



Examiners' Report

June 2024

GCE English Language & Literature 9EL0 02

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Introduction

In Component 2 of GCE English Language and Literature (9EL02) 'Varieties in Language and Literature', candidates are expected to apply the skills of close, contextualised, comparative reading, showcasing knowledge of both literary and linguistic terms and concepts. They need to synthesise their learning, integrating language and literature together, in order to analyse a short unseen prose text and two studied literary works. Their work in both areas is organised thematically: candidates pursue one of four topics ("Society and the Individual"; "Love and Loss"; "Encounters"; "Crossing Boundaries"). In their examination responses, candidates 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 creative methods used in the crafting of, and the readers' 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); the literary and linguistic techniques used by the writers; the contextual factors shaping the texts' production and/or reception. 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.

Overview of the 2024 Performance

Overview 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. While many lower and lower-middle band candidates are able to detect a fair range of linguistic and literary features and offer mostly accurate definitions of terminology (AO1), there was not always evidence of an ability to articulate the effect of such techniques, or to account for the author's purposes in crafting them (AO2).

There was, as always, some evidence of candidates using the often rather limiting approach of working chronologically through the extract, sometimes paragraphing their own work in accordance with those of the passage. The danger of this approach is that, if the candidate is pressed for time, the final paragraphs of the extract are neglected.

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 (AO3) also had a significant effect on achievement.

Overview 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. Many excellent responses were produced, and the post-Covid improvement detected in 2022 and especially in 2023 was sustained. Thankfully there are now very few of the brief and/or unfinished answers that we saw in 2021 and 2022, which confirms the sense, expressed in last year's report, that candidates' time management skills are improving post-pandemic. There are many ways of structuring an answer, but the most popular structure features a brief introduction, followed by two or three substantial sections, each discussing some aspect of the question focus. This tends to work well, especially when relevant AO3 context is used to further the discussion in each of the three sections. (This is generally preferable to front loaded contextual introductions.) We are still seeing a number of answers that seem to be over-prepared, since they are not agile at adapting this material to the precise demands of the question. In this series, for example, Question 5 answers that discussed "clashes" generally, rather than the much more specific "clashes of values" that the question demanded, were inevitably self-limiting.

AOs 1 & 2: There was, again, increasing evidence that centres are preparing students well on the technical aspects of poetry, drama, and prose narrative. Successful answers tend to discuss, in detail, specific aspects of poetic structure and metre, and can relate individual poems to the wider concerns of the collection in which they appear; drama candidates tend to do well when considering theatrical techniques such as stage directions; awareness of narratology can really help students in determining the attitudes and values that underpin the story being told in the fiction texts. While the labelling of parts of speech or sentence types does garner some AO1 achievement, it tends to ring hollow unless it is tied to AO2 analysis of authorial crafting for effect.

AO3: From 2016 to 2019, AO3 performance improved year-on-year, as centres and candidates found ways of tying contextual information to the specifics of the question asked. AO3 achievement dipped significantly in 2021 and 2022, but there was ample evidence of a return to pre-pandemic levels of achievement last series, and 2024 was, many markers observed, the best AO3 performance they had seen since the paper's inception. 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: After two years in which AO4 achievement suffered as many centres, understandably, found it challenging to provide full coverage of both set texts, 2023 saw a return to pre-pandemic levels of achievement and 2024 saw the improvement sustained. There was little evidence of unbalanced work, and the use of spurious comparative terms declined also (but are still seen more than occasionally). Candidates need to know that markers are alert to unearned uses of terms such as 'similarly', etc., when no genuine comparison is being made. The best comparisons are those that compare/contrast the deployment of a specific literary or linguistic feature in two texts, shared or contrasting aspects of context, and subtle aspects of theme.

Question 1

This was again by far the most popular option, though there has been a gradual decline alongside the parallel increase in candidates for the “Encounters” strand. Approximately 65% of the entire cohort opt for “Society and the Individual”. Candidates found a variety of ways into this year’s unseen text, finding the anonymous diarist either very emotional or cold and remote; she was asserted to be, variously, a nun, a propagandist, a PTSD sufferer and highly resilient, a naïve young woman, a brave and experienced nurse, and perhaps, one speculated, a junior colleague of Florence Nightingale!

Candidates were highly alert to the author’s attitudes and values regarding the table settings and linen and the French soldiers she encountered, though surprisingly less so on the clear class differences that she delineates between her voice and those of the British ‘Tommies’. Candidates proved able to discuss, in an impressively technical way, the diarist’s idiosyncratic descriptive style, some even able to detect her synaesthetic impressions.

But, as ever, quite a number of candidates chose to work through the passage paragraph-by-paragraph, and those who did not make it to the end missed an opportunity to discuss the significant shift in tone and mood in the final diary entry as the nurse’s workload increases dramatically.

Plan → attitudes + values

→ adherence to conventions

→

Response

In her faintly humorous diary entry, the writer deliberately portrays the attitude that, amidst all the waiting and remaining idle, ^{her experiences of} being a nurse during WWI ^{that it is} is a constantly changing ~~set~~, and it is as challenging and ^{surreal} overwhelming as it is important. It adheres closely to genre conventions, such as the use of a 1st person narrative ("I"), temporal markers ("Tuesday, October 13th") and the use of the present continuous tense. This ~~means~~ highlights the idea that diaries are presumably private and not meant for a wider audience, ~~a~~ accentuated by the personal tone. This may still resonate profoundly with a contemporary and a modern audience, considering that would have been a ~~a~~ very real, lived experience for a ~~and~~ contemporary readership whereas ~~a~~ a modern readership is consistently surrounded by media coverage of warfare across the

world.

Initially, the writer constructs the attitude that being a ^{nursing sister} ~~nurse~~ required a lot of patience. Through the consistent use of adverbial phrases, such as "at last" and "not off yet", ~~this~~ it is suggested that her role was full of mundanity and boredom. The repetition of "at last" implies a sense of relief, whereas the adverb in "still in siding "waiting for orders" " emphasises the writer's impatience. The use of ~~a~~ reported speech "waiting for orders" could alternatively create a sense of disbelief, and almost ^{along with} mockery directed at those giving the "orders". This creates a humorous tone, reiterating the idea that this diary is a personal account and reinforcing the attitude that ~~the~~ her first experiences were full of boredom. It could even be argued that the use of temporal markers such as "Tuesday, October 13th" and cardinal temporal markers "6 p.m." emphasise the writer's impatience and set a slow pace to the diary. This may be surprising for a modern audience, who might have the pragmatic assumption that WWI was always full of action, whereas the semantic field of waiting and the slow passage of time may not have seemed so strange to a contemporary audience, as they had lived through ~~the~~ the war. Therefore, it could be suggested that the writer initially conveys the disheartening attitude that ^{her first experiences} being a nurse sister involved a lot of

wailing.

Furthermore, the writer contrasts this attitude with the viewpoint that her job was ^{rather} essential surreal. For example, ~~an amusing voice is constructed~~ an atmosphere of uncertainty is built as "no one knows where we are going", and the use of a fragmented sentence highlights her bemusement and confusion. The use of the present continuous dynamic verb "going" suggests that they are moving forward, albeit without direction. This attitude is furthered as the meal "cooked and served by the French" was only "quite nice" - the use of the qualifier "quite" and post-modifying adjective "nice" constructs a humorous tone, as a pragmatic assumption is made that the readership would associate French cooking with being one of the best. The juxtaposition between "educated and uneducated English" with "loud French gabbling" creates a chaotic atmosphere, and this is reinforced by the ^{militaristic} syndetic listing "aeroplanes and troop trains and artillery trains". This implies that her surroundings are constantly moving and changing, and conveys the attitude that her position could be quite overwhelming. Also, the syndetic pair "incessant wailing and squawking" build aural imagery, and this may resonate strongly with a contemporary audience, who may have experienced the wartime. The dynamic verbs "wailing" and "squawking" create an unpleasant

sound, which may reflect the speaker's discomfort.

Alternatively, the animalistic verb "squawking" and pre-modifier "incessant" may help to build a humorous voice again, alluding to the attitude that her job is very surreal. This is reinforced by the plosive alliteration in "sometimes you are stopped by bridges being blown up in front of you, or little obstacles of that ~~time~~^{kind}". The phonology may help to mimic the sound of an explosion, which suggests the danger of the war, whereas the temporal adverb "sometimes" and a nonchalant noun phrase "little obstacles" imply a sense of humour.

While this may be shocking to both audiences, it's a diary entry and with the objective of remaining private and personal. Yet, this still presents a surreal attitude towards being a nursing sister.

However, there is a turning point at the end of the entry that presents the attitude that being a nursing sister is tough and overwhelming. The jarring use of asyndetic listing: "many very bad cases, a fractured spine, a nearly dying lung case..." invoke a sense that the cases are never-ending. The semantic field of ~~imag~~ injury may shock the reader, whereas the lack of human connections to these wounds, with the exception of the common noun "boy" suggest how the writer has almost detached herself from the situation, replacing the

amused, personal tone from before with a detached, disheartened voice. This ~~too~~ arresting tonal shift portrays the attitude that it is extremely wearisome to be a nursing sister, as the cases are endless, reiterated by the ~~intensifier~~ ^{many} repeated use of the intensifier "very".

In conclusion, the writer carefully portrays three different attitudes to ^{her 1st experiences of} being a nursing sister during the war, which evolve as time progresses. As this is a ^{fairly typical} diary entry, a personal humorous tone is sustained until the last entry, which undermines the rest of the entry to convey the attitude that her job is extremely challenging. This would resonate with both a contemporary and modern readership, who may feel sympathy toward the writer.



A fine example of a thorough response to Question 1: not particularly long at under 5 pages, but replete with effective couplings of form and function (AOs 1 and 2), and brisk but effective contextualisation (AO3).

Question 2

Candidates were well versed in the conventions of obituary and memorial writing, perhaps because they were aware of, or had practised answering, the previous unseen passage in which Belinda McKeon pays tribute to Seamus Heaney on the news of his passing. But Conrad's memorial is somewhat different: it appears to have been composed after a period of reflection, rather than in the moment of grief; the author also breaks with convention in the sense that some of the praises offered to his subject are somewhat equivocal. Most candidates did not pick up on the passage's possible double-voicedness, preferring instead to stick to a tried-and-tested work through of genre features. When done well, this was highly impressive. But rather a lot of candidates did not get to the end of the passage, where some of the richest metaphorical flourishes were lying in wait.

in his tribute to Stephen Crane, Joseph Conrad provides a hagiographic account of Crane's achievements and talent as a writer. Through his hyperbolic and enthusiastic praise of ~~the~~ his late friend, he goes on to prove his deep and familial acquaintance with Crane through Crane's relationship with his family, in particular his son. Finally, Conrad's love for Crane comes across as achingly mournful at times in a way that could be interpreted as romantic idealization due to his highly idealized and glorifying descriptions of Crane's appearance and personhood.

Firstly, Conrad introduces his connection with Crane, anecdotally, employing the discourse marker of "one day", going on to describe his "next visit to town" suggesting this relationship ^{with} or ~~was~~ acknowledgement ~~of~~ of Crane ~~is~~ ~~one~~ ~~that~~ ~~is~~ ~~likely~~ to - a man he was "more interested in the personality" of than the contents of his book - is one likely to be long-

lasting and ~~Conrad~~ meaningful. ^{to him} Conrad presents Crane throughout as a figure of inspiration, almost raising him to a level of mythical superiority with his "[quieter] manner" characterising him as confident and humble, as well as his "innovation which on some people... had... a jarring effect". This non-pejorative diction of Crane highly emulates Conrad's rooted belief in the admirable quality of Crane as ^{on "moral ~~withstanding~~" ^{his generalizing force} had ^{the very} a whole. "spirit of life's truth". Considering this is a tribute to Crane it's ~~notably~~ ^{generically} relevant near ~~to~~ his close friend glorifies his life and achievements, which ~~Conrad~~ ^{Conrad} comments Crane was only "half aware of the exceptional quality" of. The superlative adjective 'exceptional' highlighting just how impressed with Crane Conrad was and deepens his underlying, more vulnerable voice of mourning, Crane's death being "a great loss to his friends" ^{as a friend of Crane's} ~~and~~ ^{removes} ~~his~~ ^{removes} a sense of personal removal, evocative of the semantic field of repressed grief (throughout). Then again, Conrad employs ~~and~~ a tonal shift that becomes largely more critical of Crane & which on surface level seems to emulate a sense of jealousy ~~to~~ of the late "artist in words" than the fellow writer could perhaps never match." Conrad states Crane's death as "perhaps not so much [of a loss] to literature" and described the event of his death as "quitting so early", the pejorative verb of}

'quitting' evoking a tone of disapproval and perhaps resentment. Although, the 'quitting' ^{implication} could also be seen as Conrad euphemistically mitigating Crane's ^{suicide} ~~death~~ in order to avoid the painfulness of the ~~loss~~ devastating nature of Crane's death.

Furthermore, Conrad ~~so~~ presents Crane as a long-term and valuable friend to him through the medium of Crane's expressions of fondness and familiarity with his son in order to emphasise the "delight" Crane brought into his world. He describes "I like best to remember him riding" the superlative of 'best' showing that Conrad and Crane's relationship went beyond professional admiration of Crane's "wonderful power of vision" and that Conrad preferred to see him ~~at his~~ as "he never appeared so happy" as a horse man. Conrad also includes Crane's "teaching [his] eldest boy to ride" equivocating to a closeness that becomes almost familial between him and Conrad's family, ^{supported} ~~Conrad's~~ by the fact that Crane even "presented [his son] with his first dog" - a major gift such as this ^{further} implying not only the deep connection Conrad has with Crane but the love that Crane clearly reciprocates through ^{the} ~~his~~ love language of gift-giving. Conrad's inclusion of his son in this extract seems to act as a

~~marked~~ ~~to~~ suggested medium of interaction between the men, due to the time the tribute was written, emotional gratitude and openness of affection from men was considered emasculating and ~~inappropriate~~ ^{inappropriate} for a gentleman (which Conrad clearly is, ^{indicated by} ~~due to~~ his formal ~~and~~ syntactic structuring - "a favourable impression of a book or mine" ^{and} high frequency lexis - "contained" and "picturesque") Therefore Conrad's implied gratitude towards Crane's kindness towards his son could be a mitigated, and perhaps unconscious, more gentlemanly way of presenting just how much Crane meant to him; he was as important as family.

Finally, ~~Crane~~ Conrad's use of highly modified physical imagery surrounding Crane creates a romantic and arguably heroic perspective of Crane that is, perhaps, most obvious to a 20th - 21st century audience that are aware of the ^{concealed} commonality of "homosexuality" in the late 19th century. Conrad describes his first meeting with Crane as seeing "a young man ... of slender build, with very steady, penetrating blue eyes" his immediate impression of Crane is physical and highly complimentary, noting conventionally attractive features such as "slender" and "young", ~~the~~ ^{the} ~~improving~~ creating a pre-understanding of Conrad's possible homosexual tendencies. His focus on Crane's eyes as

"steady" and "penetrating" imply attraction as Conrad suggestably analyses Crane's eyes for some time, determining them to be "new eyes of a being who ... sees vibrant" again, painting Crane as some kind of deity, provoking Conrad's admiration and glorification of the man. Conrad also comments on Crane's "imaginative grasp ... of picturesque men" the whimsical adjective 'picturesque' and ~~the~~ ^{premodifying} the gendered noun "men" suggests ~~that~~ Crane could also possibly be homosexual, however, the use of the term "men" was common vernacular for 'people' in ~~the~~ ^{perhaps} the late 1800s, ^{mitigating} allowing Conrad to ~~be~~ Crane's nature in order to allow his friend some dignity in his death, free from societal scrutiny, as well as, perhaps, protecting his own reputation as Crane's close 'friend'. ~~In addition to this mitigation~~
Conrad

To conclude, Conrad pays tribute to Stephen Crane through a hagiographic and deeply admiring description of the man. Entailing anecdotes of his ~~positive~~ "wonderful" times with Crane, both out of professional curiosity (and at times possible competitive bitterness) and familial connection. The extract as a whole gives the reader a clear and mournful portrayal of Conrad's love for Crane

which at times connotes to homoeroticism, suggesting
Conrad's mourning comes from a place of immense
loss of ~~love~~ love.



This is, one or two minor lapses aside, a superb response. In particular, the exploration of the homosocial bond between the two men is deftly handled and, given that academic studies of Conrad have only recently begun to consider the role of sexuality in his writing, deeply insightful. A beautifully written and highly organised response, rich in AO3 context too.

Question 3

As in the 2023 unseen passage, this year's text contained multiple encounters, rather than a single, epiphanic experience. Stronger answers made judicious selections from the anonymous writer's various encounters with natural and urban landscapes, and with humans living and deceased, though most did not engage with the author's encounter with the wounded Spaniard, which was surprising, given the vivid rendering of the meeting in the passage. Being published in 1850, the somewhat archaic phrasing placed an extra demand on candidates, but most hurdled it comfortably (as one would expect, given that the 'Encounters' anchor texts for Section B were published in 1908 and 1847 respectively.) Some candidates spent a little too long speculating on why the article did not appear in print until three decades after the end of the war described; exploring the morality or otherwise of feasting at the end of a day of encounters with human suffering also sidetracked some candidates. Almost all, however, were alert to the way the article drew upon conventions of travel writing and memoir. The author's many rhetorical flourishes provided candidates with ample opportunity to display their AO1 and AO2 knowledge and understanding, and most took the opportunity well.

The anonymous writer, on his visit to St. Sebastian, aims to portray the vast scale of destruction, of both human life and his physical surroundings. Through this, the writer presents ~~his~~ the life-changing experience he undergoes in northern Spain as he observes the horrors of a war-struck city, which clearly affects ~~the~~ his own perceptions.

The writer's continued focus on the physical destruction of the city demonstrates the vast scale of damage on St. Sebastian throughout the war. The writer implies his reader to 'imagine a town knocked to pieces', making his journey to northern Spain a relatable experience, even for a mid-19th century audience where travel abroad was incredibly rare. The concrete noun 'pieces' illustrates the ease at which the city was demolished to mere fragments of its former self. The repetitive use of the semantic field of destruction throughout

the article reiterates the demolition's scale - 'fallen stones had been piled on each side'. The adjective 'fallen' holds dual connotations with not only the physical destruction of the buildings in St. Sebastian, but also soldiers lost at war, making a subtle reference to the lives lost in the battle. The writer returns to the idea of a broken city when he comments on the 'fragments of the ruined masonry', where the abstract noun 'fragments' suggests broken pieces that used to make up the city, but now lie in ruin, further illustrating the damage. The noun phrase 'ruined masonry' also connects ideas of craft and destruction, an antithetical concept. As 'masonries' are workplaces of construction and creation, the past tense verb 'ruined' ~~is~~ suggests the opposite, that ~~they~~ the masonry has been demolished and can no longer function. Throughout the text, the recurring theme of physical destruction is central, suggesting the appearance, ruined by war, of the city, is primary to the writer's encounter.

However, the writer also comments on the life-changing aspect of his experience in St.

Sebastian, as he encounters some experiences for the first time in his life. Visiting just 'six or seven months' after the conflict, the quantifiers giving a trustworthy voice to the writer, his encounters with a recent area of war is an eye-opening and personal one. The writer speaks of 'the bleached and ghastly remains of a human being' which he experiences, protruding from the ground. The adjectives 'bleached and ghastly' suggest a horrifying element to the body, as well as illustrating it as colourless. The reference to the lack of colour, 'bleached', holds connotations with something non-human and he suggests the ~~body's~~ sight of the body has 'arrested my steps', demonstrating the physical experience the writer undergoes after the horrors he has witnessed. The description of the body as a 'victim of war I had... looked upon' is aimed to remind the reader that although his previous description alienated the body as something 'ghastly', ~~that~~ it was a human life who suffered in battle. The noun 'victim' suggests cold-blooded killing and an innocence to the body, further demonstrating the psychological impact of the writer's experiences. On top of the physical destruction

to St. Sebastian, the vast scale of loss of life, ~~seemingly~~ where 'some of the dead were still visible', seemingly has a deep impact on the writer and he testifies 'without exchanging a word with anyone', suggesting there is a desire for personal space after such a provoking and eye-opening experience.

On top of this, the writer's journey is also presented as one where he ~~experiences~~ encounters a sombre experience of loss. Visiting St. Sebastian which 'had contained many thousand inhabitants', but was now all 'solitude and desolation' seemingly encourages the writer to experience a sense of loss. The quantifier and intensifier 'many thousand' suggests a ~~the~~ busy city, ~~and~~ which has now been stripped of life in place of 'solitude'. The idea of loneliness is returned to when the writer states, 'I was alone, and the city was solitary'. The lonely nature of the writer's encounter with St. Sebastian aims to both reinforce the sombre nature of his experience and portray the long-term damaging effects of war to an audience unfamiliar with such destructive conflict. The writer comments on how war has 'left' in charge

two vast and hideous sentinels - Desolation and Silence!' The compound nature of the adjectives 'vast and hideous' and 'desolation and silence' reflect the emptiness war has brought to the city of St. Sebastian, the adjective 'hideous' suggesting it is ugly and unavoidable. The only living being the writer witnesses is described as 'a miserable object', the concrete noun 'object' suggesting a subhuman being, still and unmoving after what he has experienced.

While the physical aspects of destruction to St. Sebastian certainly shine through in the article, the life-changing experiences of the writer's encounters with death and loss are far more psychologically challenging for him. In St. Sebastian, he encounters new and horrific experiences and he aims to portray the destructive effects of war and those affected to an audience unfamiliar with such damaging horrors.



This answer offers a succession of thoughtful, well-supported points about the language features of the text and the contextual circumstances of its publication and reception. It consistently and fully fulfils all the criteria for a Level 4 score. It doesn't, however, manage to make time to discuss the final paragraph of the extract, and thus misses out on a chance to discuss the dramatic tone shift as the author describes with relish his evening feast after the troubling encounters earlier that day.

Question 4

Jackson's polemical, didactic article produced some impressive work from candidates, and, by a slight margin, Question 4 answers earned the highest average Section A score in this series. Candidates were familiar with the demographics of the *Guardian's* readership, and some speculated productively on what those readers might make of Jackson's argument. Many markers noted that personal response was a strong feature of the AO3 work done for this task. Quite a few candidates, however, assumed the writer was male, which suggests that the introductory notes are not being studied carefully enough – centres should remind their students that there are often vital clues contained in the passage header. Candidates were quick to detect Jackson's use of listing, metaphor, rhetorical patterning and varied sentence lengths, and better answers used this AO1 achievement to score well on AO2 also, with painstaking explanations of the reasons for Jackson crafting her text using these techniques. Surprisingly, even amongst those who correctly identified the author as female, some answers did not pick up on the importance of the matrilineal aspect of Jackson's tattoos being connected to those of her mother.

In this article from the left-wing ^{broadsheet} newspaper, The Guardian, Jackson explains the personal and social significance of tattoos in her Samoan and wider Polynesian culture. She writes to inform and educate a wide audience, those with a prior interest in Polynesian culture and tattoos, but also those with a general interest in learning of other cultures, or of tattoos in the western world. ~~They~~ She also write with those opposing her views in mind, combatting common stereotypes and phrases with an educational perspective, ~~an~~ ^{an} opportunity to learn and expand their world view. Writing for The Guardian, her purpose is ^{to create} an informative ~~piece~~ piece, as the audience can be pre-concieved to be of a more liberal world view and open to the culture of tattoos ^{with reading} ~~as~~ ^a left-leaning publication, which covers a wide range of lifestyle and cultural articles.

Jackson uses ~~a~~ personal experience to explain

the significance of tattoos in Polynesian culture. The short, declarative sentence, 'I was eight years old.', is not solely intended to shock readers, but to exhibit her personal experience as very different to the Western standards, and thus ~~a~~ open the minds of an audience likely not exposed to this culture. This idea is furthered with the emotive language of 'treasured'. By presenting her tattoos as treasured by her worldview, Jackson connotes the idea that they are treasure themselves, ~~the~~ a gift to ~~a~~ preserve her culture permanently and a 'mark of respect'. This contrasts ~~the~~ ~~the~~ 'unprofessional', which implies ^{person with a} a lack of respect or not worthy of respect themselves, and allows Jackson to facilitate ~~an~~ ~~open~~ an educational discussion on why this contrast is culturally harmful, through her own experiences.

The use of her personal experiences are ^{also} shown with the reported speech of her mother. The listing and repetition of the collective pronoun 'we' in 'we had no paper, we had no pens' provides a cultural insight into how historical records of their Samoan culture were recorded, and exemplifies the importance of tattoos again.

The collective pronouns 'we' and 'our' in 'but we had our bodies' ^{exemplifies} ~~proves~~ the ~~importance~~ ~~of~~ community felt within Samoan culture, representing the ~~the~~ social significance of tattoos in upholding values of community and connectedness through the shared motifs. ~~■~~ Jackson's experience of the 'serrated bone comb' further provides insight into the cultural practice itself, ~~■~~ an educational perspective to a contested social issue in the western ~~world~~ ~~with~~ ~~the~~ ~~writer~~ world in 2021. // The writer is aware of the increasing social acceptance of tattoos in the 21st century, however, acknowledges the barriers ~~traditional~~ tattoos as a whole provide to people, ~~wisdom~~ ~~to~~ especially professionals. By presenting her experience of being 'covered' to work in the 'United Nations', she shows her conformity to the social norms, ~~but~~ ~~■~~ uses this as an opportunity to educate, not condemn.

Furthermore, she contrasts traditional western examples of meaningless tattoos with the great importance of her own, with

'casually displayed' tattoos on ~~postal~~ delivery drivers and people in publicⁱⁿ western countries. This juxtaposes her feelings of 'pride' in her body art, and thus provides the reader with an increased understanding of the personal significance of Polynesian tattoos.

In addition, Jackson presents her tattoos as a form of sacrifice to her community. Whilst she knows she may be presumed a 'criminal', the tattoos are a 'duty' and 'tribute'. By using the semantic field of service, she instills the idea tattoos are a service to her community that she wishes society would view as equal to her services ~~to~~ to the 'United Nations'.

Furthermore, Jackson uses ^{the} parallel phrasing of 'cultural norm to be embraced and not as a sign of rebellion', ~~by~~ by contrasting 'norm' and 'rebellion' to present her feelings on covering up. By implying that to show her tattoos is a rebellion in a diplomatic space, she presents the differing world view of the West as wrong and controlling, as

She instead wishes for free expression.

Similarly, she personifies the tattoos, by contrasting her experiences of being in the West compared to Samoa, with 'transporting me home' and 'transcended borders'. This connects her two residences, and provides an insight into how her culture allows her to connect to her community and sense of self. By personifying them as 'transporting' her, she further exemplifies the social value they carry for her.

Furthermore, her discussion of a taboo topic, in being tattooed at 'eight¹⁸ years old', she creates an informed insight into a generally closed cultural practice, and presents her appreciation for this as her community 'tribute'. This allows readers to acknowledge the 'sacredness', instead of having 'sheer disregard' as many Western people do. Here, she connotes a sense of assuredness, as she explains and informs the disregard she felt. This allows the

reader to connect through her personal, lived experience, to an otherwise disregarded culture.

The parenthesis of '~~the~~ (in Samoan)' provide a further level of knowledge and understanding to the personal and social significance of tattoos in Polynesian culture. It provides a reliable, educational ~~point~~ experience to a reader, ~~allowing for~~ without implied prior knowledge as appears when discussing Western tattoos and places like 'New York' and 'Amsterdam'. ~~The~~



This answer fulfils all the criteria for Level 4 on all Assessment Objectives, with occasional fleeting glimpses of Level 5 quality.

A top Level 4 score of 16 is well earned here.

Question 5

The Great Gatsby was again the most popular anchor text, with *Great Expectations* a distant second. There were very few answers on *The Bone People*, and, sadly, fewer than in previous series on *The Wife of Bath*. As ever, the most popular combinations of texts were *Gatsby/Othello* and *Gatsby/Larkin*. *A Raisin in the Sun*, a little-studied text back in 2017, is now almost as popular as the Larkin poems, and is chosen almost always in combination with *The Great Gatsby*.

“Clash of Values” proved to be a rich seam, and it was, for the most part, well mined in all the text combinations discussed. However, several markers remarked on how a significant minority of candidates appeared to have come with a prepared set of points, quotations and contextual details, with a determination to shoehorn them into their answer, relevant or not. Scores for answers that neglect to engage with the precise terms of the question in a genuine way are, inevitably, suppressed. Some wrote about clashes, but not clashes of *values* specifically; others used the terms of the question but in a transparently superficial, or even hollow fashion. In such answers, the usual set piece moments made their familiar appearance, with Myrtle’s death and Daisy’s engagement looming large in *Gatsby* answers, and Estella/Pip and Joe/Pip central to the Dickens responses. *Othello* answers tended to focus, inevitably, on Iago and Othello. Better answers ranged beyond the ‘obvious’: Nick’s values as narrator, for example, or how Desdemona’s values clash with her father’s. Poetry students were blessed with opportunities to discuss the theme of clashing values, with Larkin’s speaker so often at variance with the world, and with the Wife so entirely at variance with hers. Despite “Sunny Prestatyn” not fitting this year’s question quite so well as some previous questions, less strong answers relied on it nonetheless. *A Raisin in the Sun* candidates tended to be more consistently adventurous, ranging widely to make the most of the license to explore the differing philosophies of George Murchison and Joseph Asagai. Clashing attitudes and values surrounding abortion was also well discussed, though differing values regarding money and property were most often analysed.

With so many set piece moments to select from, there were very few brief answers, though some did resort more to storytelling or ‘analysis-lite’, which is inevitably going to limit AO achievement. To get into Level 4, a purposeful discussion of linguistic and literary features and their effects is essential. There are still candidates who write fluently and show distinct signs of being able to understand the texts in a sure-footed way who cannot get out of Level 3 due to a complete lack of specifically linguistic or literary analysis. On a more positive note, several markers commented on how heartening it is to see the continuing trend towards more thorough analysis of poetic form, in those discussing Larkin. Drama-specific terminology is appearing more often in the Hansberry responses, too.

Text 1: The Great Gatsby

Text 2: Othello

Both Fitzgerald and Shakespeare consistently present conflict between characters, involving differing moralistic views and various value priorities.

Beginning with Shakespeare's Othello, the protagonist is clearly in a functional, equal relationship at the beginning of the play.

Both Othello and Desdemona share the value that love must be true and not due to convenience of circumstances. This value is a contrast to most of the Venetians in the early 1600's, as it was an agreement, that marriage was for benefit of class, social status and wealth, and was to be decided by the ~~dad~~ father figure.

Othello displays their pure love, 'she lov'd me for the dangers I had pass'd, And I love her for that she ~~did pity~~ ^{did pity} ~~pity~~ them'. Through this parallel phrasing, Shakespeare illustrates a functional relationship, with nothing but good intention. Also, the repetition of love, ^{enhanced} emphasizes the emotion felt. The relationship between them both was not agreed by Brabantio, due to Othello's race and status. This is where Shakespeare sets up a clear clash of value, as

Desdemona rebels anyway and marries Othello. Brabantio cannot believe it, due to the patriarchal society and the expectation for daughters to follow their fathers. 'Where most you owe obedience?', asked by Brabantio implies his confusion. The noun 'obedience,' almost dehumanises Desdemona, as she is assumed to be a passive female, who obeys all instructions.

In contrast, considering relationships, Fitzgerald creates a conflict of values within his novel. Myrtle, a lower class woman, admits 'I married him because I thought he was a gentleman', reinforcing the concept of marrying for an increase in status, similar to the Jacobean Era in Othello. Many affairs are made apparent in The Great Gatsby, as it was a common occurrence in 1920's America. 'Neither of them can stand the person they're married to', illustrating that the relationships are only transactional, and not true. This inconsistency and infidelity not only contrasts to the purity of Othello and Desdemona, but additionally the effort and desperation Gatsby possesses to gain his one goal, the love of Daisy. He sees a successful life as the one goal, showing his misalignment of values with the others. This is displayed as a motif throughout the novel, as Gatsby sees Daisy as the green light at the end of the dock, something he cannot reach. Through the mesodiploma 'Your wife doesn't love you. She's never loved you. She loves me', it illustrates how Gatsby has manipulated himself into an everlasting faith in love that ^{he} will not attain. It shows that throughout the novel, there is a clash of values regarding the significance of love. However, it can be argued that the 'love' Gatsby displays for Daisy, is only a symbol of his true aspiration, the American Dream. In the 1920's, after WWI, America

had a rise of urbanisation and wealth. It created the American Dream, which consists of becoming successful through monetary possessions and status. *The Great Gatsby* is a symbol made by Fitzgerald to critique this concept as unattainable, as Gatsby never reaches it, before his death.

Furthermore, violence from male characters is another overarching theme of both texts. Violence occurs when values between the husband and wife, don't match, or don't appear to. In *Othello*, Iago is seen to drive Othello to 'revenge', as he is made to believe

Desdemona has been involved in adultery. Othello is driven to jealousy as this does not align with his values, ~~being~~ ^{having} an honest marriage.

It creates a significant shift in him as a character, as he describes Desdemona as the 'cunning whore of Venice'. These derogatory terms are shocking to the audience, as Othello had initially been seen to be respectful. Venice was a place of luxury and wealth in the 1600's, however it was also known for ~~wealth~~ prostitution.

Fitzgerald Shakespeare, aware of this, made it the symbol of ~~the~~ Othello's downfall as it was easier to believe, as Desdemona being ^{a woman in} ~~Venetian~~ ^{Venice}.

The motif of the betrayal is the handkerchief gifted to Desdemona as a sign of loyalty. We see Othello change from iambic pentameter to vehement prose as he exclaims 'handkerchief confession...'

Additionally, he becomes more violent, 'I will chop her into menses. Cuckold me!'. The exclamatory 'cuckold' was a term used for a husband who had been betrayed sexually. Inevitably, he commits murder, down to the inconsistency of his and Desdemona's

appeared values, however through dramatic irony, as an audience he knew Desdemona was innocent.

Similarly in *The Great Gatsby*, Tom is seen to be the violent, brutal figure in the marriage between him and Daisy, but also toward his mistress, Myrtle. He is described as 'a brute of a man' with 'two arrogant eyes'. * The monosyllabic pattern of descriptions of him, ↓ mirrors the snappy, impulsive nature of his character. Similarly to Othello's jealousy, Myrtle becomes jealous of Daisy, which we see through the epizests of 'Daisy, Daisy, Daisy', in attempt to gain a reaction from Tom. In response, Tom 'broke her nose with his open hand'. Again, the monosyllabic words chosen by Fitzgerald reflects Tom's nature, but also demonstrates the ease that Tom felt, when harming a woman. He becomes violent due to the clash of values, as Tom believes Myrtle should have no emotional attachment, and is just for sexual desire and use. * The eyes are

In addition, issues regarding wealth and status creates conflict ^{Symbol of the valley of the ashes, so Tom is content with the material.} between characters of both texts. The infamous villain, Iago, creates an entire plot of revenge due to not becoming lieutenant. 'I know my price, I am worth no ~~at~~ worse a place'. Even when considering his role, he relates it to money. During the 1600's, England were in conflict with Spain, which may explain the choice of Shakespeare, to give a Spanish name of Iago, to the evil. Rodrigo, Iago's puppet, has contrasting views to Iago, as he is often reluctant to cause manipulation and pain, however Iago is able to gain his trust. 'Put money in thy purse', as anaphora in one of Iago's speeches, is a symbol of how

wealth will get Rodrigo closer to Desdemona's love. As they suggest that 'the Moor', Othello, has lack of wealth, this will win her over. Othello's name, 'the Moor' is due to him coming from Mauritania, which was a place that Italy discovered when expanding its trade routes. Therefore, through the conflict of values between Rodrigo and Iago, money is seen to be an important element of manipulation.

Similarly in *The Great Gatsby*, Fitzgerald gives Gatsby the possession of huge wealth, to also manipulate others into believing he belongs so high on the social hierarchy, although we know it is a facade. With the centre of Gatsby's status rooting from his parties, there is a ongoing feature of gold. 'Bewitched to dark gold', the verb implies that his parties were magical. However, throughout the novel, gold is a symbol of corruption, from his parties, to the gold comb for Daisy. Gold signifies manipulation additionally through Daisy's name. On the outside she is innocent and pure (white), but on the inside she is false and ~~dis~~loyal. Furthermore, ~~the~~ Gatsby's 'monstrous mansion', ^{the modifier} further reinforces the fantasy element of his life, suggesting he is a fake. ~~The~~ Additionally, being an ~~alliterative~~ alliterative phrase ^{consistency} highlights the extent of his wealth.

Fitzgerald ~~shows how~~ and Shakespeare both illustrate how money leads to the downfall of the characters, as they become too engrossed. ^{impulse} Both Iago and Gatsby use money and status to surpass clashes of values, as inevitably money is more appealing and will make people believe they are honest, true men, which both are presented as dishonest.

Furthermore, friendship is a theme in both texts, and those friendships also

involve clashes of morals and values, but are respectful enough to not cause tension and conflict. In Othello, male friendship is an agent of destruction however the female friendship of Emilia and Desdemona represents loyalty. They are formed by Shakespeare to symbolise the victims of marginalisation in a patriarchal society. Their attitudes and values of men do differ, with Desdemona running a passive role, whereas Emilia is passive but does ^{actively} speak on her discontent. 'When they are full, they will belch us,' suggests Emilia sees herself and Desdemona as food, an essential and not a choice of men. The verb 'belch' highlights the intensity and violent nature of relationships with men, in the 1600's. Also, the collective address of 'us', shows that all women are treated the same, with lack of gentleness and care. However, in contrast Desdemona, even after accusations of adultery, remains obedient and inferior to Othello. The repetition of 'My Lord', shows that Desdemona is aware of her position and will act accordingly.

In contrast, the male friendship in The Great Gatsby appears to be functional and equal, however we learn Nick was used to get close to Daisy. The pair have contrasting values on the recreational activity of drinking alcohol. Nick places himself on a pedestal, as the unreliable narrator, as he ^{supposedly} has better morals than others. 'I have been drunk just twice in my life'. The declarative implies that Nick believes this is important and correct behaviour. However, in extreme contrast, Gatsby is a successful bootlegger and therefore encouraged alcohol. In the 1920's, there was a prohibition of alcohol, and so 'bootlegging' was illegally supplying alcohol. Fitzgerald perhaps

attached this morally wrong action to Gatsby, to further his immoral behaviour and lies regarding his success. In attempt to be perceived by Nick and often as old money, Gatsby often refers to Nick as 'old sport', which was a term used often by those of old money heritage. These friendships show that although in majority of the ^{two} texts, conflict occurs due to differing values, that variation in beliefs can be civil.

In conclusion, Fitzgerald and Shakespeare present a variety of themes in their play/novel, that ~~create~~ with characters which represent different ends of the spectrum with how they deal with the circumstances, such as; love, money and violence.

Shakespeare uses the tool of dramatic irony, and when performed, it would present conflict successfully. And Fitzgerald uses the tool of the narra for Nick, as an 'unjudgemental' person, who will mediate between immoral and moral characters.



ResultsPlus
Examiner Comments

This answer is working at a consistently high level, hitting all the Assessment Objectives extremely well. It might well have made it into Level 5 with some acknowledgement of the novel as a text voiced by narrator who is crafted by an author, and a sense of the play as a text meant to be staged in a theatre.

Excellent on contexts of production, but little if anything on contexts of reception, so overall an upper mid-Level 4 seems the best fit.

Text 1: The Great Gatsby

Text 2: Othello

The idea Both texts contain examples of clashing values, whether it be a clash of people with opposing values or the clash of a person's values with the society they exist within. However, both the differences in society and characters present differing portrayals of a clash of values.

Shakespeare's 'Othello' is set in 16th century Venice - a foreign setting that would appear exotic to contemporary Elizabethan audiences while still being part of Christian Europe. According to the contemporary writings of John Knox, Venice was a den of iniquity full of "loose" women who were unfaithful to their husbands and sold themselves as prostitutes, while Robert Burton, also contemporary to the play, claimed that Italian men were hot-headed and lascivious. According to the modern critic Fintan O'Toole, Venice was a society that valued capitalism and individual profit, meaning Othello, as a character foreign to the setting, has an entirely different set of values, prizing honour, loyalty and bravery that are utterly antithetical to the society he finds himself living in. This was an isolating

effect on Othello, as none of the characters, save Desdemona, share his values and beliefs, which is partially why the idea of his wife's infidelity so brutally unaid him. In Act 3 Scene 3, when Othello first begins to believe Iago's story, he gives a speech seemingly dismissing his values - "Farewell the tranquil mind, farewell content/
~~Here~~ Farewell the plumed troops and the big wars / That make ambition virtue". This dismissal of his occupation and beliefs is symbolic of the change happening within him - if Desdemona, the only person he is connected to that thinks of the world the way he does, as implied in Act 1 during his trial ("She loved me for the dangers I had passed / And I loved her that she did pity them"), ~~then the very foundation~~ is unfaithful and deceitful, then it means she never truly shared his values, he is alone and the very foundation of his identity crumbles

Similarly, F. Scott Fitzgerald's 'The Great Gatsby' has characters whose values ^{intersect with} ~~contrast~~ the setting. 'Gatsby' is set in 1922 in America, during the economic 'Golden Age' or 'Jazz Age' preceding the Wall Street Crash. Like 16th century Venice, it was a setting of loosening morals, with the enactment of Prohibition in 1919 with the Volstead Act seeing the increase in underground clubs and illegally produced alcohol smuggled and sold by bootleggers (often with criminal ties), ~~and the prevalence of the 'flapper'~~ However the prevalence of the 'flapper' style showed the increase in women's freedom, with women's sports becoming popular (as seen through the character of Jordan Baker) and though this freedom was far

different to the perceived 'looseness' of Venetian women, it was frowned upon by some in largely the same way. Unlike *Othello*, the titular Gatsby is not antithetical to *letting*, but rather he represents the New America of parties, decadence, hedonism and the American Dream that anyone could be anything they wanted, with the modern critic Ray Clune connecting the symbols of consumerism around Gatsby, such as his ~~stout~~ shirts in Chapter 5, to present him as a representative of the new, fast paced American lifestyle. What Gatsby is antithetical to, however, is the old money, more traditionalist ideals of the American upper class, represented in Tom Buchanan. Tom is everything Gatsby is not: big, overly masculine, ancestrally rich, and he had previously been a polo player, but having aged out, seems to be struggling to find a sense of identity throughout the novel - his affair with Myrtle Wilson and his ranting about "coloured empires" in Chapter 1 seem suggestive of a midlife crisis - similar how to the old money Americans found themselves struggling for relevancy of their traditional values in the new American era. Tom and Gatsby clash because their values are connected to two fundamentally different ideas of America, with Daisy representing a 'prize' - whoever's values win, wins her.

This is also the reason for the central conflict between *Othello* and Iago. According to the critic Kiernan Ryan, Iago represents the psychopathic exaggeration of the founding ~~to~~ values of Venetian society - he is all the jealousy, rage, racism and

misogyny observed in other characters increased to the point of monstrosity, so naturally he is opposed to Othello, a foreign black man with noble values married to the white daughter of a senator (as it opposes everything he stands for). In this conflict, Desdemona is also objectified as a 'prize'. Like Daisy, she is an upper class woman daring to love someone 'outside' or 'beneath' their designated social peers. In the end of both stories, however, the titular character loses - Tom frames Gatsby for Myrtle's death to Wilson, leading him to kill Gatsby in his pool at the end of Chapter 7 and Iago slowly corrupts Othello with his own values, symbolised by his adoption of Iago's vocabulary ("Devil") leading to him succumbing to the unfaithful stereotypes of Venetian women and killing Desdemona, and then himself once the truth is revealed. In 'Othello,' this symbolises the degradation and eventual destruction of noble values by a violently racist, misogynistic and profit driven society, while in 'Gatsby' it shows the consequences of embracing the new American life, linking to the theme of prosciencia, as though Fitzgerald couldn't have known when he wrote it, the coming Wall Street Crash would make 'new money' and the American Dream obsolete and largely impossible. Kate Life argues that Fitzgerald sought to portray the American Dream as inherently deceptive - you can't be anything ~~Kate Life says~~ if your social mobility is limited by class, race and gender - so this could also show Fitzgerald's own values and beliefs clashing with the society he was writing in.

In another interpretation of 'clash of values', parallels can be drawn between Nick and Iago. Nick serves as the narrator and in-universe writer of 'Gatsby' and the whole novel is told through him, as we are informed on the first page. However, there is something strange about his style of narration. He tells us on the first page that his father told him to "remember that all the people in this world haven't had the advantages that [he's] had" and that is why he chooses to reserve judgement on people. And yet, further down he tells Gatsby "represented everything for which [he] had an unaffected scorn for." ~~scorn~~ "Scorn" implies a dislike and sense of superiority - a negative view of Gatsby which is also a judgement, in direct contradiction with his professed 'value' of being nonjudgmental. He then contradicts this again by calling Gatsby "gorgeous", which has positive connotations of physical beauty. This creation of confusion through language choices sets Nick up as an unreliable narrator and tells the audience that they cannot fully trust him. In this case, Nick's values clash with the audience - his slippery narration style and contradictory self-portrayal 'clash' with their desire for a truthful telling of the story.

~~while Othello~~ Similarly, while 'Othello' is a play and has no narrator, it could be argued that Iago is the character closest to his role. He has multiple soliloquies at the ends of scenes and acts, expressing his views as the play goes forward, giving the impression of him as a sort of malicious puppet master controlling the play. While Nick narrates and his crimes are mostly

Limited to omitting details and contradicting himself, Iago is an active participant in and driving force behind the plot. Nonetheless, there are similarities in their style. In his soliloquy at the end of Act 1, Iago tells us his reason for wanting to ruin Othello's life is a rumour "that 'twixt my sheets / He's done my office" - or that Othello had slept with his wife. However, the use of the word "office" in relation to sex implies he sees sleeping with his wife as a tedious obligation, and we see elsewhere in the play, for example Act 3 Scene 3 ("to have a foolish wife") that Iago doesn't actually seem to like his wife at all, so this as a reason behind his professed hatred of Othello is a contradiction. He also pretends to come up with his plan on the spot - "How? How? Let's see", although it's elaboracy, his previous reference to Cassio and his orchestration of Othello's trial all imply that it had been in the works for a significant time already. In this way, Iago is also unreliable, and his deceit of the audience through soliloquy is also a clash in values similar to with Nick.

The implication that Iago doesn't like Emilia also shows a clash in values - Italian men were supposedly lustful, and yet he has no interest in sleeping with his wife. Iago's repeated comments on the physical attractiveness of Cassio - "Cassio's a proper man" - and his detailed fictitious description of Cassio laughing his leg over him and kissing him while asleep, thinking he he was Desdemona, as well as the end of Act 3 scene 3 when he kneels with Othello, often referred to as the 'mock marriage' could suggest Iago is

homosexual - a clash with the heteronormative values of Venice.

This again parallels Nick, whose detailed descriptions of Tom's muscles and Gratsby and the end of Chapter 2 when he describes being woken in bed with a man, imply the same thing according to Olivia Wallace.

In conclusion, clashing values are presented in Gratsby and Othello through the conflicts between Tom and Gratsby, and Iago and Othello, and through the characters of Iago and Nick.



This is in many respects a delightful answer: it is pleasingly fluent, knows the texts thoroughly, offers a number of insightful arguments, and compares and contextualises brilliantly. But it only reaches the top of Level 4, and can't quite break through into Level 5, because its AO1 work is almost exclusively literary, and a balance of language as well as literary features is needed to maximise the chances of success.

Text 1: The Great Gatsby by F Scott Fitzgerald

Text 2: The Whitsun Weddings by Philip Larkin

Evaluate the effectiveness of the methods used by the writers of your two studied texts to present situations in which there is a clash of values

Both ~~the~~ Fitzgerald and Larkin present a clash of values upheld by those from a working class background and those who are upper class, dividing society in two depending on wealth and status and limiting characters by these categories. Fitzgerald shows this through the contrast and feeding between Gatsby and Tom, as they very clearly represent the difference in values between old money and new money. With the growing economy in America in the 1920s, money was beginning to be made in new ways rather than simply being inherited as it had done before. Thus this created a divide in the wealthy, with old money looking down on new money, as it was seen as less honorable, particularly due to the fact that a large amount of people coming into new money were profiteering off of bootlegging, alcohol primarily during the prohibitions. Gatsby and Tom represent this clash, as Tom can be seen to be very set in his traditionalist values, making racist statements even for the time, ~~the~~ treating those of lower classes than him with great disrespect, such as Myrtle and Wilson, and disdaining and condemning Gatsby for his entry in money. Tom calls Gatsby a 'Mr Nobody from Nowhere' as well as a 'common swindler' in their argument, showing his contempt

for Gatsby purely because of his social origins. Larkin echoes a similar sentiment, though almost in the reverse, as in 'Todes Revisited', he condemns those who don't work and prides himself on working. This can be seen to reflect the changing values between 1920s and 1950s, as it soon stopped being as admirable to be able to not work, and all men were expected to work if they wanted to be respectable, and seen as the breadwinner of the household. Larkin's ~~describes~~ speaker describes those 'judging the good work by being stupid or weak' in contrast to himself with his 'in-tray and loaf-haired secretary', taking pride in the fact that he earns money by working, albeit largely taking calls.

Larkin and Fitzgerald create a sense of superiority and arrogance that accompanies characters who believe themselves to have stronger senses of values or morals than those more complacent, often creating a sense of juxtaposition. However, in both Fitzgerald's depiction of Daisy and ~~the~~ Jordan, and Larkin's depiction of Arnold and the speaker in 'Self's the Man', it is revealed that this clash may actually be non-existent as they are more similar than first assumed. Larkin presents a sardonic and cynical narrative of a man named Arnold. ~~from~~ ^{the speaker} ~~the~~ ~~line~~ ~~marks~~

for his lifestyle choices, ~~especially~~ particularly surrounding love and marriage. The speaker points out 'the money he ~~gets~~ (Arnold) gets for wasting his life on work, she takes as her perk', criticising the idea of marriage as it supposedly benefits the woman and drains the man. And yet it soon is also pointed out ~~that~~ 'Is there such a contrast?' and that 'he was out for his own ends, not just for pleasing his friends... playing for his own game, so he and I are the same.' The speaker starts out ~~criticising~~ ^{critic} and jeering but ~~changes~~ changes his mind as the values of Arnold become more clear, ~~the~~ uniting them as one. Fitzgerald's characters are less self-aware but can still be seen to be ~~the~~ the same after being pitted against each other. Daisy is shown to be frivolous and quite naive, particularly in terms of love, whereas Jordan is shown to be much more serious and composed, Nick describing her as 'too wise to ever carry well-forgotten dreams from age to age', ~~shown~~ and whilst this may be unreliable due to Nick's subjectivity, it still gives a sense of Jordan's supposed maturity compared to Daisy. Furthermore, Jordan criticises Daisy for her romantic tendencies, calling her a 'low vulgar girl' when she kissed Gatsby in front of her. As Daisy points out

however 'You kiss Nick too', showing that Jordan's values are perhaps hypocritical and that the two are more similar than admitted. Ultimately, both girls are sidelined by their men in their lives. Nick breaks up with Jordan over the phone, ~~not~~ using her only superficially and Tom marries Daisy as a similar sentiment, both ^{reduced to acting} ~~acting~~ as accessories or possessions to their male counterparts.

Both Larkin and Fitzgerald also present a clash in values in terms of philosophy, particularly between realism and idealism, and that ~~when~~ when they meet, idealism will always fall through to reality. Fitzgerald presenting this between Nick and Gatsby, and Larkin in his poem 'Essential Beauty'. In 'Essential Beauty', Larkin shows the difference between the idealistic transcendent and the reality, focusing ~~on~~ on the idea of the fantasy dominating over the real, but ultimately being unattainable and false. ~~The impossible~~ The impossible fantasy is shown through the idea of billboards 'as large as rooms that face all ways', also bringing the idea of materialism and consumerism that accompanies the ~~idealistic~~ search for idealism. The 60s were a time of rising consumerism with television and radio broadcasting, allowing for a greater concentration

on advertisements, ^{most} all of which presented the 'ideal home' and 'ideal life' featuring modern gadgets and devices. Larkin exaggerates this idea, making it almost dystopian, ~~the~~ with 'sharply pictured grimes of how life should be'. It presents idealistic images of 'a silver knife sinks into golden butter' a focus on the expensive materials, starkly contrasting the 'rained-on streets and squares' Larkin creates a world that is ideal to 'our imperfect eyes', but ultimately shows that world is a fallacy. Fitzgerald shows Gatsby to hold this idealistic view, motivated by dreams and delusion, which Nick contrasts with his much more grounded and realistic perspective and valuing the concrete over the possible. Nick plainly tells Gatsby 'you can't repeat the past' to which Gatsby is indignant as his entire life and character ~~depends~~ revolves around trying to replicate the ephemeral as this is what is most important to him. Obviously, this eventually collapses with him coming to terms with the fact that Daisy won't call him. By accepting this, Gatsby's entire character falls apart and he can no longer be sustained by the ideal.

Lawson and Fitzgerald present clashes of values as key conflict points in their respective texts, but also as defining character traits, pitting characters against each other, but also uniting them as part of a more universal experience.



Like the script above, this one too hits a sort of 'glass ceiling'. This one is, again, very well written and argued (e.g. idealistic vs realistic values works well, conceptually) but it contains no technical analysis of substance, meaning that its AO1 achievement, and to some extent its AO2 as well, is delimited.

Centres must remind their candidates that language features are to be analysed in both Section A and Section B!

Question 6

"Love and Loss" attracted many fewer candidates than the other three thematic strands. *A Single Man* and *Enduring Love* were paired together by almost all candidates. There were no takers for *Much Ado About Nothing* or *Betrayal*, and low single figures opted for Plath, the Metaphysical poets, and *Tess*.

Text 1: A Single Man

Text 2: Enduring Love

In ~~the~~ both Isherwood's 'A Single Man' and McEwan's 'Enduring Love', situations that are not what they initially seem are adopted in an extremely clever way that assists readers in having a deeper insight into the central themes of the plot, as well as the psychology of characters that better illustrates their motives, intentions and behaviour, which further signals the progression of the story.

We see this evidently with George's perception of his neighbours, the Strunks, ~~in~~ in 'A Single Man', and Jean Logan's paranoia of her husband's affair in 'Enduring Love'. Both of these examples highlight how trauma, ~~the~~ tragedy, and isolation can distort the way people view things. In 'A Single Man', the opening section of the novella has Isherwood depict George as firmly believing that

his neighbours are homophobic, and view George's homosexuality with disgust. Through George's omniscient narration, George attempts to look through the Stankis' lens, describing himself as, "the fiend that won't fit into their statistics, the gorgon that refuses their plastic surgery, the vampire drinking blood with tactless uncultured slurps, the bad-smelling beast that doesn't use their deodorants." A lexical field of gothic horror is created through a combination of various techniques such as the nouns 'fiend', 'gorgon', 'vampire' and 'beast', the use of harsh plosive sounds on top of this illustrate George's thoughts of his neighbours view of him as being horrifying and ugly due to his homosexuality, with the complex sentence structure additionally informing us that George's belief in this is so strong that it just keep going on continuously. The imagery this creates also suggests George thinks others see him as a danger, further, the adverbs and verb 'tactless uncultured slurps' also depict George as inferior, almost animalistic, in comparison to others. Also, the quote includes the verb 'refuse' to highlight George's denial of certain societal accessories, shown by the nouns 'plastic-surgery' and 'deodorant'. These things are methods in which an individual would try to make themselves more appealing, but George's refusal only makes his

isolation from society more severe, this separation from the rest of the world is only made more evident by the hyperbole of describing himself as "the unspeakable", and even goes onto tell the reader of his fear of others, the religious man "exorcism" being used to depict his fear of judgement from others. Although it's true that homosexuals were persecuted and shunned in the 1960's in America, George has allowed this trauma to dictate the way he sees things, and since the novella follows his stream of consciousness in a linear narrative, the audience is limited to seeing that distorted reality alongside George, until a brief departure where we learn that the Strunks do really like George and are not homophobic. This is a truly clever and successful use of bathos, or an anti-climax, as it depicts George's antagonism as being a defence rather than well founded in truth, and generates sympathy amongst readers as they learn that George's trauma and loneliness after Jim's death have moulded him into someone incapable of trust and love at the beginning of the story. These flaws that George possesses are mirrored by Jean Lager in 'Enduring Love', where McEwan delivers a similar powerful message to Isherwood's by

exploring the devastating affects of loss and how it warps an individual's interpretation of situations. Jean's husband, John Lagan, is killed during the novel's opening scene, the balloon accident, but finds a small amount of evidence to warrant some suspicion that a potential affair was occurring, as she found a scarf scented in rose oil on the back seat of the car. The combination of these events drive to Jean to an almost delusional state, "If she comes near this house," Jean Lagan said simply... "I'll kill her. God help me, but I will." Readers might be shocked at this, it's made clear Jean is the mother of two children, but McEwan conveys her as being absent of any loving qualities. The use of short and simple sentences, the commas, the verb 'kill', the adverb 'simply', and the certainty of the modal verb 'will' present Jean as being cold and ruthless, already concluding the betrayal is fact instead of theory, and moved by her pain to act out violently. Ultimately, this proves to have been a mistake and a misjudgement, as by the end of the story these suspicions are denied, the woman comes forward to Jean and confesses that she was a student of his simply being dropped off somewhere. Like George in 'A Single Man', Jean is a character that serves as a microcosm

for how grief and pain alter a person's outlook, and so subsequently both books can be appreciated by readers for delving into a poignant message about how these distortions require immediate assistance to clarify the reality, as a life defined by views skewed by pain prevent us from really living life properly.

In addition, the best example of situations being misjudged is the character of Jed Perry in 'Enduring Love', and the obsession he forms with the protagonist Joe. Considering both Jean and Jed, it can be said that McEwan uses the balloon accident scene early on as a catalyst for the theme of situations being not what they seem, as Jed becomes fully convinced of Joe's affection for him due to their interaction and the presence of Jed's de clercambault's syndrome. Jed stalks and continuously calls Joe, but the epistolary narration of 'Enduring Love' is what really provides deeper insight into Jed's delusion as well as rising tension as Joe's mind unravels throughout the plot. Jed thinks about Joe all the time, "I close my eyes and see you as you were last night in the rain, across the road from me, with the unspoken love between us as strong as

steel cable." The fact that the imagery Ted relates has a road separate from Joe with rain pouring down is symbolic of the situation Joe and Ted face. Joe is distant from Ted, their views of each other unclear, because Joe doesn't know or want to know Ted, yet Ted uses the simile at the end to convey his belief that the pair are madly in love and need each other. Ted reveals he believes God brought them together, and references an occasion Joe slightly moved a curtain, to which Ted perceived as a signal of love, both of which Ted has misjudged. Ted also references their initial interaction, saying that it was Joe who started it, "you really have started something now!" The exclamatory accentuated Ted's passion and excitement into trying to progress their non-existent relationship. Furthermore, Clarissa, Joe's wife, also misjudges the situation with Ted and Joe initially, disregarding it as nothing, "At worst it's nuisance." The juxtaposition between the superlative 'worst' and the trivial noun 'nuisance' presents Clarissa as being totally unaware of the threat Ted ~~will~~ will eventually become. Clarissa follows this claim with sarcastic comments like, "a secret gay love affair with a Jesus freak!" The triadic structure of the adjectives 'secret' and 'gay' and the noun 'affair'

alongside the noun 'freak' and the exclamation mark expand Clarissa's judgement of the situation as initially being a joke. McEwan does this to create dramatic irony for readers to ~~enjoy~~ feel suspense over, as the havoc Ted will cause on her relationship with Joe is foreshadowed by Joe's responses of concern, in turn showing the reader via these characters that situations that are initially misjudged can spiral into something destructive and chaotic, as Joe and Ted both try to kill each other. Since Clarissa and Joe are already strained by a childless 7 year marriage, and given that Clarissa's further had Alzheimer's, the misjudgement of situations that do spiral out of control can reawaken past trauma and add the burden to the dynamic. Likewise, Isherwood is also able to explore a similar idea through George in 'A Single Man'. George also experiences moments in his thoughts where things do spiral into complete insanity, in particular, when he's driving to work and he conjures the fictional identity of 'Uncle George', who runs a cult-like organisation of assassins that serve to eliminate those George believes despise him. George fantasises himself as the leader, "will draw up a list of clearly defined, simple objectives; such as the

removal of that apartment building, the suppression of that newspaper, the retirement of that senator," George speaks in a robotic tone, to the point where it lacks any semblance of humanity, using tricolons and complex sentences in this passage to highlight the detail in which this plan has been devised. George then elaborates on threatening his enemies, "His wife may be kidnapped, garrotted, embalmed and seated in the livingroom to await his return from the office. His children's heads may arrive in cartons by mail, or tapes of the screams his relatives utter as they are tortured to death." The imagery evoked is brutal and horrific, the triplet of verbs used in relation to the wife, as well as the collective noun "children" and plural noun "heads", and the verbs "scream" and "tortured", fully reveal the inner dark thoughts George has, expressing to the reader how that initial judgement that his neighbours and the world spare him has led to the manifestation of a cruel side to George's personality. This specific scene is a great example of Isherwood crafting a turning point where things are not what they seem, as George not only misjudges the world, but we as readers may misjudge George as a protagonist, seeing him as a monster born of isolation, only to

have Isherwood deliver a beautiful character arc of George finding redemption through establishing human connections with Henry and Charley and begin to appreciate life once again. Therefore, McEwan and Isherwood as a result give extensive commentary on the significance of sincere, genuine, close friendships during situations that aren't what they seem, as we observe through characters like George, Joe, Clarissa, Jean, ~~and~~ Ted, that loneliness and a lack of communication to loved ones can drive people to the breaking point, as everyone fears the unknown and fears not having control over how people with influence or view their lives.



ResultsPlus
Examiner Comments

This is a brisk, lively discussion, with excellent AO2 and AO4 work driving the answer forward. There are flashes of potential for Level 5 here, at times, but ultimately it falls well short, in lower Level 4, due to several errors with technical terminology. The understanding of the effects of the authors' techniques is nonetheless very good.

Question 7

The question focus – encounters which prove under and/or overwhelming – was well received by candidates. Several markers reported that candidates were adept in detecting relevant instances and comparing and contextualising them effectively. For the first time, a marker reported seeing several discussions of Stoppard's *Rock N Roll*, perhaps stimulated by its recent revival on the London stage; however, Carter's *The Bloody Chamber* (especially the title story) and Romantic Poetry (with 'The Rime of the Ancient Mariner' and Wordsworth's encounter poems regularly discussed) proved again to be the most popular choices of second text, with *Wuthering Heights* the more popular of the two anchor texts.

Text 1: Wuthering Heights

Text 2: The Bloody Chamber

In 'Wuthering Heights', Bronte presents encounters with different aspects of the society of the 18th century as both underwhelming and overwhelming. She is critical of the marital system and the upper class, as well as the patriarchy of the 18th century. Similarly, in 'The Bloody Chamber', Carter, as a second wave feminist, criticises the male power within the differing aspects of society and how they can overwhelm or underwhelm characters.

Primarily, in 'Wuthering Heights', Bronte presents a marital encounter which is underwhelming for Isabella Linton. In Chapter 14 of the novel, the disappointing reality of Isabella's marital encounter with Heathcliff is portrayed. The declarative utterance 'she abandoned them under a delusion' highlights how the perceived exciting marital encounter is not positive for Isabella. The abstract noun 'delusion' connotes imagination and illusion, suggesting that Isabella's expectation for her marital encounter was unrealistic and untrue.

Here, Brontë is criticising the lack of awareness amongst upper class 18th century women surrounding the disappointing reality of marriage. It also suggests the reality is far worse than the expectations of this encounter, highlighting how underwhelming it is for Isabella. The dynamic verb 'abandons' represents the perception of women who use their autonomy to make their own decisions. The pejorative connotations highlight how it was unacceptable for women to be independent in an intensely patriarchal 18th century society. The declarative 'Her pretty face was wan and listless' highlights the destructive impacts of Isabella's underwhelming marital encounter with Heathcliff. The pre-modifying adjective 'pretty' presents Isabella's preconceived ideas of the marital encounter: she anticipated it to be romantic, loving and wonderful. The post modifying adjective 'wan and listless' portray the underwhelming truth of marital encounters. There is a suggestion that this encounter has leached Isabella of life and vivacity, implying that marriages within a patriarchal society are physically destructive for the women. Brontë suggests that marriages and the encounters within them are not as enticing and positive as many upper class women perceived them to be, and she uses Isabella's encounter as a microcosm for the marriages within 18th century society. Similarly,

Carter presents marital encounters in 'The Bloody Chamber' as underwhelming and detrimental to the narrator. The declarative 'He was rich as Croesus' into the unguessable country of marriage' highlights how, as in 'Wuthering Heights', there is a lack of awareness amongst women surrounding marriage. The metaphorical noun phrase 'unguessable country' could be interpreted as a literary allusion to the quote from Shakespeare's 'Hamlet' which refers to death as an 'undiscovered country'. This aligns marriage with danger and peril for women, reflecting Carter's role as a radical second wave feminist who opposed and criticised marriage. The pre-modifying adjective 'unguessable' could also suggest excitement and anticipation for the effects of this encounter, furthering the notion that the narrator will be underwhelmed by the lack of love. The metaphorical noun 'country' implies that this underwhelming encounter is widespread within the 1970s, and Carter uses the narrator's encounter with the Marquis as microcosmic of those marital encounters. The underwhelming effect of the narrator's marital encounter is further emphasised in the declarative 'He made me put on my choker, the family heirloom'. The dynamic verb 'made' connotes oppression and control, suggesting this encounter underwhelms the narrator.

due to her lack of autonomy and independence. Carter continues to contrast death with marriage through the concrete noun 'choker'. It also suggests that marital encounters lead to the silencing of the female voice. Carter, as a second wave feminist who attacked male institutions, criticises marriages due to their oppression and restriction of women. The common noun phrase 'family heirloom' aligns the Marquis and the narrator's marital encounter with ancient, ancestral male power, implying that these marital encounters that subjugate women have been present for years. Carter, like Brontë, implies that marriages are underwhelming as they limit and oppress women, relating to Brontë's protofeminism and Carter's radical feminism.

Additionally, in Chapter 9 ~~and 12~~ of 'Wuthering Heights', Brontë portrays how encountering wealth is underwhelming through Cathy's discussion of her proposal from Edward. The declarative utterance 'And he will be rich, and I shall like to be the greatest woman in the neighbourhood' highlights the expectations of Cathy for her prospective wealth. The post-modifying adjective 'rich' connotes comfort and excess, suggesting Cathy believes when she encounters wealth, she will experience positive changes. The modal auxiliary verb phrase 'I shall like' juxtaposed

with the superlative pre-modifying adjective 'greatest' suggests Cathy expects to ~~enjoy~~ enjoy the elevation and superiority encountering wealth will grant her. It also portrays how she has been seduced by wealth and the possible greatness it could grant her, highlighting how she has succumbed to the cardinal vice of avarice. The underwhelming and harsh reality of an encounter with wealth is perpetuated by Nelly Dean, through the ^{pejorative} utterance 'you are ignorant of the duties you undertake in marrying; or else, ~~is~~ that you are a wicked, unprincipled girl'. The pejorative connotations of the ~~past~~ adjectives 'ignorant', 'wicked' and 'unprincipled' suggest that the reality of an encounter with wealth is extremely destructive and has detrimental impacts on those who do encounter it. Cathy desires to encounter the Lintons' wealth to aid Heathcliff, however the common noun 'duties' implies obligations, suggesting that Cathy's encounter with this wealth will disappoint her as certain expectations are imposed upon her. The pre-modifying adjective 'wicked' suggests that Cathy's expectations of encountering wealth and what she plans to do with this wealth make her evil and malevolent, emphasising how Cathy's encounter with Edgar's wealth will underwhelm and destroy her as her idea to do not align with ^{that of} the wealthy upper class of 18th century society. Similarly, Carter

highlight the underwhelming and negative impacts of encountering wealth in 'The Courtship of Mr Lyon' when Beauty goes to London. The declarative 'a delicious expedition to buy her furs' suggests that encountering extreme wealth is expected to be a positive and entertaining experience. The ~~abstract~~ noun phrase 'delicious expedition' suggests that encountering wealth allows for the ability to experience extravagance through journeys one could not have without encountering wealth. The pre-modifying adjective 'delicious' connotes enjoyment and consumption, suggesting that encountering wealth is ^{perceived to be} satisfying and fulfilling. The concrete noun 'furs' connotes opulence, implying that wealth could grant ~~to~~ people access to material objects. However, like Brontë, Carter takes a Marxist belief by portraying the destructive impact of encountering wealth in the declarative 'a lacquer of the invincible prettiness that characterizes certain, pampered, exquisite, expensive cats'. The ~~concrete~~ metaphorical noun 'lacquer' implies a glossy hardness, and suggests that wealth removes the true happiness of people before they encounter wealth. The tricolon of pre-modifying adjectives in the noun phrase 'pampered, exquisite, expensive cats' dehumanises Beauty and presents her as entitled due to her encounter with

wealth. Like Brontë, Carter suggests that encountering wealth destroys people's humility and creates a negative version of their perceived and expected encounter by causing a decline to their identity.

Finally, in 'Wuthering Heights', Brontë presents how Cathy Linton is overwhelmed by encountering the extreme power of Heathcliff in Volume 2 Chapter 13. The declarative 'a shower of terrific slaps' emphasises the intense violence of Heathcliff. The metaphorical noun 'shower' implies a repetitive and constant attack and show of power, and suggests that Cathy is completely overwhelmed by it. The common noun 'slaps' foregrounds Heathcliff's violence towards Cathy in an attempt to silence and reduce her voice. Brontë uses Heathcliff as an allegorical figure for the omnipotence of male power and brutality. The pre-modifying adjective 'terrific' portrays the intensity and severity of his violence towards Cathy. Brontë demonstrates how even the most assertive and independent women - Cathy Linton - can be overwhelmed by an encounter with such violence. Cathy's impact of encountering Heathcliff's violence is demonstrated through the declarative 'she trembled like a reed.' The simile could be a classical allusion to the Greek God 'Pan', allowing Brontë to further emphasise how prevalent and normalised male violence is towards women. The dynamic verb

'trembled' suggests Cathy was completely overwhelmed with fear and horror at being subject to such intense violence. Brontë builds sympathy for Cathy to criticise male aggression and ~~she uses~~^{her} didacticism is clearly that this brutality is unacceptable and should be eradicated. Similarly, Carter highlights how women are overwhelmed and reduced by male power in 'The Erl-King' through the declarative 'He strips me to my last nakedness'. The dynamic verb 'strips' suggests the narrator has been diminished and removed of her identity by the Erl-King, who embodies patriarchal and ~~male~~ male power. The concrete noun phrase 'last nakedness' highlights the narrator's vulnerability, much like Cathy who 'trembled'. The concrete noun 'nakedness' implies that on encountering the intense male power of the Erl-King, the narrator has become completely defenceless and has to face this power without any protection. The pre-modifying adjective 'last' highlights how this male power, once encountered, overwhelms women and continuously destroys their mechanisms of defending themselves. Carter, like Brontë, criticises the intense power of men and, throughout her short stories, encourages women to actualise and fight against their power. The declarative 'Your green eye is a reducing chamber' foregrounds the decline of women when they encounter male power. The

concrete noun phrase 'green eye' is symbolic of the male gaze, which is presented as both omnipresent and omnipotent, and is portrayed to be destructive to women's identities. The metaphorical noun phrase 'reducing chamber' connotes entrapment and imprisonment, implying that male power reduces and completely overwhelms women when they encounter it. It also highlights how this power is inescapable as, like Heathcliff's violence and power in 'Wuthering Heights', the Fri-King's power is presented as dominant and potent. Both writers criticise the extreme power granted to men within the patriarchal societies each of them wrote in, and suggests that this power overwhelms and destroys women.

Conclusively, both Brontë and Carter highlight how both overwhelming and underwhelming encounters are present within their ^{respective} respective 18th and 20th century societies, and each of them criticise the male power which has subtle and extreme influences on these different encounters. Brontë's protofeminism and Carter's radical feminism allows for references to the injustice and unfairness women experienced at the hands of men in different encounters.



A pleasingly pacy answer, brisk and lively and packed with insightful arguments. It is often over-zealous in its identification of word classes, but, that being said, on several occasions the AO1 identification of form is matched with insightful understanding of the author's reasons for crafting the text accordingly.

Question 8

The question focus was on boundary crossings that cause, or follow from, conflict, which was easily accessible to all text pairings. Most students did well, on the whole, introducing a wealth of contextual detail on conflicts of various kinds to enhance their textual analysis. *Dracula* and *Wide Sargasso Sea* remain roughly equal in popularity as the anchor text, and the Rhys novel is almost always paired with *North*, and *Dracula* with *Twelfth Night* or Rossetti. There was some outstanding work seen on *North*, full of genuine understanding of Heaney's poetic craft as well as the socio-political resonances of his conflict-intensive collection. No marker reported seeing answers on *Oleanna* or *The Lowland*.

One marker observed: "For Question 8, I saw some very successful responses which used Stoker and Shakespeare, or Stoker and Rossetti as something of a 'winning' combination to this task, again with some very thoughtful comments made on contextual and connective elements to the texts when reading how (for example) gender/the status of women/role of religion in society influenced or caused conflict in the texts." Another noted how "too many 'Crossing Boundaries' students continue to focus more generally on the theme and the different boundaries, literal and figurative, that are crossed. This was sometimes done at the expense of being guided by the focus on the question, and led to responses feeling less spontaneous in response to the question and more like a collection of points from practise essays. However, there was a real confidence with the ways that students spoke about *Dracula* in particular. I feel that this text has benefitted a lot from having the full classroom time it deserves for richer study.

Text 1: *Dracula*, Bram Stoker

Text 2: *Goblin Market and Other Poems*, Christina Rossetti

Bram Stoker's 1897 gothic novel "*Dracula*" thrives on presenting the conflict caused by breaking social, sexual or moral boundaries in order to perhaps dissuade his late 19th century readers from breaking them - encapsulating the anxieties of the time. Christina Rossetti's 1866 collection of poetry "*Goblin Market and Other Poems*" also portrays boundary crossings that are caused by conflict in perhaps a smaller scope as her poems centre on a typically a singular moment of tension, whilst Stoker utilises various narrative forms, such as newspaper clippings, diary entries and phonograph transcripts to portray the a fuller, deeper exploration of conflict between multiple characters.

In Chapter 3, Stoker shows the breaking of a sexual boundary as a result of conflict between Jonathan and the three vampire women in *Dracula*'s castle. Stoker writes that Jonathan's experiences are "both thrilling and repulsive." Here, Stoker utilises antithesis between the adjectives "thrilling" and "repulsive" in order to convey the fraught state of mind that the character has. Jonathan is characterised

as passive in this encounter between him and the three vampire women when Stoker writes "I closed my eyes in languorous ecstasy and waited - waited with beating heart" with the repetition of the verb "waited" showing him as almost submissive to the whims of the women, going in to his deep desires of indulging in the "kiss" - a euphemism for sex. Here, Jonathan could be described as being stripped of his assertive nature and of being the dominant partner, contrary to the expected sexual conduct of men in the late Victorian period. This shock is capitalised by Stoker when he writes "as of a half-smothered child." This simile shows the conflict within Jonathan, as due to the fact that the vampire women have stripped him of his masculine role, he is unable to save the child, whilst highlighting the monstrous perversion of motherhood that the vampire women effortlessly display. Stoker could have done this to show the severity of conflict regarding sexual boundaries in regards to the belief of degeneration - a type of biological, racial and cultural regression of man into beast influenced by the Darwinian Theory of Evolution - with the vampire women being reduced to "dim, shadowy forms", sub-human in their cruelty.

Rossetti, similarly to Stoker, presents the conflict that results from breaking a sexual boundary in her long, narrative poem "Lullaby Market", with her hypnotic binomial pairs of fruit "apples and quinces, lemons and oranges,". The deliberate simile of "lemons from the South, Sweet to tongue and round to eye" evokes erotic

imagery, on the tempting syncretic list (with "melons" and "pome-apples" being especially exotic to her mid-19th century reader), offering an atmosphere of indulgence and decadence. The erotic nature of the fruit is confirmed by the refrain of the poem "Come buy, come buy," with this being a ^{play on words} ~~reference~~ to the common call of street prostitutes. Rossetti, similarly to Stoker, shows the inherent shame of breaking sexual boundaries when she writes "She dipped a precious golden lock, but she dropped a tear more rare than pearl," Here, the hair could be used as symbolism for ~~Sarah~~ ^{Sarah} paying for the fruit with her body (with a similar motif of hair in the Rape of the Lock as well as the "kiss" or taking of the blood in Dracula). The tear with the qualifier "more rare" suggests the inner conflict in ~~Sarah~~ ^{Sarah} for not being pure before marriage, as was expected in the mid Victorian era - drawing parallels between the characters of Sarah and Jonathan. The differences between them, however, illuminates the core ideas of their respective nites regarding conflict - with Jonathan ultimately being an unwilling participant that does not break any sexual boundary as he is betrothed to Miriam and Sarah consensually paying for the fruit, crossing sexual boundaries and yet being redeemed in the epilogue when she becomes a wife and mother. This could be explained by the fact that Rossetti worked in St. Mary Magdalene's home for reformatory prostitutes, and so had personal experience with "fallen women".

Stoker displays the breaking of social boundaries from the result of conflict through his character of Susan, when she writes a letter to Miriam, lamenting "Why can't they let a girl marry three men, or as many as want her, and save all this trouble?", Here

Stoker, using the rhetorical question, subtly foreshadows the downfall of ~~Anna~~ Lucy - being both a promise and a threat that is realized against her for her glib, flirtatious remarks that could have shocked Stoker's late Victorian readers. The conflict regarding the character of Lucy stems from her unconventional behaviour and ideas regarding relationships. The ~~for~~ blood transfusions, which in which the characters present this medical procedure as sexual - with Arthur remarking that he felt "closer" to Lucy after it - ~~point~~ are painted as ~~excess~~ a metaphor for the consumption of marriage. This effectively suggests that Lucy married for men, and ironically that was not enough to save her from her "death". In Chapter 13, Van Helsing further fuels this conflict, adding another ~~dimension~~ ^{recourse} of the characters being forced to grapple with ~~the~~ ^{the self} of what Lucy once was and what she became, saying, "this so sweet maid a polyandrist... and I... bigamist". This affectionate noun phrase "sweet maid" is juxtaposed later in the novel when the crew of light refer to Lucy with the indefinite pronoun "it" in order to make the description of her body more palatable for the late Victorian reader. Stoker could have purposefully made Lucy's character a reflect that of the consequences and causes of conflict in regards to social boundaries in order to convey fears regarding the New Woman - the rise of the independent, educated female in the late 19th Century - with Lucy punished for her sexual openness and procreant perversion for the suggestion of non-monogamy.

Rossetti also conveys the breaking of social boundaries of acceptable behaviour in her ballad "In the Road Toward Timor". Rossetti sets the poem at a British colonial outpost on the midst of an Indian meeting, with her characterising the rebels as "swarming, howling matches below". Here, the zoomorphic description ^{and} of the verb "howling" give the rebels a beast-like quality, making them uniform in their uncivilised nature, making them numerous, ~~as~~ dangerous and yet also laughable in their attempts. The repetition of the verb "gathered" gives the poem a solid rhythm, increasing the tension of what comes next. The description of Stene's wife as "pale" and "young" makes her character symbolise the typical Victorian woman - venerable to the outside conflict and needing protection. The euphemistic "young" used by Rossetti to mean suicide could relate to how suicide was viewed as a grave sin. And yet, despite the characters breaking this social and religious boundary, they are viewed as heroic by the ^{not the} reader because the alternative - of Stene and his wife dying at the hands of the savage "matches" - is incomprehensible. Here, Rossetti presents a positive view on British colonial expansion, emphasised by the melancholic last lines of the poem. Here, the social boundaries are allowed to be broken because of the conflict from the rebels, and in particular they are strictly enforced, with once again Rossetti perhaps presenting a more nuanced view on conflict.

Stater also presents the breaking of a ^{moral} religious boundary in Chapter

24, where Jonathan is lying unconscious in bed and Maria is kneeling, drinking blood from the Count. Stoker writes that a "thin stream trickled down the man's bare breast..." with the suggestive adjective "bare" showing the underlying moral conflict. This could be a metaphor for sexual assault, the Count being the computer with the simile of "a child forcing a kitten's nose into a saucer of milk." This is supported by the fact that Maria calls herself "inckan" after this incident - referring to perhaps her purity being tainted. This could be particularly horrifying to a late 19th century reader because of the violation happening on the marriage bed. Stoker could have done this to present vampirism as a fear of sexually transmitted diseases, in particular syphilis, which was prevalent at the time.

Rossetti also highlights the breaking of a socially unacceptable boundary like Stoker, but unlike him, she does so of the conflict resulting in the breaking of the life and death boundary, in her Italian sonnet "Remember". In this poem, the unidentified speaker appears to be directly addressing her lover from beyond the grave. The main phrase "silent land" could relate to Rossetti's own beliefs regarding soul sleep - the belief that the soul remains dormant from the time of death to the resurrection. From the breaking of this boundary of life and death, Rossetti presents a resolution to a conflict, unlike in Bram Stoker's Dracula. The repeated imperatives of "Remember me" could suggest that the speaker, who is speculated to be a woman (like many other unidentified

speakers in Rossetti's poetry) has more power over her own self after she has died than when she was alive. The second person pronoun "you" when Rossetti writes "You tell me of the future that you planned;" supports this notion. The regular rhyme scheme allows for perhaps a quiet joy in this love poem ^{addressed} to death.

Ultimately, Stoker and Rossetti both portray the wide variety of causes of conflict that relate to a crossing of a boundary, with Stoker perhaps able to portray an emotional depth and scope in his novel that Rossetti cannot due to the short nature of her poetry, and yet able to portray a forgiveness and a message of hope to even the most transgressive boundary crossing, despite the arguably more socially restrictive attitudes in the middle of the 19th century compared to the late 19th century.



ResultsPlus
Examiner Comments

A delightful answer on Stoker and Rossetti, full of AO1 and AO2 achievement, with plenty of context and comparison enriching the response, ensuring that AOs 3 and 4 are hit fully too. It would be preferable to see the poems treated as poetry, however. Reading this answer, one might assume the Rossetti poems were prose pieces, given the lack of specific focus on poetics. But the quality of everything else is extremely high, so it still gets its Level 5 score nonetheless.

Text 1: Wide Sargasso Sea, Jean Rhys

Text 2: Twelfth Night, William Shakespeare

Jean Rhys and William Shakespeare use methods to present boundary crossings that result from, or are a cause of, conflict, such as the motifs of the physical movement from one place to another and the idea of alienation and unfamiliarity, madness, gender, sexuality and relationships.

In Wide Sargasso Sea Jean Rhys explores the ideas of relationships in order to present boundary crossings that result from, or are a cause of conflict through the presentation of the slaves and the relationships that they have with the slave owners and Antoinette's relationships with her family, friends and her English husband from her arranged marriage. For example, Antoinette's relationship with Tia may be a form of evidence for the way in which crossing boundaries can cause conflict. Antoinette had been good friends with Tia for some time, however ~~after~~ after The Emancipation Act in 1833, slaves were freed and they saw the immense damage that slave owners had done and the hurt they had caused so they saw this as a sign to retaliate. On page 24, after a group of ex-slaves attacked Antoinette's house and set it on fire, in the distress Antoinette found she had nobody and saw Tia and her mother "Then, not so far off, I saw Tia and

her mother and I ran to her." However, due to the impact that the Emancipation Act had on society, Tia appeared to turn on Antoinette. Antoinette begins by revealing the depth of her relationship with Tia when she says "we had eaten the same food, slept side by side, bathed in the river." Only to contrast this and create a sense of surprise for the reader when she says "when I was close I saw the jagged stone in her hand but I did not see her throw it. I did not feel it either, only something wet, running down my face. This direct comparison between the condition of Antoinette and Tia's relationship before boundaries were crossed and after shows the conflict that can result from this.

By creating tension in this moment, Jean Rhys is also able to encourage an emotional response from the reader as it creates surprise and ~~teases~~^{leads} them to question the authenticity of Tia's friendship with Antoinette due to her betrayal.

Similarly, in *Twelfth Night*, William Shakespeare investigates the use of crossing boundaries ^{and relationships} in order to present the ways that this could result from, or are a cause of conflict. However, Shakespeare communicates this to the reader through the characters' idea of love and relationships and how this can cause tragedy. For example, Orsino is an extremely lovesick character within the play who ~~wishes~~ ^{is} believes he is in love with Olivia; "If music be the food of love, play on, give me excess of it, that, surfeiting, the appetite may sicken, and so die." This reveals that Orsino will continue to suffer in his feelings for Olivia, as she does not feel the same. This may reveal that crossing the boundary of emotions has caused Orsino to

experience a conflict within himself and he can no longer think of anything but his love for Olivia. As Olivia does not feel the same about Orsino, he asks that the music of love (food) plays on until he ~~lose~~ loses his appetite and starves (death) as he cannot live a life ~~without~~ without her. This also reveals that the conflict that this creates leads him to want to cross the boundary of life and death.

Additionally, in *Wide Sargasso Sea*, Jean Rhys communicates the idea that crossing a physical boundary, such as moving from one place to another can be a result of, or cause conflict. For example, when Mr. Rochester begins to call ~~Bert~~ Antoinette Bertha, he is crossing a boundary of respect that begins to form a sense of insanity for Antoinette as she loses her sense of identity. This is then heightened when Antoinette must cross the physical boundary of moving from her home ~~at~~ at Coulibri Estate (Jamaica) to England with Mr. Rochester. This makes Antoinette feel alienated, especially as she is locked in ~~a room~~ the attic, only to be looked after by Grace Poole. Antoinette lives through memories of herself, which she expresses on page 117; "There is no looking-glass here and I don't know what I am like now. I remember watching myself brush my hair and how my eyes looked back at me."

By living through these memories it reveals that Antoinette has become completely dehumanised by Mr. Rochester, beginning with the refusal to call her by her name, and then shutting her away from the world, leaving her to wonder if she is even in England. This boundary crossing creates distrust and conflict between Antoinette and Mr. Rochester.

In *Twelfth Night*, William Shakespeare addresses the crossing of physical boundaries through the creation of the Island of Illyria. Viola finds herself shipwrecked here and ~~she~~ realises that in order to be successful in Illyria she must cross the boundary of appearance. ~~and~~ Viola does this because she learns of Orsino "A noble duke, in nature as in name." She learns that Orsino is in love with Olivia and decides that she must serve her in order to stay on the island; "O, that I served that lady, And might not be delivered to the world." Viola decides to disguise herself as Cesario, allowing her to cross a boundary of appearance in order to reduce conflict after crossing a physical boundary, ~~allowing~~ ^{causing} herself not to become alienated.

Jean Rhys and William Shakespeare use methods such as the motif of crossing physical and emotional boundaries in order to present boundary crossings that result from, or are a cause of, conflict to a highly effective extent as they encourage reader response, especially emotionally, in order to support their ideas and reveal that the crossing of boundaries can cause discomfort or distress. They do this by showing the impact that crossing boundaries can have on characters, and how this ~~can~~ causes them to act or react as a result, either as a cause of conflict, or to avoid conflict.



This response is included in this report to highlight a tendency often remarked upon by markers of Crossing Boundaries answers, for both Question 8 and Question 4 too: namely, the labelling of different types of border crossing (e.g. physical, moral, or, in this answer “a boundary of appearances”). This is not inherently problematic, but too often boundary identification is used in place of more rewardable AO1 technical terms. The candidate is far from incapable – there is analysis here, and a judicious choice of quotation to support the points made, but so many opportunities to comment on linguistic or literary features are missed.

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 heading to the passage carefully: it contains information that is often vital to your full understanding of the text.
- 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!
- 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.
- Avoid writing answers that merely 'feature spot', or merely label parts of speech or identify sentence types: analysing how individual features are crafted to create specific effects will earn a higher score.
- Ensure that you can discuss 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 or contrasting the use of specific literary, linguistic or structural devices
 - comparing or contrasting specific, relevant aspects of the contexts for the two texts
 - comparing or contrasting subtle and relevant aspects of characterisation or theme.

Grade boundaries

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

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