Pearson
Edexcel

Examiners' Report
June 2018

GCE English Language and Literature
9EL0 02

ResultsPlus

Edexcel and BTEC Qualifications

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

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

ResultsPlus

Giving you insight to inform next steps

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

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

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

Pearson: helping people progress, everywhere

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

June 2018
Publications Code 9EL0_02_1806_ER

All the material in this publication is copyright
© Pearson Education Ltd 2018

Introduction

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

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

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

It is vital that centres are aware that Sections A and B do not correspond to Language and Literature exclusively. A small minority (many fewer than in 2017) did not deploy terms and concepts drawn from linguistic analysis to aid their analysis of the literary texts studied. The Specification and the Section B Mark Scheme make it very clear that literary texts should be subjected to an integrated language and literature approach.

SUMMARY OF SECTION A

Stronger answers looked at the unseen text as a whole and were able to discuss it as a complete piece of writing, rather than as a series of techniques to be identified without any developed analysis of the shaping of the piece.

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

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

“many students appeared to rely on a general, feature-spotting approach, with some attempts at an exploration of how language is used via brief discussion of form and function, often characterised by fairly obvious points being made, then discussed in brief, supported with (not always relevant) examples from the text, and then moving on to the next point. Often with these middle-bound responses there was little attempt of a holistic overview or desire to evaluate the article through a ‘whole text’ approach.”

“centres need to ensure students have the necessary 'terminological toolbox', but just as important, that they can apply the tools to the overall meaning of the text and not just 'feature spot'. They need to train their students to be genuinely analytical”

“Single word analysis, whilst it has its place, doesn’t allow students to be critical. Students should very carefully choose their evidence and anaylse both the methods being used and connect this to the purpose/writer’s ideas. Listing endless techniques doesn’t help; be selective in the methods you choose to talk about. Sometimes a pronoun is just a pronoun!”

The most successful answers discussed the implications of specific lexical and syntactical choices and showed how attitudes could be conveyed precisely through tone. They were able to move beyond feature-spotting and to explore shifts in register, as well as generic conventions and deviations. The use of supporting relevant contextual material also had a significant effect on achievement. As one marker commented, “Students with a more detailed contextual understanding often did better in the other assessment objectives too. A greater readiness to consider the real world meant that they were more likely to see the writers’ use of LSF as a way to connect to and influence that real world and therefore less likely to fall into the trap of feature spotting. Students who did less well with context often tended to deal with it all in the first paragraph and then not refer to it again throughout the essay".

SUMMARY OF SECTION B

The best responses were thoroughly integrated and comparative in their approach to answering the question. They were highly selective in the comparisons they chose to make, considered what the specifics of the question might be (framing the opening of their response accordingly), and explored a significant range of literary and linguistic terminology.

However, several examiners expressed concern that very few candidates were able to meet all four AOs fully in their answers.

AOs 1 & 2: Markers noted a discernible improvement in AO2 work in the 2018 series, though some concerns remain about responses dealing with poetry. There was much less evidence than in 2017 of scripts which assumed that Section A requires exclusively linguistic analysis, and Section B requires literary analysis only.

AO3: This year saw further improvements in AO3 achievement. The best answers ensured that contextual materials were judiciously selected to assist the analysis of language and literary features in the texts. Answers providing fewer contextual factors of relevance outscored answers which included huge amounts of impressively remembered but ultimately irrelevant detail. The contextual material that was produced was once again somewhat unbalanced, however. Contexts for textual production (socio-historical details, intertextual relationships, staging/publishing history, authorial biography, etc.) were more often deployed than contexts of reception (reviews, criticism, cultural influence, personal response).A blend of both tends to produce the richest answers.

AO4: comparative work was again highly variable between scripts and centres but many examiners remarked on their sense that AO4 work was least impressive of the AOs for this unit. The following comments from markers identify the principal concerns:

“Links were often superficially made between literary texts. Candidates had obviously been well versed in sign-posting links to the examiner, but very often these links had no grounding.”

“The discriminating factor for this unit seemed to be how the candidate adopted a comparative approach. I saw many responses where the students had used alternating paragraphs for each text but didn’t really offer any comparison as they moved between the texts. Paragraphs began with ‘Another way the writer presents the opportunities and dangers …..’, and proceeded to make points moving then to the next text without making any clear link. Students need to be aware of the need to make clear and relevant links between the text throughout the essay in line with the assessment objectives. Students should also be reminded of the value of making contrasts as well as comparisons as many responses were solely focused on finding similarities.”

The most successful candidates were those that could identify rich points of comparison or contrast, including comparisons of language or literary techniques in the two studied texts, or subtle comparisons of relevant contextual factors. The very best candidates spent time picking apart the multiple meanings behind their quotations, creating the depth of argument and then comparing the outcome with their partner text.

Question 1

The majority of answers showed an appreciation of Moran's essential message regarding shyness; higher-scoring answers combined this understanding with a thorough analysis of the effects of the techniques used by Moran, whereas lower-scoring responses were either descriptive and focused on the content, or undertook an unintegrated feature-spotting approach. This latter approach yielded a high quantity of technical terms, but little in the way of insight into how such features were used by the author to craft his text for a specific audience in a specific context. A large number of answers picked up on the writer's use of parenthesis, and were able to explore tone and other effects. They also referred to the software allusion, and plenty quoted the shop sign. The phrase "plastic and pliable" was a very popular quotation because it enabled candidates to mention alliteration, although some lower-scoring answers showed a misunderstanding of the word "plastic" in the context of the article and started discussing fake personalities.

The interpretation of contextual factors was a particularly disappointing feature of this year's answers on "Society and the Individual" (and indeed on all of the Section A questions). Comments were usually quite simple, referring to "intellectual" readers, variously "right wing" or "left wing", of *The Independent* or "fans" of Moran; these were usually mentioned in the answer's introduction and were not related to the subject matter or the writer's techniques. Given that this was the second consecutive year in which the passage was a feature/lifestyle article, it was surprising to find many answers paid scant attention to the generic features, and the function of this type of writing in this type of publication. More discerning responses showed an awareness of the relatively modern phenomenon of the self-help industry in relation to Moran's argument, or the ways in which digital culture and social media makes shyness even less socially acceptable than in previous generations. Such readings are the hallmark of students who have done wide reading and thinking about the relationship between individuals and the values and attitudes of the societies in which they live. Too many, however, seemed to have done little such research or exploration of their chosen theme, or appeared unsure of how to apply it to the task.

Being an opinion article featuring in the Independent newspaper, the text's primary audience can be assumed to consist of left-wing middle class readers, who are interested in Moran's view - perhaps already being fans of his work. However, considering its content, a secondary audience of those seeking reassurance for their own shyness is also likely. As a result, the purpose of the text is likely to be to share personal experiences, but also to educate the more extraverted readers on the issue of shyness and ~~encourage~~ assure those who do suffer that they are not alone. Moran achieves this through an effective combination of both heightened and colloquial language, ironic humor and metaphorical phrasing, presenting the readers with a considerate and honest article, both pessimistic and encouraging in tone.

The ~~dominant~~ impression given by Moran that society often misunderstands those who suffer

shyness is initiated from the begining of the article, through the use of antithesis in the declarative, "Personal growth is the growth industry of our age". As the article continues, it becomes apparent the use of this metaphor is purely ironic, calling on titles of self-help books which one might find among "Dale Carnegie's children". This discontent with society's "positive-thinking" on "an unyielding reality" is emphasised through the alliterative statement, "personality is plastic and pliable". The plosive "p"s highlight Moran's contempt and are furthered by the triadic form of the phrase.

This pessimistic view on how Moran perceives society's attitudes on shyness is continued in the suggestion that introverted individuals must "transform" themselves into "social butterflies". The hyperbolic metaphor could be said to carry connotations of a mystical occurance, calling on the "transformation" of which a caterpillar undergoes to become a butterfly. The premodifier "sparkling", asking readers not to expect such a conversation emphasises to the audience the suggestion that Moran feels society's expectations of shy people are unrealistic.

However, there is a noticable transition of tone in the article creating an effective juxtaposition to the previously pessimistic voice. The alliterative description of shyness as "a sign of sensitivity and sagacity in the insincere soup of social life" evokes an explicitly positive view on shyness, the contrast with the previous use of alliteration causing even more encouragement to those suffering. The heightened language, along with the derogatory "insincere soup of social life" suggests both credibility on the Moran's part and humorous consolement to the shy readers who share the author's views on society's attitudes, respectively.

The reliability resulting from heightened language is implied throughout the text, for example, "accede", "obdurate" and "demurred"; Furthermore, the scientific lexis "homo sapiens" continues this image of credibility, and asserts to the audience that shyness does not mean lesser intelligence.

However, despite this presence of heightened language, there is also the use of colloquialisms, for instance, "sticky-out" and "busted". It could be implied that this, along with the frequent

use of personal pronouns "I" and "we", is a method by which Moran creates a [redacted] "link" between the audience and himself, resulting in a more personal connection and meaningful application to readers - assuring them to take no notice of "defeated" feelings resulting from interactions with [redacted] an ill-informed society.

ResultsPlus
Examiner Comments

This is a largely successful answer, meriting a score in the middle of Level 4. The introductory comments on audience are prone to generalisation but somewhat saved by the suggestion of a possible secondary audience. The answer picks up on Moran's varied tone and register but the expression sometimes lacks precision, e.g. his message is both "pessimistic and encouraging."

High points include the analysis of 'hyperbolic metaphor' and the detection of tonal and topic shifts, but it is rather speculative elsewhere, e.g. on signficance of "sparkling".

The writer (Moran) creates an almost conversational tone within his article. Being a modern article, written in 2016, it attracts a modern audience who are known to struggle with confidence and therefore can relate with the article. The article helps to educate and inform people about the stigma surrounding shyness and what it's actually like.

Throughout the article, Moran shares the belief that shyness is a part of who we are and we shouldn't be ashamed of it. One way he does this is through the use of heightened language: 'it's the common thread that links me to them'. This technique to finish the article allows the reader to relate with Moran and hopefully understand his view. Our modern society is built on the ability to have confidence and by challenging that idea, Moran allows himself to become 'real' to the audience. The use of metaphors is prominent throughout the article to achieve different effects. The metaphor: 'master key that unlocks our

understanding of those social creatures' uses humor to address the idea that we are all completely different and understanding each other is hard. This 'key' represents the shyness a lot of people suffer from and how it can actually be beneficial in some circumstances. Moran uses reported speech to address his attitude that shyness is a part of us. The quote 'a special way of seeing the world?' highlights Moran's idea of shyness while also portraying shyness in a more positive light. It suggests that people see the world differently and each person will see a different world.

Through his writing, Moran expresses how he manages with being so shy. He does this through the use of collective nouns such as 'we' and 'our' to create a relationship with the reader. By including himself as shy, it automatically makes the article seem more personal and so encourages readers to continue. A metaphor is again used for the effect of explaining what it's like to be shy. 'Every penny of my emotional effort' highlights the struggles of being shy and the concentration and courage that goes into everyday tasks. Talking about such a

universal issue allows Moran to relate with the reader with something that both him and the reader can understand. Moran uses sarcasm in his article to create a more conversational and informal tone in his writing. 'Please do not expect sparkling conversation' adds humor to the article and highlights Moran's ideas about shyness and the way it should be looked at. He shares the view that shyness should be joked about and that helps to overcome certain issues.

Moran highlights other people's attitudes towards shyness in his article through alliteration. Moran repeatedly uses alliteration throughout his article to add emphasis on others opinions to shyness. The alliterative phrases 'people-repelling pheromone' and 'insincere soup of social life' help to highlight the stigma still surrounding shyness. Moran has done this to expose the issue to a more modern audience who can hopefully change that stigma, or even understand shyness. Moran also uses the juxtaposition of ideas to reinforce to two opposite views towards shyness. The linguistic phrase 'some of us [...] others as a' highlights society's attitudes towards shyness by expressing two completely

different views, both of which are negative towards shyness. This explains the issues with shyness and how it can sometimes be perceived as rude through a lack of understanding for the issue.

In his article, Moran tries to focus on the positives of being shy and how that in some cases, it can be beneficial. The metaphorical phrase 'another piece in the intricate jigsaw of human diversity' suggests that being shy is just a normal part of society and that we shouldn't treat it any differently. This brings the modern reader closer to understanding and changing their personal views on shyness. Moran also uses syntactic parallelism to explain how he copes with being shy: 'If someone knocks [...] I answer it [...] if the phone rings [...], I pick it up'. This phrase challenges the negative schema towards shyness and suggests that people who are shy are just the same as people who are confident. At the beginning of the article, Moran uses alliteration to express society's opinion on people: 'personality is plastic and pliable'. This suggests that people's personalities are in fact, fake, and that people's personalities

can change if they really want them to do so. It also conveys the idea that while many people judge the shy ones, there is a lot to judge about everyone else.

ResultsPlus
Examiner Comments

This answer was a very typical response to Question 1 in this series, in which the vast majority of answers were placed in Level 3. It begins with rather vague, weak comments on purpose and audience. Although the candidate correctly identifies, and sometimes analyses the effect of, a range of language features, the answer lacks direction because it does not have a consistently secure grasp of Moran's intentions. Like so many other answers on Q1, it is, despite glimpses of analytical spirit, more prone to giving mere descriptions of features. It lacks the *discrimination* and *control* required for a Level 4 score. The explanations of points are sometimes laboured. It is a full page longer than the previous script, but achieves rather less.

ResultsPlus
Examiner Tip

Be sure to read the text thoroughly and ensure you have a firm grasp of the author's purposes in the text as a whole before you begin writing your answer. A shorter relevant answer, briskly written, will always score more highly than a longer, more laboured, feature spotting response.

Question 2

Lewis' text was handled well, perhaps in part due to the universal nature of the topic, a wide familiarity with the author's 'Narnia' novels, and no doubt also because it dealt with both love and two types of loss: losing a loved one, and loss of faith. (Last year's 'Love and Loss' extract was principally concerned with love.). While some weaker candidates clung to the more obvious, occasionally surface level, reading of the texts, some responses reflected expertly on the nature of grief, Lewis' structural tactics, and the notion of reception. Some candidates made the mistake of working through the text paragraph by paragraph, and then finding themselves short of time when it came to dealing with the final paragraph's crucial development, as the author teeters on the edge of a loss of faith. Such answers were almost inevitably impoverished by a flimsy treatment of Lewis' troubled relationship with God.

Of the four unseen passages on offer, the Lewis extract produced the best work in terms of students analysing the relationships between language, form and function. Most students capably detected a good range of the techniques deployed by Lewis, and, crucially, the reasons why he might have used them to achieve his purpose and to reach his audience. However, context was highly variable: as one marker observed, "it was disappointing to see some students assume that the audience consisted solely of 'fans' of C. S. Lewis, and those who have personally experienced grief. Inevitably, this led to a rather reductionist interpretation of Lewis".

This text discusses the authors grief for his wife who passed away in 1960. The text conveys a strong sense of loss and longing for his wife, who he evidently loved dearly. The genre of this text is an autobiography, however it presents conventions of a memoir also, with its deeply reflective tone. It is all written in first person, creating a very personal and raw emotional tone.

The purpose of this text may vary. I think that it was initially written as a way for C. S. Lewis to let out his grief and reflect upon the whole situation in order to come to terms with it. Therefore, I believe that there wasn't necessarily an intended wider audience, and that it was just a way of relief for himself. However, the rhetorical devices and interrogatives he uses, "Meanwhile, where is God?", suggests that there was in fact an intended audience, possibly one who relates to his intense state of grief or has lost loved ones themselves. This could, alternatively, suggest how that his was written in order to reassure those grieving, that they are not alone.

Throughout the text the author uses many simple sentences in order to emphasise the debilitating destruction of grief. "On the rebound one passes into tears and petties. Maudlin tears. I almost prefer the moments of agony." These simple and

minor sentences, built up to make paragraphs, cause regular pause as the audience reads the text. The regular pauses could represent how grief is slowing his life down and possibly portray the struggle and immense effort he has to go to in order to attempt to overcome his burden of grief. Alternatively, a ~~similar~~ regular full stops and pauses to breath between sentences could suggest a sense of panic and the fact he can't escape his grief. Either interpretation of these sentence types still imply that he is sad and lost without his wife.

There are two moments where the author uses triadic sentences when listing ~~the~~ the effects of grief. "The same fluttering in the stomach, the same restlessness, the yawning" and "It's easy to see why the lonely become so untidy; finally, dirty and disgusting." This listing elongates the sentence and the syntactic parallelism in the first list ~~also~~ presents a sense of repetition and that he's stuck in his long cycle of grief that he can't escape. He compares grief to fear at the beginning of the text, which follows into the first list, of describing the similar effects that grief has on a person like fear does. This shows how his grief is so intense and unbearable. It also allows the audience to empathise with him, ~~having more likely being able to relate to her feeling perhaps as opposed to grieving.~~ because it allows those who have not felt the sensation of grief, to relate to and understand exactly what he is going through. The second list is him showing an understanding to loneliness, something he was unable to relate to up until

raw. This presents that he is feeling trapped and isolated, but also that he has no Motivation to stop feeling "dirty and disgusting". A preferred reader may suggest that the grief he is presenting in his text is demotivating but also paralysing, in that he feels he is unable to ~~cope~~ get through it, which is also emphasised when he says "I loathe the slightest effort." The verb 'loathe' ~~is~~ presents such a strong hatred to doing anything that required any effort.

There is a moment within the text where Lewis attempts to deny the fact that he minds about his wife's death and his grief. "Love is not the whole of a man's life. I was happy before I ever met her." This shows him in an attempt to say that he shouldn't be unhappy, because he was happy before his wife and he should be happy after. The declarative "Love is not the whole of a man's life" may imply that ~~his~~ he is writing with such certainty in order to persuade himself- that it's alright ~~and~~ and that he will get through it. It is almost like he is presenting an inner struggle within himself, he wants to let out his upset and grief to his wife, but at the same time ~~"~~ deny that he deserves to grieve and try and move on as quickly as he can. Contextually, ~~the~~ society in 1960 was still quite patriarchal and it was hard for a man to let out or discuss his emotions without feeling ~~unmasculated~~ and I think that his moment reflects that side to him and that he feels ~~his~~ that the love for his wife and the loss of her shouldn't take over his whole life.

From the perspective of a modern day audience, it may be empowering to read how he is handling his emotions and moving it with others so honestly. However, it is possible that from the perspective of the audience who would have read it in the 1960's when it was published, it may have been strange to see a man so open with his emotions and presenting his grief in such a raw and personal tone.

To conclude, C. S. Lewis reflects upon his grief at losing his wife very deeply and emotionally. The fact that there is evidence of spoken mode, beginning paragraphs with "And", connotes absence of spontaneity and truth within the text. He touches upon the ups and downs within his experience of grief, which gives a big insight into his emotional rollercoaster and how severely grief has effected him.

ResultsPlus
Examiner Comments

This answer scored very highly because it meets all the demands of the question, hitting all the assessment objectives. It reveals not just an understanding of the passage from C. S. Lewis's book, but a sensitivity to wider issues raised in writing about love and about loss.

Question 3

Most answers revealed an awareness of the significance of Viv Albertine's encounter and recognised the rite of passage element of the text. Most candidates focused on a range of relevant details, and were alert to the linguistic features characteristic of moments of excitement and epiphany. Lower-scoring responses tended to construct their answers around a list of features, rather than articulating an overview of the whole text. This latter approach is more likely to produce successful responses, since the student is compelled to have finished comprehending before beginning the answer. Once again, in this series, too many answers seemed to have done a quick skim read of the passage, then worked through it paragraph by paragraph. Fatally, those who ran out of time neglected the key detail in the passage's closing lines, implying that the desirability of John Lennon was to a great degree based on his 'normal boy's voice' being the antithesis of the 'scary' voice of her father.

As one marker put it, "high-scoring responses analysed the ways in which Albertine vividly described this turning-point in her life, and showed an appreciation of the way she uses sensory language to depict the scene; they also engaged with the writer's sense of excitement. Sophisticated answers showed an awareness of the remembered and remembering selves as crucial elements of the narrator's perspective. Context was not dealt with very convincingly: most responses talked about music fans and fans of Viv Albertine; but there was not as much meaningful exploration of the memoir genre, or the beginnings of modern celebrity culture, as one might have expected."

Text C is an excerpt from Albertine's autobiography and as such, follows the ~~type~~ typical conventions of the genre through her use of ~~the present~~ a retrospective account, although atypically written in present tense. The stylised account conveys to her readership - which consists of fans of Viv Albertine, The Beatles and the genre of music they are associated with - the gravity of her first encounter with the music of the Beatles and how she felt during and after the encounter.

Albertine recreates this experience by making it clear to the reader the maturing effect that The Beatles' music had on her after listening for the first time and in doing so, she reveals their cultural significance. At the end of the piece, Albertine ~~displays~~ ~~states~~ claims to be 'at' 'stepping on the cracks between the paving stones and squashing pink

blossom under my Clarks sandals - I no longer have time for childish things' and here, through the use of humour for the reader's entertainment, Albertine reveals how she felt changed after her first encounter with The Beatles' music; more mature. The syntax of 'I no longer have time for childish things' places emphasis on the adjective 'childish' and creates a dismissive and mature tone when coupled with 'no longer' and implies that via Albertine felt that The Beatles' music aged her at the time and made her feel as if she should stop behaving like the child she was. Here, Albertine ~~reflects the~~ uses a shared frame of reference to reflect the common reaction of many after they heard The Beatles, specifically young girls and ~~those~~ many among her readership would be able to identify with this ~~feel~~ feeling, therefore establishing a relationship between writer and reader, as is a typical convention of the genre. Ironically and humorously, although Albertine felt more mature at the time,

she creates a sense of her retrospective tone through the details of her actions. The pre modifying present continuous verbs 'stepping' and 'squashing' form a lexical field of youth and childlike behaviour, standing in a direct contrast to Albertine's closing declaration. Moreover, she is said to be wearing 'Clarks sandals': her British readership would recognise this shoe brand and associate it with mainly children, further solidifying the fact that despite her opinion at the time, she was still a child. This is reinforced by the cyclical structure of the piece as she stands 'at [her] babysitter Kristina's house' heavily implying her youth as having a 'babysitter' has connotations of a ~~lack~~ lack of maturity and finishes conducting childlike play: with the sense of cohesion created, Albertine reveals the perceived transformative power of The Beatles' music, specifically hearing it for the first time.

Albertine recreates the first encounter with The Beatles' music by

sharing with the ~~not~~ reader the anticipation ~~she~~ she experienced. She writes '~~No warning. No introduction.~~ ~~Straight~~ ~~I have no~~ There's a scratching sound. I have no idea what's going to happen next.' and here, the brevity of the successive sentences introduces a quicker rhythm and pace to the piece while also foreshadowing a tonal shift. By increasing the ~~rhythm~~ rhythm, Albertine successfully manipulates the reader to ~~feel the~~ recognise the trepidation in her tone and to also feel the same way as she did. Through this, the writer conforms to the ~~autobio~~ autobiographical style of writing as allowing the reader to share experiences is typical of the genre. Additionally, the sense of the unknown heightens the ~~anticipation~~ atmosphere of anticipation as the negation 'no' which foregrounds the abstract noun 'idea' shows Albertine's own feelings ~~but~~ but also reflects the position of the reader. The duality of the clause serves to highlight Albertine's talent of

manipulating reader emotions, a skill which as both a ~~boo~~ musician and writer, will have been honed. The writer also enhances the anticipation of the reader and displays her own anticipation by using sensory details to immerse the reader in her experience. The ~~sibilance of~~ sibilance of 'scratching sound' encourages the reader to ~~identify~~ link the noise and the ~~experience~~ experience, allowing them to ~~create to~~ recreate Albertine's encounter in their own minds and effectively feel anticipation. Moreover, the use of sound in the sentence structure highlights the fact that the piece is centred on Albertine's experience with music - The Beatles. The discerning reader could interpret that Albertine creates an atmosphere of anticipation almost ~~but~~ hyperbolically in order to dramatise the event; an autobiography needs to sell and so the dramatisation of her encounter helps to achieve this purpose.

~~The reader~~ Albertine recreates her ~~first~~ first encounter with The Beatles'

music by revealing her opinions of the relatability of the group, specifically John Lennon. Her epiphanic realisation "He' 'That's it! He's like me, except a boy' is ~~over~~ makes it evident to the reader that Albertine found The Beatles to be relatable celebrities. The ~~exclo~~ exclamatory 'That's it!' which mimics a spoken utterance shows the importance of this realisation as the reader interprets an ~~excito~~ excited tone. Furthermore the comparative 'like' which is foregrounded by the ~~third~~ third person ~~pronoun~~ pronoun 'him' and postmodified by the personal pronoun 'me' ~~or~~ reinforces the idea that ~~he~~ John Lennon, and by extension, The Beatles, were not far removed from Albertine. While this could ~~he~~ be interpreted as a naive comparison, Albertine makes a social commentary on celebrity culture and perhaps implicitly urges her readership not to idolise celebrities so intensely, as they are just like ~~a~~ every regular person. By recreating this aspect of her experience,

Albertine uses her autobiography as a form of catharsis, as she takes herself back to her potential first realization that celebrities are not ~~different~~ vastly different from everyone else.

Viv Albertine recreates ~~her~~ the experience of her ~~for~~ first encounter with ~~the beatles~~ The Beatles the music of The Beatles by demonstrating how she thought it matured her, by revealing and sharing her anticipation with the reader and by exploring the ~~nature~~ nature of The ~~Be~~ Beatles and celebrities. Although she writes from her childish perspective, the reader is able to identify her ~~re~~ retrospective tone.

ResultsPlus
Examiner Comments

This answer meets all the criteria for a Level 5 score: it demonstrates a clear understanding of the passage and also the typical features of writing about encounters and the physical and psychological reactions that follow from such moments; it is soundly contextualised on the whole, though occasionally prone to speculative interpretations that don't really convince; it also makes insightful comments about the links between language, form and function.

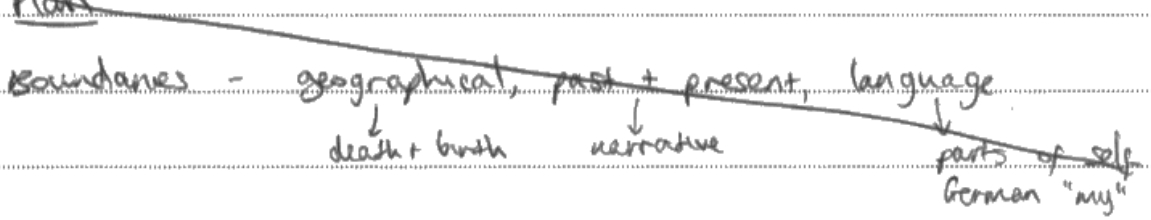
Question 4

Markers reported a wide variation in the quality of answers to this question. Surprisingly, few responses noticed the promotional nature of this text, clearly signalled in the preamble; many did not explore contextual features in any depth, seemingly unaware of the feature article as a genre or the ways in which many such articles have a promotional purpose. The majority of responses focused on the text's content and seemed to find it difficult to say anything worthwhile about the writer's craft, although they were able to identify a range of linguistic features, such as lexical choices and adverbs. As one marker observed, "It was rare to find meaningful exploration of the final two paragraphs of the extract, which was a missed opportunity to explore the way the writer uses narrative strategy to develop her perspective and reveal her values and attitudes."

Equally surprising was the limited use made of wider reading on the subject of crossing borders. Candidates have studied two literary texts on this theme, and are expected to have undertaken wider reading around the issue. Few candidates made palpable use of their reading on the subject in their answers on Lappin's promotional article. This was particularly surprising because the Question 8 work often showed that much productive reading had been done, and it was often used impressively to illuminate the analysis of the literary texts.

That said, when students did grapple with the genre(s) of the Lappin extract, and were alert to the values and attitudes it revealed, high scores were achieved.

Plan



Answer

Throughout her newspaper article, Lappin reflects upon her experiences of writing in a variety of languages as she crosses geographical, ~~the~~ boundaries throughout her life, discussing ~~how language boundaries impact~~ her emotional connections as she crosses the language boundaries she consequently faced.

As Lappin reflects upon her initial crossing of a geographical boundary between Czechoslovakia and Germany, she explores the themes of life and death. When she writes, "The death of the intoxicating freedom... is, in my mind, always synonymous with my own death as a writer," the diacope of the metaphorically used abstract noun 'death' draws a direct link ~~with~~ between her geographical location and attitude towards writing. The voice is made personal as the parenthetical subordinate clause 'in my mind' gives an introspective view of her thoughts, ~~which~~ reinforced by the possessive personal pronoun 'my' later in the sentence. The polysyllabic ~~the~~ lexical

choices of 'synonymous' and 'intoxicating' is relevant to her status as a professional writer, and the pre-modified noun phrase 'intoxicating freedom' connotes an addictiveness of a certain language and its associated geographical location, possibly conveying a nostalgic view on her childhood. The theme of death reoccurs later in the piece, but in an altered form, crossing the boundary between death and new life with the rhetorical interrogative "Could I be born again, as a writer, in a new language?" The pre-modifying adjective 'new' is relevant as she challenges the possibility of rebirth, not physically but as a mental remoulding of a person as their change of geographical surroundings impacts upon them. In this way, Lappin separates the phases of her life into distinct sections based on location and language.

Closely linked to these geographical boundaries, Lappin explains her emotional responses as language boundaries affect her writing. When she describes German as "heavy, hard, unwieldy" ~~in a trade list~~ in comparison to the "playfulness" of Czech, the aspirate ~~sss~~ phonological choices in the tradic list mimick those frequently found in the German language, as do the hard dental plosives in 'heavy' and 'hard'. The connotations of these post-modifying adjectives imply an unpleasant brutishness, which is antithetical to the ~~pre-modifying adjective~~ abstract noun 'playfulness' used in association with Czech. This lexical choice connotes childhood, which is relevant to the phase of her life in which Czech was spoken. The

self-detachment from German is evident as she states, "German could never become my language" in which the possessive first person pronoun 'my' and definitive negative 'never' reinforce the idea that the languages in which she can speak ~~are~~ possess varying associated emotional connections.

This language boundary is further explored as she detaches herself from Russian in a similar way to German. When she writes "one was disliked and tolerated only as a necessity, the other loved and deeply cherished", the distinction between the two languages is ~~drawn~~ marked as the comma clearly divides the sentence. The antithesis of "disliked and tolerated" against "loved and deeply cherished" further emphasise this comparison, especially as the adverb 'deeply' intensifies the passion ~~she~~ Lappin conveys regarding the Czech language. ~~Further~~ Moreover, describing Russian as "the language of the enemy" contextualises the setting as tensions with the Soviet ~~Union~~ were prominent in the era, revealed in her high levels of awareness even as a child. Her identity and perception of self is clearly directed towards her childhood in Czechoslovakia ~~and~~ rather than her original birthplace in Russia.

This distinction between phases of her life links with the boundary of past and present, explored particularly towards the end of the article. As she describes her "distant relative" as "a man speaking English with a heavy Russian accent", the convergence of the two languages ~~are~~ encompasses the change

throughout her life as her first language and current preferred language are interlinked by the close proximity of the proper noun 'English' and the modified noun phrase 'Russian accent' within the clause. This conclusion to her article summarises Lappin's how integral place and language have been in shaping who she is as a writer today.

Overall, Lappin's reflections on her life within this article are markedly language-focused as she recounts pivotal moments which have impacted on her outlook on life and language.

ResultsPlus
Examiner Comments

For AO1 and AO2, this is clearly work of Level 5 quality. The lack of context (AO3), however, suppresses the score signficantly.

ResultsPlus
Examiner Tip

Ensure that you are alert to the context of the extract you are writing about. Ask yourself: to what genre does it belong? Does it follow the conventions of that genre? If not, why not? Who is the likely or intended audience for this writing? What will its readers experience while reading it? Who has published it, and why? What 'real world' factors exert pressure on this writing? In this case, the desire of Elena Lappin and her publisher to sell more copies of her book explains the placing of this summary of its contents in the features or lifestyle section of a daily newspaper; her anecdote about discovering her father's origins adds to the 'human interest' aspect of the book and article alike.

Also, remember to read the opening preamble to the extract. It is there not only to 'set up' your understanding of the passage; it will contain vital clues to the contextual factors you must discuss.

Question 5

The Great Gatsby was the most popular anchor text, with *Great Expectations* a distant second. *Othello* and Larkin and (although few in number) answers on *A Raisin in the Sun* were mostly successful. There were very few answers on *The Wife of Bath*, and no examiner reported seeing work on *The Bone People*.

There was some evidence that candidates, even clearly able ones, were reproducing pre-prepared essays on 'Society and the Individual' in general, rather than addressing the specific terms of the question on 'change'. Most answers did however engage with the terms of the question, and some explored the "observing" as well as the more popular "experiencing" of "significant change"; those studying "Gatsby" were able to focus on Gatsby and Myrtle's experiences of changing social status, but relatively few considered Nick and the extent to which he, and his narrative perspective, are altered as he falls under Gatsby's spell. Similarly, answers on *Great Expectations* found it easy to detect moments of significant change in the lives and personalities of Pip, Miss Havisham, and Magwitch, but the analysis of linguistic and literary features tended to be rather superficial, more typically noticing a feature than offering deep and contextualised analysis of how and why Dickens deployed it to advance the novel's fascination with personal, social and economic change. *Othello* answers were similarly adept at a identifying the experience of change in characters, most often of Othello and Emilia; the best were able to link this to literary and linguistic features (including metaphor, repetition, exclamation, rhetorical parallels) that revealed the extent and intensity of the change. The most popular Larkin poems were "The Whitsun Weddings", "An Arundel Tomb", "Mr Bleaney", "Sunny Prestatyn", and "MCMXIV". Each of these poems invites rich discussion of a changing post-war England, but more ought to have been made of Larkin's personae who observe these changes. As reported in the 2017 series, there was in 2018 a tendency for a significant number of students to talk about poems as narrative texts only, neglecting sonic features; and to treat poems individually, rather than acknowledging the collection as a body of work. Similarly, the dramatic elements of the plays are not always examined in enough detail.

Contextual work was better in this series than last, with supporting information being mostly relevant and mostly judiciously deployed, though tending, as previously, to contexts of production rather than reception. A feature of lower level responses was the introduction of relevant context that was not fully developed: for example, in Level 2 and lower Level 3 answers, discussions of Larkin alluded to his criticism of materialism, but did not really explore how such materialism was linked to deep seated social changes; similarly, discussions of *Othello* at this level tended to make references to racist attitudes without exploring more precisely the social context in which such attitudes took hold. Some of the best work seen in this series was able to link Iago's attitudes to Queen Elizabeth I's various Royal Proclamations on the changing racial profile of English society - a very pertinent context for this year's question focus, and when linked to specific linguistic features, worthy of Level 5 scores.

Many markers reported that AO4 achievement was the least impressive of the four AOs in this series: it was a rarity to find a wide range of points of comparison (e.g. changing societies, comparing voices that alter over time, etc., comparing or contrasting how different texts deploy a linguistic or literary feature to reveal change). Answers which only used superficial similarities – such as "Another text which includes changes is *x*" – tended to achieve little reward for AO4. Candidates are strongly encouraged to embark on an analytical exploration of significant and specific connections, and revealing differences, between their texts.

Here are some comments from individual examiners on the work that they saw:

"A notable feature of scripts that considered Larkin, for instance, often focussed on two poems only, and made fairly obvious connections between one of the texts with Gatsby—e.g. aspects of

modern consumerism and 'old/new money' and the 'American Dream'. For some of these scripts also, there was on display a sense of very familiar ways into deconstructing these authors through tried and tested (and therefore often formulaic) thematic/biographical contexts, e.g. Fitzgerald and Zelda; Nick/Gatsby and Fitzgerald and the 'American Dream'; Larkin and consumerism/post-war industrialism, etc., that in some cases showed pre-prepared answers that were superficially adapted to the needs of the actual task."

"It was simply great to see some strong responses on less popular texts—especially Hansberry's *A Raisin in the Sun*, where centres have clearly been doing some great work on balancing this seminal text (and the opportunities it provides for AO3) with *Gatsby* or *Othello*."

Text 1: The Great Gatsby

Text 2: A Raisin In The Sun

Change is, naturally, the driving factor in any literary work. Whether personal, societal, global, something must change in order for a story arise, and these texts are not exceptions. Fitzgerald, when writing The Great Gatsby, had lived through significant changes in his own life. The novel is semi-autobiographical, in the sense that Fitzgerald, like Jay Gatsby, dreamed of wealth beyond what he was born into, and desired to change his social class for a woman he loved. The societal changes from the First World War, through to the Jazz Age, to the economic depression are all recognisable influences within his work, as it is changes such as these which drive the story. Lorraine Hansberry, similarly, writes what is familiar, and therefore the changes and struggles experienced living in Southside Chicago herself are reflected in those of the Younger family, pushing the play all the way to Broadway.

One character who has witnessed, or certainly believes he has witnessed, a significant change in society, is Tom Buchanan. "'Civilization's going to pieces,' broke out

Tom ~~said~~ violently. "I've gotten to be a terrible pessimist about things."" The Great Gatsby, being centred deeply around New York and the "inexhaustible variety of life" it boasts of, also shows the uglier side effects of society's slow but progressive march. The adverb "violently," subtly suggests Nick's distaste at Tom's exclamation, because despite the casual prejudice he himself exhibits towards anybody "other," he appears more entertained than disgusted by the collisions of new cultures. Despite sweeping off judgement of peers, Nick Carraway is a deeply unreliable and biased narrator. This has the benefit of being able to portray Tom Buchanan as grossly archaic in his beliefs, without our viewpoint character ever facing conflict. Tom is, nevertheless, presented as somebody who has seen change, and despises it. The sharing between cultures is personally offensive to him, and this, rightfully, is humourously played off as childlike and inconsequential rant. In The Great Gatsby, the characters have the privilege to agree to disagree on issues of social change; wealthy and removed from the ins and outs of society as they are, the Buchanans, Nick Carraway, and even Jay Gatsby, are capable of holding opinions on others that in no way effect them personally, instead being used as outraged, thrown away comparisons. Such as, "Nowadays people begin by sneering at family life and ~~the~~ family reunions, and next

they'll throw everything overboard and have intermarriage between black and white." Tom's outburst here, with his rambling, complex sentence suggesting an outraged stream of consciousness, portrays him, rightly so, in a very negative light. A large aspect of the Modernism movement is the ability to embrace social change with open arms, so Fitzgerald presents Tom's racism and prejudice as outdated, impolite, and borderline moronic.

Comparatively, this removal from reality is not something the younger family can afford. While Tom's observations of significant change were made from an armchair in his mansion, Lena younger witnessed everything first-hand. "MAMA: (quietly) Oh- (very quietly) So now it's life. Money is life. Once upon a time freedom used to be life- Now it's Money. I guess the world really do change." Lena's use of the cliché "once upon a time" grants an almost wistful, fairytale air to the line. It speaks volumes of what she, personally was had to endure due to the racist attitudes of 1950s America and before. Written in 1959, A Raisin In The Sun sat right on the cusp of the civil rights movement of the 60s, and it shows so evidently in Mama's characterisation that freedom, as she sees it, and as Beneatha, in a way, sees it is still a long way off. Additionally, Hansberry creates naturalistic sounding speech for her characters, with Lena using African American Vernacular English as a

part of her idiolect and sociolect. The nonstandard syntax of "do change" indirectly references her inability to access as much education as her daughter due to the systematic oppression of African Americans in that era of history. "In my time we was worried about not being lynched and getting to the North if we could and how to stay alive and still have a pinch of dignity too..." The polysyndetic list used here suggests that Lena, like Tom, is speaking in a stream of consciousness, however the emotional justification in her instance is the weight that society has placed on her and her family, and the exhaustion of dealing with the differing opinions of her family. The difference here is that Lena really has experienced significant change within her life, both for better and worse over time. The difference, most importantly, between Lena younger and Tom Buchanan is that while Tom may rant and rave and have his opinions from a distance, Lena has no choice over her involvement. She is forced into holding opinions that dictate her own worth to the rest of society, and the changes she has experienced in the world are directly relevant to her own life and the lives of her family Members.

Another kind of profound and significant change that can be experienced is that of a personal nature. Jay Gatsby lived through a great deal of change, most of it his own making. Using the modernist convention of only a vague

conformity to chronological time, Nick jumps ahead in his own memory to explain Gatsby's past. "It was James Gatz who had been loafing along the beach that afternoon in a tan green jersey and a pair of canvas pants, but it was already Jay Gatsby who borrowed a rowboat, pulled out to the Tuolomee and informed Cody that a wind might catch him and break him up in half an hour." In this act of changing his own name, Gatsby had rejected his past of moderate poverty and reinvented himself as the soon-to-be millionaire he had been dreaming of. ~~The perfect past tense~~. However, the imperfect past tense "had been loafing" leaves Gatsby, or Gatz, forever in this state. Within Fitzgerald's novel, Gatsby never truly becomes what he wished he would, because he was always trapped, "borne back ceaselessly into the past." In this way, the change Gatsby experienced was both his making and his downfall. He changed everything about himself in order to be accepted by the old money of ~~the~~ East Egg; to assimilate into their culture which he longed to be a part of; to seize the allure of the American Dream and become something and somebody new.

Both different and the same, with lofty ideals and a deep, personal focus on change, is Asagai. "(shouting over her) *I live the answer.* (pause.) In my ~~ta~~ village

at home it is the exceptional man who can ever read a newspaper... or who ever sees a book at all." Asagai's personal change has been to leave his home, recieve an education in America, and chooses then to return. Unlike Gatsby, who picks only parts of the past to cling desperately to, Asagai embraces his origins and longs to make a difference on a wider scale. He is, essentially, Hansberry's literary tool, used to argue against assimilationism and to advocate for the back to Africa movement of the 1950s and 1960s. The purpose of his change was to better embrace his own cultural heritage; his own past, as opposed to Gatsby's denial of his own origins in favour of falling in with his new crowd. Asagai's significant change is, additionally, one he plants and observes in Beneatha. "Her hair is close-cropped and unstraightened. George freezes mid-sentence and Ruth's eyes all but fall out of her head." The shocked and almost appaled kinesics of Ruth and George suggest that Beneatha's choice to deny assimilationism is not a common or popular one. It was Asagai's comment on her "mutilated" hair that brought about this change, and it is one of many that he brings into Beneatha's life.

The Great Gatsby has a close focus on the progression of time, and the ways in which this influences each and every character. The novel takes place at the

end of summer as the seasons begin to change from vibrancy to death. Also a convention of romanticism, the intense descriptions of nature seem to profoundly impact, or at least mirror, through pathetic fallacy, the changes occurring in the lives of the characters. "The wind had blown off .... frogs full of life." Fitzgerald uses a great deal of chiaroscuro, the contrast of light and dark, to emphasise the mood of each scene, and it is through these changes that the characters change as well.

Similarly, the lighting in the stage directions of A Raisin In The Sun change with the characters. Moving from pale greys in act one, the scene's lighting shifts with the plot, and, when Walter loses the money, and the family is back where they started, "there is a softer light of gloom in the living room, grey light not unlike that which began the first scene of Act One." In this way, time is portrayed as almost cyclical, due to the changes that occur or revert within the lives of the individual younger family members.

Both texts focus on change in order to create compelling and emotional narratives, whether about the wealthy or struggling, old or young, it is the process of change which drives the actions of every individual.

ResultsPlus
Examiner Comments

This answer succeeds in consistently hitting all four Assessment Objectives. It begins with a general comment on the function of change in literary narrative and quickly moves to contextualise the key changes that the answer will discuss. Had the contextual work ended here, it might have felt rather 'bolted on', but the answer repeatedly returns to it during the well chosen textual examples that are impressively compared and contrasted. The writing is mostly beautifully fluent, but one or two moments of imprecision, and a lack of attention to the nature of the Hansberry text as staged drama, kept the score from getting closer to the top of Level 5.

Question 6

Examiners reported that although few in number, answers on the influence of the past on love and loss were once again amongst the best they marked. The question was ideally suited to the most popular text combination, *Tess of the D'Urbevilles* and the poetry of *Plath*, both of which centre upon female personae haunted by various forces associated with the past, including former lovers and father figures. Markers reported that knowledge of these and indeed all the other chosen texts was strong, and good understanding of the author's craft was evident. However, the contextual support offered on all texts was somewhat thin and rather 'off the peg' rather than tailored to the demands of the question. Also, in common with each of the other three thematic strands, comparison was more often superficial rather than deeply analytical.

Question 7

This question was open to being answered in a variety of ways. The notion of 'encounters that prove difficult to interpret' was most often applied to characters/personae within texts, who encounter another character, or a specific place, and struggle to make sense of it. The mark scheme offers several possible key moments from the texts, but various encounters with ghosts, or fearsome beasts, or mythical creatures, or strange locations, offered a wealth of possibilities. It was also possible for candidates to interrogate their own difficulties as readers, interpreting strange characters, settings and events. The best answers tended to explore both of these avenues. A significant minority of responses however appeared fazed by the terms of the question, somewhat surprisingly, since inscrutability and obscurity are key aspects of the gothic and the mythic.

Many candidates failed to adequately address the question, and wrote too generally about society versus nature or the challenging of social conventions. Just as in 2017, the "Encounters" theme saw the highest proportion of what appeared to be pre-prepared responses that either neglected or paid mere lip-service to the terms of the question.

The most popular text combination was *Wuthering Heights* and *The Bloody Chamber* – an ideal combination for the specific question asked. One particularly memorable script compared and contrasted Heathcliff's opening of Catherine's coffin with the narrator's discovery of the fate of the Marquis' former wives, performing a forensic analysis of speech patterns, adjectival choices, and narrative point-of-view in each text and in the gothic genre generally, deploying historical details on conventions of masculinity and femininity in the respective texts, to analyse two difficult-to-interpret encounters. However, as one marker noted, such discriminating and insightful work – meriting a placing in Level 5 - was rarely found: "most *Wuthering Heights* responses often referred to a narrow range of textual examples: Lockwood's first meeting with Heathcliff, his encounter with the "ghost" in Chapter 3, and Catherine's secret meeting with Heathcliff shortly before her death; there was hardly any acknowledgement of the second half of the novel. Although some answers referred to the two principal narrators and the "Chinese-box structure", they did not explore the ways in which this complex narrative technique might affect the way certain encounters might be interpreted by the reader."

Another marker commented on the poor or limited selection of textual evidence, in this case, in answers discussing Angela Carter's collection of stories:

"With Carter answers, the problem was often in the choice of stories. 'The Tiger's Bride' or 'The Erl-King' would have been excellent choices, for instance, but candidates often picked 'The Snow Child' (and often made it the centrepiece of the answer) which didn't really have the scope to answer the demands of the question. There were issues also, at least in the range I read, in the tying together of the Bronte and Carter texts and candidates seemed to want to answer the question they had in their heads rather than the one in front of them."

A Room with a View responses often appropriately referred to the murder scene and Lucy's perception of it. Some mentioned the question mark inscribed on Charlotte's hotel bedroom wall as an apt symbol in a text full of mysterious and confusing encounters. Several markers felt that while answers on the Forster novel showed impressive command of both the text and its lang-lit features, the contextual support was often somewhat superficial.

There were very few or no answers on *Hamlet, Rock N Roll* or T S Eliot.

Centres are advised to ensure candidates are fully prepared to respond to whatever aspect of the experience of encounter is the focus of the 2019 question.

Brontë and Carter present ~~account~~ encounters which are difficult to interpret by forcing the reader to consider the details and reach a conclusion. In 'Wuthering Heights' Brontë presents encounters which are difficult to interpret through her presentation of the relationships that men have with women, as does Carter in the eponymous tale of 'The Bloody Chamber' and 'The Courtship of Mr Lyon'.

Both Brontë and ~~Carte~~ Carter present encounters which are difficult to interpret by making it unclear to the reader if Isabella and the female ~~pro~~ protagonist in 'The Bloody Chamber' enjoy their own degradation and violence. In 'Wuthering Heights', Heathcliff states that 'the first thing [~~I saw~~ she saw me do ~~was hang~~... was to hang up her little dog' in response to Nelly's ~~defen~~ defence of Isabella and this encounter is difficult to interpret as the reader is unsure of why she still married Heathcliff ~~with~~ under the impression that he was neither cruel nor violent. The use of

the temporal reference 'just' indicates that Heathcliff made no attempt to hide his actions and behaviour and the the active verb 'hang' has connotations of deliberate violence, creating the impression that Isabella should not have been under ~~any~~ confused or shocked by his later behaviour. This depiction of Heathcliff by Brontë conforms to the Gothic genre as he is portrayed as a Gothic villain, a man who is savage without remorse. This ~~to~~ would have been an encounter especially difficult for the typical Victorian reader to interpret because Isabella marries outside of her social class (she is of the landed gentry and Heathcliff is not) which is shocking in itself, but she then potentially reveals her own savage nature by not being completely repelled by Heathcliff's actions. Brontë uses Isabella as a representation of a civilised woman in appearance, yet inherently savage, going against the ~~typ~~ typical view of Victorian society that women were ~~demure~~ ~~demur~~ demure and subservient. As corroborated by

Douglas Jerrold's Weekly Newspaper 1848, Brontë highlights the 'fiendish-angelic nature' of Isabella: she is 'fiendish' because she clearly has an appreciation for violence and her own humiliation, yet 'angelic' because she comes from a superior social class than Heathcliff; the compound adjective reinforces the effective way in which Brontë portrays the difficult-to-interpret encounter. Similarly, Carter also presents an encounter which is difficult to interpret by manipulating the reader to have ambivalent feelings towards the female protagonist in 'The Bloody Chamber'. She recalls "his kiss, his kiss with tongue and teeth" and here, the encounter is difficult to interpret because she appears to enjoy the violence of "his kiss" yet this goes against both the typical trope of a virgin girl of both the 19th century - which forms the setting of the tale - and the 1970s, when the ~~collector~~ collection was published. The use of the contrasting nouns "tongue and teeth" present the female

~~pro~~ protagonist as enjoying both the ~~ge~~ physically gentle and ~~hard~~ violent aspects of the Marquis as 'tongue' has connotations of softness whereas 'teeth' has connotations of brutality and ~~predators pre~~ predatory instincts. The repetition of the harsh consonant 'b' reinforces the idea that the Marquis is sexually violent. By repeating 'his kiss', Carter effectively makes this encounter difficult to interpret as the repetition creates a tone of severance and enjoyment, creating an atmosphere of pleasure. Helen Simpson refers to 'the Bloody Chamber' as 'darkly erotic' and this critical interpretation is applicable ~~because~~ due to the potentially masochistic ~~tendencies~~ inclinations of the female protagonist coupled with the sexual nature of their encounter. Similarly to Brontë, Carter effectively creates a female character who appears to enjoy violence towards her in order to challenge the stereotypical view of women in a patriarchal society: the female narrative voice is a symbol of

women who enjoy a range of sexual desires, including violence or roughness and Carter ~~do~~ does this to coincide with the second wave of feminism of the 1970s, during which time sexual awareness was being raised. While both women create revolutionary characters which make encounters difficult to interpret as a result of social expectations, Brontë does so to highlight the innate ~~sava~~ savagery of women as a whole, whereas Carter specifically intends to highlight sexual savagery.

Both Carter and Brontë effectively present encounters which are difficult to interpret as the power balance in the relationship is not clearly defined. In 'The Courtship of Mr Lyon', upon the female protagonist's return, Beast declares 'Since you left me, I have been sick' and here, it initially seems as if Beauty has control over him physically, resulting in her holding the power in their relationship, which was atypical during the 19th century. The

use of 'nice' which premodifies the personal pronoun 'you' makes it clear that Beast's physical deterioration is dependent on Beauty's physical presence, presenting Beast as weak in this regard.* However, Carter makes the encounter difficult to interpret as the passive 'you left me' is interpreted by the reader as being said in an accusatory tone: here, he is blaming Beauty for his demise and attempting to make her guilty. Therefore, it could be said that he has emotional power over Beauty as he is able to manipulate her. This results in neither one of them holding the dominant position in the relationship. Likewise, in 'Wuthering Heights', Catherine states 'I am Heathcliff' and this declarative utterance implies that Heathcliff has power over her because she has no identification without him; she is associated with and known by him. However, when she dies, Heathcliff states 'I cannot live without my life! I cannot live without my soul!' and here, the

successive exclamatory utterances serve to create an atmosphere of intense pain and loss. Moreover, the abstract noun 'soul' ~~and~~ coupled with 'life' which are foreground by the negation 'cannot' makes it clear that the essence of Heathcliff is Catherine - this would have gone against Orthodox Christianity of Victorian society as God was thought to be the essence of all and so this blasphemous declaration further esp emphasizes the control that Catherine has over Heathcliff. This outpouring of emotion from Heathcliff conforms to the Romanticism genre of literature and like with Beauty and Beast in 'The ~~Gaze~~ Courtship of Mr Lyon' makes the encounter of love or desire between Catherine and Heathcliff difficult to interpret as the reader, both modern and contemporary, is unsure of who is most dominant in the relationship. Both writers purposefully make the relationship encounters difficult to interpret in order to criticise societal typical societal views that men

should be dooo dominant in relationships, they both criticise the patriarchal society ~~of the 19th and~~ Despite this similarity, the reader perceives the relationships differently: Heathcliff and Catherine are perceived as detrimental to one another, yet Beauty and the Beast are presented as two people in a balanced relationship - their love is more healthy than the aforementioned.

Both Brontë and Carter explore encounters which are difficult to interpret by focusing on men and women and their nature and power when put together. Although their purposes vary slightly, it is done to manipulate the reader to be critical of their own society.

* Here, Carter subverts the fairy tale tradition by positioning the male as weaker than the female and the female as the saviour, in order to make the encounter even more difficult to interpret per the less liberal reader; they must examine their own preconceived

notions of the roles of men and women.

A very thoughtful response, using pertinent examples from the novel and well-chosen short stories to answer a demanding question. While the selected passages are well analysed, using a wide range of languistic and literary terms, and are fully contextualised and throuoghly compared, a question mark about the breadth of coverage of *Wuthering Heights* was probably in the examiner's mind when placing this at the very bottom of Level 5. To go higher, the answer ought to have displayed a greater sense of the novel as a whole, and more awareness of the mode of narration.

Remember that fictional narratives have narrators. Ask yourself: who is relating this incident, and what is their agenda in so doing? What is the effect on the reader of having their understanding of events filtered through the voice of such a narrator? Ensure your answer is alert not just to the narrative but the ways in which it is told.

Question 8

Dracula and *Twelfth Night* were the most popular texts for this question but, although most answers explored a range of boundaries being crossed (physical, gendered, social, moral/ethical, etc.), they did not always convincingly explore the dangers that characters experienced as a consequence; this was particularly evident in answers on *Twelfth Night*. In relation to *Dracula*, most answers referred to Harker's experience with the three temptresses and the presentation of Lucy, using these examples to bring in relevant contextual factors, but these were rarely analysed in satisfactory detail. Discussion of the writer's craft tended to focus on lexical choices, but neglected to examine narrative structures or dramatic devices. In the words of one examiner, "a disturbing number of *Twelfth Night* discussions lacked critical analysis, seeming more like GCSE responses in their sketchy references to characters such as Viola and Malvolio and their brief allusions to Elizabethan attitudes." *Wide Sargasso Sea* was a less popular choice of text, but answers tended to have a better repertoire of examples and proved better able to richly contextualise the text. It was most often paired with Rossetti, answers on which were characterised by strong textual knowledge, a judicious choice of poems for discussion, and were very well contextualised indeed. The most often reported shortcoming in Rossetti answers was a lack of attention to the specifically poetic qualities of the verse. Examiners saw very few responses on *Oleanna* and *North*, and none at all on *The Lowland. Oleanna* answers were characterised by a thinness of contextual support for otherwise strong interpretations of dangers and opportunities.

Text 1: Dracula, Bram Stoker

Text 2: Goblin Market, The Prince's Progress and other poems, Christina Rossetti.

Stoker's Dracula exemplifies the theme of crossing boundaries in many different contexts, as does Rossetti's poetry. Themes of gender boundaries are explored in depth, from celibacy to sexual liberation, and traditional to new woman the authors ~~make~~ give social commentary on the restrictions and consequences of Victorian women. Geographical boundaries are also crossed, with British invasion in India resulting in Irene's murder-suicide in 'Round Tower at Jhansi', as well as the extended metaphor of Dracula as an immigrant throughout Stoker's novel - the xenophobic Victorian population using zoomorphic dysphemism to isolate and cast out Dracula as an outsider. Moral boundaries of temptation are not only pushed by Jonathan Harker with his guilty conscience after his experience with the three wives, but crossed, as exemplified in 'Shut Out' by Rossetti as the outcast narrator reveals the horrors of her banishment.

The prevalent theme of the New Woman is explored within 'Goblin Market' as the consequences of Curious Laura's relations with the Goblin Men begin to make her gravely ill. With the use of the cliché 'knocking at Death's door' this metaphor brings clearly to the audience's attention the deterioration experienced by Laura as the loaded term 'Death' is personified and emphasised as a looming symbol of the consequences of her deviancy. This is juxtaposed with descriptions of luxury;

'like a lily in a flood', 'like a royal virgin town'. The heavily emphasised difference between the sisters is typical of not only victorian shame upon sexually liberated women diagnosed with female hysteria, but of the Madonna-whore complex. Lizzie is described as royalty, and as virginal, with the homonography of a lily representing her purity, against Laura who is shadowed by death, 'gnash(ing) her teeth for baulked desire'. The zoomorphic description of Laura dehumanises her, and acts as a metaphor for non-~~defined~~ virginal women who were frowned upon in society. This matches with the zoomorphic descriptions of Lucy as the Bloofer Lady in Dracula. Pre- and ~~post~~ present vampire Lucy are also examples of the Madonna-whore complex, as vampire Lucy is described as 'a devilish mockery of (her once) sweet purity'. The contrast between 'devilish' and 'purity' as loaded terms exemplifies victorian views of women. Before Lucy was a vampire, her character represented the Madonna-pure and virginal like Lizzie. Men respected her and saw her as a wife-a woman to protect. Lucy as the Bloofer Lady is dehumanised much like Laura, as 'the sharp white teeth champed together' and the references made to Lucy are degraded to the level of 'it' and 'the body'. The emphasis on premodifying Lucy's teeth as 'sharp' gives her an animalistic quality. These descriptions serve as a hyperbolic social commentary on victorian women. The idea of being a new woman who is sexually liberated is met with descriptions of 'hellish', 'devilish' and ~~of~~ zoomorphic degradations, whereas angelic descriptions are saved for virginal traditionalists-thus exemplifying the dangers of crossing social roles' boundaries.

The moral boundary of temptation is described in Book 'Shut Out' and in Chapter 3 of Dracula. In Shut Out, differing interpretations have been made, however one most prevelant is that of the narrator being Eve from the story of Creation. As Eve gave into moral temptation in the Garden of Eden, she is shut out

and no longer worthy of it's beauty. The narrator describes herself as an 'outcast Stoke', and grieves the loss of her 'delightful land'. Lexical and semantic fields juxtapose to emphasise the consequences of giving in to temptation; The semantic field of vitality ('bedewed and green', 'delightful', 'budding') is brought in contrast with the semantic field of ~~death~~ entrapment and downfall ('iron bars', 'shadowed spirit', 'grave', 'straining', 'blinded with tears') to directly compare what was had and what is now gone. The crossing of this boundary is said to be irreversible, as 'he left no loophole great or small'. The term 'loophole' is included to highlight the inescapability of her grief - there is burning like in the garden, and the consequences of her actions now have left her banished. The physical and metaphorical strength of the 'iron bars' and 'mortar and stone' give weight to the argument that once the subject has ~~been~~ given in to temptation, the moral boundary has been crossed and there is no redemption. The idea of giving into temptation is also explored in Dracula as Jonathan Harker reveals his guilt after giving into the 'wicked, burning desire' the three vixens evoke in him. The premodification of 'burning' and 'wicked' prove Harker is aware of his own moral conscience, however he ~~succumbs~~ succumbs to the 'languorous ecstacy' the girls bring him. This could be a suggestion of male repressed sexuality in the Victorian era. The idea of hypersexualised relationships was morally sexually unacceptable and male sexuality was repressed, meaning an encounter such as this would be, as Jonathan describes, dream like. Jonathan describes his guilt as he writes 'It is not good to note this down, lest some day it should meet Mina's eyes and cause her pain'. We see, like the narrator in 'Shut Out' the regret and grief over the crossing of this boundary, however the temptation has proven too strong and our characters fall victim to the consequences of guilt, and grief and longing for redemption.

Xenophobia and fear of reverse colonisation was a fear that preoccupied the British in Victorian times, and the crossing of geographical boundaries and their consequences is seen in 'Round Tower at Jhansi' and through the character of *Dracula*. In 'Jhansi', Shore is described as a noble hero fighting against the 'swarming howling wretches' that are the Indian resistance. The contrast between Shore, who is ~~described~~ inspired as a courageous British soldier during the Indian Mutiny as he 'bear(s) the pang' of suicide-murder for his 'pale young wife', and the zoomorphic descriptions of the Indians show that xenophobia and fear of others gave Britain a complex that they were 'better' than other countries that they had colonised. The metaphorical terms 'swarming' and 'howling' paint the Indians as insects or as howling dogs - a degrading and dehumanising description that emphasises Britain's superiority and the difference between those that are British natives, and those who cross the boundary of 'foreign'. The obvious distinct between familiar and unfamiliar is clear in Rosetti's poetry as the 'foreign' are painted in a negative light. The theres are victims - 'young, strong and so full of life', with the Indians having dropped them of all hope - as 'not a hope in the world remained'. Dracula is portrayed as an outsider in Stoker's novel, as seen in his hyperbolically unique appearance. The premodified intensifier 'very ~~massive~~' is used to describe his eyebrows as 'massive', as well as his 'cruel looking' mouth. His teeth are also described as 'peculiarly sharp', and these frequent instances of Dracula's unusual and heavily pre-modified image is intensionally intensified to give him an image that stands out from the rest of the country. Dracula's metaphorical 'invasion' brought a fear within the characters, but could be metaphorical of the victorian fear of reverse colonisation, as victorians feared at the collapsing of the empire that their country would be taken over much like they did to others. This is accompanied by further examples of zoomorphic comparison of Dracula as a 'wild beast'. The reflected idea of foreigners crossing the boundary into British territory instilled fear in

Victorian readers, with fears that some still hold to present day,*

Ultimately, the metaphorical boundaries and their negative consequences were constructed from bases of Victorian fears and stereotypes, giving readers at the time the author's personal views and social commentaries at the time. It could be agreed that the negative consequences of the crossing of boundaries stems from the authors wanting to dissuade against certain concepts such as the New Woman, perverse colonisation and giving into temptation, and by using these particular narratives, fear is instilled in the reader to keep within societal boundaries as well as their moral capabilities as not to upset societal norms.

* As the dangers brought by the foreigners crossing the boundaries into Britain could include venereal disease, and as a blood-sucking vampire who creates a diseased population of vampires infected with his blood, Dracula in particular serves as a metaphor for the potential violence and blood disease that foreigners could bring; including syphilis and tuberculosis amongst others.

ResultsPlus
Examiner Comments

In many respects, this is a superb answer: packed with insightful analysis, richly contextualised and compared. Much of the work done here is consistent with a score at the very top of Level 5. However, the candidate is fortunate that the examiner was able to excavate the answer to ensure its consistent and thorough relevance to the specific question asked. The candidate unwisely neglects to use the question's key terms ('dangers' and 'opportunities'), though on a close reading it becomes apparent that the answer is focused on these aspects of boundary crossing. Another factor restricting the score to the very bottom of Level 5 is the lack of specific poetic terminology in some of the Rossetti analysis.

Paper Summary

Based on performance on this paper, centres are advised to consider the following in preparing future candidates:

- In Section A, candidates should not begin writing until they have a clear sense of the passage's purpose, audience, and genre. A holistic approach to analysis is often preferable to the paragraph-by-paragraph approach.

- Answers are often enriched when candidates can show a wider understanding of the chosen theme and are able to apply it relevantly in their analysis of the given passage.

- Candidates must be able to apply Language and Literature frameworks to both Sections of the exam, and be able to deploy appropriate and relevant concepts and terminology from both linguistic and literary study to further the analysis of the two chosen literary texts in Section B. However, beware of answers that merely 'feature spot' – analysing how individual features relate to the whole text will earn higher marks.

- Ensure candidates have a wide range of contextual materials at their disposal and encourage them to use only those which assist in answering the specific question asked.

- When writing on fiction, poetry and drama, candidates should display an understanding of the author's craft in shaping the formal qualities of their work: the specifically poetic aspects of poems; plays as texts that are written to be staged in a theatre; novels which have narrators with a voice and an agenda, and who structure their narrations accordingly.

- In Section B, comparison is rewarded most fully when a variety of comparative structures are deployed. Answers which merely compare using the terms of the question (e.g. 'Another text which discusses social constraints is …') will obtain some reward for AO4, but there is much higher reward for the following approaches: comparing and contrasting the use of specific literary, linguistic or structural devices; comparing or contrasting specific, relevant aspects of the contexts for the two texts; comparing and contrasting subtle and relevant aspects of character/theme/setting.

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

Pearson Education Limited. Registered company number 872828
with its registered office at 80 Strand, London WC2R 0RL.