

# **Examiners' Report**

## **June 2022**

**GCE English Language and Literature 9EL0 02**

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## 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 a short unseen prose text and two 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'). In their examination responses, students are expected to demonstrate evidence of wider reading in, and thinking about, the topic they have studied.

**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 influence upon the writing or the reception of the text. 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. There are still a small number of candidates who do 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

Due to the disruptions to teaching and learning during the pandemic lockdowns, June 2022 candidates were provided with Advance Information about the genre of their unseen passage. This information, released several months before the exam sitting, proved to be helpful to all candidates. The vast majority of students had clearly prepared well and many were able to demonstrate flexibility when confronted with passages that in places did not fully conform to genre conventions.

However, answers tended to be, on average, rather shorter than in a 'normal' series. Many responses of three or fewer pages were seen. Some unfinished answers were also observed – hitherto an extremely rare occurrence in Section A.

Stronger answers looked at the unseen text as a whole and were able to discuss it as a complete piece of writing, rather than as a series of techniques to be identified. There was still some evidence this year (though less than in the past) 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. 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, such a strategy particularly hindered students on 'Society and the Individual' which featured a significant tone shift in the second of the two diary entries, and 'Encounters', in which Madonna's much anticipated encounter with Martha Graham occurs in the passage's finale.

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.

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

## **Summary of SECTION B**

Markers are very aware that Section B makes many demands of candidates in an exam setting. Ensuring all four Assessment Objectives are met while analysing two complex literary texts using both language and literature frameworks requires a good deal of practise and strong time-management skills. As always, many excellent responses were produced, though this year, many more brief and/or unfinished answers were seen than in previous years.

AOs 1 & 2: Some concerns remain about the technical knowledge on display in responses dealing with poetry and drama. Successful answers tend to discuss specific aspects of poetic form, and can relate individual poems to the wider concerns of the collection in which they appear; drama students tend to do well when considering theatrical techniques such as stage directions. A small number of responses assumed that Section A required exclusively linguistic analysis, and that Section B required literary analysis only.



AO3: The year-on-year improvements in AO3 performance that had been seen up to 2019 – increasingly better integrated and more relevant contextual material, with a wider variety of context types – stalled somewhat. The difficult circumstances in which teaching and learning took place this year may well account for this. Candidates and centres where teaching was particularly disrupted seem to have resorted to regurgitations of not-always-relevant facts. As ever, the best answers ensured that contextual materials were thoughtfully selected to assist the analysis of language and literary features in the texts. Answers providing fewer contextual factors of relevance tended to outscore answers which included huge amounts of impressively remembered, but ultimately irrelevant detail. 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 again remarked on their sense that AO4 work was the least impressive of the AOs for this unit. Markers are alert to spurious uses of terms such as ‘similarly’ when no genuine comparison is being made. The best comparisons are those that compare/contrast a specific literary or linguistic feature in two texts, shared or contrasting aspects of context, and subtle aspects of theme.

## Question 1

Question 1 was by far the most popular option. Students made good use of the Advance Information, showing themselves to be alert to the ways in which MacAnulty's diary conformed to, and deviated from, genre conventions. Better answers sensed that it was written with publication in mind; the best could identify specific evidence of crafting for a wide audience, such as the rhetorical flourishes, and the aside about how the author and Greta Thunberg had been following each other 'for a while' – a detail that would be superfluous in a private diary. Some wondered if it had originally been a private text that had been subsequently edited, a plausible interpretation.

The susceptibility of the passage to deeper interpretation led to much investigation of the possible symbolic significance of the globe-like conker, and/or the 'milk-white' phone screen – some very insightful discussion followed from this, though such an approach was not essential for success.

At the lower end of the mark scheme, students got bogged down in speculating upon the relationship of the boy and his mother, and some preferred to conduct their own arguments in favour of climate activism at the expense of contextualised analysis of the passage's linguistic and literary features. A number of lower-level answers failed to deal at all, or in any sort of sustained way, with the second of the two diary entries.

A welcome feature of many answers was the general alertness to the wider concept of 'Society and the Individual.' Students were able to use their research and exploration to subtly contextualise the passage. However, centres should instruct their students to read the introductory contextualisation at the head of the passage with more care. The vast majority of responses to Question 1 assumed, in spite of being told otherwise in the introduction, that the author was female. Fortunately for these students, the author's gender was not material to the passage, and its theme did not foreground gender issues. Future candidates would be wise to pay closer attention to the introduction than the 2022 cohort.

Dara McAnulty presents the attitudes of individuals and society towards the natural world in multiple ways in his 'Diary of a Young Naturalist'. Firstly, he uses lexis like premodifiers to highlight the beauty he sees in nature as an environmental campaigner. He also uses syntactic patterning to express his individual, reflective ideas about the environment in his diary entries. Finally, the 15 year old McAnulty uses literary features to show ~~society's~~ society's attitudes towards the natural world and how that perspective contrasts to his.

Firstly, in his 2020 diary, McAnulty uses a plethora of lexical features to present the overall simple beauty that nature holds in his individual view. He ~~ach~~ achieves this voice using premodifiers such as 'beautiful' to plainly describe how he views the natural world. He also links this to other people's attitudes, though, as he describes a 'young boy'. The 'young' premodifier here is important as it describes how a six year old individual, uncorrupted by



social media and distractions, has a highly positive, curious attitude towards nature. This is the attitude that McAnulty, too, holds, and by starting the diary entry with this anecdote and referencing it even towards the end of the second given entry, he is praising this pro-natural world behaviour. This makes lots of sense, though, as McAnulty is an environmental campaigner. He also references cultural icon 'Greta Thunberg', using premodifiers like 'a bit older' and 'huge amount of media attention' to show how important this environmental campaigning is. He may also have used both the premodifier 'a bit' and the parenthetical aside detailing how the two follow each other to boost his own importance to the reader. # Though the format is a diary entry, as a campaigner McAnulty was likely aware while writing it that it may be published and thus wanted to give himself more credibility.

McAnulty also uses syntax in his diary to express his very own individual attitudes to the natural world without comparing it to others such as the young boy. For example, McAnulty uses simple sentences like 'the boy is castfallen. A light goes out.'. Though on the surface these simple sentences seem to be

describing the boy, upon further inspection it's clear through ~~by~~ both the exaggeration of 'crestfallen' and the metaphor that this is McNulty projecting his own attitudes towards the natural world onto this boy, describing how heartbroken he would be if his mother disapproved of his environmental interests.

McNulty also uses a lot of lists. One example is his use of asyndetic lists ('ricochet through time, morph, grow, shapeshift') to explore the mystical ~~unwinding~~ ~~unwinding~~ beauty of the natural world. ~~the~~ Another example of this is when he describes 'the noise, the images, the insane demands' of the world and presents nature as the quiet balance that the world needs. Through this, it almost seems as though McNulty is suggesting that the incongruence in the world is due to our withdrawal from nature into a more technological world. He, too, uses syndetic list ('it's amazing, energising and exciting', ~~the~~ 'the future, my future and the planet's') to show hope for earth, and to show hope that the planet is still capable of being saved. This is reiterated by ~~McNulty~~ 15 year old environmental campaigner McNulty's use of anaphora at the end paragraph of our first given entry ('Perhaps this is not enough. Perhaps there is another way...'). The anaphora of 'perhaps' combined with the non-fluency feature of



the elipsis shows McNulty's individual attitude of hope towards the natural world.

Finally, ~~McAnulty~~ McNulty uses interrogatives frequently nearing the end of the second given diary entry to not just express his confusion for society's lack of care about the natural world, but also his anger ('what went wrong? Why... happen? Was it... supermarkets? The... corporations? The vested... agendas?').

McAnulty also uses a variety of literary features in his 'Diary of a Young Naturalist' to present society's attitudes of disconnect towards nature. He achieves this using metaphors to first display his connect to nature. He paints a conker with a metaphor as 'a tiny globe of red-tinted light'. This reference to the conker as a 'globe' demonstrates ~~McAnulty~~ McNulty's connection to nature. He sees nature as the world, whereas the sensory imagery of 'red-tinted light' after the metaphor may describe society's ~~for the~~ of the omnipotent nature due to ~~floods~~ ~~volcano~~ all kinds of natural disaster. This sensory imagery is somewhat ironic, though, as the association of red with danger originated in nature, with it being used, for example, by ladybugs to scare predators away. Therefore, the association of

nature with danger, while valid, doesn't appreciate ~~to~~ our roots in nature. ~~that~~ This seems to be the idea McNulty is trying to get through: we are so wrapped up in our concrete jungles that we forget our previous harmony with the natural world and view it only as a danger, not a bringer of life ~~also~~ also. McNulty uses sensory imagery ~~to~~ through antithetic semantic fields of nature ~~versus~~ ~~modernity~~ ('ancestors', 'nature', 'connected', 'worker', 'planet', 'world') versus modernity ('supermarkets', 'corporations', 'hidden agendas', 'insane demands', 'clamoring', 'fossil-fuel industry'). This juxtaposition between an almost spiritual connection to the world and a depressing life of modern planet-abuse is used by McNulty to present the reader with the two sides of this environmental battle. He uses this reflective, personal diary entry almost as a way to show society's attitudes towards the natural world, and gently ease them into compassion for it rather than ~~discomfort~~ discomfort.



This is a full, detailed, technically-adept answer, willing to probe deeply into the symbolic meanings of key details and the psychological motivations of the author. It is brisk and purposeful in its comments on the diary form, quickly moving on to explore the content of the passage and the contextual factors that shape it.

This answer demonstrates that it is possible to get a Level 5 score through the steady accumulation of solid points, with sensible interpretations of purpose and audience, bolstered by one or two moments of subtle insight.



## Question 2

Students were well supported by the Advance Information for Question 2, and most displayed a good understanding of the possibilities of the written tribute mode. The accessible nature of the passage, and its extensive use of rhetorical and phonological techniques, enabled almost every student to make several connections between form and function. A danger with such feature-rich passages is that able candidates sometimes forget to produce a structured discussion of the contextual factors driving the use of these features, but this rarely occurred in 2022.

Several of the best answers noted key details from the passage's final sentences and used them to inform their answer from the outset. Notable here was McKeon's agenda of promoting Heaney's Irishness, despite him being born in the United Kingdom ('Our laureate' and the use of the Irish language were clear evidence of this). Some very able candidates got a little marooned in trying to explain, or express their inability to account for, why such a piece would appear in the *Paris Review*.

Belinda McKeon says much to Seamus Heaney in an emotional and intense way right from the start of her memoir; starting the memoir with the one word short sentence of 'impossible', this has an incredible dramatic effect on the reader and from the first word she writes we are moved, we are able to see and feel just how hard this is for her in the use of one word.

Following on from the emotive opener Belinda McKeon writes 'And yet, of course, not impossible', the use of this juxtaposition reflects that losing someone you love may seem impossible, it is also inevitable and will happen to everyone at some point; something many have already experienced, making it relatable to the reader.

The opening paragraph includes descriptive language such as 'gut-punch' and 'heart-bolt' which really emphasises and gives imagery into how he pain felt feels, not only is it metaphorically a punch to the gut but it also feels like that physically to her. The use of the rhetorical question of 'have you heard' makes the passage more informal and includes the reader into the conversation that took place that day, it is also very relatable to people who have had to have those gut wrenching conversations.

Belinda McKeon repeats the word 'marvellous' to describe Seamus Heaney Heaney, the repetition of 'marvellous' emphasises how he was as a human being and how precious a sight she saw him in her own eyes. McKeon moves on to describing the loss of him to other

in a quadratic list of 'vibrated with sadness and fondness and gratitude and dubaluf' which could also ~~be~~ be seen as a juxtaposition as it goes back and forth from the negative to the positive; 'this also really reflects the emotion of grief and loss, the constant back and forth between sadness and pain, to gratitude and fond memories; ~~grief~~ <sup>grief</sup> is a constant tug at a roll of emotions, some of which you didn't know what this, or could come out together until you really feel real heartbreak.

The inclusion of a parenthesis 'like - well, like the kinds of things that are more usually traded at musical festivals' creates a conversational tone and a more informal voice. Belinda McKeon also includes additional information with the use of brackets '(And he would be in the middle of them if he could, marcelling at Björk and St. Vincent and David Byrne, with a sage word about My Bloody Valentine lyrics, with a wish and a pick-up for the young lads from the Skypod)'; this is an effective way of adding more information into a story at a fast pace, it makes you feel engaged and involved as a reader. During the information provided in brackets she also repeats the idea of 'marcel' again by stating Seamus would be 'marcelling at Björk'; this again emphasising even further how much of a wonder the man was, especially in her eyes.

Belinda McKeon pays further tribute to Seamus Heaney and <sup>his</sup> influence by stating 'Whether he was met with as a name on a page, one or as a voice from a podium, or as a cherished friend or fellow artist'; the kind of trades list of the different ways he was seen or was influential to others ~~not~~ reflect Seamus in a bright light as Belinda



McKen is stating that it doesn't matter how you know Seamus, or if you never met him in person, in one way or another he touched and inspired the ~~lives~~ lives of many; again really emphasising and reflecting just how much loved he was and how high the pedestal is she laid him on.

The use of the simile 'today they come to mind like prayers learned in childhood' shows how easily his poetry is remembered, not only remembered but engrained in the brain like memories as a child; this is very relatable to the reader, as even as fans of Seamus Heaney who will be very familiar with his poetry lines and may have felt that way themselves when he passed, therefore making the simile even more relatable and engaging.

The use of the words 'roll and whirl' has connotations to the reader, relating to how out of control roll and sorrow can feel, just like the wind, you have to wait for it to pass.

Belinda McKen is clearly very fond of Seamus, she describes memories of him as 'precious', it is all clear when she writes ' - keeping my lines straight, my grammar careful - '; this personifies adds a humorous tone to the passage but also reflects how much she looked up to him at the time and admired him, as she was making sure to write carefully and not embarrass herself in front of a 'great poet'.

Furthermore, Belinda McKen confirms this admiration for Seamus Heaney by using all positive adjectives 'very and funny and kind with generosity', all adjectives which she says him for.

From start to finish Belinda McKen says tribute to Seamus Heaney in an extremely positive way, it is clear how much he was admired

by Belinda but many others. This passage would be an engaging read for fans of Seamus as you are able to relate to Belinda's joy and sorrow of knowing him. Belinda McKen envisions Seamus is submerged in a positive light amongst the darkness of losing him, 'ending off the passage with 'listened to every story of common acquaintance, or of attempted poetry, or of moments favoured and recognized and treasured in his times'. This list of positive moments really solidifies how ~~great~~ incredible, artistic and caring Seamus was.

Belinda McKen starts her gratitude by thanking Seamus 'Oh, Seamus, Thankyou'; a thousand Thankyous. And Cadhadu sáimh', McKen is extremely grateful to of her Seamus in her life, it is evident that his passing has created a large hole in many ~~other~~ people's hearts, the use of the words 'sorrow' and heartache reflect the pain felt by Belinda and others. However, the pain <sup>felt</sup> ~~felt~~ does not take away from the joy and light he leaves behind; Belinda McKen has made sure that herself and the reader will continue to see Seamus in a positive light and that not only was there happiness because of Seamus, there will also be happiness after Seamus, in the joyful ~~mom~~ and artistic memories and poems he leaves behind.



This is a borderline Level 5 answer because in addition to fully analysing the purpose and audience and form of the passage, the candidate is alert to the structure of the whole passage, for example in noting how and why the term 'marvel' and its cognates punctuate the passage; it also detects and evaluates the subtle shifts in tone and register, and their intended effect.

### Question 3

Madonna's article was apparently enjoyed by many candidates for Question 3, who recounted with relish the thrilling delay of revelation in the passage as the reader is forced to wait, like the author, to meet Martha Graham. There were many interpretations of the passage's religious references and Graham's spectral qualities, with several alluding to the author's deployment of gothic tropes throughout (the 'tomblake' classrooms, etc.). Some perhaps were a little too familiar with Madonna's work, and spent a little too long contextualising the passage in the light of her career as a musician/icon/provocateur at the expense of sufficient close textual analysis.

The Advance Information was less well deployed on Question 3 than on Questions 1 and 2. (Several fruitless attempts to explain Madonna's use of colloquialisms such as 'pee' and 'gonna' in an 'upmarket' magazine were seen, for example.) Nonetheless, several markers commented on the high quality of the responses to Question 3. The best responses, one marker observed, were those that provided a synoptic overview of the entire passage at the start, rather than working methodically through the passage, paragraph-by-paragraph. Such answers were best placed to see the passage's gothic flourishes and self-deprecating humour as integral to its purposes, rather than curiosities or anomalies.



In this essay, we will be looking in to the way in which singer and dancer Madonna communicates her experience of meeting Martha Graham in the 1994 fashion and lifestyle magazine *Elle*.

In this article, Madonna begins by illustrating the difficulties of being in the Graham's dance school with the adjective "brutal". The placement of this at the start of the article is meant to make us instantly understand the hardships that dancers endured. Comparing the school to "a convent" as well as Madonna's fascination with "being a nun" is a comparison to show us the regime-like ways of the dance school, as well as enable the audience to respect Madonna's position in such a <sup>challenging</sup> ~~expensive~~ school.

Regardless of the tough atmosphere of the school, Madonna first and foremost shows us absolute confidence in her own abilities <sup>with</sup> in the phrase "She hadn't been aware of my potential" when recounting how Graham never entered ~~Madonna's~~ <sup>abstract</sup> Madonna's classes. This ~~shows~~ <sup>abstract</sup> the "potential" suggests that Madonna is serious about her career, masterfully being able to gauge and rate her own progress. She is clearly able to see her own abilities, and initially feels confident in showing "the nudes



superior". The ~~ad~~ comparative adjective "superior" suggests a ranking system in the school, of individuals in this educational establishment having higher positions than others. Of course, it is perfectly expected for all work places to have authoritative figures, however Madonna makes it clear from the beginning ~~to~~ how Graham herself appears to linger outside of settled behavioural expectations, instead opting to adopt a "serious Garbo vibe" the reference to this famously reclusive actress Greta Garbo shows us how Madonna ~~was~~ was and is knowledgeable of figures in the media, even those who may have not peaked during the 1970s. This gives Madonna a more credible tone, as she shows us her advanced <sup>wider</sup> understanding of her craft. This can also be seen when she makes further references to the Japanese male-dominated art form of "Kabuki". This awareness ~~better~~ ~~not~~ enables Madonna's otherwise potentially arrogant tone to hold merit.

Furthermore, in the article, Madonna continues to show exuberant strength in her own abilities through short exclamative <sup>utterances</sup> ~~phrases~~ such as "Not with me around!". The positioning of the ~~first~~ first person singular pronoun "me" creates a syntactic structure of illustrating how Madonna perceives herself as the central focus of her own world, and more narrowly, her dance school.

To add to Madonna's sense of zest, she speaks of her classrooms as being "tomblike", this simile suggesting that they lack life. The act of Madonna going outside of these classrooms, unlike "no one ever", the "emphasis" of "ever" ~~shows~~ <sup>shows</sup> us how other students did not dare leave. In comparison, Madonna shows us just how gutsy enough she is to break the rules and regulations of this strict school. Additionally, the elision of the word "gonna" adds a more informal touch to the otherwise knowledgeable and pop culture riddled article. This allows us to hear Madonna's youthful candour of the time, ~~to be able to~~ with the analogy of "needed to pee more than anything" with the ~~Madonna~~ informal verb "pee", we are able to see how Madonna's language choices are tailored to suit the ~~con~~ genre of the fashion magazine, very likely attempting to appeal to her fans of various ages.

When reading this article, ~~fans~~ <sup>have been</sup> it is extremely likely that the audience ~~are~~ <sup>have been</sup> aware of Madonna's high profile celebrity status, therefore we know how she has achieved a successful career in the entertainment industry, particularly in singing and dancing. With this, ~~the~~ learning about Madonna's artistic ventures is an interesting subject. This is why, because of the structure of the article, Madonna chooses to build up her <sup>suspense around</sup> encounter with

Graham. Initially, Madonna does this by creating mystery and uncertainty around this woman. With the descriptor "mystique" paired with her record of her <sup>how</sup> "presence was always felt" we are ~~deliberately~~ deliberately given vague descriptions to create anonymity. This creates intrigue in readers, which mirrors Madonna's feelings in the article as well. "She really wanted to be left alone" the adverb "really" suggests a hint of desperation in Graham, which is highly unusual for the head of a school. Ordinarily, ~~would~~ a prime principal or head teacher would be more accessible than this. Going back to her presence always being "felt" makes us feel with this verb how Graham is almost ghost-like. This matches the gloomy description of the "tomblike" classrooms ~~as~~ mentioned previously. The gothic imagery used by Madonna is meant to paint a sordid mental image of the school.

The intimidating visual idea of the school is a ~~g~~ successful metaphor, as it prepares us for the very similar interaction between Madonna and Graham. Once they have seen one another, Madonna "was paralyzed". This simple, blunt sentence mirrors the act in itself, it showing us how she was suddenly fixed in her tracks. She describes Graham as being "big and small" at



On the same line. This antonym with the juxtaposing "big" and "small" creates a paradox - this woman clearly does break expectations. Described as a beautiful, arrogant "porcelain doll" we are at first unsure what to make out of Graham. The compound noun "porcelain doll" brings to mind <sup>ca</sup> delicate build. However, Madonna opposes this entirely by referring to Graham as the noun "warrior". The "survivor" with "arthritic" hands. The adjective. We are able to see how a strong, intelligent woman like Madonna ~~is able to~~ shows respect for another woman. Even despite ~~fleeing~~ <sup>experiencing</sup> fear or expecting "daggers to fly out of her eyes". This hyperbolic menacing idiom illustrates Madonna's new-found respect for Graham.

In conclusion, in this article ~~Mad~~ Madonna builds up mystery and suspense around her former principle Martha Graham, and the fears which at first overcome her. However, Madonna shares a pivotal moment where she saw past Graham's hardy exterior, and gained a profound sense of respect for the woman, a humbling experience.



This full and detailed answer is, in many respects, a highly impressive piece of work. The candidate has an array of technical terms and uses them to good effect, explaining very thoroughly how the passage develops and analysing the significance of several key details.

But it just misses out on attaining Level 5 for two reasons. First, it really needed an introductory paragraph that explained that all the given details about the school's austerity, and Madonna's staged arrogance, were a structural feature, existing in order to set up the climactic encounter. (Greater familiarity with extracts that appeared on past 9EL0/02 papers, and reading more widely in various types of encounter writing, would have helped here.)

Also, there is very little consideration given to the magazine article mode: although the answer does acknowledge the informality of 'gonna' and 'pee', it cannot explain them, except to assert, without justification, that they are conventional to the fashion magazine article form.

## Question 4

The Advance Information on the genre of the Crossing Boundaries passage revealed that it was an Introduction to a Non-Fiction book – quite a broad category. However, centres seem to have prepared their candidates admirably. Most candidates detected the multi-purpose nature of the text – to complain, to inspire and to advise – and adeptly matched form and function in their analysis of Adegoke’s feature-rich text. Since many of the literary texts studied for Section B of the paper grapple in some way with issues of alienation, restriction and the difficulty of cultural integration in fictional worlds divided on ethnic, racial or gendered lines, candidates were well-prepared for the text’s investigation of the glass ceilings constraining ambitious young black women in Britain. Many candidates saw the passage as, in some way, connected to the Black Lives Matter movement, though the ability to articulate its precise relevance varied greatly. Many candidates chose to give a personal response to the issues raised in the passage, sharing aspects of their own experiences. When relevant, this can be a powerful addition to an answer, so long as AOs 1, 2 and 3 are fully addressed also.

The 2019 Report noted how ‘heartening’ it was to see, in the work done for Question 4 that year, ‘more evidence of wider reading on the subject of crossing borders’, and how the ‘References to the variety of borders crossed in the passage – geographical, national, medical, cultural and moral – were mostly very illuminating.’ Some centres seem to have interpreted this praise as an imperative for future series, but this did not often work well in 2022. Some answers produced a series of paragraphs, each one covering a different type of boundary crossing, which rather tended to hinder the production of a clear, well-organised answer. (For examples of such scripts, see the Principal Examiner’s commentaries, posted online, on the scripts that were selected for the Standardising exercise with the marking team.) Detections of boundaries crossed usually work best when organically incorporated into the answer to the question, rather than being the organising principle of the answer itself.

## CHALLENGES FACED BY BLACK BRITISH WOMEN

1 anaphora - 'we' to <sup>incorporate</sup> collective pronoun &

1 all sorts of things -

2 'when I turned 21' -

2 'Now at 26' - divorce marks

2 extended metaphors - 'the primordial soup'  
'indirectly spawned'  
'making waves' 'tsunami'

3 'if white women fear a glass ceiling' Audreya is knowledgeable in racial politics

2 'against all odds' - idiom

1 simile - 'as if I was invisible too'

Adegoke ~~sees~~ <sup>acknowledges</sup> the challenges the Black women face by

> Point 1: Adegoke addresses the challenges she ~~first~~ faced at a young age as a Black woman in her formative years.

\* creating relatability to her Black female audience

> Point 2: Adegoke then addresses the ways in which ~~to~~ she is trying to stay positive to face the challenges

> Point 3: Adegoke then looks to the audience and ~~breaks down that systematic oppression is still prevalent~~ and shows that there is ~~1 to 1~~ <sup>not to be done</sup>   
 Turn over ▶

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In this ~~self help guide~~ non-fiction introduction Toni Adegoke, a black female political activist writes about the challenges of faced by black women and encourages her ~~black~~ politically active, black female audience to not ignore the challenges they face due to their race and gender, but to become equipt to deal with a world that doesn't accept them. This self help guide published in 2018 comes after the 'Me too' movement of 2016 and the Black Lives Matter movement of 2017 and is written for the Black women activists of the future with the importance of it being put in the title, 'The Black Girl Bible'.

Adegoke takes a personal tone to address the challenges she faced as a young Black woman and creates a strong relatability <sup>with</sup> to her young audience to create a need for the book, using the introduction to prompt and sell the contents of the book. Using a ~~discourse~~ ~~marker~~, ~~letter~~ an inclusive pronoun



Throughout the first paragraph of her introduction 'we are', 'we often' creates a strong, tangible relationship with the primary audience and encourages them to feel heard and represented. The challenges ~~are used to show~~ are demonstrated with the metaphor 'we are tattooed' and showing how the challenge of feeling 'hypervisible' is a ~~negotiated~~ problem they have no choice in. The use of the simile 'as if I was invisible' is a powerful way to create imagery of the emotive way that the lack of black, female representation made her feel. Her problems as a young black woman are emphasised as feeling endless with the use of the anaphora 'It made me feel' to create real sympathy with the readership as well, ~~as~~ it's to the issues traced by Adegoke. She finishes the opening paragraph with the list 'annoyed, upset and most of all, restless' which uses the triplets to make these three things ~~of~~ distinctive and punchy revealing the personal side to the effects caused by the ~~challenge~~ discrimination faced by

black women in 'white spaces'.

Adegoke then goes on to show how she addressed those challenges in later life. The use of cohesion in this introduction 'frustration, annoyance and restlessness' is used to show that Adegoke was able to feel less alone in her struggles by ~~the~~ sharing the experiences faced by other black women. The use of the cohesion creates a strong link to her co-author Elizabeth Uviebinené and demonstrates some of the ways she address the challenges in her life. The ~~the~~ repeated use of discourse markers in this section creates a strong direction and ~~the~~ clear, confident tone ~~as of~~ Adegoke is able to show ~~that~~ the confident tone she will be using throughout the book. These ~~the~~ discourse markers 'Now, at 26' and 'when I turned 21' are followed by extended metaphors continuing her shift into a clear and stylistically strong introduction, with 'primordial <sup>30p</sup> soup', 'indirectly ~~appanned~~' and 'making waves'.



'creating something of a tsunami' adds ~~powerful~~ <sup>strong</sup> imagery when describing the ~~triumphs~~ triumphs of black women to keep the ideas of success being prominent in the mind of the reader, creating an ~~new~~ encouraging tone. This optimistic tone when addressing her and many ~~of~~ other black women's success is emphasised with the idiom 'against all odds' ~~and~~ which creates a relatability and commonality between Adegoke and her audience needed for them to want to listen to her advice.

However, the challenges Adegoke identifies are not fixed yet as she takes a sobering turn to a more realistic depiction of black women's struggles to suggest why the audience still need to buy the book. The racial political jargon is used frequently <sup>throughout</sup> but 'systemic racism' ~~is an~~ is used at the final paragraph to show that there is still work to be done and Adegoke identifies that her audience is knowledgeable on the ~~issues~~ political issues at the time. The metaphor

'if white women fear the glass ceiling which references feminist schools of thought, <sup>shows</sup> ~~showing~~ her knowledge in gender politics <sup>and</sup> ~~to~~ tells her audience of her informed tone. The expansion of that metaphor, 'black women fear a seemingly impenetrable glasshouse.' ~~points~~ directly compares and then using an evocative <sup>modal adjective,</sup> ~~adverb~~ 'impenetrable' she emphasises the challenges that black women face in opposition to their white sisters. The use of ~~was~~ a conflict lexicon 'submitting', 'defeat', 'battle', 'armed' and 'prepared' demonstrates that ~~issues~~ the challenges and issues faced by black women are still raging on. The battle may be won but the war is not.



An exemplary answer. This covers the whole passage, consistently exhibiting a detailed understanding of the genre of the text and providing insightful observations on its purpose and audience. The candidate has made the most of the Advance Information given, not merely considering the ways in which the passage functions as an introduction but further speculating on how the book will develop beyond this opening.

The response is consistently subtle and evaluative, as Level 5 answers need to be.

Two features of this response were particularly delightful.

First, this explanation of the mid-extract tone shift: 'she takes a sobering turn to a more realistic depiction of black women's struggles to suggest why the audience still need to buy this book.' Quite apart from the pleasing prose and incisive vocabulary ('sobering turn'), the discussion of language here is insightfully allied to purpose and audience, as the writer imagines potential purchasers thumbing through the introduction in a bookshop, or scanning the free preview on Amazon.

Second, the conclusion is truly conclusive and adds a touch of personal response, picking up on, and extending, Adegoke's own 'conflict lexicon'. In sum, an outstanding response.

## Question 5

'The Great Gatsby' was the most popular anchor text, with 'Great Expectations' a distant second. There were very few answers on 'The Wife of Bath', and no examiner reported seeing work on 'The Bone People'. As ever, the most popular combinations of texts were Gatsby/Othello and Gatsby/ Larkin. 'A Raisin in the Sun' continues to attract new centres, almost always in combination with Gatsby. Many candidates used it to provide an effective counterpoint to the more conventional interpretation of the American Dream exhibited in Fitzgerald's fiction.

The question was thoroughly accessible for all text combinations: each of the societies depicted in these works is riven with inequalities. Candidates detected a wide range of inequities, most typically racial, gendered, and socio-economic. Those who were able to select relevant supporting contextual details to add ballast to their analysis of how linguistic and literary features enhance the depictions of inequality were well on the way to success.

One of the major discerning features of stronger responses was the ability to range through their texts with confidence, making judicious selections of material over and above the more familiar set-piece moments (Pip's first visit to Satis House; descriptions of the Valley of Ashes; the deaths of Myrtle and Desdemona; the defaced billboard in 'Sunny Prestatyn', etc.)

AO4 has often been the least impressive aspect of answers to Question 5, but this year saw an appreciable improvement. Ingenious comparisons and contrasts abounded, in every text combination.

Future candidates for Question 5 would be advised to remember the importance of form. Not many of the responses on Larkin were truly exploring the importance of the poet's craft, instead focusing on the thematic qualities of individual poems. Equally, the understanding of the dramatic qualities of a play script was also a determining factor in higher quality responses. A pleasing number of responses to this year's question focused on the narrative style of Nick Carraway, a welcome development.



Text 1: The Great Gatsby

Text 2: Othello.

Both 'The Great Gatsby' by Fitzgerald and 'Othello' by Shakespeare present societies with inequalities and how that may affect certain characters who may be marginalised or oppressed. In both pieces, the writers present how insecurity manifests ~~itself~~ from ~~the~~ inequality in individuals' attitudes towards society; ~~how people who are affected by inequality are motivated~~, and how inequality benefits ~~people~~ individuals who are ~~not~~ not oppressed.

In Shakespeare's 'Othello', Shakespeare presents Othello's insecurity in his race as he is a Black character, while Fitzgerald presents Gatsby's insecurity in his social standing and class. This insecurity in their inequality among other characters motivate them in different ways. In 'Othello', Othello recognises his identity as a Black character and others' prejudice in 'Haply, for I am black and have not those soft

parts of conversation that chamberers have'. In Jacobean times, blackness was associated with evil and ~~Bad~~ ~~Black~~, and would have contrasted against the 'soft' parts of conversation, ~~and~~ presently Othello's recognition of the differences he has with other ~~for~~ characters of the play and the things he faces as a Black person. Moreover, in 'Her name that was as fresh as Dian's visage ~~is~~ is now begrimed and black as mine own face', Shakespeare uses similes to <sup>contrast comparisons of</sup> ~~compare~~ Desdemona to the Roman goddess 'Dian' and Desdemona's face to him. The alliteration <sup>re phrase</sup> ~~of~~ 'begrimed and black' present a sense of dirtiness and evil due to the connotations of blackness at the time, signifying the deterioration of Othello's perspective of Desdemona. He references his blackness negatively regarding Desdemona, presenting his ~~acknowledgement~~ insecurity in the presentation of his race as well as his newfound hatred of Desdemona as he believes himself to be a cuckold. In the Jacobean times, cuckolds were emasculated, presenting another form of inequality as cuckold <sup>men</sup> were humiliated. In 'Farewell! Othello's occupation's gone!' Othello uses the exclamation to indicate distress at the thought of losing his reputation, ~~and~~ further driving his motivation to commit uxoricide due to society's views on cuckolds, seen in 'I'll



tear her to pieces!'. Shakespeare presents Othello as conscious of the inequality he faces and how ~~the~~ the racial (and to a certain extent, gender) inequality creates motivation for him to kill Desdemona. In comparison, Gatsby is conscious of his own <sup>lower</sup> class, <sup>background</sup> in a society that ~~prioritises~~ prioritises wealth and class, which motivates him to earn money, albeit in a dubious manner. This is seen in 'Jay Gatsby -- Sprang from his Platonic conception of himself'. Fitzgerald ~~uses~~ <sup>uses</sup> the adjective 'Platonic' to present <sup>+</sup> Jay Gatsby's identity as the 'ideal form' of James Gatz, conveying Gatsby's dislike <sup>and insecurity</sup> of his background ~~and~~ and the class inequality he faces. He is determined to become rich as he wants to win Daisy back, echoing Fitzgerald's relationship with his wife Zelda, as he had to prove he had enough money in order to marry her. Gatsby's ambition regarding his financial, <sup>and class</sup> social inequality is seen in 'formed a ladder and mounted to a secret place... he could climb to it, if he climbed alone'. Fitzgerald uses a metaphor of a ladder representing society and the ~~secret~~ secret place indicating the upper echelons of society in order to present Gatsby's goals in overcoming his inequality. ~~to~~ Moreover, the repetition of the ~~to~~ verb 'climb' has connotations of ascension.

presenting how he achieved his aim of becoming wealthy and rising in society. Both Shakespeare and Fitzgerald present their protagonists and titular characters as individuals who experience inequality and how inequality affects their motivations through insecurity.

Both writers also present ~~society~~ <sup>prejudiced</sup> societies ~~that~~ and individuals' attitudes towards people who are unequal in terms of race or gender. This is seen in 'Othello' where ~~Brabantio~~ <sup>individuals</sup> present prejudice against Othello, in <sup>Iago's</sup> 'an old black ram is tupping your white ewe'. Shakespeare uses the binary differences of 'black and white' to highlight the ~~difference~~ <sup>dichotomy</sup> between Othello and Desdemona. Furthermore, Shakespeare uses the animalistic imagery of a 'ram' as well as 'Barbary horse' to create a bestial image of Othello, which reflect on the stereotypes of Black people in the Jacobean age, as Black people were thought of as barbaric animals. Not only does Iago present racial prejudice — Brabantio does as well, in 'enchanted her', 'chains of magic', 'foul charms' creating a lexicon of witchcraft. King James I scorned witchcraft, and since Black people were seen as evil and the devil, this <sup>prejudiced</sup> conclusion was made by Brabantio and ~~some~~ is seemingly justified by the audience, who would likely have had the same views.



as Brabantio. Shakespeare presents the society and individuals as prejudiced which contributes to the inequality marginalised people faced. Gender ~~area~~ prejudice is also seen in Iago's quote 'to suckle fools and chronicle small beer'. The short, declarative quote presents how little Iago thinks of women and the role they play, reflecting on the patriarchal attitudes towards women and reinforcing inequality between men and women. Shakespeare, through ~~these~~ prejudice towards race and gender, present how inequality is highlighted through prejudice and stereotypes. <sup>Similarly</sup> In 'The Great Gatsby', racial and gender inequality is depicted and displayed through character's prejudiced views. In Chapter 1, Tom states 'It's up to us, who are the dominant race, to watch out or these other races will have control of things'. Fitzgerald uses the adjective 'dominant' and the ~~verb~~ <sup>noun</sup> 'control' to present power and how Tom believes he should, as a white man, stay in a position of power in society. This ~~was~~ was not an uncommon belief as 'The Rise of the Coloured Empires' was ~~a text~~ a reference to a real book, 'The Rising Tide of Colour'. Moreover, Fitzgerald contrast 'us' against 'other races', ~~presenting people not~~ creating a sense of ~~other~~

'Othering' ~~concepts~~ which ~~represents~~ ~~sets~~ establishes the ~~best~~ 'Nordic' race as the most important. Aside from racial inequality, Fitzgerald also presents Tom as having misogynistic views on women, seen in 'they oughtn't let her run around the country this way'. Fitzgerald uses the verb 'let' to convey how Tom believes Jordan ~~is~~ should not have agency over her choices and that she ~~is~~ should be controlled by her family. Jordan represents the women of the Jazz Age — women who were more independent and could support themselves, like Jordan, who was a professional golfer. Tom's disdain for Jordan's actions presents an old-fashioned point of view to the contemporary and modern reader as he ~~represents~~ presents a view that is in support of the patriarchy and its control over women. However, compared to the prejudices shown in 'Othello', which ~~was~~ <sup>were</sup> ~~also~~ expressed by different characters, Tom seems to be ~~the~~ ~~to~~ ~~set~~ ~~mean~~ the main individual who expressed prejudiced views to perpetuate inequality. In both pieces, the writers present ~~society~~ societies with inequalities through individuals who show their prejudice and perpetuate inequality.

Inequality in the societies ~~to~~ of 'Othello' and 'The Great Gatsby' ~~also~~ ~~is~~ also have.



significant effects on individuals who do not experience inequality as other people who are oppressed and unequal benefit them. This is seen in the characters of Iago, Tom and Daisy. In 'Othello', Iago benefits from Othello being Black as he is perceived to be violent by other characters. In the stage direction 'he strikes her', Othello hits Desdemona publicly, ~~and which Ludovico states 'Are his misdeeds? Is he not light of brain?'~~ ~~which~~ creating uproar from Ludovico, stating 'Is he not light of brain?' This prevents Othello's reputation becoming ruined, ~~therefore~~ according to Iago's plan. To the contemporary audience, Othello's behaviour revealed the true bestial nature as ~~the~~ Black people were believed to be animalistic and inherently brutal. Moreover, Ludovico states he has 'fallen in the practice of a damned slave', with the noun 'slave' referring to ~~the~~ slavery which started in the ~~the~~ 16<sup>th</sup> century, presenting how the inequality Othello faces and the stereotypes of Black people have helped Iago's plan to achieve Othello's downfall. In comparison, Tom and Daisy benefit from the lack of inequality they experience. This is seen in 'they were careless people... smashed up things... retreated back into their money or their vast

carelessness', ~~deceives~~ with the metaphor of them retreating into their money showing how they can afford the luxury of not caring about their ~~destructions~~ consequences, such as Gatsby's death. As Tom and Daisy come from Old Money and are ~~at~~ in the upper echelons of society, they benefit from the ~~taxes~~ class and financial inequality that others face, <sup>as it places them at the top</sup> as well as from the society that sees money and class as power. Both Shakespeare and ~~the~~ Fitzgerald reflect on ~~context~~ how their societies have individuals who do not experience inequality and how they are affected positively by it. In conclusion, both Shakespeare and Fitzgerald present societies in which inequality has significant effects on individuals through individuals who experience inequality and their reactions towards inequality, <sup>prejudiced</sup> ~~the~~ attitudes towards people which perpetuate inequality, as well as individuals who benefit from not experience inequality and having others on the receiving end. Overall, inequality as a theme is shown ~~#~~ in different ways through race, gender and class but ultimately, inequality does not become resolved as ~~the society~~ ~~power~~ ~~sees~~ the broken society goes on at the end of both works.





A very successful answer, especially admirable for the way in which it manages to weave all four Assessment Objectives together in a fluent, balanced, thorough response. There are no stand out moments here, just a relentless focus on the terms of the question and an ability to select very precisely the correct contextual details to support the points being made.

Discussions of race in 'The Great Gatsby' have typically tended to focus on the way Nick notices the three young black men in a car, but most candidates are unable to deploy this scene to make a meaningful comparison with 'Othello' or 'A Raisin in the Sun'. However, the evidence selected here – an often-overlooked scene in the opening chapter in which Tom is reading a racist treatise – and the accompanying contextualisation are brilliantly integrated into the focused discussion of racial inequalities in both texts.

## Question 6

'Love and Loss' again attracted fewer candidates than the other three thematic strands. 'A Single Man' is marginally the more popular of the two anchor texts available. Both novels were most commonly paired with either 'Enduring Love' or 'Much Ado About Nothing'. There were few takers this series for poetry (Plath or the Metaphysical poets), and Pinter's 'Betrayal' proved less appealing than in previous series.

The question focus on surprising developments in relationships offered a wealth of possibilities. The many twists of fortune in the lives and loves of the various protagonists meant that those candidates who were able to select carefully from the novels rather than rely on pre-determined set piece key moments tended to be more successful. The distinctive narrative styles of the fictions, and Shakespeare's manipulation of tension and climax, meant that candidates had ample scope to focus on the linguistic and literary features that generate such surprising developments, and several candidates impressed with their work for AO2.

Contextual support for Question 6 answers was once again less impressive than that produced for answers to Questions 5, 7 and 8. Centres are advised to teach the contextualisation of modern and contemporary fictions more widely – too often, candidates could not move beyond palpably pre-prepared facts about gay rights in 1960s America or McEwan's use of de Clérambault's Syndrome. Contexts of reception for the novels were very rarely deployed.



Text 1: *A Single Man*

Text 2: *Enduring Love*

Both Isherwood and McEwan effectively present surprising developments in relationships within their novels through a range of narrative techniques, whilst also depicting the extreme emotions of love and loss. In 'A Single Man' (ASM), ~~the~~ we are presented with the protagonist's struggle to reconcile himself to life after the death of his beloved partner Jim. The loss he experiences is foregrounded from the very beginning of the novel and his detachment from society is clear. Conversely, McEwan commences his novel with a seemingly harmonious situation where husband (Joe) and wife are reunited and their relationship is established as strong and enduring. However, McEwan utilises Joe to retrospectively relate the events which followed, foreshadowing the deterioration of his and Clarissa's relationship catalysed by the balloon accident and the

introduction of the character Jed. As readers, we witness the character's struggle to make sense of the world around them in response to the events life throws at them, especially concerning relationship developments.

Isherwood's protagonist is immediately revealed to be an outsider, and almost a loner, keeping himself to himself, which makes his ~~own~~ unexpected connection with Kenny all the more shocking. As the novel starts, we are faced with a chremamorphic description of George: 'the body levers itself out of bed, it knows its name. It is called George.' This sense of detachment and Isherwood's use of third person here creates a distant omniscient voice, possibly reflecting George's distance from his ~~own~~ social ~~life~~ and intimate life ever since the death of Jim. Unlike ~~McEwan~~ McEwan, who utilises a first person narrative heightening the extent of the loss suffered by Joe at the end of the novel, Isherwood doesn't neglect to highlight George's loneliness in all aspects of his writing. ~~and~~ This isolation is also made evident through George's comment 'As good as being on our own island.'



This simile intensifies George's desire for privacy, and this is reinforced through the phrase 'own'- juxtaposing George's future flirty exchange with Kenny, increasing our astonishment of this sudden development of a new relationship. On the other hand, Joe and Clarissa enjoy an open and public relationship, evidenced through the metaphor 'there was nothing that threatened our free and intimate existence'. The evaluative adjectives 'free' and 'intimate' completely juxtapose George's difficulties with freedom, and the verb 'threatened' in this case foreshadows Parris's arrival. In the 1960's, when 'ASM' is set, homosexuality was extremely frowned upon and people known to be practising consensual homosexual sex were condemned. This lack of freedom in which was also experienced by Isherwood himself, who moved to America as an open gay man and was in fact one of the first well-known figures of American society to publicly open up about his homosexuality. With the character of George, Isherwood may be drawing from his own struggles - so not only is George an outsider, he is also homosexual, only re-iterating the surprise of his open-mindedness with Kenny.



Similarly, McEwan successfully conveys an element of shock with the demise of Joe and Clarissa's relationship, however this could be debated since the foregrounding of 'identities and fates would buckle into new shapes,' featuring the modal verb hint at an unfortunate future. The verb 'buckle' suggests the speed at which relationships would crumble into pieces, revealing a slight hint at a downfall. McEwan's use of collective pronouns and metaphors ~~are~~ purposefully provide us with an unshakeable relationship, 'we were a point of warmth in the vastness,' the abstract noun 'warmth' directly contradicts George's emotions upon waking, this can be tied into the fact that George's relationship developments improve throughout 'ASM' and Joe's relationship development shatter. Negative lexis is used by ~~the~~ McEwan to display the shocking factors that broke down Joe's relationship, his 'marve' bouts of dissatisfaction with his work - left him feeling 'parasitic and marginal,' these evaluative adjectives and negative lexis ~~and~~ serve to intensify the gravity of this factor towards the breakdown of Joe's

relationship. Joe's reaction to this unpleasant development in his relationship could be compared to George's reaction in his <sup>newfound</sup> relationship, George 'feels flattered and excited' towards this introduction of a <sup>new</sup> potential ~~par~~ partner in his life. Isherwood's use of alliteration ~~emphasises~~ 'feels flattered' amplifies the significance of the evaluative adjectives, they are a real shock considering George's earlier depressive state. Furthermore, ~~that already~~ some may say this relationship was immediately established as informal, considering the inappropriate ~~rather~~ interrogative on Kenny's behalf 'Did you ever take mescaline, sir?' There must be a great level of comfort between George and Kenny for Kenny to ask such an inappropriate question to his ~~professor~~ professor, the epithet 'sir' retains a sense of formality but it is ultimately undermined by the nature of the question. Joe, however, aware of the threatening overtones within Parry's letters, used as a narrative device by ~~Isherwood~~ McEwan to foster some sympathy for this isolated creature, ~~only feels utterly~~ is 'barely self-aware' and 'agitated' - the ~~adverb~~ adverb 'barely' highly contrasts the



'rational' Joe Clarissa had married, the emotive adjective 'agitated' creates a sense of fear within Clarissa. ~~Her~~ Her father had suffered with Alzheimer's and it took a serious toll on her, which is why she chose rational Joe, so as not to re-live the suffering of her father. This evident breakdown ~~them~~ in their relationship is emphasised by Joe's intrusion: 'my intrusion was a landmark in our decline,' the metaphorical allusion to a journey ('landmark') suggests that the fall of their relationship from harmony to discord was signified by this pivotal moment. The abstract idea thought by Joe of 'trying to stain us with (your) poison' creates an utterly abstract idea of Joe's 'intrusion' acting as the poison of their relationship. ~~His metaphor to stain~~ Paradoxically this is the concrete action of the decline of their relationship. The metaphor of a 'stain' has connotations of <sup>an</sup> inability to remove this 'poison', revealing that there is no going back after this terrible betrayal.

Unlike Metman's protagonist, ~~though~~ the reason for which Isherwood's protagonist's newfound relationship comes as such a shock for the reader's is because of the significant contrast between ~~the two~~ George's



conflicting emotions, 'down at the shore ocean and sky will be one soft sad grey.' Use of pathetic fallacy depicts George's depressive state as so deep, everything surrounding him is seen as ~~dark~~ 'obstinate' and 'malcontent', with the evaluative adjectives highlighting the darkness of this world George is living in. Isherwood ~~uses~~, through the use of consonance ('shore ocean') and sibilance ('sky will be one soft sad grey') ~~to~~ imply an ~~an~~ extremely negative outlook of the world on George's behalf. This negativity juxtaposes ~~with George's~~ heavily with George's later happiness because of his newly developed relationship with Kamy: 'laughing, gasping, choking'. This triadic structure ~~emphasizes~~ accentuates George's positivity towards being with Kamy, which is surprising to us as readers because of George's ~~entire~~ previous <sup>sadness</sup> ~~state~~ in which he was 'crying, blubbering, howling' on Charley's shoulder. This direct contrast ~~made~~ made by Isherwood serves to amplify the surprise of this sudden change in George's attitude towards this new relationship. Unlike Jot, who recognises he made his 'first serious mistake when he invaded Clarissa's privacy, featuring the

pre-modifier 'first' and intensifier 'serious' foreshadowing more mistakes to come, George ~~ends up laughing with 'delight to find himself'~~ identifies his new relationship as 'no longer symbolic; and he 'laughs with delight to find himself bejewelled'. ~~The verb 'be'~~ The evaluative adjective 'bejewelled' and the abstract noun 'delight' have connotations of being somewhat worthy. This is a pivotal moment where George is recognising that there still remains elements of joy in his life, despite the death of Jim.

Another element of surprise related to Joe and Clarissa's relationship breakdown is evident from the fact that Joe and Clarissa are unable to have kids, due to a medical procedure gone wrong (or so Clarissa believes), and despite this they remained together and very strong, only intensifying our shock of their demise rooting from a ~~raging~~ raging madman. Equally, Isherwood clearly depicts this element of shock within his novel through the creation of a happy relationship which is completely unexpected, considering his previous detachment from society.



In several respects the work done in answering this question on surprising developments in relationships is of high Level 5 quality. A wealth of technical terms is used to propel the consistently relevant comparative analysis. Unfortunately, the contextual support for the arguments advanced is distinctly thin on 'A Single Man' and negligible on 'Enduring Love'. The score is still high but might have been towards the top of the mark range if AO3 had been more thoroughly addressed.



## Question 7

The question focus – encounters in which the status of the participants is significant – was well-received. Candidates had a wealth of material to draw on and did so impressively, though most candidates did not venture far beyond a small number of rather predictable key moments: Heathcliff's arrival at Thrushcross Grange, the opening chapter of 'A Room with a View', and the title story in Carter's collection. Little was made of Heathcliff's confrontations with Edgar upon his return to Thrushcross Grange, for example, a scene in rich in linguistic features. One centre seems to have prepared its candidates to discuss Lockwood and the Ghost irrespective of the question focus, which led to adventurous, but not always convincing speculations about what sort of status the ghost might have. Only the best candidates here were able to mould their prepared discussion to the precise demands of the question. Romantic Poetry and 'Hamlet' were the preferred second text; very few Eliot answers were seen and none, once again, opted for 'Rock 'N' Roll'.

Text 1: Hamlet

Text 2: A Room with a View

plan: Status of participants proves significance

★ Ham = Act 1 S. 2, RWAV = pension Bertolini

- ★ "better class of tourist" vs "ill-bred" "intruder" ✓
- ★ anglicanism of Italy, height of British Empire ✓
- ★ hedging used by upper class, overt prestige ✓
- ★ childishness of Emerson → Romanticism deemed as joke
- ★ "skilled in the delicacies of conversation" ✓
- ★ "her cousin again repressed her" - old v. young ✓

- ★ clavelius using overt prestige ✓
- ★ H seems inferior, status of parent v child ✓
- ★ "I shall in all my best obey you, Madam" ✓

In *Hamlet* and *A Room with a View*, one can note that status and class is a hugely common theme surrounding both. It is in the binary opposition of the status of old versus young wherein it could be argued that it proves the most significance. In both texts, readers can connote the domination of older generations against the younger, providing a preference to a traditionalist style of living. It's also significant in the difference of social status.

In *Hamlet*, this can be particularly noted in Act 1, Scene 2, with the setting of Claudius' court, and in *A Room with a View*, Chapter 1 is particularly significant, due to the direct conflict between not only old and young, but the traditional and the Romantic. In both of these scenes, readers can notice the utilisation of overt prestige by older generations. // Claudius delivers a speech to his court following the death of his brother, which contains emotive language that unites them all together. For example, the infinitive phrase "to be contracted in one brow of woe" ~~was~~ shows Claudius' efforts to bring them together; the abstract noun "woe" conveys an emotive register. However, the verb phrase "to be contracted" creates a sense of obligation for modern audiences; the verb "contracted" carries connotations of the public being forced to mourn, like being in a contract. This could be Claudius covering up his lack of remorse from killing the king, strengthened by the use of pragmatics, conveying the new king's status with his forcing grief upon the nation.



This is also observed in *A Room with a View*. With Charlotte embodying the cynical, traditionalist upper-class status as she utilises overt prestige to seem more educated and esteemed than the Emersons. ~~When~~ When she states "Thank you very much indeed; that is out of the question", the extended adverbial "very much indeed" conveys that she is desperate for the interaction to end. This can also be observed when she replies to Emerson's exclamation of "I have a view, I have a view" with ~~"How delightful a view is"~~ "How delightful a view is". The adjective "delightful" creates a sense of false modesty and shows that she is using pragmatics to allude the fact that she is interested. This creates a clear divide between the two classes, and is significant due to the way that the "ill-bred tourist" has something that the "better class of tourist" wants.

To refer to the binary opposition of old versus young and how that status proves significant to the plot of both texts, both Shakespeare and Foster highlight the inferiority of the younger classes compared to the older; this could be disputed to represent how older generations have historically been regarded as more important, both in the 17<sup>th</sup> and the 20<sup>th</sup> century. In *Hamlet*, we know that Hamlet is an educated scholar due to his education in Wittenburg, yet in this scene we see him to be placed at the far right of the

stage, estranged from the members of the court, and also his family. He is not understood by his mother, exemplified with her incessant imperative phrases directed towards him, such as "Seek for thy noble father", "~~let~~ let thine eye look" and "cast thy nighted colour off". The anaphoric usage of these imperatives demonstrate her assumed dominance over him as his mother, and also her lack of comprehension of her son's grief - as she may not feel it herself. These imperatives "cast" "let" and "seek" almost infantilise Hamlet, due to the lecturing nature of the present tense verbs. Contextually, parental sympathy surrounding their child's trauma or upset is referred to as non-existent for a lot of 21<sup>st</sup> century young people, due to the generational conflict exacerbated by the digital revolution and how parents have become parasites to their children's lives. This allows modern audiences to align themselves with Hamlet, as his grief and heartbreak is not acknowledged by his parents - something largely common in present day families. In *A Room with a View*, the status of old and young is exemplified through Lucy and Charlotte in chapter one, with the simple declarative "Her cousin again repressed her.". The adverb "again" shows the repeated theme of domination between Charlotte and Lucy; the verb "repressed" signifies that Lucy's thoughts aren't important to Charlotte. In his narration, Forster describes Charlotte to be "skilled in the delicacies of conversation".



This relates back to Charlotte's usage of overt prestige to appear as - to quote Forster's narration - "the better class of tourist". The comparative adjective "better" clearly shows a divide in status between Charlotte and the Emersons, despite the fact they are both "tourist", especially with the noun "intruder" used to describe Mr. Emerson.

The settings of which the two encounters take place also show the tension between the two statuses.

Claudius' courtroom creates a formal, cold atmosphere - which juxtaposes the feelings of overwhelming grief Hamlet is feeling. Contextually, the Royal Shakespeare Company version of Hamlet (starring Paapa Essiedu) highlights the fact that Hamlet is sobbing, due to elements of plastic theatre ~~plunging~~ plunging his face in almost chiaroscuro lighting. This, coupled with the performance of smiling and regal Claudius and Gertrude, audiences can clearly see the divide. In A Room with a View, a cold atmosphere is also created in the Pension Bertolini. A regimented, strict ambience is highlighted with the repetition of the quantitative noun "rows". This, coupled with the description of the "heavily framed" portraits of "the late queen and the late poet laureate" conveys the contextual factor that the early 20<sup>th</sup> century was the height of the British Empire; ~~Anglicanism~~ Anglicanism and Imperialism could be found in many countries in Europe and the ones Britain had colonised.



This shows the status of being British was also heavily important in the 20<sup>th</sup> century.

In Hamlet, we see a resignation of the eponymous protagonist to the higher power of his mother when he states "I shall in all my best obey you, Madam." The adverbial phrase "in all my best" shows audiences Hamlet's solemnness - which is solidified with his following soliloquy wherein he wishes his "flesh would melt". Hamlet's dream of suicide is prevalent all throughout the play, and shows his abhorrence of the status of his family. The way Hamlet refers to Gertrude as "Madam" can also be seen to be used by Ophelia in Act 2, scene 1, when she calls Polonius: "My Lord". This solidifies the opposition of old versus young and the power and status older generations have on their children; this incredibly formal register is shocking to modern audiences.

A Room with a View shows older generations' distaste towards new ideas and traits of younger people ~~and~~ in Chapter one - with the infantilisation of Mr. Emerson's Romanticism shown with the description "something childish in those eyes". The adjective "childish" diminishes Mr. Emerson's act of kindness, due to the fact that he stepped out of the expected behaviour of someone like Charlotte, and his brash, loud way of speaking, exemplified

with the description that "he thumped with his fists like a naughty child". This simile likens passion to childishness and impudence, showing audiences how Romanticism and the act of non-conformity in upper-class British society was deemed as childish and "naughty".

In conclusion, both texts demonstrate how status proves significant when regarding the changing mindsets and ideologies of the generations, a subject that transcends any time period. Hamlet shows the reigning of uncaring parents opposed with their heartbroken son; A Room with a View not only shows attitudes favoring higher-class, older mindsets - but also that of a British one, exemplified in characters such as Charlotte and Mr. Eager in chapter 6, with his total disgust at not only young, but Italian attitudes to love and sexuality, with his declarative "We must not submit" uniting all on the carriage with the rejection of new ideas with his use of plural pronoun "we" signifying the older generations' desire to control and dominate all ways of thinking, especially that of Romanticism and free-will.



The focus of Question 7 – encounters in which status proves significant – made it a very accessible question for all text combinations, and most students chose, quite legitimately, to focus on how gender and social class profoundly affect power relationships in the worlds of the texts.

This impressive response does something different, focussing instead on age as a significant marker of status, and for the texts under discussion, 'A Room with a View' and 'Hamlet', it works perfectly. It exhibits many qualities consistent with a high Level 5 score: it is written with sophistication and elegance; there is a strong sense of the texts as crafted works; technical terms are used to further the analysis rather than for their own sake. Above all, it pays sustained and unwavering attention to the terms of the question. But a significant shortcoming has a sufficiently suppressive effect to keep it at the borderline of Levels 4 and 5: the contextual materials adduced aren't always related to the youth/seniority arguments, are a little clumsily expressed at times, and are prone to hyperbole (are modern audiences really 'shocked' when Ophelia addresses her father as 'my Lord'?). The detailed reference to a modern production of 'Hamlet' however was much more impressive, because it was suitably related to the argument being proposed.



## Question 8

The question focus on boundary crossings with moral/ethical implications gave all candidates ample scope to find key moments where the heightened tension caused by ethical dilemmas results in compelling uses of linguistic and literary features. Markers commented on the ability of candidates to attend precisely to the terms of the question. The ability to produce relevant contextual material was often a revealing discriminator, with most plumping for gender-related contexts. The most popular combinations were 'Wide Sargasso Sea' with 'North' or 'Twelfth Night', and 'Dracula' with Rossetti's verse. 'Twelfth Night' responses focused heavily on Malvolio's fall from grace, and the ethics of causing and treating mental pain. Examiners saw very few responses on 'Oleanna', and none at all on 'The Lowland'.

Text 1: *Wide Sargasso Sea*, Jean Rhys

Text 2: *North*, Seamus Heaney

In both *Wide Sargasso Sea* (WSS) by Jean Rhys, and *North* by Seamus Heaney, the writers explore how a number of boundaries are crossed, such as linguistic and cultural boundaries and the effect that occurs when they are crossed. WSS is a postcolonial text published in 1966, and *North* is a poetry anthology that revolves around the events and consequences of The Troubles in the 1960's to 1990s in Ireland. Both writers explore the moral and ethical implications that occur as a result of crossing geographical boundaries, the boundary between childhood and adulthood, and also the boundaries of control and oppression.

The first boundary crossed in both texts that leads to moral and ethical implications, is the geographical boundary. In WSS, nature is used

as a motif for power. Landscapes are used to convey the state of balance or imbalance in the power dynamic between Rochester and Antoinette. Rochester is sceptical of the natural environment from the second he arrives at Cranbois. He uses hyperbolic language and repetition of the superlative 'too' in 'too much blue, too much purple, too much green'. The lexical field of colour conveys how the impactful nature is so overwhelming to Rochester that it assaults his senses. The lexical field of colour is reinforced in 'what an extreme green'. Similar heightened language is used to ~~very~~ describe Antoinette in 'her eyes which are too large and can be disconcerting', pairing her with the lad to show that in Massacre, Antoinette is in power, and Rochester feels vulnerable. ~~The same way~~ The same way in which Rochester feels assaulted by the Caribbean ~~back~~ environment, as he is an Englishman, 'Act of Union' <sup>by Thomas Moore</sup> explores the 1801 Act of Union between England and Ireland through the allegory of an assault. This distilling poetry is written in sonnet form, as each stanza is 14 lines. Sonnets are traditionally a form of love poetry which creates a perverse poignancy out of the irony this poem depicts a rape. The rape



is a metaphor for the English invasion of Ireland, painting Ireland as the female; 'your back is a firm line of eastern coast', which is personification of the land, and the England is the male, as seen in 'imperial male', which is a use of enjambment and caesura, to place particular emphasis on the word 'male'. This harsh emphasis achieved through repeated use of enjambment and caesura is combined with a semantic field of violence and aggression to convey the brutality of the poem. 'wardrum' and 'mustering force' and 'cocked' create a lexical field of war that forebodes the birth of a baby who is the result of this rape. The baby is a symbol for the new Republic of Ireland and Northern Ireland following England's invasion and colonisation. The baby is gendered male in 'his parasitical & ad ignorant little fists', this pronoun conveying how the baby is violent and aggressive like its father, echoing back to the fact that the ~~Republic~~<sup>new</sup> of Ireland is a product of England, the availing power. 'Parasitical' also has connotations of death and disease which are similarly common themes in WSS. Here it tells us that due to connotations of diseases and 'parasites' being contagious, this will spread until more of

Ireland is colonised by England, which resulted in further erasure of Irish culture and tradition. Similarly, in *WSS* Jean Rhys creates a sense of foreboding through geographical location. Rhys reinforces the symbol of hees and forests when Rochester walks through a forest in Ouanabois which resembles the forest in Antoinette's nightmare. The nature continues to be an assaulting force towards Rochester as he states in a short, simple, declarative sentence that 'it is hostile' and shortly after ~~then~~ narrates how he 'stubbed [his] foot and nearly fell'; once again highlighting how he is a victim ~~to~~ to its strength and power. ~~then~~ However here the forest is seemingly plainer; 'nothing but the hees and the green light under the hees' which Rhys does to ~~project~~<sup>employ</sup> the metaphor that the more minimalistic landscape is a projection of Rochester's internal mind and world. This is the only part of the novel where Rochester describes the Caribbean as 'a beautiful place', as it is simpler, and restores his power. We see again later that in order to restore his power of Antoinette, he takes her to England, as this is the land from which he ~~can~~ draws strength, and Antoinette is left detached and vulnerable. She



describes England as a 'cardboard world' which is a metaphor for how England lacks colour or exotic ~~part~~ nature. The fact Ankeine uses a metaphor to describe England also tells us how her ~~displaced~~ displacement has loosened her grip on reality even further, as she sees the real world through imagined images in her head. This unethical process of removing someone from their land ~~to~~ to strip them of their power is also seen throughout North, where Catholics are displaced from the Ulster plantations. However it is also seen through Greek ~~tragedy~~ tragedy in 'Hercules and Antaeus'. Heaney utilises intertextual references to Greek tragedy in order to convey ~~the~~ how historical the link between nature and power is. Heaney employs caesura and listing to depict the earth as Antaeus' mother figure, protecting him and providing him with life; 'the cradling dark, the river-veins, the secret gullies of his strength'. This lexical field of the earth being a living, nurturing organism conveys the power Antaeus has, but this is juxtaposed with 'triumph unassailed' and 'remorseless v', personifying Hercules' stance as he lifts Antaeus from the ground, his power source, as he is left as 'pap for the dispossessed'.



'Pap' echoes back to the lexical field of nature as 'pap' is a form of ~~man~~ compost, meaning Antaeus is part of the cycle of nature, feeding back into the earth that birthed him. Geographical boundaries are featured in both texts as both writers have a strong connection to a geographical location. Jean Rhys lived in Dominica, however later moved to England where she was bullied for being mixed-race. We see how this links into Antoinette's downfall as a result of moving to England and being othered.

Other boundaries that feature moral and ethical implications that are crossed in both *WSS* and *North*, are boundaries surrounding societal oppression and colonial control. The biggest way that Rhys presents societal oppression in *WSS*, is the Victorian expectations on women, and how Antoinette is unable to conform to these. In part two of the novel, Rhys employs multiple narrators by handing the narrative over to the character whom we can infer is Charlotte Brontë's Rochester from *Jane Eyre*, changing the narrative gives perspective of the male gaze ~~on~~ Antoinette must contend with. Rochester describes

how Antoinette 'held up the skirt of her riding habit', which would ~~expose~~ expose her ankles which in the Victorian era was seen as a very provocative action. She then 'ran' across the street, which implies she 'ran' without poise or composure, this verb of portraying her as child-like which is unacceptable behaviour for married women, as even though they are married off young, they are expected to be respectable, playing into Sigmund Freud's madonna-whore complex that states women can be sexually desirable, or respected individuals, but not both. This ~~childhood~~ childhood to adulthood boundary was also seen when Antoinette's father visited her at the convent. 'He kissed me, held me at arm's length looking at me carefully and critically', the verbs and adjectives used here display how ~~that~~ he is analysing her to see if she is ~~was~~ worth marriage yet. The alliteration 'carefully and critically' mirroring the systematic nature of the inspection. Societal oppression of women can also be seen in the shaming, belittling and objectification of the 'little mistress' in 'Punishment'.  
The adjective 'little' patronises the woman, showing her to be young and unwise; stupid. 'Mistress' conveys



how naming is used to shame sexual women, as this is seen as unacceptable, particularly as this ~~the~~ woman was involved with an English soldier, which is seen as betrayal. As punishment, she was tarred and feathered, a brutal punishment inflicted upon traitors. 'Tar-black face was beautiful' is a use of alliteration and the adjectives portray how her pain and suffering was intentionally ignored by Heaney, description only being given to her appearance in order to ~~convey~~ represent not only the male gaze, but how all of society would have seen her. Rhys also comments of colonial control in WSS through the motif of birds. In part one, Coco, Annette's parrot burns alive. Fire is seen as representative of freedom and madness, often paired with intolerance. Coco's death by fire therefore foreshadows Annette's ~~own~~ fiery death as she falls from Thornfield attic. The reason why Coco could not fly, was because 'Mr Mason clipped his wings', which is a metaphor for the English need to control. Whenever Coco spoke, he spoke plainly, therefore aligning him with ~~the~~ Christophe, the female embodiment of magic, representing every



marginalised group that was stripped of freedom by English colonialism. A divide and oppression through fear can be seen in 'Orange Drums, Tyrone' which was written in 1966 after the Battle of the Boyne, which describes the orange march as Heaney expresses his own disgust towards the march as Heaney is catholic and the Orange parades ~~for~~ are a celebration of protestant success and catholic oppression. The iambic pentameter ~~the is~~ ~~comb~~ sets a rhythm to the poem that becomes more irregular throughout the piece to represent underlying tensions at the march. These irregularities are also seen through the progression from rhymes in 'munder' to 'ad'under' to half-rhymes seen in 'drummers' and 'tumours'. Tensions represent the three different audiences of the march; people protesting supporting it, catholics who ~~do~~ despise it, and people who simply watch on.



A very knowledgeable and well organised response. The candidate sets out clearly the grounds on which the argument will proceed, and delivers fully on these promises. The treatment of the poetic qualities of Heaney's verse is especially welcome here. This response might perhaps have got full marks had it taken more care to spell out more regularly exactly how moral and/or ethical boundaries are crossed. While all of the evidence provided is relevant, it would have been helpful to articulate that relevance more directly, rather than relying on the marker to sense the connections.

## Paper Summary

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

- In Section A, you should not begin writing until you 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. Be sure to read the Introductory paragraph carefully: it contains information that is vital to full understanding of the passage.
- Answers are often enriched when you show a wider understanding of the chosen theme, and are able to apply it relevantly to analysis of the given passage. Do as much extra reading around your theme as possible!
- Be sure to answer the question on your studied theme – if you attempt a different question, your mark will be subject to penalty for rubric infringement.
- You 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, avoid answers that merely 'feature spot' – analysing how individual features relate to the whole text will earn a higher score.
- Ensure that you have a wide variety of contextual materials, and on the day of the exam, use only those which best assist in answering the specific question asked.
- When writing on fiction, poetry and drama, you should display an understanding of the author's craft in shaping the formal qualities of their work: the specifically poetic aspects of poems; plays as texts that are written to be staged in a theatre; novels which have narrators with a voice and an agenda, and who structure their narrations accordingly.
- In Section B, comparison is rewarded most fully where a variety of comparative structures are deployed. Answers which merely compare using the terms of the question (e.g. 'Another text which discusses social inequality 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.
- Study the mark scheme for past papers carefully: notice what you have to do to achieve a Level 4 or Level 5 score. Try to *evaluate* the achievements of the writing you are analysing, and *evaluate* the extent to which these texts have been shaped by their contexts.



## **Grade boundaries**

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

<https://qualifications.pearson.com/en/support/support-topics/results-certification/grade-boundaries.html>

