

Examiners' Report
June 2016

GCE English Literature 8ET0 02

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June 2016

Publications Code 8ET0_02_1606_ER

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Introduction

As the first exam of the new specification, centres had clearly worked very hard to prepare candidates for all the necessary assessment objectives. In this first instance, candidates handled the questions well and responded with resilience to the demands for analysis of writer's methods, relevant context and significant comparisons. Some centres chose two very weighty texts, and in some instances, both pre-1900, so candidates had a lot of material to cover in just an hour. Nevertheless, most candidates knew their chosen texts very well and showed extensive knowledge despite the time constraints.

AO1, 2 and 3 holistically hold the majority of marks on this paper, and certainly centres had made every effort to ensure candidates covered each. AO4 is marked separately and worth just 8 marks.

Largely, candidates coped with the demands of each question and made a strong effort to retain focus on those key question words throughout their responses. There was a tendency in some cases for candidates to be overly reliant on essays that had been set in preparation, as often, those question focuses reappeared on the exam, tweaked to (in some cases quite successfully) fit the question set. Candidates should remain flexible and not try to fit prior essay work into their exam responses as invariably this causes the AO1 argument to lose clarity.

AO2 was perhaps the area which could be most improved upon. Some responses glossed over quotations or included AO2 features which had very little relevance to their argument, simply for the sake of inserting the literary terminology. The most successful responses showed strong knowledge of the text as a whole, and kept a clear focus on those texts as constructions by authors. When the writer's craft was explored well, it really lifted the quality of the response.

Contextual considerations were a successful point for many candidates. Clearly the novels had, in the main, been taught as products of their contemporary societies, and many candidates had worthy and significant ideas to raise about the novels in context with the question. Context which feeds into the initial argument, not simply added at the beginning or the end of the response, works best, though some authorial biographical points were relevant.

Candidates made many skilful connections between the texts, by theme, narrative style, character response, and many more. This assessment objective was covered well. It is worth noting that simply adding connecting phrases such as 'similarly' and 'also' don't clearly explore the comparisons and contrasts that can be found.

Finally, AO5 is not tested on this exam, though some candidates spent quite a lot of valuable exam time writing about the views of various critics. While this might form the basis of an argument, it cannot be rewarded in its own right, unless covering significant context or furthering a candidate's own argument.

Question 1

This question provided candidates with lots of opportunities to write about types of maturity and evaluate which characters mature - or otherwise - and what causes this.

the distance between them.

Also, when it is considered that 'Atonement' is set in 1935, the sexual immaturity of the female characters appears much more 'normal' as sex was a taboo subject at the time.

The impact of absent ^{parents} parenting on adult maturity is also explored in 'Hard Times'. Dickens presents Gradgrind as an emotionally absent or distant father throughout the novel, and particularly in the chapter "Father and daughter".

When proposing that Louisa marries Bounderby, Louisa asks "do you ask me to love Mr Bounderby?", to which he replies "my dear Louisa, no." This suggests that Gradgrind is emotionally detached as he does not consider marrying for love important. This leads to Louisa entering a loveless marriage as she is emotionally immature due to her distant father. This leads her to become an "insensible heap" at Gradgrind's feet in "down" which suggests she lacks the adult ability and maturity to deal with her

emotions, causing her to break down.

However, ~~in~~ when 'Hard Times' was published it was not uncommon for women to marry for financial security rather than love. Therefore, Louisa's decision could have been viewed as a sign of maturity in the 1800.

Although, Dickens uses Sissy to suggest that absent parents don't always hinder emotional development and maturity. This is suggested by her moral responses in the chapter "Sissy's progress" as she states the philosophy "to do unto others as I would that they should do unto me". This suggests Sissy has an adult ~~out~~ outlook on life as she is not self-centred, like Briony in 'Atonement', despite indulging in "fancy". This implies that her "progress" is her journey towards adulthood and maturity. This is supported by the fact that, at the end of the novel, Sissy ends up "happy" and with "happy children".

This links to Pierrot in 'Atonement' as, despite being abandoned by his parents at a young age, he goes onto



This candidate offers a clear, relevant essay with lots of good examples of characters who are mature or not, despite physicality. There isn't much detail with context, nor precise detail about the writer's craft. However, their strength lies in a clearly explored AO1 response with a range of relevant examples. They sit just within mid-level 3.

The connections written about by the candidate are based around absent parents, and this is sustained as being 'clear exploration' across both texts, meaning that they just tip into level 3 for AO4.

Question 2

The theme of loneliness allowed a broad scope for candidates to explore and responses to this question could look into the causes, effects and methods of portrayal.

is happening to her, she turns to God. Even then she does so in writing; she doesn't feel able to speak to God.

The poor language in her letters show that she hasn't gone to school. This may have been a contributing factor to her loneliness; she has no friends apart from her sister, Nettie.

Louisa Gradgrind is a well educated girl who lives in an affluent home. ~~The form of~~ Her father believes that only facts are necessary / needed in this world. Anything else is of no service. Just as he is a man of facts and calculations, so ~~it~~ is Louisa. Having not been able to explore anything else, Louisa has this emptiness, a void that no amount of facts can fill. ~~This~~ with ~~leaves her with~~ no one to talk to she turns to watching the fire. The burning ash ~~it~~ brings some sort of comfort.

Louisa is very lonely despite the fact that she has a family that loves and cares about her while Celie has no one but Nettie but even she is taken away from her.

Celie gets married to Albert ^{and} ~~White~~ Louisa to Bounderby. They both do so thinking that it is the right thing to do (they both act out of love for the ones they love dearly; Nettie and Tom). The relationships that they engage in only make the bond stronger. Louisa is expected to become an 'ornament' or 'decoration' in Bounderby's home. With no love whatsoever in the relationship, she has no one to turn to.

Celie is to do all the chores, take care of the children and gratify her husband's carnal needs. Nettie is gone and she hasn't heard from her. ~~The abuse she endures~~ she is all alone.

Both women face abuse though in different ways. Celie is physically abused while Louisa is mentally abused. The strain is so strong that Louisa can't take it any more, she returns to her father.

The theme of domestic abuse and female oppression is a valuable asset to the presentation of loneliness in *The Color Purple*. From a young age Celie is abused by her father then by her husband. ~~Due~~ Due to this she has been taught that her opinion is not needed and that



This essay is very 'general'. Points aren't explored in depth and examples are not precise in terms of quotation. A strength is AO1, as the essay is organised into various points about the concept of loneliness. The candidate would be able to improve drastically with some precise quotation analysis and has missed a clear opportunity to talk about context. The essay is more than level 1, but doesn't cover much of level 2. Connections are straightforward level 2.

Question 3

Many able candidates took advantage of both the physical and emotional possibilities of journeys which this question offered.

greetings greeted greeted

journeying to London as they believed it to be a place of opportunity. However, they were greeted by racism as it states "the English people starting to make a row about how too much West Indians coming to the country" which shows that white society were not accepting of the black people. This could link to how, in the 1940's/50's a lot of immigrants were migrating to London and how racism was prominent in society. This novel contains realism in how it's characters are presented. On the other hand, even though there was a lot of racism, the boys were eroticised by women in London as it mentions "the best come back to Moses and want to pay Moses to go with the woman." which shows that white society saw the boys as exotic due to the way that they were presented in films and were using them for their own pleasure. This shows how the boys' short journey was wasted due to white society having power over them, even if sometimes they would agree to it.

Carrying on with the theme of power, even though John is presented to be of a low social class, he does enforce his power by embarking



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This response is very similar in ability to the example for question 2. The writing is generalised, and quotes given have very little explanation. Though some attempts at context have been made, they remain 'general'. The candidate's weaknesses are AO1 and AO4. The focus on the concept of journeys and how they are used by the writers was lost frequently, while the connections between texts are sparse, largely exploring each text separately - high level 1 for AO4.

Question 4

This question pointed candidates directly to including context about colonisation and was largely straightforward. One particular problem that a few candidates had was failing to address the 'harmful effects' section of the question.

of the last things we ~~hear~~ hear Mr Moore say before her death, her existential crisis was brought about through 'the horror' that she saw surrounding her in India. Mr Moore's death can be interpreted as suicide, as it appears her illness caused by the core incident is mental as opposed to physical, this ambiguity surrounding her death only emphasises the harmful effects of colonisation.

The ambiguous concept of "horror" is also reflected in Heart of Darkness, particularly through Kurtz; the last words Kurtz says on his death bed is "the horror, the horror." There is a lot of surrounding ambiguity around this phrase as Marlow is unsure as to whether ~~the~~ Kurtz is referring to the horror of the jungle or the brutal acts that he has performed. Not only does Kurtz represent the effects of colonisation on the coloniser, through him being driven to madness but he is also a character that shows the mass effect

a character that shows the mass effect on the people who're being colonised. In Kurtz's reports, amongst pages and pages of poetic, grand writing the words: "examine the bones" is written. Again this is a very ambiguous statement on Kurtz's behalf which in addition to "The horror" ~~and~~ show how Kurtz has been driven to madness.

through a combination of the entanglement of the jungle ^{his thirst for power} and the ^{visions} ~~visions~~ acts that he has performed, leading to him becoming a worshipped, idolised semi-god. "These random words were not ornamental but symbolic..."

They would have been more impressive than heads on the spears, if their faces hadn't been turned to the back." The graphic, ~~clearly~~ clearly poetic description of the heads of 'savages' surrounding Kurtz's 'lair' emphasises just how brutal the colonisers were to the natives as they would go to lengths of proudly presenting their dead conquests heads on poles, as a warning to those who would try and rebel. In this one description Conrad manages to sum up the brutality of the colonisers and the effect of colonisation, through both the act

Jekyll and Morley's unphased attitude toward
it.

In conclusion, both ~~text~~ Conrad and
Foster show the harmful effects of



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This response is typical of mid band 3 for AO1-3. The candidate makes clear, sensible points with good examples which do allow them to explore. There is care in the expression and a clear knowledge of the text as a whole. They are also starting to pay more attention to the writer's craft and in the whole essay, the context used was significant.

Question 5

This question discriminated well between candidates. Candidates are encouraged to choose the question carefully according to the texts they have studied and what they have most focused their AS work on.

For Perry being homosexual which was not accepted ^{(then (1950s))} as much as it ~~is today~~ ^{is today}. Perry's lie makes Dick more friendly with Perry.

Both writers present the characters criminal past ~~which~~ to other characters, which changes how ~~their perceptions~~ they perceive that character.

~~Like Dick Hickock, Rosanna Spearman, in 'The Moonstone,' is said to have "a deformed shoulder" which ~~is~~ ~~described~~ was said to be the bane of evil in the time the novel was written (1800s). This ~~further gives reason~~ was also seen to be a crime against nature, and gives the other servants more reason to ostracise Rosanna Spearman. This causes~~

~~Similarly~~ the other characters to have a negative view on her, and has a negative effect on her relationship with other characters. However, it does increase her relationship with Linling Lucy as she is ~~illustrated~~ to be described as "a lame girl with a crutch" by Gabriel Betteredge. This allows both characters to identify with each other as they both have deformities, and are classified as crimes against nature.

Similarly, Dick Hitchcock and Perry Smith both have deformities due to accidents in their past which has caused physical and mental damage. Perry is described as "a powerful man, with the shoulders, ... But some sections of him were not in proportion.. when he stood up, he was no taller than a twelve year old", which shows that he was a very short man, but also very strong - however, he did not suffer from permanent physical scarring - just mental, causing him to have psychotic tendencies, and a disliking for women, as he had bad experiences with them (for example, physically punished by nuns). Dick was described as with a face with "each angle of it induced a different impression... how to look ominous, raw, implish, raw soulful; a tilt of head..." This is referring how he was involved in a car crash causing his face to lack symmetry. He also suffered from psychotic tendencies. Perry and Dick, like Rosanna and Lucy, can both identify with each other, as they can both be referred to as crimes of nature, as they both had physical abnormalities, and mental illness.

Miss Rachel, after witnessing Olum induced Franklin take the Indian Diamond, shows a disliking for Franklin. However, she admits that she kept it a secret because she still loves him. Although Franklin was not aware of his crime, nor conscious when committing the crime, he pursued investigating where the Diamond was in order to win back Rachel's love, so that they could get married. Except, throughout the novel, ~~Franklin is angry at~~ Rachel maintains her anger through a few entries from the character.



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This response just makes it into band 2. The response is simple in tone and shows a very general understanding of crime and relationships. Examples are used but the explanations are limited and the context generalised. Further into the response, it becomes more descriptive (level 1 qualities). This means that the candidate must remain at a low band 2 level for both assessment grids.

Question 6

This question allowed some very interesting comments about the home settings and the ways writers use them to unsettle and put across key messages to the reader about changes in society. Some candidates made the mistake of talking about 'settings' in general, not just 'domestic settings', meaning that some comments weren't as relevant.

"little spells," meaning that her husband, Herb Clutter, was forced to take a more influential role in raising their children and looking after their home. This wasn't seen as normal within society at the time because a man's main role was to be the breadwinner within the family. This is similar to the writer of *Lady Audley's Secret's* use of domestic settings. Family and gender roles were also very traditional within Victorian society, as women were seen as the main carer for their children and their husband's role within the family was to make the money. However, the writer of *Lady Audley's Secret* makes the character of Lady Audley reject this traditional role as she leaves her child with her father and leaves the family home. At the time that this was written, women who did this would have been viewed

who did this would have been viewed within society as being mentally ill. This therefore links to the character of Bonnie Clutter within *In Cold Blood*, as she was known for having "little spells" of mental illness.

~~The Writer~~

The writers of *In Cold Blood* and *Lady Audley's Secret* use both similar and different techniques when they are describing the family home. One similarity is that they both describe the homes as being quite large and possibly better than the houses surrounding them. For example, ~~in *In Cold Blood*~~ the home of the Clutter family in *In Cold Blood* is described as "a place people pointed out." This shows that their home is significant because it is different to the others within the village where the Clutter family lived. This is similar to how the house in *Lady Audley's Secret*. For example, it is described as "a place that

visitors fell into captures with". This shows that there must be something unusual about the house since so many "visitors" are attracted to it. However, the house in ~~Lady Audley's Secret~~ is called "~~Audley Court~~" which suggests that it is definitely a home of the ~~upper~~ upper



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Comments in this response are very simple. The candidate has written accurately, but isn't analysing how the writers are using the domestic settings in any detail. Context is included, but is very generalised and imprecise. While the candidate does mention writers, the actual analysis of the writers' craft doesn't follow this. As such, low level 2 fits this response.

Question 7

This question offered a vast array of opportunities of material to include, and was extremely relevant to all four texts. The majority of candidates were able to offer some very insightful comments about the adversities faced and the various reactions of characters. These tied to context well too.

Please write the name of the texts you have answered the question on below:

Text 1: Frankenstein

Text 2: The Handmaid's Tale

In both novels *Frankenstein* and *The Handmaid's Tale* the characters especially the main characters Victor Frankenstein and Offred encounter adversity in the dystopian societies. However, they respond differently to the respective adversities they face. Whilst Offred rebels against the patriarchal society of Gilead which is her main adversity by writing, Frankenstein arguably does not rebel against society but is the oppressive force in the society.

~~Both texts present characters responding to adversity through~~
 Mary Shelley and Margaret Atwood present characters responding to adversity through ~~the~~ ~~Frankenstein~~ ~~the~~ ~~Monster~~ and Offred respectively. In *Frankenstein*, the titular character's main adversity is his venture into 'the domains of science' which leads to the creation of the ~~the~~ ^{The Monster} not only serves as his double but a constant reminder of the ills of tampering with the natural order of the world. His lack of parental responsibility from the moment of creation which he describes *The Monster* as 'something even Dante could not conceive' - an allusion to Dante's *Inferno* which prefigures how Frankenstein's venture through the scientific world would bring about problems. The disdain he shows towards the *Monster* leads to *The Monster* vowing to destroy him when he says Frankenstein - towards

whom I have sworn eternal revenge.' The use of the phrase 'eternal revenge' ~~stresses~~ ~~depress~~ emphasises the degree of hatred the Monster harbours towards his creator which is similar to the story in Paradise Lost by John Milton where Lucifer turned against God and vowed punishment upon all of God's creation. The Monster's response to Frankenstein's rejection is a stark contrast to Offred's response to adversity in The Handmaid's Tale where instead of vowing 'eternal revenge', she wrote about her experience as a form of rebellion and survival. In adversity, Frankenstein turns to nature which is shown when it says he says: Dear mountains! How do you welcome your wanderer? Your lakes are blue and placid. Is this to prognosticate peace or mock at my unhappiness?'. The use of the exclamatory phrase 'Dear mountains!' is an example of The Sublime which is characterised by an intense awe and appreciation for nature. This is ironic because by creating The Monster, he has betrayed nature but in his time of need ^{adversity} he turns back to it.

On the other hand, in The Handmaid's Tale when faced with adversity being the patriarchal society of Gilead, Offred turns back to her room which she describes as 'a place she can call hers'. Her room could be a metaphor for a safe haven in the face of the brutality of the Gileadan theocratic society. She writes as a form of rebellion which is against the rules of Gilead where the Bible serves as the constitution. In the Red Centre, Aunt Lydia says that



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This response has the confident argument characterising level 4. While it is not more than mid level, the candidate has written with more care and insight than the typical 'clear' level 3 response. The relevant context and consistent line of argument, alongside clear connections are all strengths of this script. The candidate could definitely go into further AO2 depth, but the strengths *do* carry the response into level 4.

Question 8

This question was extremely popular and again, allowed the candidates to write well about many aspects of their novels. Anxieties about science and its developments underpin all of the novels and the question wording points directly towards many contextual considerations of the novels' settings.

gathered many ideas from her own life experiences to put in the novel.

In (F) scientific development was not 100% accepted but many people knew about science, so those who didn't were quite anxious and many were ignorant including Victor Frankenstein himself.

In comparison (THT) scientific development was 100% frowned upon, it was not allowed, many scientific doctors were either locked up or killed for practicing science in Cilead.

Quite ironically both novels create or have created monsters even in ideological terms which is where the differences arise as the monster in (F) was created through scientific development whereas the idea of Cilead as a city is the metaphorical idea which is a monster which was not created by science but instructed to be made by God.

In chapter 8 of (F) we see the effect that Victor Frankenstein's scientific development has made on his family and most importantly Justine who was sentenced to death for the

Murder of her youngest brother, in this chapter we see Victor's anxiousness at the end of Chapter 8 when he says "I beheld

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This response has satisfied the level 1 criteria only. It is narrative, descriptive and lacking in explicit examples. While the candidate has the beginnings of understanding of both texts, there is no exploration. The question focus on scientific development was kept to, but despite this positive starting point, the response hasn't developed from there.

Question 9

This question again allowed any text combination to access and achieve, with many impressive responses. Candidates answered well, though some didn't focus on every part of the question "intrusion" and "**everyday life**".

Please write the name of the texts you have answered the question on below:

Text 1: THE PICTURE OF DORIAN GRAY

Text 2: BELOVED

Both Oscar Wilde and Toni Morrison use supernatural characters, objects and occurrences to affect and inhibit the actions of the characters in their novels. In 'Beloved' the supernatural entity is presented in corporeal form and as such is able to influence everyday life for Morrison's tormented protagonist, Sethe, and her family. In 'The Picture of Dorian Gray' the supernatural element is an (predominantly) inanimate object, the painting, meaning that its effect on the characters is not necessarily as direct and constant, but by no means less pronounced.

Supernaturality in 'Beloved' intrudes from the outset. The inhabitants of 124 Bluestone Road have been harassed by a ghost, and early on in the novel 'Sethe and Denver decided to end the persecution by calling forth the ghost that tried them so'. This kind of blatant

Societal acceptance of the existence of supernatural and ghostly forms exists throughout *Beloved*. Modern western understandings of Science and reality are presented as not yet reaching the black community in Ohio. These themes of being stuck in the past, with dated and irrational beliefs is a key element to Morrison's novel, and relates to the outrageous, dated and inhumane slavery practices that the novel is dealing with. By intertwining the supernatural in to everyday life Morrison is referencing the wider misconception and misunderstanding about slavery that pervaded both then and now.

Contrastingly in 'The Picture of Dorian Gray' Wilde chooses to make the incursion of the supernatural in to the everyday life of his characters a slow and creeping theme.

Wilde waits until the tail end of the seventh chapter to introduce 'the lines of cruelty round the mouth as clearly as if he had been looking into a mirror after he had done some dreadful thing'. It is evident from this late and still relatively innocuous introduction of supernatural that Wilde, unlike Morrison, intends to use it as a much more subtle tool with which to explore and affect the lives of his characters.

In *Beloved* the supernatural element of the novel; the being herself, is allowed to directly change and shape the plot line, clearly illustrating that this kind of intrusion is integral to Morrison's explanation for those left behind and unable to cope with the effects of slavery.

Beloved, the supernatural element, in many ways, tends to embody the unhappiness and torment that the families of the '60 million or more' referenced in the epigraph as dying on the cross of the American, along with nothing or nothing, would have felt. Beloved's intrusive activities come to a head in section eleven 'He moved her' asserts Morrison, in her characteristically blunt narrative style, 'Imperceptibly, downright reasonably, he was moving out of 124'. Morrison has subjected her characters to such an intense level of intrusion by the supernatural that they can no longer co-exist. For as long as the 'tobacco tin' of Paul D's heart stays rusted shut, leaving him unable to come to terms with the effects of slavery, he will not be able to escape the power and manipulation of *Beloved*.

In 'The Picture of Dorian Gray' the supernatural painting goes on to have a similar, if not greater effect on the main protagonist. Whilst Dorian is able to go for months on his spree of immorality and corruption, he is always

periodically drawn back to the changing structure. Just as in Morrison's work, the existence and intrusion of the Supernatural is introduced to embody a societal issue. In this case Wilde is referencing the duplicitous and hypocritical nature of the Victorian world, 1890s Society and the disparity between public life and private, with sex and sleaze scandals blighting the customary to draw a subject that Wilde is desecrated with. In his paper Wilde refers 'the morality of art' and how 'It is the spectator, and not life, that art really mirrors'. Thus by presenting the 'cry of pain and indignation' that echoes the Domain or Society the 'look of mourning, and in the mouth the curved wrinkle of a hypocrite', Wilde is using his intrusion of the Supernatural to violently force his characters, and wider Society, to face up to their shortcomings.

The fact that the Supernatural touches the lives of almost all of the characters in Beloved is Morrison's method of showing the endemic unhappiness of the first and second generation slave families. Baby Suggs's vision of something 'dark and coming' where 'all she could make out was high topped shoes she didn't like the look of' is a vivid and disconcerting prescience of the arrival of Beloved many many years later. This kind of long term, ingrained intrusion that Morrison is

able to create through her multivariate dual timespan structure allows her to present the Spectator, in the form of Beloved, as a sort of ever present blanket spanning decades, from under which her characters are simply unable to escape, just as the brutal effects of Slavery and American legislation such as the 1850 fugitive Slaves act would have been insupportable for the black community in America.

The fact that Beloved's memory stretches back all the way to the slave ship's coming over to America also compares her presence as the embodiment of the endemic suffering of the age.

Wilde's considerably more selective use of the Spectator places the emphasis on his characters and their ultimate moral corruption. It is through this theme that the Spectatorship of the painting is allowed to intrude; it's true effects on Owen are limited until the very end of the novel when, unlike the Beloved above at least the corporeal form of Spectatorship is discussed, the painting is allowed to effect the death of Owen Gray's baby. Owen has been able to hide from the painting for only so long. His attempts to mitigate its agency by resolving not to corrupt the girl from Selby Royal are indicative of the increasing hold that it is beginning to have over him. By the end Wilde has made the Spectator almost insupportable for Owen, and even ~~his own demise~~ the technicalities of his own demise are shrouded in Spectatorship ambiguity. In a sense Wilde

has allowed the Spectator from the party, and all of the societal immorality that it represents to triumph over the worldly beauty of Dominic Gray.

The contrasting manner in which the two authors allow the Spectator to conclude their novels clearly illustrate the differing intentions and level of intrusion that they have each intended to have on the plot line. Beloved, the Spectator's awareness of 124 for so long, is suddenly vanished, with only her footsteps lingering by the roadside. Conversely in Dominic Gray, the Spectatorship of the party, for so long suppressed and hidden by Dominic, is allowed to dominate him, intrusively leading to 'the dead man in evening dress, with a knife in his hand'. Morrison and her trademark protagonists, now free from the intrusive Spectator's intent, has the potential to live out a happy and peaceful life. Conversely Wilde's central character, initially so pure, has been corrupted by society, as embodied and eventually dominated by the Spectatorship of the party, from which he was ultimately unable to break free.



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This response incorporates some beautifully woven in references to the question and context, expressed with that carefully chosen language we would expect from level 5. The whole essay is discriminating and thorough with a very strong argument.

Question 10

Again, this question yielded good responses, and allowed candidates to make several insightful points about emotional hauntings, as well as literal haunting.

Please write the name of the texts you have answered the question on below:

Text 1: The Little Stranger

Text 2: The Picture of Dorian Gray

In ~~the~~ both 'The Little Stranger' by Sarah Waters and 'The ~~pt~~ Picture of Dorian Gray' by Oscar Wilde the protagonists Dr. Faraday and Dorian Gray respectively are the main characters from which the supernatural is mainly linked. Both ~~books~~ ^{novels} have titles which embody the "haunted" aspects, ~~of~~ the "picture" undoubtedly one of the most supernatural elements of 'The Picture of Dorian Gray' as it is "~~part of myself [Dorian]~~". It reflects is "horribly apparent" and "monstrous even to think ~~of them~~ that it some way the picture can alter to adopt Dorian's "passions and his sins". Similarly in the 'The Little Stranger' undoubtedly the most haunted element is the "Little Stranger" character itself who haunts the Ayres family in a supernatural way.

In much the same way, the protagonists who are linked to the supernatural element are ~~also~~ haunted themselves. Dr. Faraday has "dark, violent dreams" in which he is haunted by the memory of his "plain labourer" uncle", he clearly has underlying class feelings which are



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Low level 3 for AO1-4. The candidate uses examples throughout which help to provide a coherent and structured argument, but the AO2 and 3 points are brief and more general. There isn't much awareness of the authors either, but the essay has AO1 strengths, meaning that it fits just into level 3 for its fulfillment of the AO1 bullet point.

by the Ayres family who still hold enough of a class prejudice (despite their situation) to look down at the "little beast" servants. The anthropomorphic view of the lower classes ~~may explain how the "little stranger" haunts Faaday~~ ~~himself~~ ~~through~~ shows how little the aristocracy understood of the lower class who are seen entirely as a different species. It may explain why Faaday is haunted though his manifestation of the "little stranger" who clearly has a "dark dichite" for the Ayres family seen in the haunting of them which leads to their demise. ~~Much like this~~ A view like this is paralleled in ~~Portrait of Dorian Gray~~ in which Dorian 'The Picture of Dorian Gray' in which Dorian and his companions see the lower class as a different species. Dorian is naturally suspicious of his servant who despite "a placid mask of servility" may have "thought of peering behind the screen", in response "Victor" is ~~removed~~ ^{voiced dissently} showing once again how the haunting despite being directed on Dorian and his picture has affected others. The comparison of James Vane to a Hare, once again shows the anthropomorphism of servants and their aristocracy lack of understanding.

Another way the writer presents the characters who are haunted is the "insanity" which the

Question 11

Another highly popular question, the notion of 'suffering' provoked numerous levels of response. The more able candidates did not just rely on the most obvious examples (such as the pebbles incident in *A Thousand Splendid Suns*) and explored the suffering of various characters.

herself, this use of an objective masculine form of writing highlights the inability for women to truly express their inner emotions - instead, they must conform to the societal masculine structure. In addition, the inclusion of a ^{retrospective} homodiegetic narrative (voiced by Lockwood) ~~exemplifies~~ illustrates the inability for female characters to construct themselves, leaving them to be viewed by the reader through the focalisation of male characters. The use of narrative intrusion and presumption - "she was not a gossip, I feared" - imposes the male presentation upon women, further oppressing and undermining their status in society and their very being. The use of the first person pronoun "I" (of a male narrative voice) illustrates the male focalisation upon female characters, therefore shaping their character through their own desires and thus denying them a voice. This inability for women to truly express themselves and utilise their own voices ultimately leads to suffering and an isolating loss of identity, in which female characters are only able to define themselves through their male counterparts - "I am Heathcliff".

Similarly, within Mrs Dalloway, ~~Bonnie~~ Woolf incorporates the repression of the true self and true desires through the theme of the resurgence of the past. ~~and~~ As in *Wuthering Heights*, the traditional roles of women as a wife and mother are still imposed, despite nearly 100 years passing between the publication of the novels, highlighting the stagnant nature of society. Clarissa's reduction to being portrayed as "Mrs Dalloway, not even Clarissa anymore" presents her as being defined through male characters, specifically her husband. The use of "Mrs Dalloway" parallels Catherine's transition to "Mrs Linton" in *Wuthering Heights*, expressing a loss of self identity and the isolating nature of suffering and emotional repression. The societal expectation to fulfill the conventional role of a mother leaves Clarissa unstable once her function cannot be filled - there is a sense of despair in her exclamation "no more marrying, no more having children" which mirrors her inability to ~~express~~ express herself without the constrictions of a social role. * As in *Wuthering Heights*, where Catherine wishes to "be a girl again", this is mirrored in Clarissa's ^{continued} exploration of the past and life at Bourton, with her free childhood described as a "lack" ~~and~~

Clarissa's sense of being "invisible" is reflective of her loss of self identity and solidarity within herself, leading to the agony of feeling misplaced in the metropolitan city of London and the overwhelming fear of what life being "too dangerous to live even one day". This fear of aging - "she feared time itself" and of life itself is representative of the awareness that within time her function and feminine role will be diminished, as her appearance and use within society will ~~also~~ decline, thus further reducing her sense of self. This suffering of feeling inadequately unfulfilled is inevitable, ~~is~~ highlighted by the "irrevocable" hour of Big Ben, a cohesive motif ^{of structural 'public' time} employed by Woolf ~~is~~ to contrast against ~~her~~ ^{her} personal subjective time, leaving Clarissa "alone" despite the "bellow and uproar" ^{of the city} around her.



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Examiner Comments

This is a strong response - level 5 - but not full marks because sometimes the argument sometimes lacks precision. There is excellent depth of AO2 and 3 - discriminating in some places, especially on the wider structural comments - and consistent connections for AO4, which would be a low level 4.

Question 12

This question pointed candidates directly to context with the wording 'social conventions'. Sometimes candidates did a 'surface' job of exploring the social conventions but not the 'effects...on characters' section of the question however.

'Proportion, divine proportion, Sir William goddess'. The personification of personification and the use of the word 'goddess' which has connotations of an idol and something looked up to, shows Bradshaw's idealisation and obsession with proportion. Proportion could represent social conformity and how Bradshaw is obsessed with this and getting rid of any abnormalities. We see how he thinks Septimus is an abnormality and needs to be gotten rid of as he describes him as 'lost his sense of proportion' and suggests he's sent away to his friend in Surrey. Septimus's oppression because of his PTSD ~~as p~~ by society is perhaps ironic because the reason he has PTSD is due to the war ~~as~~ in which supposedly he was fighting to uphold British

he hated the opposition but rather that he was upholding civilisation. Concisely both novels the authors present new characters are oppressed through society by something that wasn't their fault, and the authors are critical of this.

Both novels also present the idea that no one is exempt from social conformity, and although characters may try and rebel and free thinking, end up conforming to society. This is shown in 'Tess' through Angel. Instead of following the convention of his family and following his brothers to go to Cambridge and then going to work in the church. He decides to go and learn about agriculture and not go to university. At the time this would have been quite a big thing to do as he's putting himself into a lower social status than he was born into. We see how this is against

social norms as when Angel rejects religious and going to Cambridge and into the Church 'his father grieved so deeply'. However although Angel tries to be free thinking, we see how he cannot uphold these views. When he finds out that Tess is unchaste, he says 'here I was thinking you a new-sprung child of nature; there were you, the exhausted seedling of an effete aristocracy'. Angel's antithetical language shows the contrast between how he used to view her and how he now views her. This shows that although Angel tries to be free thinking, he can't still conform to social ~~conform~~ standards and cannot forgive Tess for her crime against society.



ResultsPlus Examiner Comments

This script characterises the very bottom of level 4 for AO1-3. The candidate is doing more than level 3 - but only just. There are some pleasing moments of in depth AO2 analysis and the candidate has clear understanding of context and their own argument about oppressive social conventions. The connections aren't quite as good though - solid level 2.

Paper Summary

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

- Know the texts really well and all their surrounding themes so that candidates are prepared for any eventuality of question.
- Choose the question carefully. Two choices means that candidates are able to pick the one that suits their text choices and own knowledge best.
- Don't try to fit pre-written essays to the exam questions. The thread of the argument wavers in confidence if it's not built around the question key words.
- Explore the authors' methods in detail, but don't just dip in and out of the text - show awareness of the text as a whole too.
- Keep the focus always on the writer's craft. What techniques has the writer used and why?
- Keep context relevant and woven into the argument. Bolted on context doesn't further an argument.
- Make sure each connection between texts is developed and refers in some way to the point previously made.
- Make connections based on writer's methods as well as context and plot.

Low level 3 for AO1-4. The candidate uses examples throughout which help to provide a coherent and structured argument, but the AO2 and 3 points are brief and more general. There isn't much awareness of the authors either, but the essay has AO1 strengths, meaning that it fits just into level 3 for its fulfilment of the AO1 bullet point.

Grade Boundaries

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

<http://www.edexcel.com/iwantto/Pages/grade-boundaries.aspx>

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