed. This is as Gatsby is initially depicted as being ~~of aristocratic~~ part of the old money upper-class, who inherited their wealth, evident in chapter 4 as Nick believes Gatsby's claim: 'Then it was all true.' The use of the noun 'true' connotes authenticity, reflecting how in the eyes of society, Gatsby inherited his wealth. This is supported in the blunt declarative sentence, emphasising Gatsby's power and defying the men that he must be telling the truth. However, Fitzgerald then presents

Gatsby's true identity is being revealed in Chapter 7 by his interacting with Tom, who refers to him as 'Mr Nobody from Nowhere.' The use of the noun 'Nobody' is mocking and almost dehumanising Gatsby, depicting the lack of status that his truly poor identity has. This effectively undermines the American dream, detailed in Hoover's 1922 Pamphlet of individualism, which endorsed each person's identity, rich or poor. The following use of the noun 'Nowhere' is mocking of Gatsby's origin, revealing that to many, the mid-west was now unimportant after the Post-war economic boom when many people moved East. Fitzgerald uses ~~Gatsby's~~ this revelation to criticise the American dream as Gatsby can be seen as a reflection of America at the time, which to many was presented as a 'Utopia'. In Greek, this translates to 'nowhere', depicting the absence of a ~~to~~ true Utopia in what remains a class-ridden America. This culminates in Gatsby's death in Chapter 8, which to many is now ~~was~~ insignificant after Tom reveals his true identity, evident as it is described as a mere 'thin red line' in the water. The adjective of 'thin' connotes little, reflecting Gatsby's now lack of status in society after being disowned as a 'kidnapper', making him an outsider. Therefore, Fitzgerald presents Gatsby as a character who has his corrupt identity revealed by

Tom.

Similarly, Shakespeare presents Othello, the protagonist of the play 'Othello' as a character whose true identity is revealed in his interaction with ~~Desdemona~~ <sup>Iago</sup>. This is as he initially appears noble, such as in Act 1, Scene 2 when he states to Brabantio 'keep up your knight swords.' The use of the imperative of 'keep up' reflects Othello's status through ordering white Venetian men, despite being a Moor, resulting in his identity appearing noble. ~~The~~ Contextually, this would resemble Jerry in the Garden of Getsemane to a devoutly Christian Elizabethan audience, who also ordered weaponry to be withdrawn. Nevertheless, Othello has his true identity revealed later in the play in his interaction with Desdemona, including Act 4, Scene 1 as 'he strikes her' and refers to her as 'Devil!'. The blunt use of the verb 'strikes' connotes a lack of remorse, revealing Othello's identity to actually be one of violence. To many in an Elizabethan audience, this would be expected, with Moors being associated with the violence of the Islamic Ottoman empire, who had laid claim to Cyprus ~~for~~ some 30 years before the play. The evening exclamation depicts Othello's short-temper, something believed to be associated with Moors, through a raised voice when

performed on stage. Like Gatsby, this revelation proves devastating for Othello as his character breaks, meaning that he is left an outsider who commits suicide in Act 5, Scene 2 to leave the play. Therefore, Shakespeare presents Othello as having his identity revealed in his interaction with Desdemona in the latter stages of the play, where he is immoral.

Furthermore, Shakespeare deftly presents Iago as a character who has his identity shaped by his interaction with Othello. This is as he consistently manipulates him, most evident in Act 3, Scene 3 as he does this through repeating Othello's ~~or~~ thoughts: 'Honest, my lord?' and 'Think, my lord?'. The repetition of interrogating enables him to do this through echoing Othello's internal thoughts externally, on stage. This is also achieved in the adjective 'honest' verb 'think', which goes Othello to think more deeply into his wife's ~~usability~~ ~~usability~~. This interaction very much shapes Iago's identity to Othello, clear as he is dubbed 'honest Iago' when it is dramatic irony as audiences are aware of his devious persona.

This ~~is~~ resultantly conforms to Loti Fenton O'Toole's view that 'There is no Othello without Iago', suggesting that Othello's true identity would not have been revealed had Iago not shaped his identity as honest ~~Iago~~ ~~Iago~~ one man, this view is supported by

Iago ~~was~~ many othello of jealousy in 'kenne, my lord... I green-eyed monster' which shapes his identity as being long, despite being the opposite. This is as the imperative 'kenne' orders othello to be alert, with 'monster' connoting evil. However, audiences are aware that Iago's true identity mirrors a 'green-eyed' cat, which hunts prey like Othello, prior to killing it. This would serve contemporary audiences to ~~see~~ question Iago's identity, combined with the fact that his Spanish name would suggest evil in the wake of the Spanish armada. Therefore, Iago shapes his identity as being honest in his interactions with Othello, yet in reality he is anything but.

Similarly, Fitzgerald presents the antagonist of his text, Tom Buchanan as being violent, shaped by his interactions with others. This is immediately clear in chapter 1, as Nick describes Tom as having a 'cruel body'. The re-modifying adjective of 'cruel' connotes pain and suffering, suggesting that Tom is likely capable of such things. The noun of 'body' is about a focus on appearance, defying the notion that Tom's appearance likely ~~seems~~ implies that he is violent with those he interacts with. ~~Tom's~~ Fitzgerald proceeds by shaping Tom's violent identity in chapter 2 as 'Tom Buchanan broke her [Myrtle] nose with



his own hand. Primarily, the use of Tom's full name compared with the third person pronoun of 'he' for myrtle emphasizes their difference in identity based on status. This depicts the exploitation of the working class by the wealthy in 1920s society, symbolic of how President Harding enacted legislation which benefited the rich more than anyone else. The ensuing use of the blunt verb 'broke' conveys Tom's power and violence, again shaping his identity to readers, particularly of this country one of God's seven deadly sins: 'wrath'. This reflects the absence of morals in 1920s society, riddled with corruption amidst the wealthy, which was likely the reason that Fitzgerald initially intended to name the novel 'Under the red, white and blue'. Finally, Tom's violence is shaped in his treatment of Daisy in Chapter 7, ~~and~~ yelling 'she's not leaving me!'. The use of the exclamatory depicts his violent temper, mirroring that of Othello's, as well as his immorality, paralleling Iago. Again, the use of the third person pronoun of 'she's' very ~~much~~ much dehumanises Daisy, reflecting the patriarchal society of the time, where women were reliant on men for their wealth. Therefore, Fitzgerald presents Tom's violence and immorality as being shaped by his interaction with various other characters.

Finally, Fitzgerald successfully presents Nick as an individual who ~~is shaped~~ has his identity revealed by his interactions with other people. This is as Nick initially presents himself as being of high morals due to his role of an unreliable narrator, evident in Chapter 2 as he admits 'I am one of the few honest people... ever known.' The vague adjective of 'few' connotes a sense of ~~and~~ uncommonness, depicting that the ~~mass~~ majority of individuals in 1920s society lack honesty. This is reinforced by the widespread corruption of the time, ~~based on~~ <sup>based on</sup> raging gang crime and men like Al Capone, as well as rumours of an underground pipeline to Canada to get around Prohibition laws. Nick's morality is reinforced by the ~~adjective~~ use of 'honest' which connotes truth and morality, actually appearing similar to ~~ago~~ at this point. The hyperbolic 'ever known' only further this notion of uncommonness, as Nick claims to have been around for some 30 years. Nick's true identity is then seemingly revealed in his interactions with Wolfsheimer in Chapter 4, referring to him as a 'small, flat-nosed Jew.' The use of the adjectives of 'small' and 'flat-nosed' display an ugly presentation of Wolfsheimer, which readers can infer are linked to Nick's racist belief that he is a 'Jew.' Such casual racism serves readers to question Nick's ~~genuine identity~~ morality, providing

insight into his true identity, which is no better than other characters. This results in Nick's departure from the text in Chapter 9 as he feels isolated, but not before revealing his identity to Jordan in 'I'm ... too old to lie to myself and call it honour'. The use of the self-deprecating 'old' connotes age, despite only being 30. Perhaps reflecting the view that 1920s society has taken its toll on Nick. This is followed by the antithesis between 'lie' and 'honour', which has very much ~~and~~ what Nick's arrogant persona has doing in Chapter 3. Nick is somewhat used to reflect Fitzgerald's own views, with both men having Ivy-league education, indicating that perhaps Fitzgerald is pleased to admit his flaws and true identity in the text's end. Therefore, Fitzgerald presents Nick as a character who has his self-moral identity checked in interaction with others.

Shakespeare presents this notion through Emilia, who like Nick, appears to be more moral than she is, with her true identity being revealed in interaction with others. This is emphasised in Act 3, scene 3 as she takes too hard being 'what he will do with it, heaven knows...' 'Please his fantasy.' This reflects her being conflicted in Iago's plan, with the hyperbole 'heaven knows' suggesting her confusion and 'please' suggesting her compliance. This is also clear in the use of 'fantasy' which connotes

Mission, indicating Emilia's willingness, even if she believes Iago wants it for no apparent reason. Nevertheless as a Elizabethan audience would sympathise with this bond on the Patriarchal Society of the time, where women were below men on the great Chain of being and those who were assertive were viewed as a threat to social order. Emilia's identity is then revealed in the following scene, answering 'I know ~~not~~, madam' to Desdemona's questions on the handkerchief. The use of 'not' is dramatically ironic, with Emilia flat out deceiving her friend. This longing to gender roles of her loyalty appears to lie with her husband over her friend, despite 'madam' suggesting otherwise. This mirrors the idea of Emilia believing that she is better than she is, instead acting ~~as~~ unloyally. This leads to her isolation, where she changes one more in identity at the play's end, resulting in her death at the hands of Iago for challenging him. Therefore, Emilia's dual identity is revealed in her interactions with Desdemona and Iago.

Overall, both writers successfully portray characters whose identities are shaped by interactions with others. Those who have their identities revealed typically suffer, eventually being forced out of the text as outsiders in their societies.

This response, on *The Great Gatsby* and *Othello*, is exemplary in several respects.

Note the ease and fluency with which contextual material is integrated into the argument, rather than front loaded or 'bolted on'. The judicious introduction of a critic, Fintan O'Toole, cleverly introduces the complex point that protagonists and antagonists create one another, which is then followed up in a convincing comparison with Tom Buchanan and Gatsby. The range of linguistic and literary terms deployed is wide but not extensive; the crucial thing is that the lang-lit frameworks and concepts referred to assist the answer of the question.

Here, the quality of the application of the terms is rewarded fully – far better to produce work like this than to try to dazzle with the extensive use of obscure rhetorical terminology without real purpose. Above all, this response truly and consistently keeps its focus on the precise demands of the question, and deserves the full marks awarded.

Text 1: Othello

Text 2: The Great Gatsby

Between the texts The Great Gatsby and Othello there lies an intriguing connection between the main protagonists in the sense that they are revealed as outsiders to the societies in which they live.

In The Great Gatsby, <sup>novelist</sup> ~~playwright~~ F. Scott Fitzgerald shapes the main character to fit into his society upon first impressions, however he illustrates flaws in his identity that depict him to be woven differently to the other integral characters in the <sup>book</sup> ~~play~~. To exemplify; although in the novel the character of Gatsby may lead a similar lifestyle of wealth as the other characters do, he fails to convince characters like Tom that he was born into his wealth. This becomes

most evident when Gatsby outfits a Pink Suit at the wrong time of year. Tom shouts 'An Oxford man!... like hell he is! he wears a pink suit!' before the tense <sup>oncoming</sup> scene in the hotel room. Fitzgerald makes use of little identifications such as this to outline how different Gatsby is in understanding others. Contextually this would have been a major issue at the time given the vast class division in this rather new American Society where the rich live in cohesion with only others born into such wealth and those born poor are treated as less integral and respected pieces in society; it is Gatsby that demands such respect from his peers for ~~the~~ purpose of feeling like he is a made-man.

Alternatively we see a similar theme communicated in Othello, except rather than class segregation it is racial prejudice which separated the protagonist Othello from his society. Interestingly although Othello is a high ranking and respected character due

to his status - much like Gatsby with regards to his wealth it ~~is~~ falls down to the jealousy of others to reveal the vast differential between them and society. In Othello Shakespeare makes this apparent from the plays very outset in places where Iago calls Othello "an old black ram". This is conversed behind Othello's back before Shakespeare even introduces him to us <sup>as</sup> ~~is~~ an audience to make evident that the audience are aware of the prejudice towards Othello's identity.

With regards to context, at the time this would have been a very derogatory remark for Iago to say and <sup>it</sup> is likely a major reason as to why Iago cannot unlike others in the play respect Othello - because of his ethnicity.

However what's different in 'The Great Gatsby' is Gatsby's desire to have made something of himself. This ideology is ultimately dismantled by Tom and more notably in the hotel scene where Tom exclaims "I suppose



the latest thing is to sit back and let Mr Nobody from Nowhere make love to your wife. This in context of the play dismantles Gatsby's pride and ultimately causes him to lose his temper in the hotel room along with where Tom also argues "I'll be damned if I see how you get within a mile of her unless you brought the groceries to the back door". Essentially Tom in this instance is ~~delegating~~ delegating Gatsby as a lower class citizen simply due to his poor upbringing. As a result of this Gatsby becomes yet again everything that he had tried to distance himself from being and it becomes apparent to the audience that Gatsby is dissimilar from others in the novel.

In Othello it is interesting to make note of how Shakespeare makes use of Othello's interactions with others to shape the audience's impression of Othello's characteristics. In example how Othello speaks to some characters in verse and others in

Prose. Normally it is typical of Shakespeare's characters to speak in verse or prose however rarely both. Othello has the ability to communicate through both means, verse demonstrating his high etiquette and prose conveying his ability to converse with the lower characters in the play.

In this instance this shows the flaws in his character and rather than depicting his fluency with both types of speech acts as a reminder to his peers and the audience that he carries those lower class characteristics which people typically in his status at the time may not assume. This for the audience causes a sense of pathos towards Othello and prompts the audience to like him, yet acts as a flaw for ~~them~~<sup>Iago</sup> to identify and dislike.

To ~~the~~ summarise the ~~the~~ two texts there is a vast number of similarities that the characters share although they are not specifically relevant towards

each other. The little details and interactions with other characters in the two texts help to ~~test~~ identify the difference between the protagonists and their societies.



In this Q5 on *The Great Gatsby* and *Othello*, the candidate is striving to analyse but the score remains in Level 2 for a number of reasons.

First of all, the response does not do enough to answer the question directly. The candidate is alert enough to employ the question's key terms regularly, but without much substantial achievement. While there are some discussions of social class identity and racial identity, and also some discussions of interactions, ultimately there is very little exploration of how these interactions might shape a protagonist's sense of self. This, after all, is what the question demanded. For this reason, it cannot reach Level 3, the descriptors for which demand 'clarity' and 'relevance'.

Secondly, comparative terminology is deployed, but ultimately, it is spurious: on close inspection, the comparisons don't have credibility.

Finally, contextual support for the points made is noticeably thin. Only at the end does the answer seem to promise something more developed, when a discussion appears about to begin regarding Othello's interactions with others in prose and verse. But no exemplification is provided, and the point made is somewhat hollow as a result.

## Question 6

Those answering questions on 'Love and Loss' were again the smallest cohort, but within the group, it seems that *A Single Man* has overtaken *Tess of the D'Urbervilles* to become the most popular and successful anchor text in relation to this question. Candidates only dealing with one of the clauses in this question - experience of love and loss - were obviously self-limiting, but generally candidates writing on Isherwood's novella were able to more successfully relate both the emotional nature of the text and the subtleties of George's changing emotional tone as he interacts with others. It seems that candidates were prepared to use stock events from *Tess* within their responses relating to love and loss but few were fully developing the nature of specific emotion in relation to this.

In the words of one marker, candidates "seemed stronger on the Isherwood, but focused mainly on the beginning and end of the text, though some mentioned George visiting Doris in hospital and his friendship with Charley. They were confident exploring structural and language features, bringing in a range of terminology. Context focused on attitudes towards gay relationships in 1960s America, as well as Isherwood's own life experiences. *A Single Man* was most often paired with *Much Ado*, but the range of examples was often confined to the relationship between Beatrice and Benedick. Fraternal and parent-child relationships were unfortunately less often explored. Contextualisation of Shakespeare was also rather constricted: most responses were confined to patriarchal attitudes towards women in Elizabethan times."

As was the case in 2018, markers reported that good understanding of the author's craft was evident. However, the contextual support offered on all texts was somewhat thin and rather 'off the peg' rather than tailored to the demands of the question. Also, in common with each of the other three thematic strands, comparison was more often superficial rather than deeply analytical.

Text 1: A Single Man

Text 2: Much Ado About Nothing

Both 'A Single Man' and 'Much Ado About Nothing' present emotion through a wide spectrum of actions and highly developed characters. As Isherwood focuses intently on constructing a quasi-spontaneous piece to convey George in a human and raw manner, his presentation of emotion differs from the rawness of the novel, showing George's depressive state. Shakespeare takes a different approach: emotion is conveyed vehemently as the play is meant to be received onstage. The actors give life to the characters through their emotional presentation. Despite these differences, however, both the play and the novel convey three emotions with intensity: happiness, loss (through sadness and anger) and betrayal. The reactions given to these emotions help us as the audience understand the characters further in relation to love and loss.

Loss is presented differently by both Isherwood and Shakespeare: while Isherwood leaves George dismal and depressed, Shakespeare makes Beatrice angry and vengeful. At the beginning of *A Single Man*, George is grieving for the death of his lover, Jim. After a semantic field of mechanical imagery such as "intercommunication system" to convey George's disconnection with himself due to his depression, he thinks of Jim; "Jim is dead. Is dead". The coupling of this simple sentence and minor sentence show the abruptness with which this realization hits him. The use of the minor sentence highlights the <sup>adjective</sup> ~~word~~ "dead" as the subject "Jim" is eliminated. It appears as though George's grief is so intense that even mentioning Jim by name is painful - the minor sentence shows a crack in George's emotionless and robotic exterior. When Isherwood wrote the novel, he based it on what he imagined the world to be like without his lover, Don Bachardy. In many ways, the novel is autobiographical as the relationship is based on Isherwood's own; Isherwood presents himself as the older, British George who falls in love with the young American Jim, symbolising Bachardy. By imagining

his lover dead, Isherwood conveys George's experience of loss as depression, which he drives into <sup>a</sup>emotionless, robotic nature ~~with~~ that is only broken by the memory of Jim.

Contradictorily, Shakespeare gives Beatrice a more angry reaction to grief. Her grief <sup>for</sup> her dignity and reputation is conveyed through an angry outburst in Act 4 scene 1. When expressing her anger to Benedick, she declares: "O God, that I were a man! I would eat his heart in the marketplace." As *Much Ado* is a play, it would be likely that the actor playing Beatrice would shout these lines to convey the character's anger. The subjunctive exclamatory "that I were a man!" implies that she feels vengeful against Claudio due to her grief. While she herself has not been betrayed, she becomes aggressive. Her declaration that she would "eat his heart" both conveys the intensity of her emotions towards Claudio but also towards the societal limitations on her as a woman. Fating imagery is used frequently with Beatrice, most likely to present male fear of strong women (if we consider feminist critical theory). Furthermore, Beatrice acknowledges this in her ~~her~~ exclamatory statement; the use of

sub; unctive shows her desire to act as freely as men but also her acknowledgement that such a thing was unacceptable to the point of impossible during the 1590s when the play was first performed. Continuing with Beatrice's desire to act in a masculine manner, her threat to Claudio shows that she feels her aggression intensely - to "eat his heart in the marketplace" would publicly humiliate him as he did to Hero. This implies that Beatrice's reaction to her grief is anger as she wishes to avenge her cousin's honour, differing greatly from Isherwood's presentation to George's depressed and cold reaction to his loss.

The experience of happiness comes near the respective endings of both *A Single Man* and *Much Ado About Nothing*. In Shakespeare's play, happiness is conveyed physically to the audience due to the nature of performance. In the play's final scene, all the play's conflicts have been resolved; Benedick declares "think not on him... strike up, pipers" and the stage direction "dance" follows. Using structuralism, we can interpret this as the dramatic conveyance of a typical Shakespearean "happy ending". Typical of Shakespeare's comedies, the play ends



with the characters becoming fulfilled by marriage and then they "dance". Benedick's final message conveys the characters' happiness, urging both his fellow players and the audience to "think not" on the conflict that has happened. The imperative suggests that both the characters and audience should be happy due to the joy of marriage brought to society. Literary critic Marilyn Williamson suggests that this is a highly patriarchal view of happiness; she states that while Benedick and Claudio become "fully-fledged members of society through marriage, Hero and Beatrice are silenced. This is highly prevalent in Beatrice's lack of dialogue after her marriage. Does Shakespeare want us to view <sup>happiness</sup> ~~marriage~~ as societal fulfilment through marriage, or is he highlighting that happiness for both men and women was unrealistic or required sacrifice in the 1590s? Isherwood also presents happiness near the end of his novel - when Kenny and George go swimming. George feels at peace, happy, and unafraid of an oppressive society. Isherwood writes that George "washes away thought, speech, mood, desire, whole selves". The use of listing symbolises George gradually relieving himself from the

burdens of his life. The imagery of the scene is highly religious: both Christianity and Hinduism emphasise water in their beliefs - Christians believe it represents purity and baptismal cleansing while, for Hindus, water symbolises connection in spirituality. Isherwood was highly spiritual and practised Hinduism, using the water to denote a connection shared between Kenny and George. Psycho geography also comes into play; as George and Kenny are alone in the water, it could represent George becoming free from the depression that he feels at home or the oppression that he, as a gay man, faces in a 1960s homophobic society. Bathing was a common motif in gay fiction during the 20th century and Isherwood is giving a nod to this by presenting George as feeling free and happy as the ocean releases him of societal burdens.

Finally, both writers convey the emotion of betrayal due to ~~their~~ love between characters. In *A Single Man*, George feels betrayed by Jim due to his brief affair with Don. Isherwood uses free indirect discourse coupled with interrogatives to show George's sense of betrayal. He writes "wouldn't you be twice as disgusted, Jim, if you could see her now?". Isherwood's

use of second person narration denotes free indirect discourse as we assume that we are briefly hearing George's thoughts as he questions Jim. By using an interrogative, Isherwood implies that George wants Jim to have been "disgusted" by Doris in order to cheapen the seriousness of the affair and to make Jim regret his decision. Free indirect discourse gives us insight into George's feelings and provides a more realistic interpretation of Jim, who until this point has been presented as perfect in George's eyes. The use of this style gives the impression of spontaneity: the literary critic Brian Finney comments that Isherwood excels at making *A Single Man* feel spontaneous while still being well crafted. This also reflects Isherwood's real-life relationship, which was 'open' to allow Richard to have more sexual experiences. Meanwhile, Shakespeare uses figurative language to convey Claudio's feelings of betrayal towards Hero. In the wedding scene, he ~~as~~ says to Leonato: "give not this rotten orange to your friend". The use of the objectifying metaphor to describe Hero implies that Claudio feels betrayed ~~and~~ by ~~her~~ her appearance and reputation. The

noun phrase "rotten orange" is significant as oranges only rot within while staying pure and beautiful on the outside - this is how Claudio feels about Hero as her beauty remains but he believes her to be deceitful and unfaithful within. The statement also has patriarchal undertones which imply that Claudio extends his feeling of betrayal towards Leonato. <sup>The</sup> imperative verb <sup>"give"</sup> ~~reference~~ is directed towards Leonato. Not only does this suggest that Claudio feels betrayed by Leonato but implies that Hero<sup>s</sup> is an <sup>patriarchal</sup> object to "give", reflecting the nature of the 1590s society. By calling Hero a "rotten orange", Claudio also emphasises the importance of her beauty in his feelings, furthering the patriarchal implications. This could suggest that his betrayal is not one of love but of reputation. Elizabethan society was obsessed with cuckoldry (as suggested by the horns/bull imagery throughout the play) and so Claudio may feel humiliated as his reputation (not his love) has been betrayed. As cuckoldry was seen as the epitome of emasculation, Claudio's outburst shows how hurt and embarrassed he feels by the betrayal of his honor as a man. This differs from the role see of George's feeling of

betrayal, however both Isherwood and Shakespeare convey their characters as feeling angered and hurt by the sense of betrayal that they experience.

To conclude, although the methods used by Isherwood and Shakespeare to convey emotional reactions differ, their presentation of such emotional reactions show the similarities between us due to our human nature and the core expression of emotions no matter how different our expression of that may be. They also use emotion to ask questions about their respective societies, causing us to question our own responses and causes for those responses. Is the cause really love and loss? Shakespeare and Isherwood agree in part, but do not fail to emphasize the importance of our own reputation, society and self-image in this expression.



A very thorough answer, always focused on the terms of the question (though it might have announced this a little louder at times in the middle of the answer).

The candidate is very secure on AO1 and AO2 – this is a well written response, punctuated regularly by appropriate use of lang-lit terminology and with a clear sensitivity to the fiction as fiction and the drama as a text to be performed.

Contextual materials are introduced smoothly but it is the comparisons, or rather the contrasts, that impress most of all: there is some very thoughtful work here.

## Question 7

The notion of settings as key factors in the shaping of encounters in texts seems to have surprised a small number of candidates; others seemed to have arrived at the exam with a pre-prepared answer that could not readily be adapted to the demands of this question.

Most candidates thrived, however, and the mean score for Question 7 increased appreciably on the 2018 equivalent. Most chose to discuss spatial settings, though some adventurous candidates considered temporal settings, making much of the dizzying shifts of temporal focus in the Carter stories, or Forster's playful presentation of modernity as a challenge to the starchy punctilio of the Victorian era.

It was surprising however to see that *Wuthering Heights*, with its stylised manipulation of narrative time, was not treated to such analysis. As one marker commented,

*"Wuthering Heights* answers were comfortable with the wording of the question, but did not make the most of their textual examples: there were obvious references to the moors and the symbolic significance of Penistone Crag, as well as recognition of motifs such as windows, but there were no detailed discussions of the Heights themselves, or Thrushcross Grange for that matter."

The most popular combination overall was the Bronte novel paired with Carter or the Romantic Poets. Few candidates chose *Hamlet*, or Eliot; none, once again, opted for *Rock N Roll*. Candidates preferring to focus on temporal setting benefited from having much of their AO3 achievement done in the course of answering the core question. Several markers reported that of all the Section B questions, Question 7 tended to produce the best AO4 comparative work.

Text 1: A Room with a View Forster

Text 2: Hamlet Shakespeare

Evaluate the effectiveness of the methods used by writers to present encounters that are influenced by the setting in which they take place.

Shakespeare effectively uses ~~the~~ imagery of a corrupt state of Denmark as a setting that enables the sinful and immoral ~~world~~ lust that Hamlet possibly houses for his mother in their encounter during Act 3 Scene 4. Marcellus is used to demonstrate that "Something is rotten in the state of Denmark" the metaphorical ~~pre~~ adjective 'rotten' alludes to the decay in the personal or even possibly social life of the citizens. Evidently Shakespeare builds on the 'foul deeds' that are present



through the scandalous desire that has possibly entrapped Hamlet as expressed by Freud's theory that he is deeply jealous of Claudius for sharing "one's truest self" with his mother.

Denmark is symbolically symbolically an "unweeded garden" "rank" with corruption of the soul that has enabled the unholy and immoral feelings for both Elizabethan and modern audiences of the play. Hamlet's encounter with Gertrude mirrors the ~~the~~ degenerate setting of Denmark as Hamlet's sexual desire for his own mother is depicted violently:

"In the rank sweat of an enseamed bed" the doubling of the noun 'rank' corresponds to Shakespeare's effective convergence of the 'foul' Denmark and the sinful 'love' between Claudius and Gertrude which Hamlet is deeply envious of. The audience would notice Gertrude's inability to face the truth as a contrast to Marcellus' perceptive declarative as she repeats the exclamation "speak no more" painfully.

Similarly, Forster also uses the setting of the "little open terrace, which was covered with violets" to demonstrate the ~~liberal~~ unshacklement of the desire between Lucy and George. Forster effectively uses the semantic field of nature "violets, streams, house-side, grass, ~~tree stem~~ cataracts, earth" in order to give a liberating ~~and~~ a secure and an isolating setting to effectively enable the 'beautiful' encounter between Lucy and George. The declarative: "He stepped quickly forward and kissed her" ~~attests the~~ demonstrates the spontaneous and fervent desire between the lovers as the adverbial phrase 'stepped quickly forward' demonstrates George's decisiveness that nature has allowed him to have away from the stifling conventions of Edwardian society, which would not allow Lucy to explore her sexuality required to remain 'untouched'. Forster like Shakespeare demonstrates possibly a similar forbidden desire that <sup>land clouds</sup> Hamlet ~~has~~ for Gertrude.

as Lucy is expected to refrain from all sorts of sexual contacts - the lack of ~~sex~~ linguistic speech as he loves. Flout Cicer's Maxim of quality also alludes to the 'sinful' or the eyes of society encounter between Lucy and George. Forster demonstrates this loss of innocence through the symbolic 'violets' which ironically also depict a new beginning, a passion, a new enlightenment or Lucy ready to erupt from the "embarkment" presented by society as the setting of the Arno River demonstrates this inner battle when the free nature of the element 'water' symbolically attempts to escape.

Shakespeare further demonstrates how the confined setting of Denmark and its "ulcerous ~~place~~<sup>place</sup>" is prison like as the ~~p~~ perjorative pre-modifying adjective alludes that the sinful place and its trapped qualities have transformed and manifested itself in Hamlet who just "kills Polonius" without any remorse as he was ~~most~~ influenced

by the incessant surveillance of Polonius a ~~final~~ ~~final~~ symbol for the real Lord Burghley or Elizabethan England who wanted to over hear all of the affairs on the state.

Polonius's meddling and loyalty to Claudius enables Hamlet to slaughter him as the setting of the dark Denmark becomes apparent when Hamlet declares: "I took thee for thy better." Hamlet's cold blooded murder is possibly shocking to the religious Elizabethan and modern audience as who know he would possibly go to 'hell' but yet Hamlet so corrupted by Denmark uses a tragic periphrasis ~~in~~ ~~the~~ "wretched, rash, intruding" highlighting that Hamlet is almost glad for his violent action and that he has committed a mortal sin all possibly influenced by the foul state of Denmark. Forster uses the ~~present~~ violent setting of the hoggora ~~and its murder~~ demonstrated by the colour imagery "steam of red" in order to influence

the awakening he encounters between Lucy and George. However, possibly the most significant encounter evoked from the bloody foggy setting is possibly George's encounter with 'light' away from the 'darkness'. Forster's Byronic hero George is awakened from the repressive shadows of his mind as he finds new feelings that have solidified or possibly given meaning to his life. The decisive declarative: "I shall want to live. I say" alongside the onerous conclusive fog demonstrates George taking back control away from the 'darkness'. Forster also uses the extended metaphor of the 'outside' vs the 'inside' to demonstrate to the reader that Lucy too is reawakened by the influence of the setting of nature. Forster unlike Shakespeare uses setting to mirror a Bildungsroman of coming of age <sup>as Smith 2003 says:</sup> and 'enlightenment' or an ameliorative sense but there is antithetical parallelism with Hamlet where

Shakespeare uses all the foul  
and perjorative corruption of the  
setting in Denmark to present a  
true tragedy of revenge



Not the longest of answers, but this is rewarded well for its acute alertness to the significance of settings. The comparison of foul Denmark and Gertrude's rank corruption, and the wonderful contrast made with the natural delights that surround George and Lucy, made for a brisk but thoroughly illuminating discussion.

Although several answers in this series presented more textual evidence than this one, few did so with such economical effectiveness. The candidate regularly identifies the crucial linguistic or literary term rather than attempting to dazzle with a huge array of unilluminating terms.

Context is not extensive, but it does not need to be – here the generic and psychological contexts, mixed with contexts of reception, are summoned in service of the answer, rather than reproduced for the sake of fulfilling an Assessment Objective. The answer certainly does enough of everything to merit a lower Level 5 score.

## Question 8

The phrasing of Question 8 allowed for a variety of approaches.

Most markers remarked upon the significantly improved quality of work on 'Crossing Boundaries' (in both Section A and Section B) this year, and the rise in the mean score confirms this.

As one marker commented:

"I enjoyed reading the responses for this question, as candidates successfully addressed the question and crafted arguments that seemed to be well thought out. Many candidates had studied Rhys and Stoker and so the question of 'how language and communication are affected by the crossing of a boundary' fitted this pairing well, as there was an abundance of possible analytical threads the candidates could have developed and compared."

*Dracula* candidates took the opportunity to explore the ways in which language and communication are affected by geographical boundaries, or in the case of Renfield, when lines of sanity/insanity and human/supernatural are crossed. There was interesting and purposeful exploration of dialect and patois in the Rhys novel. Others explored the way Feste and Malvolio challenged boundaries in the way that they spoke to their social superiors in *Twelfth Night*, alongside the more obvious treatment of Viola's struggles to master gendered codes of verbal and body language. Rossetti answers often centred on the narrative poems, principally 'Goblin Market' and the strange verbal and body language of the 'goblins', but the most often reported shortcoming in Rossetti answers was a lack of attention to the specifically poetic qualities of the verse.

Examiners saw very few responses on *Oleanna* and *North*, and none at all on *The Lowland*.

Text 1: Wide Sargasso Sea

Text 2: North

Throughout Jean Rhys' 'Wide Sargasso Sea' (a prequel to Brontë's 'Jane Eyre') published in 1966, and Seamus Heaney's collection of poetry 'North', published in 1975, <sup>covering the Irish Troubles</sup> communication and language is affected due to a number of boundaries, including sanity, geographical and anger. These boundaries lead to a number of consequences, like Annette's madness which causes her inability to communicate clearly, Rochester's isolation which sparked from his cultural differences, which prevent him communicating effectively <sup>using</sup> ~~with~~ his home language, and Antoinette's torment which inhibits her communicating with a clear mind.

To begin, Rhys explores how Annette's madness prevents her from communicating effectively to her daughter, as it makes her unable to show her love and appreciation, ~~her~~ with her madness stemming from the house fire and death of her beloved son 'Pierre is dead'. Subsequently, the boundary between sanity and insanity is crossed in Antoinette's narrative in part one of the ~~post~~ <sup>post</sup> ~~triset~~ <sup>triset</sup>-structured post-colonial novella, in which she states her mother 'talked aloud to herself', foreshadowing Annette's descent into madness, which causes



her inability to communicate her love for Antoinette, thus leading to Antoinette's insanity also. Rhys' incorporation of foreshadowing 'flung me from her' is highly effective because it gives the reader an insight into the later plot of the novella; Antoinette's entrapment (which sparked from her mother's rejection of her). The writer's use of the emotive verb 'flung' is massively successful because the animalistic imagery has connotations with pain and anger, therefore evoking the reader's sympathy towards Antoinette due to Anette's violent actions towards the innocent young girl; making it evident that when Anette crossed the boundary from sanity to insanity, her communication technique became physical rather than verbal.

As well as this, Rhys explores the boundary between sanity and insanity through highlighting the topic of male patriarchy. This is evident in her tone shift from Antoinette's calm narrative in part one, to Rochester's intense manipulative voice 'ridiculous old woman' in part two of the novella, which leads to Antoinette's insanity as a female during the 1830s, as males had more power both socially and economically. Rhys is largely effective in making this social comment on prejudice, because she explores ~~by exploring~~ the controversial topic of sexism through the characterisation of Rochester and his insulting adjectives 'ridiculous', which emphasise his naive view of Antoinette's social class (perhaps due to her ambiguous racial status 'she is not black like you'). She is effective in her structured ~~chronologically structured~~ ~~novella~~ ~~throughout~~ ~~the~~ ~~rest~~ ~~of~~ ~~the~~ ~~novella~~. Throughout the rest of the chronologically structured novella, Rhys exemplifies the poor treatment of female women through the mental and physical deaths of

the female Cosway's, which were the result of Mr. Mason and Rochester's Rhi's social comment clearly demonstrates that the power of males during this patriarchal era led to women's lack of communication, as they were belittled and viewed as inferior. Her high emphasis on sexism is therefore effective as it allows the reader to acknowledge Rochester's degrading voice evoking their pathos towards him. Although Rhi's tone shift is effective in creating a tense mood, the predictable shift may lead to the view that Rochester is using his power to <sup>positively</sup> organise aspects of Antoinette's life 'the marriage was arranged', as opposed to revealing his manipulative personality. Therefore, the narrative shift could be somewhat ineffective if used solely for evoking the reader's pity towards Antoinette.

Similarly, Heaney makes evident that language and communication are affected as emotional turmoil is in some instances more destructive of communication, than physical turmoil. Heaney clearly states the lack of peaceful communication ~~between~~ the people of Northern Ireland were able to show to each other, by emphasizing juxtaposition to epitomize that emotional harm in 'punishment', 'betraying sisters' leads to physical harm violence 'coupled in tar', which therefore makes the protesting individual unable to communicate on the grounds of religion and politics. Heaney is successful in his use of juxtaposition 'betraying sisters' to portray the darker aspect of human existence, with the contrasting ideas reflecting that individuals within the same family ~~practised~~ harmed and prevented one another using language to communicate; therefore evoking the

readers' shock and solace towards the unfolding viking events, and metaphorically, Irish Trouble. Heaney's cyclical view of history demonstrates the divide between the Catholics (who protested for independence from Britain) and Protestants (who wished to remain) because he again uses juxtaposition 'civilized outrage' to illustrate that innocent civilians were harmed in the 'civil war'. Here, the ~~be~~ plosive consonants and dental sounds create a harsh mood; verbally reflecting the Irish Troubles of thirty years, and increasing the intensity of the aggressive language. This therefore ~~ensues~~ evokes the reader's attention to the violent fighting, and how it inhibited innocent people's ability to communicate their views.

Moving on, Rhys incorporates the boundary between justice and injustice, using monosyllabic lexis to state 'there is no' justice, and highlight the lack of communication and language between the ~~forwards~~ and slaves. This ~~next~~ monosyllabic utterance is massively successful in creating a tense mood because the single syllables prevent the sentences from flowing, thus creating a disjointed feel to reflect Antoinette's mind; meaning she can't voice her opinions to the slaves and her mother clearly. Furthermore, Rhys highlights that although the boundary between enslavement and freedom was crossed following the Emancipation Act 1833, the slaves still felt bitter towards the plantation owners, and refused to communicate respectfully, hurling racial abuse 'white cockroach', despite finding themselves with great opportunity in

addition, Antoinette was unable to speak to Tia effectively, as Rhys' uses a third person narrative 'the black people did not hate us quite so much when we were poor' to illustrate the isolation of the creoles (who were accepted by neither ethnicity). The third person pronouns are effective in creating a language barrier because they demonstrate the cultural differences between the slaves and Antoinette; who felt as if she couldn't associate herself with Tia or 'the black people', thus evoking the reader's isolation towards her.

Furthermore, <sup>in 'Orange Order',</sup> Heaney implies that the Catholics and Protestants were unable to communicate as friends, which was driven by the Troubles which began in 1969. To do so, Heaney incorporates grotesque metaphorical imagery 'like giant tumours' to reinstate the brutality of the sectarian violence in <sup>northern</sup> Ireland, much like the Viking fighting from the late 700s to early 1000s. ~~these~~ The poet uses harsh plosives and dental sounds 'it is the drums preening, like giant', ~~to~~ to effectively create an angry tone, which reflects the vicious Catholic marches through Protestant areas, echoing that as the geographical boundaries between towns were crossed, the fighter's language took a bitter and political tone. Heaney proceeds to use harsh dental sounds 'sometimes plastered' throughout the rest of his poem to <sup>create a bitter tone,</sup> importantly implying that although The Troubles lasted thirty-years, there was no positive outcome and the Irish 'nodding crowd' continued to give physical momentum to the drummers, encouraging their brutality. Despite the poet's

Interesting development of the marcher's aggression, his poem Orange Order has a rather mundane tone due to the rigid form of three-quatrains. Although this structure provides a sense of organization, it may tend to <sup>perhaps</sup> ignore the reader's attention, causing a lack of focus on the violence of three decades.

Moreover, Rhys importantly implies that Rochester is unable to communicate clearly after he crossed a language and geographical barrier, resulting in his headache and confusion to living in Coulibri (to keep the peace between himself and Antoinette). Rhys suggests that Rochester's transformation from a high-class, Victorian male to being plunged into a new culture in the West Indies results in 'everything being too much'. Rhys' repetition of 'too' and syndetic listing of colours 'red, purple and green' is effective in evoking the reader's pity towards Rochester because the irritating repetition and conflicting abstract nouns represent his internal anger. This therefore reveals that Rochester is unable to engage in exciting conversation in his new home, unlike in England. Moreover, the triadic structure and semantic field of nature 'mountains, hills and flowers' in part two, epitomizes Rochester's internal communication and language barrier because the mountain imagery reflects his loneliness. This is because 'mountains' have connotations with ~~the~~ isolation and solitude, encouraging the reader to sympathize with the intricacy of Rochester's mental state.

Lastly, Heerney demonstrates the conflict he feels in relation to

communicating the Irish Troubles, reflecting the boundary he faces; between the anger of his burden and bringing peace to the people of Northern Ireland. Heaney uses metaphorical language in 'Funeral Rites', 'I shouldered a kind of manhood' to emphasize this because the proper noun 'shouldered' has connotations with heaviness, suggesting that the task of communicating the Irish Troubles is a burden, thus presenting him with the boundary between peace and anger. This metaphorical imagery therefore encourages the reader (who is likely to be Irish, but perhaps a different nationality due to the global audience) to appreciate the depth of Heaney's work as the 'manhood' was relying on his anthology to make sense of the Troubles. This is reinforced by his use of the aggressive verb 'shackled' which has connotations with entrapment, suggesting that Heaney metaphorically feels he can't escape the task.

Therefore, in light of Rhys' dramatic approach, it becomes evident that communication is affected by clashes in culture, class and ethnicity. Additionally, in light of Heaney's poetic and linguistic approach, it becomes clear that he faces a communication <sup>burden</sup> barrier, which is the result of religion, anger and politics.

In several respects, this is a delightful answer.

It exhibits many qualities consistent with a Level 5 score: it is written with sophistication and elegance; there is a strong sense of the texts as crafted works; context is judiciously introduced to illuminate the readings. Above all, it pays sustained and unwavering attention to the terms of the question.

But two shortcomings have a sufficiently suppressive effect to keep it just out of Level 5: the first comparison is strong, the second less so, and the third is distinctly under-developed, and thus AO4 is the least satisfactory aspect of the answer.

It deploys a 'fair' rather than 'wide' or 'extensive' range of language and literature terms and concepts, and thus 24, at the top of Level 4, was deemed the best fit score.

# Paper Summary

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

- In Section A, candidates should not begin writing until they 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.
- Answers are often enriched when candidates can 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!
- Be sure to answer the question on your studied theme – if you attempt a different question, your mark will be subject to penalty for rubric infringement.
- Candidates 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. However, beware of answers that merely 'feature spot' – analysing how individual features relate to the whole text will earn higher marks.
- Teachers should ensure candidates have a wide variety of contextual materials at their disposal and encourage them to use only those which assist in answering the specific question asked.
- When writing on fiction, poetry and drama, candidates 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 discusses social constraints is ...') will obtain some reward for AO4, but there is much higher reward for the following approaches: comparing and contrasting the use of specific literary, linguistic or structural devices; comparing or contrasting specific, relevant aspects of the contexts for the two texts; comparing and contrasting subtle and relevant aspects of character/theme/setting.

## 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.

There was, as in 2017 and 2018, evidence of candidates using the rather limiting approach of working chronologically through the extract, sometimes paragraphing their own work in accordance with the structure of the passage and offering an explanation of the content. A further danger of this approach is that, if the candidate is pressed for time, the final paragraphs of the extract are neglected. This year, this approach proved particularly problematic in the extracts for 'Society and the Individual' and 'Love and Loss', in which vital clues to the overall mood and tone of the pieces were introduced in the concluding paragraphs.



While many lower and lower-middle band candidates are able to detect a fair range of linguistic and literary features in the paragraphs they work through, and offer mostly accurate definitions of terminology, there was not always evidence of an ability to articulate the effect of such techniques. Senior Examiners commented on the significant numbers of answers that resorted to 'feature spotting'.

One examiner commented that:

"Overall, this year's candidates seemed more comfortable addressing purpose and audience, and applying them to the subject matter of the texts. Whereas many students used to make a general judgement about the age or gender of the audience, this year's cohort was prepared to think about ways in which readers might interpret or react to the text. A large majority of candidates used a wide range of relevant terminology, including one or two obscure words. High-scoring answers seamlessly integrated these terms into their analysis of the extract, whereas lower scoring responses tended to feature-spot and begin their answer by identifying a particular device - e.g. 'The writer uses syndetic listing in the second paragraph...'. Having said all this, there was a considerable number of students who referred inaccurately to parts of speech, confusing their verbs with their adjectives etc."

Another examiner comment was that:

"There was a lot of needless application of terminology - common and concrete nouns seem to be the favourites along with dysphemism and constant misapplication or misidentification of basic word classes such as 'love' as a noun when it's being used as a verb and vice versa. Some candidates seem hampered by terminology; almost as if it's stopping them from making points about the text itself. I don't know whether this is a problem with how centres are teaching the basics, but students who otherwise seem fairly attuned to analysis are missing out some of the richness of the ideas in the texts because they're too busy feature spotting."

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

### **Summary of Section B:**

Examiners are very aware that Section B makes many demands of candidates in an exam setting. However, several examiners expressed concern that very few candidates were able to meet all four AOs fully in their answers.

**AO 1 & 2:** Some concerns remain about the technical knowledge on display in responses dealing with poetry and drama. There was very little evidence this year of scripts which assumed that Section A requires exclusively linguistic analysis and Section B requires literary analysis only.

"centres should caution students about the use of terms such as 'similarly' or 'in contrast' unless the rest of that paragraph genuinely develops to explore this. Markers are reminded to be on alert for spurious connections and there is no reward for hollow comparison or contrast".

## Grade Boundaries

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

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



