

Examiners' Report
June 2013

GCE English Literature 6ET03 01

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Introduction

All users of the paper are clearly familiar with its requirements. Examiners read a wide range of scripts and are pleased to report that there are very few rubric infringements.

All candidates answer on both sections of the paper and answer on at least one post-1990 text. Knowledge is generally sound, although partial knowledge of some texts is evident when we see references to a narrow range of incidents from the novels or reference to very few poems from the poetry anthologies and collections.

We see very few answers that we would place in the lowest band for AOs 1 and 2. Most candidates have a clear literary sensibility and use appropriate terminology. It is the application and integration of this, using a literary awareness into close engagement with the texts in relation to the question, that moves the answer up the scale to the top of band 2 and into band 3 for these two AOs.

To achieve well in AO3 it is important to keep the links between texts a constant priority and that should be literary in nature. We see too many answers which deal with each text individually (and sometimes at considerable length) before moving on with a brief link such as 'On the other hand' or 'By contrast' to another long discussion of the second and third texts. A brief summing up in such an essay's conclusion which does bring all three texts together saves some essays but is still not within the spirit of what is required for the highest band in this AO. Many candidates are aware of the 'other readers' strand in this AO but we would like to remind them that the way in which they are used should be to enhance the argument. Some candidates seem to think that it is sufficient to mention or quote from a critic or a critical approach such as feminism or Marxism without using it to move on their own argument.

The link with AO4 is evident and helps many candidates see how different critical approaches at different periods of a text's reception are very useful and relevant contextual points. Many candidates do well when dealing with attitudes towards characters as they might have been at the time of writing or at the time the text is set in the case of a historical novel. Others get confused or make inaccurate assertions about how a reader in the past might have reacted to Carlo's homosexuality, Tess's rape or the horrors of World War 1.

Advice:

Do not write any of your answer for Section B in the part of the answer book allocated to Section A (or vice versa).

Make sure you answer the question from the correct section of the paper. You will lose marks on relevance and contexts if you answer 6(a) on the Relationship books for example.

Question 1

Examiners have generally reported back that both unseen texts were accessible to candidates at all levels of achievement. The main guidance we would offer to centres and candidates is a reminder that only AOs 1 and 2 are being assessed so that references to contextual matters add nothing to the quality of the answer. In assessing the two AOs we are concerned that some answers focus on feature spotting; what one examiner called 'providing inventories of poetic features', without further analysis or discussion of how they develop or enhance meaning.

Poetry Unseen.

The poem is always the more popular option for this section of the paper and on this occasion it was the choice of more than three quarters of the candidates.

It proved to be accessible to a wide range of candidates who found plenty of comments to make about language and subject matter. An examination of the irony of the situation explored by the poet and the ways in which she establishes and resolves it was an appropriate focus. There was surprisingly little insight into the tight structure of what initially might seem to be a very freely structured piece of writing. A surprising number of candidates thought that the narrator was male and there was also some confusion over the exact nature of the event being looked back on; some thought it was a wedding rather than a graduation for example. Although not stated in the text, many candidates made the reasonable assumption that the poet was using a photograph as the starting point for her poem.

It is a waste of time saying what was not there: a regular rhyme scheme, metre and line length in particular. There is plenty to say about verbal patterning and the assonance, alliteration and onomatopoeia that pervade the poem and many high-achieving candidates did this very well.

The date was held to signify a foreshadowing of war rather than the conflict between the couple being described. The date of writing might suggest a middle-aged person looking back rather than a child, as some candidates thought. There was quite a lot of speculation about what the 'bad things' might be, mostly concentrating on child abuse. Nearly all candidates noted the blood-like tiles and the iron gates. The violence of these images often provoked somewhat extreme readings of what they might foreshadow. For some, the open gates might suggest a barrier, but one that is still open, and thus the possibility of escape; others took a more pessimistic view. The contrast between how the innocence of the young couple was presented and what the future holds in store for them was usually explored effectively.

Towards the end of the poem, the paper doll/striking image was used by some to suggest the child presiding over her own conception, although this was not the only interpretation; to some the paper doll suggested both fragility and a childhood toy. Many perceptive candidates discussed the relevance of the first person narrator, suggesting the form of a dramatic monologue, for example, as well as exploring the use of the present and future tenses at different points in the poem. They also noted the change in the middle of the poem to the accusatory and repeated 'You!' The colloquial nature of the language was commented on but there was little exploration of the trans-Atlantic nature of the idiom. Lower band candidates tended to be satisfied with identifying language features rather than using them as a starting point for exploration. Some candidates assumed that mere identification of features such as enjambement and free verse would be seen to be sufficient in covering poetic features. References to lexical or semantic fields were used by many, but not always leading to their detailed exploration.

In the poem 'I go back to May 1937,' the reader appears to see the persona looking back into the past, ^{so when} ~~where~~ ^{her} ~~their~~ mother and father met, and the relationship between them before the birth of the persona. From early on, ~~it~~ there are ominous undertones which are ^{indicative} ~~indications~~ of the destructive nature of love and the pain it causes. ^{in the future} The simile, 'the red tiles glinting like bent plates of blood behind his head,' suggests the relationship with the persona's mother is doomed and will cause suffering. There ^{are} ~~is~~ detailed descriptions, ~~of the map when in the boggy~~ 'ochre sandstone arch' and 'wrought-iron gate,' creating a vivid setting, reflecting upon the persona's personal attachment.



ResultsPlus Examiner Comments

This candidate makes a sound start to the essay with a clear focus on the task and shows some understanding of the poem. There is also some use of literary terminology.



ResultsPlus Examiner Tip

Make a clear, focussed start to your essay, immediately demonstrating your ability to write in a literary way.

The poem is a dramatic monologue written in free verse. The ~~poet~~ poet has used colloquial language to emphasise the persona's youth. At times the diction used reflects the persona's sense of ~~urgency~~ ~~and~~ urgency and frustration, 'don't do it - she's the wrong woman'. The closure in this line emphasises the fact that the persona feels her parents do not suit each other.

The persona's opinion that her parents do not compliment each other is conveyed through ominous images at the start of the poem. The persona describes the red tiles behind her father's head as 'glinting like bent plates of blood'. This simile is negative and symbolises danger as well as presenting her ~~father~~ father as a masculine, ^{strong character} ~~character~~.

The 'wrought-iron gate' behind the persona's mother is described as having 'sword-tips', this image is ominous as it also ^{reflects} ~~contains~~ a sinister element. The image of the gate contrasts to the delicate images used to describe the persona's mother. The persona sees her mother holding 'a few light books at her hip' standing in front of a 'pillar made of tiny bricks'. These delicate images of the persona's mother symbolise her innocence and her dainty character contrasts with the father's confident air.

The persona reinforces her parents' youth throughout the poem, this is indicated in the writer's choice of diction. The writer uses ~~descriptive~~ words such as 'blind' and 'blank' to describe the parents' ~~phases~~ faces, highlighting the idea that they are inexperienced in life. This idea is further reinforced in the repeated phrase 'pitiful beautiful untouched body'. The syntax of lines twenty-one to twenty-four is similar as ^{each of} the persona's descriptions of her parents' faces is followed by the repeated phrase 'and again this emphasises their youth and innocence'.

The poem has a clear structure that reflects the persona's line of thought. The first twelve lines describe what the persona sees, the following thirteen lines tell us what the persona wants to do and the final five lines tell the reader what the persona does.

After observing her parents ~~one~~ the persona decides, 'I want to live'. This statement is emphasised by the full stops either side and indicates that the persona is in control of her parents' fate. The persona's power over her fragile parents is further indicated by the simile that compares her parents to paper.

dolls. The persona ^{metaphorically} lifts her parents up and bangs them together at the hips like chips of flint as if to strike sparks'. The figurative language used informs the reader that the persona feels she is able to decide her ~~parents~~ ~~and~~ the outcome of her parents' lives.



ResultsPlus

Examiner Comments

This candidate deals effectively with form in the reference to dramatic monologue.

There is detailed engagement with language.

There is a precise description of the poem's structure.



ResultsPlus

Examiner Tip

Remember exactly what the unseen question is asking you to do.

Dealing with all aspects of language, form and structure in detail will score highly in AO2.

~~The use of contrast~~ Fragility appears to be a motif within the poem through the poet's consistent reference to fragile materials or states. In the quotation, "Male and female paper dolls and bang them together ~~like chips~~ at the hip like chips of flint," The simile of paper dolls not only highlights the parents' fragility, but alludes to the notion of control. Here the poet shows how she can manipulate and mechanise the dolls by taking them up and banging them together, which could be some comment on society and the control that the parents may have succumbed to. Although the poet presents the idea of carefree kids, in 1937, marriage would have been an expected part of life and young marriage would not have been uncommon, and so the parents may have just been doing what they felt society expected. This leads on to the idea of regret, as if they had not ~~gone~~ married, the part would not have been concerned, ~~what she~~ ~~she~~ and she states, "I want to live." I believe that this contributes to the overall feeling from the poem being one of a torn mentality between wanting better parts for her parents but still wanting the life she has now.

The quotation also states that they are banged at the hip. A common phrase used for people in close relationships is to be 'joked at the hip' and so if the contact at the hip is violent, ~~and~~ it is suggestive of their volatile ~~to~~ and ~~or~~ unsuited relationship which the poet supports in the quotation, "She's the wrong woman, he's the wrong man." But of course the poet accepts that they are the right people for her to be living and therefore returns to enlighten the young couple.

Andri's interpretation of this quotation is the ~~etc.~~ attempt to make the relationship work. The poet's desperation moves from a plea for the parents to make other decisions to a plea for it to work. To bang their hips together "like chips or pine as if to ~~make~~ strike sparks," connotes the attempt to create sparks of passion between the two. The manner of striking that is an aggressive one and so it emphasises the poet's strong will or wishfulness. This is also shown in the increased pace of the ~~poet~~ lines 25-29. The line lengths became shorter and the poet used enjambment. There is also a lack of punctuation in lines 26-28, which encourages the reader to quicken the pace. The act of such conveys the poet's desperation until she reaches her final statement: "Do what you are going to do, and I will tell about it." This line is introduced by a pause at the end of line 29. The poet used caesura to separate the ~~phase~~ ^{phrase} "I say" and the layout of the poem shows a large gap after the phrase due to the length of the line below. This ~~text~~ dramatic pause indicates the importance of the final line as we understand the poet's true feelings; she wishes for her parents to continue their life as they had done and all she will do is tell the story.



ResultsPlus Examiner Comments

This is an extended extract from a high scoring answer.

Clear points are made in detail with precise support from the text.



ResultsPlus Examiner Tip

Pay close attention to specific details, closely supported by brief quotations, and your answer will score highly.

Question 2

Prose Unseen

Although a less popular option than the poem, examiners saw a wide variety of interpretations of this extract. The detailed descriptive writing received many sensitive responses including a few which linked the intense visual image of the moon with the crescent moon of Islam very appropriately. The shift from the natural world to the world of the ship and its passengers and back again was a central structural point observed by some, as was the shift from the serenity of the opening to the more disturbing links between sleep and death. Many also noted the diversity of the imagery describing the sounds, including the very violent noises from below decks on the ship towards the end.

Many commented on the long complex sentences and the effect on the reader as they form part of the complexity of the scene created by the writer. The sleep/death idea from the end of the second paragraph was used to suggest impending disaster and also linked to some of the ideas in paragraph three such as the woman covered 'like a corpse' and the 'throat bared as if offering itself for the knife.' The idea of equality 'before death' and the account of different social classes amongst the pilgrims was dealt with by some but more often ignored.

There was some danger in getting over involved with specific details of the writing at the expense of an overview. One of the key tests in writing about a piece like this is deciding which aspects to concentrate on since there is so much detail to discuss. Some very good answers identified patterns in the language and used this to enable them to find their way through the passage.

References to the ominous tone, Jim's alienation from the passengers and their vulnerability were rewarded because of their prescience about what might happen next in the novel.

Surprising misinterpretations or incomplete understanding were associated with the notion of a pilgrimage, even apparent ignorance of what Mecca signifies, as well as the name of the ship. There were too many digressions into Islamic religious practice in a mistaken notion that this question rewards contextual knowledge; it doesn't. Nevertheless, examiners saw plenty of examples of close readings and good use of terminology when exploring the complexity and density of Conrad's writing.

The first sentence of the excerpt is constructed with the use of sibilance such as 'marvellous stillness', 'stars', 'serenity', 'seemed', 'shed', 'assurance' and 'security'. The alliterative 's' sound mimics the silence and serenity created by ~~the~~ ^{native}. The moon is personified as 'young' and Conrad utilises a simile to compare it to 'a slender shavings thrown up from a bar of gold'. The youth of the moon is echoed by the description of it being 'slender' and creates a feeling of refreshment. The moon is compared to 'a bar of gold', which paints an

image of the brightness and the ^{luminous} shade of yellow of the moon; whilst the comparison of the moon to 'a slender-shaving' echoes the moon's action of being 'recurved'. Another simile is embedded in the same sentence's later clauses, 'the Arabian Sea, smooth and cool to the eye like a sheet of ice'. This simile excites two of the readers' senses at once — the visual smoothness of the ~~sheet of ice~~ ^{sheet of ice} allows us to see the calm surface of the sea, whilst the coolness of the ice allows us to feel the sea breezes from the Arabian Sea. Moreover, the slight-



ResultsPlus

Examiner Comments

The opening of this high scoring essay is highly literary in approach, analysing specific details in the writing.



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Examiner Tip

Always analyse the effects literary features have on the reader.

The first sentence of the excerpt is constructed with the use of sibilance such as 'marvellous stillness', 'stars', 'serenity', 'seemed', 'shed', 'assurance' and 'security'. The alliterative 's' sound mimics the silence and serenity created by ~~the~~ ^{nature}. The moon is personified as 'young' and Conrad utilizes a simile to compare it to 'a slender shaving thrown up from a bar of gold'. The youth of the moon is echoed by the description of it being 'slender' and creates a feeling of refreshment. The moon is compared to 'a bar of gold', which paints an image of the brightness and the ^{luminous} shade of yellow of the moon; whilst the comparison of the moon to 'a slender shaving' echoes the moon's action of being 'recurved'. Another simile is embedded in the same sentence's later clauses, 'the Arabian Sea, smooth and cool to the eye like a sheet of ice'. This simile excites two of the readers' senses at once — the visual smoothness of the ~~sheet of ice~~ ^{sheet of ice} allows us to see the calm surface of the sea, whilst the coolness of the ice allows us to feel the sea breezes from the Arabian Sea. Moreover, the slight-blue colour of ice conjures up the blueness of the Arabian Sea. In the next clause, the adjective 'perfect' is repeated twice. The repetition demonstrates the natural progression of nature, as no other artificial words constructed by humans can encapsulate the perfectness of the movement of the Arabian

Sea.

In the next sentence (third) of the first paragraph, the Arabian Sea is metaphorically referred to as 'the unwrinkled shimmer'. This can be seen as an extension of the previous simile of 'a sheet of ice', as an icy sheet is both shimmering and smooth, unwrinkled. The noun phrase of 'a few white swirls of foam' creates a quantified image. The foam's action of 'bursting in a low hiss' is oxymoronic as 'bursting' has a connotation of being loud, yet Conrad describes the sounds made from the burst as 'a low hiss', which is more silent than would be expected. The following three clauses feature the tricolon repetition of 'a few', each followed by nouns that represent ^{minute} objects, such as 'wavelets' is used, instead of 'waves'. This repetition suggests that the disturbances caused to

the surface of the Arabian Sea are insignificant. Sibilance is once again used, this time at the end of the first paragraph. 'the surface of the sea', 'passage', 'ship', 'subsided splashing' and 'stillness' appear closely after one another, this mirrors the agitation caused by the ~~the~~ ^{the} ~~the~~ to the surface of the Arabian Sea.

~~In the second paragraph, the tricolon structure is employed again by Conrad in the phrases of 'a few white swirls of foam', 'a few white swirls of foam', 'a few white swirls of foam'. Towards the end~~

of the second paragraph, the variety of people who have boarded the Patna is conveyed by the use of collective nouns to describe them — 'the old with the young, the decrepit with the lusty'. The use of collective nouns to describe the different types of people emphasises the fact that they are all 'pilgrims of an exacting faith', who are 'all equal'. Both 'sleep' and 'death' are personified in the last sentence of the second paragraph. 'Sleep' is often used metaphorically in literature to mean death, such as the title of Raymond Chandler's work 'The Big Sleep' and the ending to Robert Frost's poem 'Snowy Evening', 'and nites to go before I sleep'. Conrad also connects sleep to death by calling sleep 'death's brother'. The intimate relationship of brotherhood reflects the similar natures of both sleep and death. Moreover, the personification of death may be an allusion to Donne's 'Death Be Not Proud', in which death is also personified.

The third paragraph begins with an alliteration 'fanned from forward'. This alliteration of the 'f' sound evokes the sounds of fanning and may therefore be seen as slightly onomatopoeic. The descriptions of 'the well-to-do' and 'the poor' create a juxtaposition, because the well-to-do's belongings — 'heavy boxes' and 'dusty mats'

are both in the plural form; yet the 'poor have only 'all they had on earth tied up in a rag', the rag is in the singular form, the difference in the form of the nouns subtly shows the difference between the rich and the poor.

Another juxtaposition is found in 'a woman covered from head to foot, with a piece of white sheeting, had a naked child'. The woman is described as having her whole body covered by a white sheet, yet the

child in her embrace is completely naked. This juxtaposition is similar to the aforementioned one about the rich and the poor, as one party has abundance and the other deprivation.

Towards the end of the third paragraph, a rich amount of onomatopoeias can be found 'the harsh scrape of a shovel', the ~~the~~ strong and rough sounds of '-sh' and '-sc' are used, and they bring out the harshness of the shovel's scrape; 'the violent slam of a furnace-door', the use of the noun 'slam' is onomatopoeic in that it does sound like the action it represents.

The end of the third paragraph contains echoes from the previous two paragraphs. The notions of 'serenity' and 'the scheme of a safe universe' in the first paragraph, ~~the~~ 'unbounded safety and peace' and 'the silent aspect of nature' all concern the ~~the~~ silence and safety

~~at the~~ of nature, and is echoed by the 'last
four words of the final paragraph ~~the~~
-serenity of the sky'. The hull also
appears ~~at~~ towards the endings of both
the first and last paragraphs, bringing a
cyclical structure to the excerpt



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Examiner Comments

This candidate brings the essay to a satisfying conclusion with a clear sense of the extract's structure.



ResultsPlus

Examiner Tip

Plan your essay in enough detail to bring your remarks to a satisfying end. There is likely to be some structural point about the extract to help you achieve this.

In this extract, Joseph Conrad provides the reader with a very detailed observation of a multitude of sleeping pilgrims on a ship, where they are completely exposed to "the stars" and the "Arabian Sea." Through his use of omniscient narration and descriptive language, Conrad establishes this foreign setting to the reader, ~~making the account more thus~~ ~~more~~ enhancing the vividness of these observations to a western reader such as myself. Furthermore, Conrad also juxtaposes descriptions of nature and humanity, highlighting that nature is ultimately the most powerful.



ResultsPlus Examiner Comments

This candidate has paid some attention to the ways in which the novel is written in fairly general terms using appropriate terminology.



ResultsPlus Examiner Tip

Show a literary approach from the start.

Conrad throughout this extract utilises the closeness of death and sleep through the extended metaphor of using death imagery to describe those in slumber on the ship. For instance, he describes one woman as "covered from head to foot, like a corpse, with a piece of white sheeting, [and] had a naked child in the hollow of each arm." Here, Conrad makes effective use of the simile "like a corpse" but by inserting into the sentence as a smaller, abrupt clause, emphasising the sudden nature of death. Alternatively, it could emphasise the "stillness" of the people as they sleep. Furthermore, the use of the adjective "hollow" connotes to emptiness and conjures up a skeletal image of the woman which juxtaposes to her "naked" ~~the~~ children, where children tend to connote to life and youth. Additionally the adjective "naked" is significant as it could ~~or~~ convey how these sleeping people are ~~all~~ completely exposed to ~~the~~ nature. This is further emphasised by the sight of "a naked foot, a throat bared and stretched as if offering itself to the knife." The asaphora of "naked" ~~or~~ well as coupled with "bared" emphasises the exposure to nature, while the "knife" contributes to the more sinister atmosphere with its more ~~so~~ sinister connotations to danger and death. This complete exposure of humanity to nature adds a sense of vulnerability to the extract which ~~can be~~ ^{is} conveyed through the description of "prow bodies", where again the ~~word~~ "bodies" plural noun could connote to both death, as lifeless, and the ~~no~~ sheer number of people on the boat.



ResultsPlus Examiner Comments

Later in the same essay, the candidate has made detailed comments on one aspect of the extract, once again paying attention to specific detail, using brief quotations and literary language.



ResultsPlus Examiner Tip

Focus on specific details in this way and you will be scoring highly in AO2

Question 3 (a)

The Relationships section is by far the most popular option in this section of the paper.

Each of the three novels has a wide following, *Rapture* being the most popular of the poetry texts. From the Metaphysical Poetry selection there are many effective cross references between the work of Donne, Marvell, Herbert, Carew, Bradstreet and Philips and the more modern writers, although the choice of poems is fairly narrow.

It was interesting to note that discussion of *The Great Gatsby* was informed both by the new film version and by Sarah Churchwell's recent book *Careless People: Murder Mayhem and the Invention of The Great Gatsby*. We did not see many responses that dealt with the selection from *Emergency Kit*.

Question 3 (a)

This was the most popular question on the paper so it is a shame that so many candidates did not explore either psychological or emotion growth. The inability to spell the former is as unforgivable as the misreading of physical for psychological. 'Growth' was often just reduced to an account of change in characters and their situations. Many answers dealt with regression as well as growth and the idea that a poor community such as Cephallonia might enable people to grow together, whilst a rich one like New York might encourage them to grow apart was well-observed. 'Best writing' was often ignored or ill-defined.

The key relationships in the novels were used at best to show either development, of whatever kind, or lack of it. Individual Duffy poems were often used to make relevant connections to one of the other texts, or to trace the decline in the relationship over the whole span of the collection. Overviews of the collection as a whole, on the contrary, were rather few and far between. We sometimes get the feeling that *Rapture* is used as a token gesture to the post-1990 requirement for candidates who have otherwise spent most of their time on Hardy, Gatsby and the Metaphysicals. Examiners also felt that the terms of the question invited an overview whilst many candidates tended merely to select poems from the beginning and the end of the collection.

Very interesting and often accomplished answers dealt with some insights into Donne's complex and tortured relationship with God, exemplified in *Batter my Heart*, sometimes linked usefully to Herbert's *The Collar*, and some used *A Nocturnal Upon St Lucy's Day* to offset the more frivolous relationships depicted in some of Donne's and Marvell's other poems as well as those in the novels.

Responses considered the ways in which both Hardy and de Bernières dealt with women in the contexts of historical and geographical settings. They would use these to expose Victorian hypocrisy when dealing with Tess's development as a character, or Pelagia's development in the light of the war and its impact on her relationships with Mandras and Corelli, Carlo's narrative and the contexts within which his homosexuality was repressed are just some of the ways in which emotional and psychological growth could be discussed. Candidates tended to point out that Gatsby and Daisy, on the whole, don't develop in the same way: he is anxious to hold onto the past; she is depicted as too shallow a character to allow for much development.

Other ways of showing development were by reference to and analysis of the ways in which the novels present characters. The multi-voiced narrative in *Corelli*, with particular reference to Carlo's journals, the streams of consciousness for Mandras and Pelagia, and the unreliable narrative of Nick in *Gatsby* were treated with a wide range of detail and analysis. Father Arsenios's journey towards enlightenment proved a profitable focus for a number of accomplished answers. It was good to see a comparatively minor character being dealt with in this kind of detail and perhaps suggests candidates' ability to think on their feet.

Throughout time literature has dealt with relationships and the emotions involved. However, the best writings of relationships are seen when the authors tackle psychological and emotional growth. Both Carol Ann Duffy, and F. Scott Fitzgerald portray these psychological and emotional growth throughout the relationships in their works, Rapture and The Great Gatsby.

The first relationship is Tom and Daisy Buchanan in The Great Gatsby. The main emotion Fitzgerald shows that grows between these two characters, is the dislike that they have for one another. From the beginning we see Daisy describing her husband as "a brute of man", indicating that there is a dislike there for him. "I hate that word hulking; objected Tom crossly" showing that he doesn't like the way she describes him: suggesting that he overally doesn't like her. This emotion grows throughout the novel, so much so, that both characters have affairs with other people. This shows that dealing with emotional growth makes for good writing because this emotion has ended up in a lack of communication and illicit relationships. This growth also gains the readers interest because they are intrigued to discover whether Tom and Daisy will stay together or go their separate ways. Audiences of the 1920's would have

Perceived Tom and Daisy's relationship as not being common place within society as they both had secret lovers, and would have found their illicitly quite shocking. On the other hand readers in the modern society would not have found the affairs as shocking as secrecy and breakups have increasingly become more common, some readers may even be able to relate to the characters situation and feelings.



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Examiner Comments

The opening remarks included here make a valid but rather bland statement about the terms of the question.

There are valid points and textual references in what follows, although there is some descriptive writing. The analysis is fairly thin and some of the argument is not entirely clearly thought through. Contextual points are made rather assertively.



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Examiner Tip

Argue clearly

Avoid description

Avoid assertions without support from the texts.

'Tess of the D'Urbervilles' was published in 1891 after two previous attempts it was initially turned down by publishers due to their unease about how a Victorian reader would react to the 'immoral' behaviour in the novel. After editing the novel was finally released in serial form in contemporary periodicals. This can be seen in Hardy's writing style as each of the seven phases ends on a climax.

'Rapture', written by Carol Ann Duffy, is an anthology consisting of fifty-two poems that chronologically follows the ~~the~~ 21st century love affair of two females. Duffy conveys the growth of the relationship through the person's intense emotions. These emotions are reflected in one anthology's sensual text and Duffy's use of natural imagery.

'The Great Gatsby', written by F. Scott Fitzgerald, explores the emotional and psychological growth of ~~many~~ three main relationships through the eyes of the narrator Nick Carraway. 'The Great Gatsby' was published in 1926 and is considered by many authors to be the 'defining work of the 1920's'.



ResultsPlus Examiner Comments

This is a valid way of introducing the three texts under discussion with some awareness of structure and technique and some identification of contextual points and narrative technique.



ResultsPlus Examiner Tip

Make it clear near the beginning of your essay which texts you are going to discuss and make some literary, structural or contextual references which you may want to explore later on.

Literature often focuses on ~~humans and~~ the nature of humanity, and so by extension often looks into the way human ~~sense~~ change and grow, emotionally and psychologically. Thomas Hardy's 1891 novel ~~Tess of the D'urbervilles~~ 'Tess of the D'urbervilles' charts the life of country maiden Tess ~~through~~ ^{through} her transformation into a 'murderess' in the context of strongly moralistic, Victorian Britain. F. Scott Fitzgerald looks into the Jazz Age era of 1920s America in 'The Great Gatsby', published in 1925, following the short life of Gatsby and his endless hope-filled quest for love. The collection 'Rapture' by Carol-Ann Duffy ~~for~~, published 2005, follows a relationship from beginning to end through a series of poems, navigating through a more modern day context. All texts focus on the development, or lack thereof, of ^{the} psychological and emotional psyches of the characters and by extension the relationships within.

Throughout the course of 'Tess' the eponymous heroine shows radical, phenomenal growth. This is partly summarised in the extensive use of the colour 'white' as a motif. In Phase the First, appropriately titled 'The Maiden' Tess' very first presentation dresses her in a 'white frock', here the use of 'white' has connotations of innocence and of purity. At the opening, this summarises

all that Tess is, a pure and innocent 'Maiden', also with childlike suggestions which emphasise her youth. It ~~also~~ is also a metaphor for Tess who is a 'blank page', and ~~all of~~ with all of life's experiences ahead of her. This mention of purity however ~~seem~~ foreshadows horrors that are to come as it is destroyed. ~~This sense of purity and innocence~~ Hardy uses the ~~suggestion of purity~~ 'white' motif here to reflect society's expectation of women to ~~be~~ be pure and virginal until marriage when they became their husbands property almost. ~~A~~ Many Victorian readers would consider Tess at this point to be a proper 'Maiden', fitting Victorian morals perfectly. This purity and Maiden-like quality becomes tainted however as Tess is ambiguously raped or seduced, and upon her husband's discovery she turns a 'sickly white.' Here the connotations of 'white' become that of illness, as her emotional past plagues her. We see her through her husband's eyes as the 'white' becomes distorted and ironic, as her expected virginity is non-existent. A psychoanalytic reading would see Angel as seeing her in the Madonna-Whore complex, where his view of her became twisted from saintly to impure and unworthy. When women at the time were expected to remain pure for their husbands, Tess's lack of innocence ~~was~~ is considered by her husband and many Victorian readers as controversial.

and disgraceful. A ~~more~~ modern reader, in the context of a more gender equal society, would most likely be shocked and upset by this presentation of the heroine. The destruction of Tess's innocence and by extension virginity is charted by the breakdown of the purity of the colour 'white', much like her own, ~~and her~~ to her husband's and society's expectations of her. The psychological and ~~a~~ emotional growth is here presented to be quite damaging.



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Examiner Comments

The opening paragraph establishes an overview of the three texts to be discussed. The second paragraph deals with just one of the texts but does so in considerable detail. There are comments on structure, language and contexts. The contextual points in particular derive naturally and subtly from comments made on language.



ResultsPlus

Examiner Tip

Make links between texts explicit as early as possible in your essay.

Use the writer's language to help you make points. Short quotations may be more effective than longer ones.

Question 3 (b)

Although a less popular choice and one that was on the whole less well done, examiners saw a wide range of answers on this question. When candidates realised that character studies were not what was required, links between places and characters at key moments of the texts were established and developed. There was appropriate reference to key locations in the novels such as Cephallonia, the Chase, Talbothays, Stonehenge, East and West Egg and Valley of the Ashes as well as events such as World War Two, the period of the American Dream and the Jazz Age. The world of Victorian oppression against women and the various locations mentioned in the Duffy collection and by the Metaphysical poets were also used effectively. Key events included the death of Prince, the strawberry picking and the rape of Tess, Angel's rejection of Tess and its consequences, Alec's murder, the invasion of Cephallonia, the attempted rape of Pelagia by Mandras, Tom's breaking of Myrtle's nose and her death. The debate about whether or not to agree with the proposition was unevenly handled by many candidates who merely offered evidence to support both sides of the argument without much real debate.

This response in fact scored 7,7, 15, 13= 42.

Writers of literature often present a series of strong emotional links between characters, while incorporating ties that bond together human characters with their countries, their God, or precious inanimate objects such as the mandolin in the case of Corelli as illustrated by de Bernières. These ties often string together the narrative of the characters lives, or in the case of Carol Ann Duffy, the ~~poet~~ poetic portrayal of her love affair. Poets such as Duffy present conscious intertextual references to the likes of Donne and Marvell, creating a modern piece of literature that can easily be linked to renaissance poets.

Donne creates a microcosm around the portrayal of his relationship in "The Sun Rising", comparable to Marvell in "To his Coy Mistress." Donne dismisses the sun, referring to it as "Busy old fooling",

which wakes the lovers. Within the poem, Donne makes a reference to the ~~Ptolemaic~~ ~~Ptolemaic~~ Ptolemaic ~~the~~ conception of astronomy, which states that the Earth is the center of the universe, with the Sun, Moon and stars rotating around it. Written at a time when this notion was being challenged by scientific advancements, Donne plays on this prominent misconception in the last line "This bed thy centre is, these walls, thy sphere." Many critics have appreciated Donne's ability to subtly reflect the issues prevailing at the time into his work, this reference to the bed as the center in which the walls revolve around not only presents the egotistical outlook of lovers absorbed in their own infatuation, but humankind in both the era of the poem until now being absorbed in their own existence. This poem not only strongly presents a strong emotional connection between lovers, but also a connection between man and the universe, 'school boys' and 'kings', while connecting the lovers bed to exoticised lands.

imagery making the poem accessible while still maintaining the heightened sense of emotion and longing. "World" is similar to "The sun rising" in that it links lovers to the universe by creating a microcosm around it, illustrating the world as a simple tool to compensate for an unreachable lover, ^{and} or to dismiss if it ~~disturbs~~ disrupts the lovers presented.



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Examiner Comments

The candidate makes some good comments on the Donne and Duffy poems selected and there are some comparisons although they could be more closely integrated. There are also some contextual points integrated into the discussion.



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Examiner Tip

Integrate links between texts into your discussion and try to do the same with contextual points.

A significant amount of literary works, which are concerned with relationships tend to ~~the~~ focus on links between people. ~~the~~ This can be seen in John Donne's 'Holy Sonnet XIV', where the main focus is clearly on the relationship between Man and God (although God may not be regarded as a person), and not on a specific event or place. However, other works may feature a stronger link to ~~the~~ significant places or events, such as Carol Ann Duffy's poem from her 'Rapture' collection, 'Swing'. This poem suggests that there is one very significant event when the two lovers can finally commit to one another and hence no longer ^{have to} wonder about the other's level of certainty. However, there are some works of literature which feature instances when both a place or event carries deep significance, but that this significance is only due to its creation of a relationship between two people, which can be seen in Captain Corsetti's Mandolin where Pelagia and Corsetti have their main concerns around their relationship, but the factor leading them together was the war, which is therefore a significant event, and the town of Cephalonia, which is hence a significant place.



ResultsPlus Examiner Comments

The opening paragraph makes some valid points about each of the texts that will be discussed. There is focus on some of the terms from the questions and already some comparisons are being made between texts.



ResultsPlus Examiner Tip

Focussing on terms of the question and dealing with each of your three texts is an effective way of introducing your discussion.

Father Arsenios begins as a highly indignant and near pathetic character, as we as readers are introduced to him in scenes such as the one when Velisarios picks him up and he is ~~used~~ made a laughing stock in front of the whole society. However as the novel progresses, so does the character of Father Arsenios, ~~and~~ ^{as} with the ~~event~~ ^{event} of the war, ~~which~~ which is a highly detrimental and tragic event for most of the characters, he is turned into a form of Saint and he is now viewed as a very respectable character. Thereby, he is a clear example of ~~in~~ where a significant event, in this case the war, is by far more significant than any of his relationships. This even ends in him dying as a Martyr as he is shot by the Germans.



ResultsPlus

Examiner Comments

The discussion of a fairly minor character was used effectively to deal with the question and provided evidence of whole text knowledge well-applied to the terms of the question.



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Examiner Tip

Try to show knowledge of more than just short sections of your texts. Whole text knowledge is likely to score more highly.

Question 4 (a)

The Identifying Self questions are becoming increasingly popular and there is positive engagement from candidates with all of the set texts for this section.

Many answers to this (a) question dealt effectively with links between the very different worlds the texts inhabit. The bildungsroman categorisation of the novels proved to be a useful link and the personal narrative of the *Wife of Bath's Prologue* proved to be an interesting and popular link with Ruby's first person narrative and the fat black woman of Nichols' collection. The unreliability of the narrators was another useful link. Quite a lot of responses dealt with the *Wife of Bath's Tale* with useful comments on the gender politics between it and the *Prologue* and the contrasting roles of women in the nineteenth and twentieth century texts. We saw rather fewer answers on *Life of Pi* on this occasion. They also focussed on the reliability or otherwise of Pi's different version of his adventures, as well as good links with the other texts on relationships with parents. We saw a number of interesting answers which dealt with the different voices to be found in the Billy Collins' collection with good choices of individual poems.

The idea of contradictions was particularly well tackled by those who discussed the narrators' presentation of self with those perceived by the reader. This was appropriate to Ruby and her non-disclosure of key information, the *Wife of Bath's* misuse of authority, as well as Pip and Pi who also withhold key information from the reader.

Throughout 'Behind the scenes at the Museum', 'The fat Black Women's Poems' and Chaucer's 'The Wife of Bath' there is a recurring theme of inner struggle and contradictions as the characters from each battle with the social norms of the era's that they are set. Each of the Novels and anthologies encompass a range of multi-faceted narrators, and in Atkinson's case a wide range of characters who contradict one another as well as society and its expectations. Ultimately through the author's depiction of inner turmoil and contradictions, there is a sense of achieving an in-depth understanding on one's self.



ResultsPlus Examiner Comments

The candidate has identified the three texts being studied and refers to some of the terms of the question



ResultsPlus Examiner Tip

Identifying the texts studied and starting to focus on the terms of the question is a good way to begin your essay.

During the time that 'The Wife of Bath' was written, this could have been seen as outrageous and blasphemous as the Wif is contradicting the lord's words in order to support her argument. Although to a modern day reader living in more secular society, her argument appears more valid, and we are less judgemental of the Wif's sexual appetite.

Similarly the Fat Black Women also ~~appears~~ uses sensual imagery in order to promote female liberation and freedom. In the poem 'Alone', Nichols uses the repetition of "gatherin'" "into herself, / onto herself" which builds up a sense of pace and urgency, creating ambiguity as to what it is that she is gathering. The ambiguous interpretations of this poetry contradict one another, which Nichols may have done purposely to explore the fat Black Women's inner struggle to define herself. On the one hand, the poem could be perceived as being domesticated, the "stone" referring to cooking and the "gatherin'" refer to tidying up. However the more likely meaning of the poem is that the fat Black Women is pleasuring herself, reinforced by the climatic "silence" that ends the poem. Here the fat Black Women is portrayed as independent and free from submission to men, however Nichols does convey a sense of

inner turmoil when she writes "come up and see me sometime" in 'Invitation' which could be ~~regarded~~ regarded as a sexual proposal to a man, suggesting that she is not completely independent, highlighting that she is multifaceted and contradictory.

On the other hand, Ruby from 'Behind the Scenes' appears less confident and self-assured, with a less multifaceted personality. Atkinson's use of fairytale ~~an~~ intertextuality such as "Ice Queen" and "Evil Stepmother, Rachel" as well as intertextual reference to the Wizard of Oz "red shoes", and "I don't think this is Kansas, Teddy" removes Ruby from realism and instead portrays her as somebody who lacks a sense of identity as she must rely on intertextual references in her descriptions and opinions. Furthermore it creates a sense of naivety and insecurity that is not evident in Nichols' anthology, or Chaucer's 'Wife of Bath', which is reinforced by Ruby's innocence regarding sex. She asks "What is dures?" Here, her naivety is endearing and makes it seem as though Ruby ~~is~~ has not fully achieved a ~~the~~ sense of herself. However this can be questioned as at times Atkinson writes openly about George's ~~sexual~~ affairs and as Ruby ~~is~~ is narrating, it is her voice describing the ~~se~~ events. Furthermore Ruby sarcastically

adds that it is "as if the menstrual cycle had been specifically designed to annoy [George]", suggesting that Ruby is not as sheltered as she is initially made out to be, highlighting a sense of contradiction.



ResultsPlus
Examiner Comments

Later in the essay, the candidate demonstrates good knowledge of the texts and makes clear links between them. There are some contextual points too.



ResultsPlus
Examiner Tip

Keep making the links between the texts throughout your essay.

Nichols was the fat black woman to suggest her disdain for politics in that she "sees through politicians". She asks broad questions such as "will I like Evel be tempted once again / if I survive". The use of religious imagery here relates ~~to~~ to Chaucer's use of Biblical language to create a strength of argument. Nichols' enjambment and lack of punctuation suggests that these questions go unanswered, yet as these conflicts become resolved she will "emerge" and "stake her claim again".

Further evidence for the argument that confronting contradictions is an inevitable part of achieving a sense of self is seen through Bunty confronting her role as a wife and mother in "Behind the Scenes at the Museum", in a similar way to Chaucer confronting the position of women in "The Wife of Bath's prologue". Bunty's "aesthetic" mothering skills are often questioned through the narrative of the story when Ruby is still attached

"evil stepmother, Rachel" as well as intertextual reference to the Wizard of Oz "red shoes", and "I don't think this is Kansas, Teddy" removes Ruby from realism and instead portrays her as somebody who lacks a sense of identity as she must rely on intertextual references in her descriptions and opinions. Furthermore it creates a sense of naivety and insecurity that is not evident in Nichols' anthology, or Chaucer's 'Wife of Bath', which is reinforced by Ruby's innocence regarding sex. She asks "What is dures?" Here her naivety is endearing and makes it seem as though Ruby ~~is~~ has not fully achieved a ~~full~~ sense of herself. However this can be questioned as at times Atkinson writes openly about George's ~~sexual~~ affairs and as Ruby ~~is~~ is narrating, it is her voice describing the ~~se~~ events. Furthermore Ruby sarcastically adds that it is "as if the menstrual cycle had been specifically designed to annoy [George]", suggesting that Ruby is not as sheltered as she is initially made out to be, highlighting a sense of contradiction.

In conclusion it is fair to say that Chaucer, Atkinson and Nichols all depict

funeral is planned. Bunty's mental health begins to deteriorate when she begins to lose her children, suggesting that her "sense of self" came from being a mother and it was only through confronting her role as a mother that she realised this.

In a similar way to Atkinson, Chaucer achieves a sense of self in "the Wife of Bath's prologue" by having his wyf question the turmoil regarding her role as a woman - much like Nichols does in her poetry. Whereas Nichols often focuses on the physicalities of being a woman regarding appearance in "beauties" and "slim after slim" women, Chaucer shows focus on the position of women in 13th century society.



ResultsPlus
Examiner Comments

We include an extract from the middle of a high scoring response to show how a candidate maintains contact with all three texts under discussion. There are sound comments on tone, language and context.



ResultsPlus
Examiner Tip

Sustaining this kind of discussion may not be easy but it will earn you high marks in all four AOs.

Question 4 (b)

Question 4(b) was a less popular choice and the links between characters and their environments proved to be somewhat elusive. The best responses to this question dealt with the various locations associated with the different stages of Pip's adventures, such as the forge and Satis House, and the socio-historical childhood world created by Atkinson in which Ruby grew up in 1950s York. Pip's social world and ways in which it changed him was a profitable line of enquiry explored by surprisingly few candidates. The invitation to explore social and environmental contexts was well accomplished by some high achieving candidates who managed to entwine their comparisons between texts effectively, integrating contexts into their argument and using them to shape their response rather than dealing with them separately. The ways in which characters such as Pip and Pi needed to break away from their repressive environments to find their true identities was one appropriate focus.

Examiners felt that this was the question where the balance between the texts studied was not well managed.

Question 5 (a)

We saw too few examples of responses to Questions 5(a) and (b) to make any meaningful comments except to note that *Small Island* and *The Final Passage* seem to be the texts studied by most of the candidates for this section. At least one examiner saw a response using these two texts persuasively and intelligently. Another felt that some candidates had difficulty selecting appropriate textual references to support their arguments.

Question 6 (a)

There tends to be a certain predictability and narrowness to the choice of poems and the key scenes referred to in the novels, such as the rape scene and stoning in *The Kite Runner*, which makes some examiners wonder if whole texts have been studied. We would also have liked to see more detailed engagement with and illustration of what is meant by 'good writing'.

There is some effective synthesis between key poems by Owen and Sassoon and the fictionalised world of *The Ghost Road* and *Spies* in which the treatment of shell-shocked soldiers is discussed both in the context of when it happened and with hindsight. The Hughes and Larkin poems *Six Young Men* and *MCMXIV* were also used to point out the irony of how youthful optimism was destroyed by the power of propaganda and the horrors of the front. This was often linked to how the young characters in *Spies* react to the revelation of the truth about Uncle Peter.

In this section of the paper examiners notice how contextual matters are not integrated into the discussion in a literary way. This is particularly true of *The Kite Runner* where admittedly detailed knowledge of the war in Afghanistan is not used to shed light on what Hosseini is writing about. On the other hand, the Jessie Pope link with *Dulce et Decorum Est* now seems to be well-established and nearly every answer on this poem dealt with this.

The open-endedness of the question provoked many original responses and one examiner referred to an impressive answer which made links between Yeats' *Airman*, Japanese kamikaze pilots and Taliban suicide bombers. We rarely find this thoughtful cross-referencing in responses.

Another 'sacrifice of a young man' is written by Owen in 'The Parable of the Old Man and the Young', in which he encapsulates nouns such as 'belts and straps' and 'trenches' into a re-invented biblical story taken from Genesis 22. The aforementioned nouns are all drawn from the semantic field of warfare, and 'trenches' in particular, sets the poem in the First World War. The sacrifice of the son is described as 'the old man... slew his son, / And half the seed of Europe, one by one'. The rhyme of 'son' and 'one' emphasises the uniqueness of the sons to their parents and also the fact that Isaac is Abraham's only son.

A similar sacrifice of a son by a

father is described by Hosseini in his Bildungsroman The Kite Runner (TKR). Hassan, Baba's ~~son~~ illegitimate son, is executed by the Taliban, who 'shot him

in the back of the head', whilst Baba's legitimate son Amir is safe from the Taliban as he has escaped to America. A critic writing for the San Francisco Chronicle, Kiper argues that TKR is only successful because of the Americans' involvement in the war in Afghanistan, which is not true, as Baba's sacrifice is an allusion to both the original biblical story about Abraham and Isaac and Owen's re-invented version of it. Hence, there is more to TKR than the mere connection between America and Afghanistan.

Another revelation of war is about the violence in war. Both Douglas and Harsent adopt the voice of cold-blooded killers in their poems 'How To Kill' and 'Sniper' respectively. The speaker in 'How To Kill' confesses 'I am amused/ to see the centre of love diffused'. The chilling tone of this confession is emphasised by the rhyme of 'amused' and 'diffused', as it suggests the speaker of the poem ~~is~~ enjoys his sadistic pleasure of killing. Douglas employs the technique of puns in the first two lines of the second paragraph - 'dial' and 'die'. These two words sound alike to each other yet the dial allows the killer to aim for the man, who will soon die. The sniper in Harsent's

'Sniper' also confesses 'They go in fear. They go in / fear/ of me. And where they go they go by my good grace. The repetition of 'they go' conjures up the urgency felt by the people who would like to escape from the sniper, whilst 'fear' is made a line of its own, this ~~brings out~~ the raw human condition that is made explicit in times of war. The sniper usurps the role of God as he thinks he has mercy on the people, that is his 'good grace'. The alliterative 'g' connects the sniper to God.



ResultsPlus
Examiner Comments

This extract from a high scoring essay makes some detailed literary comments on the chosen poems with some excellent contextualisation. There are effective links between texts and a clear sense of other readers.



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Examiner Tip

Manage the links between the texts so that the transition is smooth.

Integrate contextual comments and responses of other readers into your discussion wherever possible.

It could be argued that the novels do not purport to reveal what war is really about. In 'The Ghost Road', the vehemently ~~anti~~ 'cynical' Potts puts forward the view that the point of war

is to 'feather the nests of profiteers'. Barber's use of reported speech 'The war, he insisted loudly,' trivialises Potts' opinion by allowing it to remain part of the narrative rather than dialogue. The use of ~~the~~ clichéd figurative language 'feather the nests' may also imply that Potts' views lack real thought and are simply part of contemporary received wisdom. This idea of unquestioned attitudes to war is also present in 'Spies', where Frayn uses abstract nouns such as 'loyalty', 'good', 'evil' and 'honour' rather than reported speech to point out the naivety of Stephen's opinions. The use of rather melodramatic hyperbole 'noble father and traitorous mother' establish Stephen as an unreliable narrator that is engaging yet ridiculous. The modern reader can therefore not expect to find legitimate commentary from either Frayn or Barber on the realities of war when its participants in the novels primarily seek to entertain. Ideas of innocence

and naivete are also present in Robert

Frost's 'Range finding', where the image of a 'sudden passing bullet' is ~~seen~~ not important due to its ~~hitting~~ striking a 'human breast', but because it rouses a spider to 'greet' a fly in its cobweb. As in 'Spies' and 'The Ghost Road', the verb choice 'greet' connects the spider's predatory nature to goodwill and pure intuitions. The context of production may provide an explanation of Barber Frayn and Frost's apparent reluctance to dictate what war is really about. 'Spies' and 'The Ghost Road' were published in 2002 and 1995 respectively, when the idea of war had shifted in the public imagination from imminent European conflict to examples of US global interventions such as the Gulf War. As modern readers are more likely to be removed from the immediate experience of conflict it may be essential to good writing that war's true purpose or nature is not central to the texts. In a similar way Frost, who wrote 'Range finding' in 1902 could not have foreseen the destruction of the first and second World Wars.

and so therefore his poem appears to address war as an intrinsic part of nature rather than a phenomenon with a clear ~~cause and~~ purpose and meaning.



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Examiner Comments

This candidate is managing quite a detailed argument that explores the terms of the question, moving between texts effectively and using the language of the writers to support the points made. A personal response is supported by the texts and there are also some contextual points being raised.



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Examiner Tip

Manage the links between the texts whilst engaging with an argument that supports your response to the question. Always use the text to support your own judgements.

Question 6 (b)

This was a less popular question and some answers fell into the trap of thinking that irony, as in *The General*, for example, and light-hearted are the same thing. Sassoon's gallows humour may need sensitive handling. Some perceptive candidates were able to see a variety of tones within one text such as the Owen and Sassoon poems and *The Ghost Road* for example. The childish play of the boys in *Spies* was similarly contrasted with the realities of war, even if seen from a distance, but the truth about Uncle Peter and the ways this is presented was a useful focus. The contrast between the Stephen/ Stefan of the war and his older self was also handled well although it didn't feature in many answers. Other responses tended to focus on either 'serious' or 'light-hearted' at the expense of the other.

In general the range of poems and references in the novels was similar to that in the (a) question.

Paper Summary

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

- Focus on the terms of the question
- Remember to hit the relevant assessment objectives
- Write clearly, accurately and in an appropriately literary style
- Quote to illustrate points whenever possible
- Make references to other readers and contexts to support your argument
- Answer the question on the books that you have studied
- Choose the question that will enable you to show your knowledge most effectively.

Grade Boundaries

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

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