

Examiners' Report

June 2018

GCE English Language and Literature
8EL0 02

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Introduction

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

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

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

This series saw a reduction in the cohort who sat the exam with a slight increase in overall performance.

There are still a large amount of candidates who are disadvantaging themselves by not reading, or fully engaging with, the question. In Section A, it is imperative that candidates respond to the three bullet points provided. Candidates should be encouraged to spend time engaging fully with the question and to plan their responses before they begin writing their answer. A further issue, that has become more prevalent this series, is that too frequently candidates are shaping their responses to fit the question they would like to see rather than the one that has been set. Often there have been responses that are dominated with pre-prepared material that candidates are tenuously trying to link to the question to the detriment of their response. Candidates need to focus their response on the question set; candidates who solely include comments that reference the focus word at the conclusion of each paragraph are self-limiting.

The range of texts studied has varied this series with previously unstudied texts now being chosen and new pairings being seen. It is interesting to see how centres are developing how they approach the qualification and the texts they are choosing to study. The number of candidates studying the longer Victorian novels (*Dracula*, *Wuthering Heights*, *Great Expectations* and *Tess of the d'Urbervilles*) has decreased but the quality of the responses in Section A on both *Dracula* and *Wuthering Heights* has increased.

In general terms, those candidates who responded to a collection of poetry seemed to be more adept at selecting specific elements of their text to support and develop an argument. Those who chose to respond to novels, and to some extent the drama texts, had a tendency towards summarising rather than confidently selecting pertinent material.

In relation to themes, Society and the Individual continues to be the most popular option. There has been a notable increase in the amount of candidates who are studying both of the anchor texts as their chosen texts in order to provide themselves with a range of options in the exam. The incidence of rubric infringements has decreased but centres need to continue to reinforce the message that candidates cannot use the same text to answer both sections of the exam and that they must only respond to questions on their chosen theme.

Question 1

This question remains the most popular choice among candidates and generated a range of interesting and engaging responses. Candidates who engaged fully with all aspects of the question were able to draw on a wider range of pertinent points in their discussions.

Candidates found ways of accessing and exploring the extract at all levels. Many different aspects of Fitzgerald's craft were chosen for discussion, which in turn led to varied explorations of the wider novel. Many candidates engaged strongly with the impersonal visits described at the start of the extract along with the structure of Nick's conversation at the end. Stronger candidates were able to synthesise various relevant contextual details, with candidates using political, social and cultural points to illustrate their ideas. There were also many interesting points made about Fitzgerald that were both complex and subtle.

More successful responses were able to reach widely and deeply into the rest of the text, using a range of quotations and examples with which to extend and develop their consideration of Gatsby as an isolated individual. Some of the most successful of these focused on the effect of the New World Wealth, Old World Status paradigm on Gatsby's isolation and the futility of conspicuous consumption during the 1920s. These responses also tended to seamlessly move between the extract and the rest of the novel on multiple occasions, thus resulting in a well-crafted and, at times, complex argument.

Whilst there were some highly engaged and analytical responses that were able to interweave sustained analytical detail and use of critical terms into their arguments, these were rarer than those responses that tended to demonstrate AO2 by labelling features. The most successful responses in terms of AO2 were those that were not afraid to tackle Fitzgerald's syntax and punctuation and the intricate patterning found throughout the novel in terms of foreshadowing motifs such as colour.

Candidates who were less successful failed to engage with all facets of the question and tended to focus their response on Nick as a representative. Other candidates restricted their potential grade by attempting to populate their responses with pre-prepared material that had little relevance to the question. Some responses also lacked focus and took a generalised approach to the theme of isolation across the wider novel.

This candidate presented a strong and developed response and achieved a mark in level 5. There is a range of points considered and the candidate shows the ability to discuss the extract and move beyond it within the same point. Consideration of context demonstrates a subtle understanding and goes beyond a straightforward commentary on the jazz age.

From your studied theme please write the name of the text you have chosen for

Section A: *The Great Gatsby*

In this extract, Nick narrates the aftermath of Gatsby's death through first person peripheral. He remembers the only people coming to Gatsby's house being "police and photographers and newspaper men." This says a lot about Gatsby's life as the only people visiting were the ones who had to. The use of positives here ~~and~~ suggest that this is the harsh reality of Gatsby's life mirrored in the harsh sounds - he was alone. Nick was there, but Nick wasn't exactly a loved one as he was only infatuated with Gatsby. This is further shown when Nick "found himself on

Gatsby's side, and ~~alone~~ ^{alone}." This short declarative sentence sums up how Gatsby was an isolated man. The way Gatsby is alone after his death could symbolise Fitzgeralds own feelings of the Jazz Age. He was a Catholic and in the Bible Jesus was surrounded by women who loved him, like his mother. However, as Gatsby was a sinner ("I ~~think~~ ^{think} he killed a man..") ~~the~~ and is only visited by men (his father and Wolfsheimer), this could represent Fitzgerald taking away Gatsby's God-like status and showing how his money couldn't get him wholesome relationships. This could also be relevant to Fitzgeralds unhappy marriage with Zelda where they drank heavily. ("he was a son of God")

In this extract also, the phrase "no one" is repeated twice in terms of no one

being there for Gatsby's death. This could signal to the reader that Gatsby was alone even when he was with the people closest to him. Daisy leaves as soon as he dies, she runs away from the situation. Did she really ever care for him. The only place in the novel where she shows some genuine emotion towards Gatsby is on page 89 when she "sobbed" over his "beautiful shirts." The dynamic verb and noun phrase here suggest to the reader that Daisy isn't really emotional over her love for Gatsby, but rather her love for his money. Materialism is a theme throughout the novel which is Fitzgerald referencing the post war boom of the Jazz Age where people turned materialistic to compensate for their trauma and grief felt in the war years. Daisy is

emotional over the shirts because they signify the heart thatatsby has. This factors in to the isolation atatsby feels throughout the novel as he hasn't even got genuine relationships with those he loves. But does he really love Daisy?

atsby's isolation shown through the novel could be because atatsby ~~isn't even~~ has ~~even~~ isolated himself. His whole life is based on a persona he fabricated for himself at age seventeen to become someone else. He was ashamed of being working class Jay Gatz and was living a ~~"persona"~~ the invention of a "vast, vulgar and meretricious beauty". This noun phrase includes the repetition of 'v' which is harsh sound that symbolises the self hatred atatsby had internalised since he was a

child. He just wanted to be better. The extended noun phrase simply means that his life ~~to~~ looked beautiful but it lacked any true substance. His life was just Catsby living out his seventeen year old dream - to be rich. But where his life was full of money, it lacked any true beauty. Catsby isolated himself in the process of trying to ~~becomes~~ become a fabrication and reality his life is just "an unreality of reality." He lived in his head which made him immature and closed off to any real relationship as he was chasing old, forgotten dreams. This could link to the era Fitzgerald lived through, how the post-war society was a pile of broken dreams and everyone was chasing their American Dream. This led to the Jazz Age centering around alcohol and meaningless

sexual relationships. It's the reality of America, how Gatsby is chasing his unachievable dream of being classy and important. ~~He had money~~

Gatsby is isolated as he is constantly searching for something, looking to the 'green light'. The green light is a recurring symbol of looking for something out of grasp. This idea is sustained to the very end of the novel where "we beat on, boats against the current, borne back." This literary metaphor ~~uses~~ uses positives to symbolise how Gatsby and the society as a whole is being pushed back into the past as they try to move on.

To conclude, the recurring theme of Gatsby living in isolation is very important

in the novel as it addresses how he isolated himself whilst living in his head searching for his American Dream. The novel is Fitzgerald making the statement that Jazz Age Americans will end up alone in the end if they don't start opening their eyes to what's important - real love and connection.



ResultsPlus
Examiner Comments

This candidate achieves highly as they project a deep level of understanding of the text from a variety of perspectives. There is an appreciation of nuance in the response that is consistent throughout.



ResultsPlus
Examiner Tip

Extended analysis of quotations can indicate an excellent level of understanding of the novel and the writer's craft. However, lengthy description of a point is likely to restrict your levels of achievement.

This response achieved a mark within level 5 and displays confidence and engagement with the question throughout. The elements chosen for analysis illustrate a discriminating approach to the text and an excellent knowledge of the text. The use of context is excellent and is discussed in a thoughtful manner.

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

Chosen question number: Question 1 Question 2 Question 3
 Question 4 Question 5 Question 6
 Question 7 Question 8

From your studied theme please write the name of the text you have chosen for
Section A:

The presentation of Gatsby's restoration throughout the novel accumulates significance with the perception of the character as merely a person, and an image, until at his death, at which point so corrupted by the grandiose and prodigious 'American Dream' image he has become that only Nick, having been exposed to Gatsby's impoverished and then solid past, is alone in the perception of him as a person. Fitzgerald exploits this in order to chastise and express his discontent with the contextual ideology of seeking money and success - the material ends of such a concept cutting against the shocking values of life and love - as he had undergone the torment of his wife, Zelda, having an affair with a French pilot, to him possibly signifying his pretense of disillusioned his life was, having lived in prodigality and excess.

Nick, in the extract, describes an 'endless dull of police and photographers and newspaper men in and out of Gatsby's front door.'

Interestingly, the dynamic verb 'dull' allows for multiple interpretations → primarily it intimates practice or ritual, precautions in the face of an actual occurrence of murder - both shockingly lacking Gatsby's, a high profile notoriety figure, as not having been, but also in conjunction with the lack of mourners or friends across asyndetic list 'police and photographers and newspaper men, the ~~shallow~~ techniques emphasizing the vastness and incessant nature of these visits - that people wish to see, hear and experience Gatsby through media more so than his enough to attend his funeral.

It secondly euphemises the endless noise and interference within Nick's mind, being symbolic of a ~~mere~~ mechanical dull - an interpretation supported further through how Nick is tormented across subordinate clause 'and that night and the next day', while also conveying the message of construction and productivity. The image of Gatsby was simply something that was built, and could be repaired or dismantled, and the character's isolation, lacking people with which he was genuine, results in this callous death and accompanied apathy and contempt.

Both Fitzgerald, and Zelda - renowned as 'Queen of the flappers', a symbol of female liberation through the 19th amendment's grant of suffrage - could be described vividly, as icons of their time, viewed not as people but as personae, and to a disillusioned Fitzgerald the shock of this exposure, through his wife's adultery, may have revealed this to him, as it is expressed through his novel. Fitzgerald died ~~in 1940~~ at 42, at which point the awe and reverence he'd experienced ~~in~~ in the 1920's had passed - evidence of the validity of his interpretation.

Simple and minor sentences grow through this extract - 'And it rested there', 'I wanted to get somebody² for him', and 'Mayor Wolfshelm's name wasn't in the phone book' establish both a momentum, with an inevitable ^{conclusion} ~~conclusion~~, but also contrast Nick's high register, formal lexis, and the confusing post-posed explanations of events - Both Michaelis' and Catherine's testimonies being a few sentences each, and nouns such as 'persuade', and adjectival 'adventurous' being used - with a clear reality. Nick, though having seen Gatsby as an image, foresees the products of his violation from reality - in an American Dream - which is also expressed through the

Technique of stichomythia, exploited cross-dialogue with an unnamed phone-call recipient; joining these lines in a similar manner. Elliptical sentences, 'can't say', ~~which~~ demonstrates a degree of contempt and apathy, and as a character on behalf of Daisy this is significant. The novel's epigraph describes a girl falling only for a 'gold luteal, high banking lover' - to Daisy, having claimed love of Gatsby, saw him as just a being of material value who in his non-banking state became ~~nothing~~ ^{worthless}. Even the epigraph was written by Fitzgerald, demonstrating in a sense further the of illusory and facade-based reality of Gatsby. In death, having been legitimate with merely Nick and his father, the lack of value others placed on him demonstrates the corruption of humans who through the ideology of an 'American Dream', and yet characters like Daisy who had acknowledged his social background still ~~looked~~ ~~not~~ extended no value to him. Through the 'American Dream', hopeful, Gatsby had earned a past, which to the wealthy would despise him on their status while loving him, the genuineness of character required to be equivalent to others - Isolating himself. ~~The~~ ~~was~~ Fitzgerald thus sheds a light on the American Dream as all corrupting and evil - ~~only~~ to the governmental context, but also to the insincerity of the socially wealthy.



This response is incredibly perceptive and thoughtful. It displays a confidence in discussing Fitzgerald's craft throughout with a full appreciation of the intrinsic links between context and characterisation.



This candidate analyses sentences and their significance. When discussing sentence type and mood it's essential to discuss why the writer has made specific choices in their language to certain ideas.

Question 2

Candidates tended to achieve in the lower levels for this question due to the lack of analysis of the extract and the wider novel. Candidates would benefit from a stronger integrated literary and linguistic approach as comments were often descriptive rather than being analytical. Stronger responses engaged with the development of Pip's character and his activity during the fire and went on to explore the references to imprisonment.

Candidates varied in terms of their success when selecting material from elsewhere in the novel. Many candidates concentrated on the ways Miss Havisham sought control over those around her, in particular Pip. More successful candidates were able to select relevant instances from across the novel and consider them analytically. Candidates would benefit from a greater consideration of the writer and his craft as often responses tend to be narrative in their approach.

This candidate achieved a mark in level 4 for the consistency of their response. It maintained engagement with the question and was able to move between the extract and the wider novel. Although the range of analytical terms is somewhat narrow, terms are used with precision and as a stepping stone to deeper levels of analysis.

Another sign of the failure to control one's behaviour in the extract is the destruction of the ~~an~~ wedding-table, a clear and scaming link to the part that Miss Havisham attempts to keep alive until she dies.

'... The heap of rottenness and all the ugly things that sheltered there; ...' is finally dissolved and no longer controlled to Miss Havisham's liking, conveyed by the use of the verb 'sheltered' which ~~is~~ implies her own denial and inability to forgive. Pip holds Miss Havisham 'like a prisoner who might escape', and the use of this simile suggests restriction of being unable to let go, entrapment, which is especially evident in the symbolic isolated environment of Satis House. Dickens suggests nothing more of the rotten food and contents of the table as they are destroyed, along with Miss Havisham in her physical and mental state after the fire.



Although the range of analytical terms is somewhat narrow, terms are used with precision and as a stepping stone to deeper levels of analysis.



This candidate is able to draw on specific elements of the writer's craft and use them to explore themes and concepts across the wider novel.

Question 3

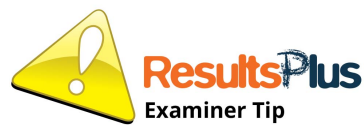
Candidates displayed an assured knowledge of the text and contextual factors. Many candidates used an integrated approach and were able to make interesting comments on the extract, drawing on the paternal aspect of the friendship and the use of metaphor to represent this. Candidates displayed a strong awareness of contextual factors, but at times these dominated the responses and acted as a barrier to detailed examination and analysis. Candidates who focused on the 'otherness' of George's portrayal rather than biographical similarities to Isherwood were able to make more developed and interesting points. Although candidates showed considerable knowledge and understanding of the texts, they were not always focused on the question. In many cases, candidates strayed away from the focus of George's friendships and instead focused on the characterisation of Charley. There were some thoughtful responses that considered the significance of Doris and her link to the memory of Jim. A tighter focus on the question would have benefitted several candidates.

This candidate received a mark in level 4 and presents a focused response to the question. The candidate shows a deep understanding of the text and what Isherwood is trying to convey in the characters' interactions.

Secondly, Isherwood presents George and Charley as rather lonely characters, who use their friendship to fulfil their desires for human contact. For instance, when George approaches Charley's house, it is stated that "Charley comes out of the house... She has been watching him... gaining some last moment change in his plans." Charley then goes on to say "Come along in with you". The verb "watching" connotes to almost stalker-like associations, which shows the extent of her desire for human communication as a divorced woman in 1960s American society. Women's function in society was idealized as the social norm of getting married and having children, and as such her loneliness leaves her feeling as though she has no real, meaningful function in society; hence her intense desire for social contact with George. This is further demonstrated by the imperative phrase "Come along in with you", which - coupled with the direct speech - almost makes her appear to be ordering George to come inside, further demonstrating her social needs. In addition, the language used here is perhaps a British colloquialism, maybe a subtle implication that Charley is twice-married: she is a single British woman in 1960s society; as such it is no surprise she appears to use her relationship with George to facilitate her communicational desires. However, what is perhaps surprising is that in this contextually materialistic and consumerist society, the two characters of Charley and George - of whom are of no financial ~~disadvantage~~ disadvantage - appear to desire human communication above all else.



This extract integrates relevant contextual information within the analytical points. It is important to only discuss relevant contextual factors. In this case, the candidate has considered the situation the characters are placed in rather than drawing on biographical material.



Take time to plan and organise your response, it's not time that's wasted as it helps you stay focused on the question.

Question 4

Candidates often took a generalised approach to the question with varying levels of engagement with the extract. Candidates were able to discuss Tess's conflicted nature with some developing points on how Hardy utilised aspects of nature and the landscape to emphasise her struggles. Candidates would benefit from greater confidence in applying an integrated literary and linguistic approach when analysing the extract. Many candidates tended to use a literary slant in their analysis with a narrow range of approaches being utilised.

Candidates often struggled to select relevant episodes from the wider novel to support their arguments, with many instead choosing to focus on Tess and Angel's relationship rather than the significance of Tess' indecisiveness in the novel as a whole. Candidates should be encouraged to read the question fully, and to plan their response accordingly, to ensure they maintain focus and relevance in their responses.

Candidates were able to draw on general contextual factors surrounding Tess's position as a fallen woman and Victorian attitudes towards this. Other contextual factors that were drawn on were views towards religion and status. References to context tended to be quite generalised and broad but were used to support arguments with attempts made to integrate them into responses.

This is an excerpt of a level 3 response that was close to moving in to level 4. Although these paragraphs display traits typically found at level 4, candidates need to demonstrate consistency in the depth and breadth of their analysis to move into this level.

From your studied theme please write the name of the text you have chosen for Section A:

Eccentric, confusing and turbulent; Tess's ~~of~~ indecisiveness
Indecisive nature is adembowed when
Angel asks to marry her - with Hardy
offering many answers ^{to} ~~her~~ why she
reacts in such a peranced way. Is it
her secret? Or the pressures a patriarchal
society has placed on women?

As Tess escapes from the discomfort of Angel's
presence, Hardy expertly employs a ~~two~~
troadic to highlight Tess's high-energy
emotions. 'Every see-saw of her breath, every wave
of her blood, every pulse striking in her ~~eyes~~
ears.' Reinvoked with the idiom 'see-saw', perhaps
Hardy is emphasising how Tess is quickly
changing her mind, back and forth, dealing with
the decision she has to make; and
contemplating ~~that~~ if happiness is worth pain.
Alternatively the repetition of 'Every' may construct
that this task is too much for Tess to

gasp, her mind palleted and played with questions. In addition to this the personification of 'pulse singing in her ears' may spotlight her mental torment. Her panic ~~has~~ is deepening her, her choices connected with ~~so~~ the hidden secrets, implicitly implying that something is coming for her; that her secret will be exposed.

This triadic juxta supports the developing theme of social criticism; a theme Hardy expertly sees throughout his novel. It can be yielded that Hardy may be critiquing the social standards of the time; why should the woman have to be burdened with the guilt? ~~where~~ Perhaps Hardy is screaming that Tess's entire wickedness is a result of a patriarchal society, she will be punished for her truths.



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Examiner Comments

This extract demonstrates how a range of relevant, analytical points can be explored from a small section of the text. This candidate has explored language, the writer's craft and made a comment on contextual issues by utilising a few pertinent quotations. The candidate has selected material that they can confidently engage in and show engagement with the question at the same time.



Focusing in detail on significant relevant aspects of the extract can help an answer stay analytical and focused.

Question 6

This series showed that candidates were much more assured and confident in their approach to the exam. Candidates were able to purposefully comment on a range of material from the extract and used their analysis to develop arguments on class. It was interesting to see how candidates had selected material from across the extract to support their points, demonstrating a strong understanding of the novel. There was a strong focus on the writer's craft and how themes are developed through characterisation. Overall there was a strong understanding of the function of Lockwood however, candidates were less successful when they simply focused on the construct of Lockwood as a frame narrator, rather than the implications for social class. Overall, the standard of response for this question has improved on previous series with some responses showing a high level of insight.

Question 7

This question was interpreted in a variety of ways with many candidates being able to successfully grasp the significance of the extract in relation to the wider novel. There were many thoughtful and well expressed responses to the question that demonstrated an in-depth understanding of Rhys' craft. Many candidates were able to draw on the acute change in environment and the associated impact on Antoinette's mental state. Several candidates used this to discuss the ways in which Antoinette had been stripped of her identity and the developing conflict in her feelings towards her husband.

In a number of cases, candidates would have benefitted from a more detailed consideration of the extract as some responses only briefly touched on the source material. This hindered many candidates as they did not fully explore the writer's craft and the use of literary and linguistic techniques.

The text acting as a palimpsest for *Jane Eyre* was a notable point discussed in relation to context. Other areas that were touched upon were Rhys' biography. Candidates need to be careful when using biographical information as there is a tendency for a response to move away from the question as parallels are trying to be made with the text. At the higher levels, there were some insightful readings of the text in relation to the post-colonial context of the text. These responses were able to navigate the significance of environments across the novel and use contextual factors to support a wide array of instances of isolation.

Candidates who achieved in the lower levels were often typefied through the generalised discussion of context and the wider novel, typically displaying a limited appreciation of the writer's craft.

This is an extract from a strong and thoughtful response on *Wide Sargasso Sea* and it achieved a high level 4. This response explores a range of ways isolation is portrayed in relation to Antoinette and the ways in which Rhys achieves this. The response engages well with the extract and is confident at selecting pertinent material from elsewhere in the text. The response was somewhat limited by the narrow range of literary and linguistic concepts used to support the discussion.

In part two, Rhys uses vivid imagery with a semantic field of colors such as "blue-green sea" to portray the Caribbean as a warm, welcoming place which Antoinette considers as her safe haven. Additionally, in part two Rochester expresses how Antoinette was a part of all the beauty of the Caribbean which he grew

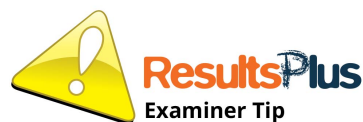
to detest. It is when Rochester comes into Antoinette's life so that she feels isolated in her place of solace because of miscegenation where Rochester thought of England, his home, as a superior place, therefore rejecting the beauty and vibrancy of another place alien to his. Subsequently, in the extract, Rhys juxtaposes the vivid, colorful imagery of the Caribbean to paint a picture of a drab, depressing England to the audience with choice of lexis that gives of a semantic field of depression and dullness with "drink without colour" and the recurrence of the color black. ~~the~~ ^{through} taking away the color, Rhys symbolizes how by taking her to England, the husband, who we assume is Mr Rochester since Wide Sargasso Sea is often viewed as a prequel to Jane Eyre, took away the color in her life, a distinguishing feature of the Caribbean environment, therefore taking away her identity, leaving her feeling isolated. Therefore, Rhys uses effectively uses contrast in colors to highlight to the audience how miscegenation lead to Antoinette's feeling of isolation

Additionally, we see in the extract that there is a possibility that Antoinette^s is spiralling into madness which makes her feel isolated since she has no one to confide in. In the extract, Rhys decides to bring up the recurring image of ^{Annette} ~~Antoinette~~, Antoinette's mother to make the ^{reader} ~~audience~~ question Antoinette's mental state since she is seeing things that are not actually there. The line "I wouldn't tell Grace this" provides a connotation ~~that~~ of secrecy, ~~to~~ because perhaps Antoinette does not want to exhude that she is actually losing her sanity? This effectively isolates her because it expresses how now she is in England, she has no confidant and is alone in her own thoughts. Additionally, Annette is a figure in Antoinette's life

who isolated her. In Part One of the novel, there is a contrast between Annette and christophine, Antoinette's nurse in a way where Annette was emotionally distant towards Antoinette and christophine ~~was~~ ^{acted more} ~~more~~ nurturing and kind. I believe that Rhys chose to have Annette show up because it highlights the isolation Antoinette felt that started by her mother rejected^{ing} her in childhood which carried on until adulthood. Therefore, the madness of her own mind and memories lead to her sense of isolation.



As with other high level responses, contextual factors are integrated into the discussion and are relevant to the points being made. There is an understanding that the text cannot exist outside of its context and that these elements should be used to enhance an exploration of elements of the text and not stand alone.



Short references to elsewhere in the text is an efficient way of demonstrating knowledge of the whole text and strengthening your points.

Question 8

There was a range of strong and thoughtful responses on *Dracula* this series. The candidates responded very well to the material in the extract and demonstrated an excellent knowledge of the text by drawing on a varied range of points from both the extract and the wider novel. Candidates were also typically strong at deploying an integrated literary and linguistic analysis. The majority of candidates demonstrated skills in discussing how the threat of menace and disquiet intensified as the extract progressed. Candidates used a variety of concepts to do this with some focusing on the use of specific animals whereas others focused on the atmosphere created by Stoker's use of sound. There were some thoughtful and engaging points made about the use of verbs to add to the growing threat.

Candidates were able to confidently draw upon a range of material when discussing the significance of animals. There were some interesting interpretations of Renfield's treatment of animals and of the use of predators as a herald of Dracula's menace. More straightforward approaches focused on the wolf in Whitby and the attack on Lucy. In all of the responses, a strong knowledge of events in the wider novel was evident.

A range of appropriate contextual factors were woven into arguments and tended to focus on the fear of the 'other' and the differences in cultures represented in the text. Candidates were largely successful in using contextual factors to develop their arguments and the range of features for discussion again evidenced the level of knowledge and understanding of the text.

Candidates who achieved in the lower levels were often typified through the generalised discussion of context and the wider novel, typically displaying a limited appreciation of the writer's craft.

This response achieved a mark in level 5. It focuses strongly on the writer's craft in the passage and is firmly focused on the question throughout.

The indication of this crossing is ~~pre~~ presented when Jonathan writes that the hauling of the waves grew 'louder' and 'sharper'. ~~The~~ Through the use of comparatives, Stoker is able to show the ~~the~~ ~~increasing~~ ~~effect~~ effect of Dracula's ever-increasing presence. The ~~comparatives~~ comparatives also create a sense of immediacy. Jonathan also writes that the horses 'reared' and 'plunged', the use of dynamic verbs ~~showing that~~ evoking the animals' intense feelings of fear due to their intensity. It could be said that Stoker uses dynamic verbs as motif throughout the novel, especially when describing the movements of Dracula, in order to show the Count's presence, as they are often associated with him and his animalistic actions. ~~Stoker does however~~ ~~Additionally~~. Additionally, Stoker creates fear surrounding the behaviour of the animals due to Jonathan's use of ~~polyjunctive~~ sibilance when he describes ~~the~~ that the horses 'shivered' and 'sweated' in response to the hauling of the waves. The use of sound patterning here creates an eerie and ominous atmosphere as it ~~is~~ ~~not~~ ~~evocative~~ of ~~the~~ ~~present~~ could be said as evocative

of a ghostly-presence, due to its association with the non-physical. It does also however intensify the animals sense of panic. ~~It~~ Stoker does however provide the reader with a sense of catharsis ^{later on in the extract} as he draws upon the gothic ~~idea~~ ^{trope} of the peculiar and sublime when he writes that the horses became quiet again with 'extraordinary effect'. The use of the modifier here enhances the response of the horses yet could also be a suggestion to what we know is ^{highly} ironic, as it is the ~~the~~ Dracula who is the unknown driver of the carnage, thus he has the ability to calm the animals as he has control over them. Overall though, the sense of fear and unnatural behaviour from the animals in this extract draws upon the gothic trope of pathetic fallacy, thus creating tension surrounding Jonathan crossing the boundary. It could be said that Stoker ~~present~~ ~~the~~ demonstrates Dracula's arrival through the disruption of nature, due to the belief in the 'Great Chain of Being' a hierarchy that suggested the natural order in life. ~~Dracula~~ Dracula interrupts this both as a foreigner and a ~~the~~ supernatural entity, thus ~~is~~ disturbing the behaviour of the animals.



The candidate uses a wide range of terms here with precision and to explore the cumulative impact of Stoker's craft. The analysis conveys the sense of intensification through the extract and a strong level of understanding.



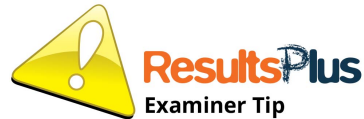
The candidate looks at the passage holistically and is able to draw on material from across the extract to develop an argument. It's important to take time to read the extract fully before starting your response.

This candidate achieved a level 5 with this response on *Dracula*. The candidate confidently explores the extract in depth and moves across the text to support their arguments. Context is interwoven into the arguments in order to support the writer's choices of language and tone.

Another boundary, indicated by animals, by Stoker in *Dracula* is the boundary between good and evil. Earlier in the novel, Stoker writes that Sahnathan is riding to Dracula's castle with 'black horses'. As black horses were commonly used in funerals, the mere presence of this animal indicates death and evil. As Victorian England was dominated by the Protestant Church of England, many were moving away from Catholicism. This ~~the~~ modernisation of the Victorian era created fear amongst the public, especially Catholics, that society is moving towards evil. Stoker uses animals to validate that fear. As Dracula moves towards Dracula, a concept created by Stoker to represent evil and the antichrist, Stoker writes that the horses 'reared again and plunged madly', in the extract. The verb 'reared' implies that the horses wish to move away from the approaching evil, creating foreboding for the reader. The verb 'plunged' uses the plosive sound ('pluh') to make the reader feel disoriented, like they have been drowned in darkness. Furthermore, Stoker later writes that Dracula moves in 'lizard fashion'. The noun 'lizard' has connotations of the snake from the story of Adam and Eve, which Catholic readers would be familiar with, implying that Dracula is the Devil.



The candidate demonstrates confidence by drawing on a minor point from the text, supporting it with context, and then tying it to an exploration of the extract.



Use short, precise quotations to support your analysis. With this extract two elements of analysis have been drawn out of 'plunged' which shows the candidate understands the significance of the writer's language choices.

Question 9

Once again, *Othello* was the most popular choice of text for this question. Responses ranged in quality due to the approach to the question and the depth of the analysis. Commonly referenced was the concept of Desdemona as a possession and the significance of the handkerchief and its material nature. Candidates were able to discuss concepts that were relevant to the question but these tended to adopt a straightforward approach. More successful candidates were able to use these themes to look at subtleties in the text and to use relevant contextual factors to explore their arguments. At lower levels, candidates tended to focus on the roles of women and the prejudicial attitudes displayed in relation to *Othello*. More successful candidates tended to be able to interweave a range of subtle contextual points into their discussions such as the backdrop of military conflict, the role *Othello*'s 'darkness' may have played in the events of the play and Machiavellian nature of Iago and how this affected his relationship with his wife.

Candidates who used *The Whitsun Weddings* as their text engaged well with the question and found a range of ways to explore the concept of possessions. There was an increase in the discussion of poetic devices, in particular there was some interesting points made on the phonology of 'Take One Home for the Kiddies', but this was executed with varying levels of success. The strongest responses utilised features of the poetic form to enhance their arguments and to explore Larkin's craft, however counter to this were candidates who simply described stanzaic form and rhyme scheme without linking it to analysis or to make a point. There was an increase in confidence in selecting material from across the collection, however there are still instances where candidates are determined to discuss certain poems even if they have little relevance to the question. 'Mr Bleaney', 'Love Songs in Ages' and 'Take one Home for the Kiddies' were the most popular choices seen. Candidates, in the main, opted to look at each poem individually rather than look at similarities across the collection. Context varied in its relevance and use to support developed arguments. Those candidates who integrated an understanding of Larkin's perspective on society were the most successful. Conversely, candidates who simplified Larkin's stance or focused on biographical details were less successful.

Candidates answering on *A Raisin in the Sun* did so with varying degrees of success. There were some very interesting and thoughtful responses on how possessions are viewed within the Younger family, in particular comments on Mamma's plant often explored the significance of staging and the key themes prevalent within the play. At a lower level, candidates often discussed the insurance check and its significance. Responses on the play tended to be descriptive with candidates taking a long time to set up each point. This restricted the range of points and the depth of analysis. Candidates would benefit from a great consideration of the text as drama and aspects of staging.

As with all texts, candidates need to be careful in how they integrate contextual factors into their response. In many responses, candidates were discussing contextual factors that had little relevance to the question which detracted from the quality of their responses. Often this lead candidates away from their central arguments that were responding to the question.

This candidate achieved a level 5 for this response. Poems are carefully chosen from across the collection with a discriminating choice of points utilised for discussion. The candidate draws on a range of literary and linguistics terms in their discussion of how Larkin discusses the significance of possessions. It is on task throughout and interweaves contextual details into analytical points.

From your studied theme:

Please write the name of the text you chose for Section A:

The Great Gatsby

Please write the name of the text you have chosen for Section B:

The Whitsun Weddings

Philip Larkin's 1964 poetry collection 'The Whitsun Weddings' was heavily inspired by consumerist society of the 1950s and 60s. During that time rationing from the war ended, TVs features advertisements and wages rose & introducing greater spending and affluence. Larkin critiques and comments on the materialistic nature of society and mocks the people who hold possessions over real life connection and experiences.

The most predominate consumer poem in my mind is 'Take One Home For the kiddies', in which Larkin presents a dark neglect of living creatures, instead the child personae feature a view of living creatures as objects. The first the line of the poem was cleverly crafted to carry heavy sibilance: "On shallow straw, in shadeless glass" which gives a sinister, eerie tone to the poem, set and straight away

presents Larkin's strong dislike for consumerism. Furthermore, the two premodifying adjectives 'shallow' and 'shadeless', doesn't allow any respite or goodness to be inferred from the sentence - the straw is not enough, the glass constantly puts these animals on display, as if they're own needs are by-sided. What's more, the inter st line rhyme 'dam' and 'mam' show a strong contrast between the rabbits and the children. The children have a mam who's being ignored, and underappreciated, while the rabbits have no dam (mother rabbit). This harsh condemnation of the children could have resulted from Larkin's childhood in which he recalls 'overwhelming, fear and boredom' and so critique modern children in the 1960 baby boom to be thankful for what they have. The poem also takes a darker tone in the last stanza when the children are "playing funerals" - the noun phrase quite juxtaposing with fun 'playing' and usually sombre 'funerals' - showing the consumer society disregard for live - metting possessions more significant than other living being. Overall, the ABAB pacy rhymic scheme creates a mocking tone - criticising the society's obsession for possession, and creates the extent of consumerism through the iambic pentameter 'on shallow straw in shadeless glass' and the trochaic tetra meter "living boys are some thing novel" (with

the stressed/unstressed syllables) to create a dark ritualistic / nursery rhyme pace to the poem which expresses buying 'goods' as a social standard / ritual.

Another poem showing consumerism and significance of possession is ~~essen~~ 'Essential Best Beauty' this poem describes the lies advertisements will promote in order to sell their goods - in this cause the beautiful women smoking will attract. The poem starts with a riddle 'frame' showing 'salmon' and 'eastward' and 'butter' - which is later revealed to be a billboard. These billboards "cover slums with praise" and show the divide between reality and advert life. The comparison in stanza one uses pathetic fallacy between the "midsummer weather" on the board which "reflect none of the ruined-on streets" the imagery created express ~~that~~ the ^{extent} adverts lie ~~as~~ as even the weather has been command to change. Moreover, the ~~be~~ comparison between the rhyming couplet "gusto" and "butter" firstly cleverly creates the typical Larkin mocking pacey tone but also the difference between what possession offer and what you actually get. In this poem possession offer a lifestyle ^{for example} "mid-summer weather" which is impossible to buy and show Larkin's

opinion of consumers as delusion as they'll believe this lie. Nevertheless, he ~~etc~~ also sympathises as seen the "boy putting his heart out" which is ^a quite evocative and emotional metaphor - because of the heart symbolism (his life force being sucked out through consumer society and possessions taking over people's minds and actions). The removal of life force through possession is reinforced at the end of the novel with "smiling, and recognising and going dark". The dynamic verbs present a slightly mournful tone as only in death possession can give real significance - because you can't buy a life - but you can imagine what if it your final moment. Additionally, the detestation 'going dark' presents finality and death - as seen in Larkin's other consumer / advertisement poem 'Sunny Prestgater' in which it also ends on 'now fight cancer is there'. These fatalistic views are typical of Larkin's style and show his attitude that although society may be fooled possessions have no significance or "what will remain of us is gone".



In this response the discussion of poetic form is used to illustrate an analytical point. This shows a strong appreciation of the impact form can have and that form cannot be discussed in isolation. It goes beyond stating what the rhyme scheme is to explore how this establishes tone and how Larkin creates subtle commentary on the actions of the characters within the poem.



It is important to show that you understand why the writer has chosen a specific form to express their ideas. With poetry an appreciation of poetic techniques and how they are used to support the writer's ideas is a key area of analysis. However, don't simply describe the form - use it to enhance your analysis.

This candidate engages well with the question and develops pertinent points in relation to the concept of possessions in the play. It achieved 18, in level 4. Greater breadth and depth could have moved this response into level 5.

From your studied theme:

Please write the name of the text you chose for Section A:

The Great Gatsby, F. Scott Fitzgerald

Please write the name of the text you have chosen for Section B:

Othello, William Shakespeare.

In Othello, possessions are a major component of the narrative. Mainly, in the physical embodiment of Othello and Desdemona's love, "the handkerchief", ~~This ~~object~~ which is ~~designed~~ with red "spotted~~ with strawberries ^{"the alliteration"} symbolising Desdemona's infidelity as women were expected to bleed during sex. However, this same symbol twists into representing Desdemona's unloyalty and adultery with Cassio. Othello demands "ocular proof" a collocation, which becomes associated with the handkerchief by Iago's manipulation. He uses visual imagery. "See Cassio wipe his beard with", which serves to desecrate that symbol of Othello's and Desdemona's love in the audience and in Othello's mind. This reflects the tradition of gifts that men would give women as a token of their love, and a bond in marriage, usually taking form in a handkerchief or jewelry. ~~This ~~is~~~~ slightly further in the novel

all Othello can say to Desdemona is "The ~~handkerchief~~ handkerchief!" The ^{triadic} exclamatory minor sentences show off the significance of this possession now that the ~~associative~~ association has been made. This becomes a leitmotif that ~~leitmotif~~ ^{throughout} the play until the ^{abstract} noun becomes interchangeable with confession. This serves as a plot device to further the narrative, shows Iago's cunning manipulative skills, and the ~~A much less~~ significance of possession that drive a man ^{insane}.

Another way possessions are significant is the possessions of women by men. During Elizabethan times, women were merely possessions to men. In the form of wives to husbands and ~~to~~ daughters to fathers. Marriage was a way to attain wealth, create peace, ~~but~~ ~~never~~ join houses, but ~~it~~ never for love. Women were a means to an end. This is reflected by the constant objectification of women throughout the play. Iago uses the triadic exclamatory sentence "look to your house, your daughter, and your bags!" to associate Desdemona with physical possession that can be stolen by "Thieves, thieves!" Iago's misogynistic comments are echoed throughout the play, usually referring to his own wife, "you rise to play and go to bed to work." The syntactic parallelism objectifies women by giving them a ~~twisted~~ twisted purpose that ~~all women~~ Iago generalises to all women as if they

were objects. During Elizabethan times, women's purpose was to please their husbands and be loyal and chaste. This creates a double standard as to an Elizabethan audience Cassio mingle with the whore, Bianca is acceptable, while ~~the suggestion~~ Bianca's desire to get married with him is unacceptable. This is significant as when Othello believes his wife is ~~not~~ fulfilling purpose as a wife, she is killed. Despite the fact, that she has been fulfilling her "purpose": "I will not stay to offend you", the declarative sentence shows her compliance as a functioning wife, and the object of Othello's love.



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Examiner Comments

This is a confident exploration of the play in relation to the question and has many positive aspects. It moves beyond a straightforward discussion of the handkerchief by exploring it as a central plot device as well as an important personal possession. The idea of Desdemona being a possession was a common feature of Othello responses in this series but this one is enhanced by combining several quotes, with accompanying analysis, to develop a convincing line of argument.



ResultsPlus
Examiner Tip

It's important to consider any relevant specific dramatic conventions in your response. Demonstrating that you understand how the plot is driven by devices and characterisation can support your answer.

Question 10

Candidates produced responses across a range of levels for this question. It was pleasing to see centres choosing different text options and combinations. There were some particularly astute and thoughtful responses on Plath which demonstrated a strong understanding of the writer's craft.

Some candidates misread the question and discussed feelings of disconnection rather than discontent. Some candidates who did this still managed to produce an interesting response to the question, especially when focusing on dysfunctional relationships. Candidates were often self-limiting when they adopted a generalised approach to the question and summarised a range of characters who display feelings of discontent. Candidates who are able to be selective and shape material to form an argument based on the text are often more successful and analytical.

Many candidates would benefit from placing greater emphasis on the writer's craft, along with discussion of literary and linguistic techniques, as there were many responses which did not engage with this part of the question. There were responses across the majority of texts responded on which did not refer specifically to any techniques and responded to the question in general terms which restricted their level of achievement.

Overall, candidates tended to display an awareness of key contextual factors but often are not tailoring this knowledge to suit the demands of the question or demonstrating more than a broad understanding of their significance. More successful candidates used contextual factors to support and further explore their points in depth.

Question 11

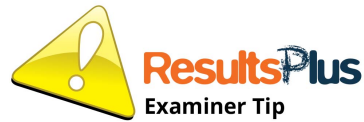
There was a small number of candidates answering on this question in this series, however there were some very strong and interesting responses on *The Bloody Chamber*.

This script was placed on the border of level 4 and 5. There are several thoughtful and considered points, however the analysis lacks depth in places. Depth and consistency across the answer could have moved this securely into level 5.

Finally, in 'The Snow Child', Carter explores the idea of associating social status with clothes. In this particular short story the characters are given titles, without names for example "The Count," "The Countess" and the "girl". ~~and~~ Immediately ~~at~~ Carter is able to establish a hierarchy in which the man is at the top. Carter writes that as soon as the countess commands "I'll buy you new gloves..." the furs sprang of the Countess's shoulders and twined around the naked girl". The personification of the clothes that "sprang" add an element of magic realism which is ~~generally~~ often found in the gothic genre. ~~and~~ As soon as the Snow Child dies, "the Countess had all her clothes on again". This declarative sentence ~~clearly~~ encapsulates the idea of clothes being associated with social status. Contextually Carter as a second-wave feminist loved to explore the idea of female rivalry at the expense of women and benefit of men. The idea that women should be competing not only for social status but also for men's approval (which has^{often} been associated with social status) is another way that Carter is able to explore another side to the ~~subject of the~~ ~~gender~~ fairy tale genre.



This extract combines the key features that are looked for in a Section B response: purposeful exemplification, relevant literary and linguistic terms used with precision, a developed argument and contextual factors that are used to support the points that are made. This candidate has selected material that enhances their argument and has expressed it succinctly, allowing for greater development of points.



Short and focused points drawn from across a text can help build a developed argument.

Question 12

Candidates were more successful this series in focusing on the question and moving away from a straightforward discussion of crossing boundaries. Even though the cohort for this theme is relatively small, it was pleasing to see that a range of texts are being studied in centres.

Candidates who responded on the collection of Rossetti's poetry showed a perceptive understanding of her craft. These candidates also tended to be adept at selecting appropriate material from the collection to support, and help develop, their arguments. More successful responses strongly considered the notion of betrayal in the context of Victorian values and the characterisation of Rossetti's personas.

Candidates who chose to respond to the question by using *The Lowland* need to be conscious of the significance of the bullet point in the question that asks them to consider the writer's use of linguistic and literary features. Frequently responses on this text tended towards the descriptive which prevented candidates moving up through the levels.

Candidates who answered by using *Twelfth Night*, *Dracula* and *Wide Sargasso Sea* were able to draw on a range of relevant material from the text they studied. Candidates' level of achievement largely rested on their ability to be discriminating in the selection of material. The more judicious responses allowed room for more detailed analysis and consideration of language by avoiding describing all instances of betrayal in the text.

This response achieved a mark of 20 and was on the boundary of levels 4 and 5. There is a confident and consistent exploration of poems across the collection and a secure grounding in the question. The candidate could have gone deeper in terms of their analysis and this would have placed it securely into level 5.

"Cousin Kate" also delivers this message. The temptations of the Lord led her to a "shameful shameless" life. The oxymoron displays the desire and sexual temptations, just like in "Goblin Market", where the dialogue of goblins uses ^{rhythmic} dactylic ~~the~~ ^{, as if} dimer, to attract female. This delivers the Victorian gender analysis of male dominance, where they exploit women's vulnerability, then betray them and use them as "his plaything, and his love". This parallel phrasing conveys that fake love and illusional love relationships are displayed in both characters ^{situated} in Goblin Market and Cousin Kate, as they crossed boundaries of from innocence to experienced, ~~that~~ ^{that} lead to ultimate betrayals of love and affection.



This candidate is able to draw on numerous interpretations of betrayal across the collection and use them to enhance their argument. The candidate integrates relevant contextual factors into the argument and shows an appreciation of poetic form. The poem is considered from both a literary and linguistic lens which demonstrates a detailed understanding of the writer's craft.



Examiners will know what you mean when you use a term - be direct like this candidate. Use a term confidently to support your analysis.

This candidate achieved level 4 for this response. There is a consistency in analysis but greater precision and depth would have helped move this into level 5. There is a strong appreciation of Bronte's craft and how nuances in the text can be explored to reveal key themes.

Another poem in which an outsider is ~~portrayed~~ portrayed as feeling betrayed is 'At Home'. The distance between the speaker and her grounds is highlighted with the use of sound patterning. The speaker looks at herself as a metaphysical light as she uses simile i.e. "I passed the door and saw my grounds". ^{which presents her as ghostly} Whereas Rozetti uses phrases

the "sunk the plum and peach"
to emphasise the friend's physicality
and how they exist in real life.
The caesura in the line "I passed
the door, and saw my friends"
could also represent their separation
or ~~how~~ perhaps how the speaker
feels trapped in a state of
purgatory. In addition to this,
she is trapped in a state of
purgatory, with the enjambement
emphasising her yearning and
longing to be with her friends
on Earth again. ~~But~~ In



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Examiner Comments

This extract shows how you can select several elements of a text and combine them to add strength to a point you are making. By being discriminating in the selection of material this candidate has demonstrated an excellent knowledge and understanding of the poem.



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Examiner Tip

Check your answer to see if you can enhance it. Crossings out and asterisks are all acceptable, use them if they can help you improve what you want to say.

Paper Summary

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

- Candidates need to ensure they are fully engaged with the question before they begin their response. Frequently in this series candidates have responded to topics that bear a similarity to the question but do not fully respond to it. Candidates are appearing to be more confident when approaching the exam but are not always fully focused on what they are being asked. This has led to candidates populating their responses with practised material that might have a close link to the question, but does not fully address it and as such limit their potential mark.
- Candidates should still be encouraged to plan their responses as the most common barrier to achievement was not consistently responding to the question set. Often candidates began their responses with focus but often deviated to discuss material they were more confident with to the detriment of their achievement.
- In terms of context, candidates need to be conscious that all contextual discussions need to clearly link to the question set and enhance their response. Biographical information that has little relevance still dominates a large amount of responses.
- Ensure all bullets in a question are responded to. This is particularly significant in Section A where the focus of the question will be in the bullets. All AOs are examined equally in each question and candidates need to bear this in mind when constructing their answer.
- A wider range of literary and linguistic terminology applied appropriately would often enhance a candidate's response, in both sections of the exam paper, as this a key element of AO1. However, 'feature spotting' should be avoided as it typically limits discussion and engagement with the question.
- A greater consideration of structure and form would be beneficial when answering the question in Section B. Candidates often did not fully engage with the form of the text they were answering on and therefore were limiting themselves in the exploration of the writer's craft.
- The amount of rubric infringements has decreased, however centres are reminded to highlight to candidates the differences in assessment methods between 8EL0 02 and 9EL0 02. Candidates also need to answer solely on their chosen theme and use both of their studied texts in accordance with the assessment rubric.

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>

