



GCE A LEVEL EXAMINERS' REPORTS

ENGLISH LANGUAGE AND LITERATURE A LEVEL

SUMMER 2023

Introduction

Our Principal Examiners' reports offer valuable feedback on the recent assessment series. They are written by our Principal Examiners and Principal Moderators after the completion of marking and moderation, and detail how candidates have performed.

This report offers an overall summary of candidates' performance, including the assessment objectives/skills/topics/themes being tested, and highlights the characteristics of successful performance and where performance could be improved. It goes on to look in detail at each question/section of each component, pinpointing aspects that proved challenging to some candidates and suggesting some reasons as to why that might be.ⁱ

The information found in this report can provide invaluable insight for practitioners to support their teaching and learning activity. We would also encourage practitioners to share this document – in its entirety or in part – with their learners to help with exam preparation, to understand how to avoid pitfalls and to add to their revision toolbox.

Further support

Document	Description	Link
Professional Learning / CPD	Eduqas offers an extensive annual programme of online and face-to-face Professional Learning events. Access interactive feedback, review example candidate responses, gain practical ideas for the classroom and put questions to our dedicated team by registering for one of our events here.	https://www.eduqas.co.uk/home/professional-learning/
Past papers	Access the bank of past papers for this qualification, including the most recent assessments. Please note that we do not make past papers available on the public website until 6 months after the examination.	www.wjecservices.co.uk or on the Eduqas subject page
Grade boundary information	Grade boundaries are the minimum number of marks needed to achieve each grade. For unitised specifications grade boundaries are expressed on a Uniform Mark Scale (UMS). UMS grade boundaries remain the same every year as the range of UMS mark percentages allocated to a particular grade does not change. UMS grade boundaries are published at overall subject and unit level. For linear specifications, a single grade is awarded for the overall subject, rather than for each component that contributes towards the overall grade. Grade boundaries are published on results day.	For unitised specifications click here: Results and Grade Boundaries (eduqas.co.uk)

Exam Results Analysis	WJEC Eduqas provides information to examination centres via the WJEC secure website. This is restricted to centre staff only. Access is granted to centre staff by the Examinations Officer at the centre.	www.wjecservices.co.uk
Classroom Resources	Access our extensive range of FREE classroom resources, including blended learning materials, exam walk-throughs and knowledge organisers to support teaching and learning.	https://resources.eduqas.co.uk/
Bank of Professional Learning materials	Access our bank of Professional Learning materials from previous events from our secure website and additional pre-recorded materials available in the public domain.	www.wjecservices.co.uk or on the Eduqas subject page.
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Subject Officer's Executive Summary

All three exam papers functioned as expected and candidate performance was in line with previous exam series for this qualification. The NEA also performed similarly to previous years with generally sound assessment of this component by centres.

For Component 1, it was pleasing to see a significant number of candidates approaching the unseen texts in Section A with clear understanding and confidence, as well as demonstrating detailed knowledge of their studied text in Section B. There was also, however, a significant minority of students who clearly struggled with the timing of this exam, which was perhaps to be expected as this cohort missed external GCSE exams due to Covid and their teaching would have been severely disrupted in the past few years.

In the Drama paper, Component 2, candidates had engaged better with AO3 (contexts) this year and had managed to apply this to their analysis more effectively than in previous years. Some candidates were limited in terms of their linguistic analysis, falling back on word class far too often to support their points. More successful candidates engaged with a range of terms and were able to develop those comments into sound analysis.

All candidates across the range of ability succeeded in engaging with the three unseen spoken language texts in Section A of Component 3. In Section B, the vast majority of candidates had studied *In Cold Blood* and while there were some excellent responses, too many had referred to AO3 in part (i) and AO1 in part (ii) answers even though neither is assessed in those questions.

For the NEA Component 4, it was pleasing to see the range of texts and tasks in evidence in the work moderated this year. In Section B, short stories, novel openings and monologues were popular and some of the strongest responses made interesting choices with narrative voice or form which made the writing very engaging and demonstrated some flair and originality. Moderators also saw a range of non-literary text types. Topics covered were wide ranging and it was good to see that candidates had been able to choose subjects which were of interest to them.

Areas for improvement	Classroom resources	Brief description of resource
Successful candidates select from a vast array of linguistic or literary terms those that will allow for thoughtful analysis of the text in front of them.	Terminology Tree Glossary of Terms	The Terminology Tree can be found on the secure site under CPD materials from December 2022. It can be a useful resource to build knowledge of terms. There is an accompanying resource in the folder on 'Building Grammar through the <i>Anthology</i> '.
Understanding and analysing Shakespeare's Grand Style.	Shakespeare's Grand Style	The link takes you to previous CPD materials for this subject. Please click on 'Autumn 2019' and then on Component 2 PowerPoint and Component 2 Resources.

Devoting a substantial amount of the answer to making connections between texts is important as AO4 accounts for half of the marks on Section A of Component 3.	Connecting Texts	This is a resource from the WJEC Digital Resources site rather than the Eduqas one. Care should be taken with it therefore although it is essentially a skills-based resource and can be applied to both the WJEC and the Eduqas specifications.
In creative writing, candidates should have a clear sense of audience and purpose.	Creative Writing 1 Creative Writing 2	Again, these are from the WJEC Digital Resources site but as it is skills-based, they are still applicable to the Eduqas specification.
Where centres did not supply the checklist, administrative errors such as the omission of a sample list, incorrectly totalled marks, missing signatures etc. tended to occur.	Checklist for NEA Sample Folders	This is a very useful document to ensure that all administrative details have been completed accurately. It should be included with the sample folders sent to the moderator.

ENGLISH LANGUAGE AND LITERATURE

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COMPONENT 1: POETRY AND PROSE

Overview of the Component

This year's Component 1 exam saw many good responses from candidates. It was pleasing to see candidates approaching the unseen texts in Section A with clear understanding and confidence, as well as demonstrating detailed knowledge of their studied text in Section B. Responses on all five different texts were seen this year, although *Jane Eyre* and *The Color Purple* continue to be the most popular with centres.

There was a significant minority of candidates who clearly struggled with the timing of this exam, which was perhaps to be expected as this cohort missed external GCSE exams due to Covid. Unfortunately, this meant a number of candidates didn't respond fully to both sections of the exam, either by not finishing their response to Section A (and as a result not writing about two *Anthology* poems), or by not having sufficient time to include detailed context in B (ii). Timed essay practice is invaluable in preparing candidates effectively for this exam, particularly as it comes early in the exam season and is likely to be one of their first external A level exams.

Comments on individual questions/sections

Section A: Poetry

There were similar levels of response to both questions in Section A, with students not favouring either Question 1 or Question 2. Almost all the *Anthology* poems were seen as choices, with many providing good opportunities for analysis linked to the focus of the task (AO2) as well as in comparison with the unseen text. More candidates are taking the successful approach of writing about two texts per paragraph so that there is opportunity for detailed close analysis as well as focused and clear comparison. If this approach is taken, it's important to vary the pairings to ensure coverage of all three texts and to develop purposeful and productive comparisons (AO4). A few responses were still organised by focusing on specific elements of the texts, such as titles, overall structure, use of metaphor, and these were generally less successful in producing thoughtful analysis and developed comparison.

Choosing suitable poems was still an issue for a significant number of candidates, with some opting for a poem with only a tenuous link to the theme, or a poem which the candidate didn't seem to know particularly well. A few candidates selected poems that are, perhaps contextually, linked to ideas of freedom and/or discontent, but that still proved unsuitable. For example, candidates who selected 'Ozymandias' found that, despite knowing of Shelley's discontent with authority and political power, there was insufficient evidence within the poem itself to support close analysis and comparison with other texts. Emily Dickinson's 'A Certain Slant of Light' was chosen by a number of students in response to both questions but proved difficult to analyse in terms of finding specific evidence linked to the task focus. There were a number of issues with clarity and written expression that affected AO1 marks directly, and marks for other AOs indirectly. Candidates are reminded that capital letters should be used on names of poets and titles of poems, and that it's clearer to use a shortened poem title ('To a Child', for example) rather than labelling all texts A, B and C.

This was particularly confusing when candidates relabelled the unseen and were using 'Text B' to refer to one of their *Anthology* poem choices. Some centres seem to be encouraging candidates to identify the word class or technique for every part of a quotation, with long lists of terms preceding a lengthy quotation. This is confusing and ultimately does not lead to perceptive analysis as too many techniques and effects are being considered at one time. Identifying one or two specific techniques and analysing the particular effects they create demonstrates a more confident understanding and appreciation of writers' techniques (AO2). In terms of contextual points (AO3), some responses favoured naming the reigning monarch rather than the literary period in which a poem was written. This can be relevant if, for example, the monarch is a focus of discontent such as in 'England in 1819'. It's less useful context, however, in relation to other poems, including those written by Irish or American poets.

- Q.1 The first question required candidates to **compare and contrast how discontentment is presented** in two *Anthology* poems and Text A, Louis MacNeice's 'Wolves'. The idea of discontentment is apparent in many *Anthology* poems, particularly those addressing political issues such as 'London', 'England in 1819' and 'The Schoolboy'. However, there were also some interesting responses on more personal discontentment, with candidates choosing 'The Author to Her Book', 'Never the Time and the Place' and 'The Collar'. It is good to see candidates selecting from such a wide range of *Anthology* poems and making an informed choice based on their detailed understanding of texts. As in previous years, however, some candidates chose poems that had little or no obvious link to the task, with responses on 'A Valediction Forbidding Mourning' and 'Composed Upon Westminster Bridge' struggling to include relevant analysis and sensible comparison points. Candidates should choose poems that provide a variety of evidence that can be analysed in connection with the task focus and compared to the unseen.

Many candidates engaged successfully with MacNeice's 'Wolves', selecting evidence from throughout the whole poem and noting the shift in focus in the final stanza. Candidates interpreted this variously as a more hopeful ending with difficulties being overcome by community togetherness, and as a more cynical ending that community only provided a distraction from the larger issues to be addressed. Responses which considered the whole poem were more successful than those who focused only on one or two quotations from the opening stanza. There seemed to be some confusion between the words 'discontent' and 'contempt', with several candidates writing about 'discontempt' in their responses, albeit while still retaining some understanding of the original term. Candidates are reminded that there is no requirement to include context for the unseen texts. While there were some responses that successfully noted the significance of social and political uncertainty of the inter-war years, there were others who assumed MacNeice was female and campaigning for better rights for women. This took time away from including more detailed and relevant close analysis.

- Q.2 The second question required candidates to **compare and contrast how freedom is presented** in two *Anthology* poems and Text B, the opening of 'Travelling Light' by Tove Jansson. While many candidates focused specifically on freedom in choosing their *Anthology* poems, others were successful in noting the lack of freedom. The description of the clouds and sky in Text B provided a good starting point for comparison with descriptions of nature in Romantic poetry, with 'The Schoolboy' and 'Extract from the Prelude Book V' proving popular choices. A focus on a lack of freedom also worked well in terms of comparison, although this did lead some to choose less suitable poems including 'Sonnet XIX: On His Blindness' and 'The Voice'.

There were few misreadings of Text B, although there were still candidates who selected only one or two brief quotations and therefore were unable to produce detailed analytical arguments. Some candidates seemed confused by the thought that 'no telephone' could be positive, but those who looked further into the second paragraph of the extract were able to include effective analysis of the houseplants and the description of life left behind. As noted in reference to Question 1, candidates who were more aware of the whole text, and selected quotations from throughout, produced more thoughtful and perceptive analysis, which led to better connections with *Anthology* poems.

Section B: Prose

Section B of the exam asks candidates to respond in detail to a specific extract from their chosen text, before addressing a particular focus elsewhere in the novel. While these tasks are linked (and candidates must answer both parts of the same task), some candidates were distracted by the whole text focus when answering on the extract. It is important that the focus in part (i) is on close analysis of the given extract, rather than the wider ideas or contextual points. Equally, some candidates who included detailed close analysis in part (i) had hardly any in part (ii). While it is important to include contextual detail in part (ii) due to its double weighting, candidates are reminded that this context should support arguments linked to close analysis of the text. As Component 1 is an open book exam, quotations should be accurate and there should be more than one per paragraph if a candidate is to demonstrate appreciation of the given focus across the whole text.

Jane Eyre

This continues to prove a popular text with centres, with more candidates answering Question 3 than Question 4. The whole text response on 'the presentation of imprisonment' produced some excellent answers on Jane and Bertha, as well as many noting the metaphorical imprisonment of Rochester and St John. These responses included a variety of relevant contextual points about society in the 1800s, as well as the role of women. Less successful responses only focused on Jane or chose two extracts where a character was imprisoned but then analysed the extracts without further consideration of imprisonment. Context was much less clear in these responses. The extract in 3 (i) provided no major difficulties in terms of understanding, although a few suggested that Jane's feeling of loss was due to the death of Helen rather than identifying Miss Temple's marriage as the cause of her disquiet.

Great Expectations

Only a small number of centres studied *Great Expectations*, with most candidates choosing Question 6 and focusing on 'the presentation of female characters'. The best responses wrote about more than one character, as well as acknowledging character development through the novel. This approach allowed for discussion of a broad selection of events from throughout the text as well as providing more opportunity for contextual reference.

Atonement

Both questions were attempted by candidates, with those choosing Question 8 on 'the significance of settings' making good use of the structure of the text to aid them in organising their response, as well as writing successfully about the wartime setting in France and London. Those choosing Question 7 and the 'presentation of vulnerability' tended to focus too much on one character, particularly Lola, at the expense of recognising the vulnerability in several characters. In the extract response to 7 (i) there were some insightful comments on Briony's self-focus even at this moment of emergency in the hospital. Candidates writing about the island temple in 8 (i) found the extract question slightly more problematic.

The Remains of the Day

There were only a small number of responses on this text, most candidates chose Question 9, with the whole text question on the 'presentation of dedication and loyalty' providing an excellent opportunity to reference Stevens' obsession with duty. There were some particularly good extract responses on this text, making successful use of varied terms such as negative politeness, Grice's maxims and tag questions in analysing the conversation between Stevens and Mr Cardinal.

The Color Purple

This text continues to be very popular with centres, with the large majority of students choosing Question 12, 'Walker's presentation of male characters'. The best responses considered how male characters are seen to develop throughout the novel, as well as discussing the criticism levelled at Walker at the time of publication regarding her depiction of black men. A few candidates lost focus on the task, having started with Celie's treatment at the hands of Pa on the first page, and then writing more about the vulnerability of women at the hands of men. There were some responses that considered masculinity in the novel, often focusing on Sofia's strength and power, again not writing sufficiently about the given task. These responses were less successful.

In the extract responses, there was some misreading of 12 (i) with candidates thinking Shug's mother rather than her aunt was being described. A few candidates were also confused by the inner narrative voice of Celie interspersed with Shug's direct speech, identifying the closing line "I don't know nothing" as Shug rather than Celie. Candidates answering on 11 (i) also often assumed that "Me and Sofia piecing another quilt together" meant that Sofia was present in the scene. None of these errors was too problematic, apart from where there was over-reliance on one or two quotations in the response as a whole. Those who wrote detailed close analysis and selected many quotations to support arguments weren't as affected.

Summary of key points

Summary of advice on Section A:

- Candidates should choose their two Anthology poems carefully, considering how much evidence is in the poem to support arguments linked to the given focus.
- Candidates should also choose *Anthology* poems that they know well. Preparation for Component 1 should include revision of a wide range of poems so that the candidate has sufficient knowledge to select appropriate texts for the task.
- Effective essays often start with a clear introduction, which sets out how each text links to the focus of the task. This also provides opportunity for some initial comparison points.
- Terminology should be used purposefully, with candidates identifying the techniques that are creating the effects they want to comment on. Over-reliance on word classes or very specific reference to types of alliteration often isn't helpful.

Summary of advice on Section B:

- The response to part (ii) needs to demonstrate knowledge of the text as a whole. Candidates should not limit themselves to a couple of short extracts at the expense of seeing the big picture.
- Context used in part (ii) should be varied and linked to the arguments put forward. The best responses use context throughout, rather than just in the introduction or conclusion.
- Identifying declaratives or word classes is rarely purposeful. Successful candidates select from a vast array of linguistic or literary terms those that will allow for thoughtful analysis of the text in front of them. Where an extract includes dialogue, some spoken language terms can be very effective choices

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COMPONENT 2: DRAMA

Overview of the Component

As usual, there were some high-quality responses seen in this summer's examination, where candidates not only knew the drama texts very well, but were able to analyse their writers' creation of meaning through a range of appropriate linguistic frameworks and concepts. As in previous years, *Othello* was by far the most popular Shakespeare text studied, followed by *King Lear*. *The Tempest* has increased in popularity, overtaking *Much Ado About Nothing*, and no centres chose to study *Antony and Cleopatra*. In Section B, Modern Drama, Tennessee Williams' *Cat on a Hot Tin Roof* and Alan Bennett's *The History Boys* were by far the most popular, with Diane Samuels' *Kindertransport* next, followed by Brian Friel's *Translations* and then Edward Albee's *'Who's Afraid of Virginia Woolf'*.

The improvement in introductions to essays, commented on in last year's report, has been sustained, so the majority of candidates are benefiting from at least some AO1 marks for essay structure. Contextual analysis was again largely excellent, as last year, and an impressive array of detailed, relevant material was seen. However, some candidates did not seem to realise that the extract question in Section A does not reward contextual comments (AO3). Responses which did spend time discussing contexts were unfortunately self-penalising as they did not give the time required to the assessment objectives which are assessed for the extract.

Some candidates still struggle to focus on the question topic. This seemed to be more prevalent in Section A and especially with Question 4 (c). It should be noted that an approach which does not fully consider the question being asked is self-penalising and unlikely to be rewarded in the higher bands for some of the relevant assessment objectives. This was raised in [last year's report](#) and the same comments apply again this year.

As last year, therefore, there is an increasing tendency for candidates to respond to the essay questions by selecting a series of quotations from the given text and simply analysing them in turn, with little or no reference to the speaker of the line, to its relevance to the scene, or without any analysis of the play as a whole. Although this gives a superficial impression of detailed and rigorous analysis, if the candidate is not offering a reading of the work in question, they cannot gain high marks. Essentially, a literature essay is required, with special emphasis on language (and in our case in Component 2, dramatic) analysis.

There is also a tendency, as stated in 2022, for weaker candidates to offer a quotation, identify the sentence mood and word class, then paraphrase the meaning. This is especially prevalent in the Shakespeare questions, where the language may be challenging, but it should be stressed that paraphrase is 'superficial' analysis, a descriptor from Band 1. Similarly, there is heavy dependence on the term 'connotes', preceding a list of loosely associated impressions, often offering no genuine analysis. 'Juxtaposition' is still widely used to mean 'contrast', even sometimes in cases where there is no proximity between the items in question. "Placing or being placed close together" is the Chambers Dictionary definition. Finally, there was a disconcerting plague of 'slashes' (/) in essays across all levels and centres. The use of an appropriate academic register is part of the requirement for AO1, and slashes are used in note taking, not formal prose.

Other issues with academic register this year particularly were the use of contractions such as 'would've' and colloquial adjectives such as 'incredible' and 'amazing'. Similarly, a number of candidates used the verb 'insinuates' to mean 'suggests' or 'implies', without being aware of its usually negative connotations.

There was a particularly noticeable dependence this year on word classes and sentence mood, meaning that it was more difficult to gain high marks in AO1 for 'range' of terms and concepts. Word classes and sentence mood are also often inaccurately ascribed, with the following problems occurring most widely:

Verbs are very commonly identified as 'dynamic', often confusing the terms 'dynamic' and 'stative' with active and passive mood. Dynamic verbs are simply those that occur at a specific moment in time, which is not often a relevant feature to identify in analysis. 'Post-modifying adjective' is another term commonly misapplied, usually where a predicative (as opposed to attributive) adjective is intended. Noun phrase structure is widely misunderstood, and noun phrases are often identified without either their pre-modifying (determiners, modifiers etc.) or post-modifying structures (such as prepositional phrases, relative clauses or non-finite clauses). Deontic modal verbs such as "You must go with us" are also often misidentified as imperatives.

Finally, some candidates have clearly been encouraged to use polysyllabic words and complex sentences as a virtue in themselves, without regard to clarity or meaning. This can obviously result in unclear expression, a Band 1 descriptor, and makes it very hard to understand the points made. Consequently, problems may also arise in other AOs.

Comments on individual questions/sections

Section A – Shakespeare (extract questions)

Antony and Cleopatra

No responses were seen on this text.

King Lear

Most candidates found something relevant to say about the *King Lear* extract. There were excellent accounts of the rising dramatic tension and busy, fragmented action of this scene. For some, perhaps, the fact that it came near the end of the play meant less familiarity with the extract, evidenced in a number of rather narrative responses. Edmund's soliloquy often proved fruitful, although some candidates misunderstood the contents of Edgar's letter (Goneril's betrayal of her husband through her relationship with Edmund).

Much Ado About Nothing

The disclosure scene at the end of *Much Ado About Nothing* offered plenty to analyse in terms of dramatic effects and structural and linguistic features, and some good work was seen there.

Othello

The *Othello* extract from Act 5 Scene 2 elicited a range of responses. Some made good use of the variety of linguistic elements and some identified the restoration of Othello's grand style 'music' to an extent at the end of his life, although very few were able to identify the epithets and 'great words' which comprised it. The CPD material on the grand style is still available. A number of candidates failed to realise that Iago is on stage at that point, silently, and so Lodovico's remarks about the "cunning cruelty" and "torture" to be inflicted on "this slave" do not in fact refer to Othello, but to him. There is some tendency to quote lines rather than sentences or meaningful clauses, for example "the interrogative 'That was my wife's?'" (line 2), which of course makes no sense. The perennial tendency to interpret the determiner "my" as patriarchal ownership and domination also appeared frequently: the English language offers no real alternative when referring to a relative. A few candidates understood and discussed Othello's self-identification as both outsider ("turban'd Turk") and avenger, while many made interesting linguistic points about the figurative language in that final speech.

The Tempest

The extract from Act 1 Scene 2 of *The Tempest* proved accessible to most, and some strong responses were seen, discussing the introduction of these two characters, but the best among them were those that also linked the dramatic significance of this extract to the preceding scene on board the ship.

Section A – Shakespeare (essay questions)

Antony and Cleopatra

No responses were seen on this text.

King Lear

Question 2 (c) on blindness as the source of the tragedy of *King Lear* was the more popular choice, although both questions saw some excellent essays.

Much Ado About Nothing

All the candidates who had studied *Much Ado About Nothing* chose to answer on the presentation of women (Question 3 (c)). Overall, more could have been made of Shakespeare's subversion of the female stereotypes at the time, but there were some competent, if sometimes rather generalised, accounts.

Othello

Those candidates who chose to answer the question on Emilia in *Othello* (4 (b)) generally fared well, with plenty of detailed evidence offered for analyses of her proto-feminist character. However, by far the majority attempted Question 4 (c), "The source of the tragedy is that Othello and Iago come from entirely different worlds." Consider the play in the light of this statement.' There were some excellent essays seen, with an array of different approaches, including Iago's 'world' as hell, all of which were rewarded. Unfortunately, however, a significant number of candidates did not answer the question fully. They did not engage with the 'different worlds' and instead simply gave their account of the differences between the two characters or else argued another reason for the tragedy. Responses which did not clearly define the 'worlds' of the two characters mentioned were self-penalising.

The Tempest

Responses were seen to both questions on *The Tempest*, with most choosing the relationship between Ferdinand and Miranda, 5 (b). Some of those who answered 5 (c) gave developed analyses of Antonio and Sebastian, although very few addressed the contextual element of “everything that is wrong with the old world of Europe”. When they did, with references to court corruption, greed and the other issues referred to obliquely in Gonzalo’s ‘commonwealth’ speech in Act 2 Scene 1, for example, they were rewarded for it, as of course in this essay context is double weighted.

In Section A overall, there is a tendency to discuss Shakespearean tragedy as either ‘Greek tragedy’ or ‘Aristotelian’ tragedy’, both of which have elements of appropriateness without being strictly true. Although Shakespeare is clearly aware of classical drama, and there are obvious elements of it in his plays, he is famous for departing from it in a number of ways. Also, terms such as ‘lusis’ and ‘desis’, while relevant when applied to the structure of the play overall, do not relate to individual characters, and care should be taken with their use.

Section B – Modern Drama

Who’s Afraid of Virginia Woolf?

Of the Albee questions, Question 6 was chosen by most, on ‘topics that are taboo in mid-twentieth century America’, and apart from one or two where ‘taboo’ was stretched a bit too far (perhaps to correspond to an earlier essay done on reflection of contemporary society in general), the responses were generally sound.

The History Boys

The History Boys was very popular, with most choosing Question 9, where a range of discussions of the education system were offered, more focusing on the Headmaster (perhaps a previous essay) than the problems of Irwin’s approach, for example, but it was generally successfully tackled. The Mrs. Lintott question (Q8) drew many lively and often well-informed responses, although (as with Dakin last year) her taboo lexis was the focus of the linguistic analysis in most cases.

Translations

Although not many centres choose to teach Brian Friel’s *Translations*, the majority of responses seen here were of a high quality, with excellent knowledge of both text and context.

Kindertransport

The *Kindertransport* questions (Q12 and Q13) were both done well by many candidates. Even in the most well-informed and developed responses, however, very little was made of the rich dramatic effects in this play. Finally, *Cat on a Hot Tin Roof* elicited a range of approaches and degrees of analytical depth, with most candidates opting for the question on the presentation of marriage. There were some excellent essays seen, the best interweaving insightful discussion of the three principal marriages in the play with relevant accounts of linguistic and dramatic features and context.

Candidates should be aware that stage directions cannot be analysed in quite the same way as spoken language, as they are not heard by the audience.

Summary of key points

Good work is continuing on context for AO3 across the component although candidates need to be reminded that AO3 should not be applied to the Shakespeare extract question. Question focus needs to be a real priority in all cases, and the use of academic register with clear, articulate prose will always mean higher marks, particularly in AO1. As last year, candidates are encouraged to keep developing the range of linguistic approaches which they can use in their analyses. This would mean that they do not have to resort to sentence mood and word class when it is not useful to do so.

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COMPONENT 3: NON-LITERARY TEXTS

Overview of the Component

In Section A of this component, candidates make a comparative analysis of three unseen spoken texts with different purposes and genres, linked thematically. This is a demanding task within the constraints of the timing, and examiners were once again impressed to see so many candidates addressing the texts in detail and responding with thought and perception. It was equally encouraging to see so many demonstrate a thorough knowledge and understanding of the set text studied for Section B, reflecting both their own efforts and the professionalism of their teachers. The phrasing of the task for Section A, which directed candidates to explore different attitudes to fame, seemed to encourage them to move away from a descriptive approach and to analyse how meanings were created. The great majority of candidates appeared to be engaged by the subject matter and no doubt this strengthened their analysis. This year, fewer candidates seemed to include generalised accounts of the differences between transcripts and non-transcribed texts, which is an encouraging sign.

As always, the general advice for Section B remains the same: the best answers are those which track through the extract carefully, using an extensive range of technical terminology to make precise points about how meanings are created, and linking these points closely to the wording of the question. Less successful responses tend to use fewer technical terms (or apply them incorrectly), leave out lengthy sections of the extract and do not develop their points about meaning in sufficient detail. High-quality essay responses select a few key episodes from the text and analyse them thoroughly, also embedding relevant contextual points with confidence. It was also noticeable this year that many candidates included detailed contextual points in their extract responses, a self-penalising approach as AO3 is not assessed in this question. Equally, many candidates – often the same ones – included little reference to context in the essay response but did engage in close linguistic analysis of quotations, including technical terminology, even though AO1 is not assessed in the essay question.

Comments on individual questions/sections

Section A

The linking theme this year was attitudes to fame, and the three extracts were selected to give candidates opportunities to explore a wide range of similarities and differences. As always, the strongest candidates cited an impressively wide range of linguistic and literary features, applied them precisely, made perceptive comments on how meanings were created, and consistently focused on similarities and differences between the speakers' attitudes towards fame and being famous. Although some are still merely repeating the descriptor paragraphs in their introduction, this approach appeared to be less prevalent this year. As last year, some others wrote excessively long and loosely organised introductions making only general points about the texts and not engaging in really close analysis. Conversely, some candidates wrote no overview at all. Many are still overusing the terms 'positive' and 'negative' throughout their answers, which only counts as 'basic' analysis for AO2.

Text A, an extract from an interview with Will Smith, gave candidates the opportunity to analyse attitudes to fame held by a famous person, and how language is used to convey these attitudes. The vast majority were able to identify Smith's enthusiastic and almost child-like attitude to his increasing fame and most commented on the linguistic techniques the speaker uses to articulate his feelings. Most candidates were able to identify some features of spoken language, such as Smith's use of stress and intonation, with many of them commenting productively on how these features underscore meaning. Some, however, penalised themselves by not addressing the ending of the extract, in which Smith outlines some of the 'absolutely painful aspects' of being a world-famous celebrity, while others confined themselves to the terms 'positive' and 'negative' when commenting on his mixed attitudes. A significant number of candidates identified 'love' as an abstract noun – in the context of Smith's utterance it is a verb ('I love being famous'), suggesting an uncertain grasp of word classes. Some also missed the humorous tone adopted when Smith speaks of the possibility of being hospitalised.

Text B, an extract from a Radio 4 programme, proved more problematic for several candidates. While many grasped the speaker's more analytical and detached approach in discussing what it means to be famous, several claimed that he was displaying jealousy or even malice towards celebrities. A few saw his analysis as 'Marxist' but were able to offer little evidence of this beyond his use of the noun phrase 'parasitic capitalism.' Having said that, many were able to make intelligent points about Jenner's analysis of fame, sometimes linking it to Will Smith's comments at the end of Text A and/or to Ross Noble's observation at the end of Text C, with many identifying the possibly disturbing connotations of the verb 'consumed.' Many candidates misidentified 'have to be' and 'got to' as imperatives, while others labelled them as modal verbs. Some candidates thought that Jenner was talking about his own fame, possibly as a result of not reading the descriptor paragraph.

Text C gave candidates an opportunity to analyse an unplanned and much less formal spoken text, which also included spontaneous interaction between the participants. Nearly all analysed Emilia Clarke's lengthy utterance, and many persuasively argued that her reaction to meeting Beyonce suggested a hierarchy of fame – even a celebrity such as Clarke can be overawed by meeting someone who is even more famous. Many then went on to convincingly link the veneration of fame revealed by the use of the epithet 'Queen Bey' with Will Smith's comments in Text A about being addressed as 'Mister Smith.'

AO1, AO2 and AO4 are all assessed in Section A, with AO4 having double weighting. The following points outline features of successful answers and areas for improvement for each Assessment Objective.

AO1

Characteristics of successful responses:

- A wide range of technical terminology applied accurately.
- When analysing a transcript, the use of specific technical terms such as micropause, filler, repair etc.
- Fluent and controlled written expression.
- Use of a formal academic register.
- Evidence of an integrated linguistic/literary approach
- A clearly structured response with a coherent line of argument.
- Made a clear distinction between written texts designed to be spoken by using the term 'sentences', and spoken transcripts by using the term 'utterances'. Referred to 'speaker' and 'audience' rather than 'writer' and 'reader'.
- A short, sharp introduction identifying and comparing attitudes, before quickly moving on to close analysis.

Areas for improvement:

- As in previous years, many candidates show confusion about the basic definitions of the different word classes.
- The term 'declarative' is still being used extensively, often to label a phrase or even a single word. As most sentences/utterances are declaratives, there is usually little to be gained by using the term.
- Many candidates quoted entire sentences (or sometimes more than one sentence) and then began their analytical with (for example) 'The noun phrase suggests...' without identifying the noun phrase within the sentence.
- Some responses were again poorly structured, with much repetition and without a clear line of argument.
- There was much confusion about the definition of the imperative mood: a large number of candidates used this term when, in fact, there were no imperative sentences/utterances in any of the three extracts.

AO2

Characteristics of successful responses:

- Consistent analysis of specific attitudes to fame (beyond simply 'positive' and 'negative'), and an ability to address contrasting attitudes within the same text.
- Relating these differing attitudes to the identities and experiences of the speakers, and the audiences, purposes and genres of the texts.
- Using a range of precise and detailed comments on how meanings are created.

Areas for improvement:

- Candidates need to move beyond the repetitive use of the terms 'positive' and 'negative' to describe attitudes: this only counts as 'basic' analysis, which is a Band 2 descriptor.
- On the whole, candidates need to be clearer that spoken texts are delivered by a speaker, not a writer, and are received by an audience or a listener, not a reader.
- Making only a small number of points about each text, which may be conveyed in exhaustive and often repetitive detail.
- Paraphrasing quotations rather than analysing them.

AO4

Characteristics of successful responses:

- Devoting a substantial amount of the answer to making connections between texts: this is important as AO4 accounts for half of the marks on Section A.
- Exploring specific similarities and differences between the attitudes of the different speakers.
- Examining how different genres, audiences and purposes could account for these differences in attitude.
- Moving confidently between the three texts – however, there is no need to compare all three texts all the way through the essay. For example, some productive comparisons could be made between Texts A and B, and then between B and C, and so on.
- Including a good balance of similarities and differences.
- Clearly signposting when links are being made ('Similarly', 'Equally', 'However', 'In contrast' etc.) but then ensuring that this is followed up with a specific and meaningful link.

Areas for improvement:

- As in previous years, some candidates devoted a considerable amount of time to describing obvious generic differences between spoken and written texts without referring to meanings or to attitudes to fame: such comments are irrelevant as they do not address the question, and will not score marks. However, this approach did seem to be less prevalent this year.

- Several candidates were still not including many links, and this will be heavily self-penalising. Answers which essentially consisted of three mini-essays on each individual text, followed by some brief comments at the end about links, were unlikely to score highly for AO4. Again, answers such as this did not seem as common as in the past, which is encouraging.
- Some candidates used signposting without supporting this with really specific and meaningful links between texts. Examiners will not award AO4 marks simply for including terms such as 'Similarly' or 'In contrast'.

Section B

In Cold Blood was, as usual, by far the most popular choice of text in this section, with *Once in a House on Fire*, *Skating to Antarctica* and *Homage to Catalonia* being studied by significantly fewer candidates. No responses were seen on *A Heartbreaking Work of Staggering Genius*.

As in previous years, successful candidates paid close attention to the writer's use of linguistic and literary techniques to convey theme, character and setting, tracking carefully through the extract and showing a sensitive awareness of how specific meanings were created. Again, others often produced poorly structured answers, sometimes making only a limited range of points and ignoring sections of the extract. As noted in last year's report, the key to a good-quality extract response is systematic close reading, meaning that candidates should home in on short quotations, give sharp and precise analysis of how meanings are created, and then quickly move on to the next point. Again this year, many candidates included very detailed contextual information in their extract responses. It should be noted that no marks are awarded for AO3 on this task, so such an approach is likely to be self-penalising as it draws candidates away from close analysis of the extract, even if the context has some relevance (such as detailed discussion of attitudes to females in 1950s/60s America for the *In Cold Blood* extract).

As before, many candidates found the essay section much more challenging. This was sometimes caused by timing issues, with some candidates simply not leaving themselves sufficient time to produce an essay response in any depth. However, examiners did note that fewer candidates are writing very short answers or missing out the essay response completely. Others showed a lack of close textual knowledge, producing very generalised answers with little close analysis of key episodes. As last year, context also remained a problem for many, with some candidates including very little and others going to the other extreme by writing context-led essays which included very detailed biographical, social and historical contextual information at the expense of close textual analysis. The most successful approach is to use relevant contextual points to illuminate analysis of the text, embedding these points in every paragraph. Unfortunately, the 'learnt essay' still seems quite prevalent, in which candidates have learnt a standardised response and then try to adapt it to the wording of the question. This approach is restrictive and often prevents candidates from accessing higher marks.

Once in a House on Fire

In the extract response, most candidates saw that sympathy is created for Andrea as her stepfather's aggressive and unreasonable behaviour towards her is highlighted. Many made sensible and secure comments about how Ashworth suggests that everything revolves around Hawkins's welfare and that anything that disturbs this will provoke an angry reaction. Some went on to comment thoughtfully about the significance of the fairytales that Andrea references, interpreting them as a metaphor for her dreams of escaping her situation. Following on from this, some saw that Hawkins's destruction of the book of fairytales could symbolise his attempts to destroy Andrea's hopes and dreams.

There is ample material from the rest of memoir on the chosen topic of 'the presentation of fathers and fatherhood' for Section B (ii). Several candidates demonstrated their confident knowledge and understanding by drawing on a range of examples throughout the text, comparing and contrasting instances of the behaviour or both Peter and Terry. Some also referred to the descriptions of Andrea's biological father at the very beginning. Many, however, only selected from a narrow range of points and some only referred to examples of Peter's behaviour, ignoring Terry altogether which was a self-penalising approach. Other candidates missed out on potential marks by interpreting the question as being about males and masculinity rather than fathers and fatherhoods. While there is clearly much common ground between these topics, they are not identical, and some candidates spent a good deal of the essay discussing Peter and/or Terry's relationship with Lorraine, which was not relevant to the question and therefore could not be rewarded.

Skating to Antarctica

A relatively small number of candidates answered on this text. They generally engaged well with the extract and tracked through it carefully analysing a good range of evidence. Many produced extremely good essays which cited episodes from the wider text and used relevant contextual support. Less effective extract responses were repetitive or only focused on a couple of quotations. Several candidates were also limited by a lack of accurate technical terminology.

A Heartbreaking Work of Staggering Genius

No responses were seen on this text.

In Cold Blood

There was plenty of material in the extract to enable candidates to write in detail about how Capote presents the friendship between Nancy and Susan, and many did so very effectively, tracking carefully through the extract to make a wide range of relevant points. The vast majority saw that the relationship is presented as a close and trusting one, with Nancy able to confide in her friend about sensitive family matters. Most recognised that Susan's demanding tone at the start, with the curt use of the imperative 'Tell' is an indicator of this closeness (politeness is not needed) and one or two even referred to Grice's Maxims to analyse the conversation. Many also focused on Capote's reference to the Clutters having 'ardently adopted' Susan as an explanation for this closeness. As last year, however, some candidates strayed away from extract analysis by including detailed contextual information, in this case about views of girls in 1950s America. This approach was self-penalising as AO3 is not assessed in this task: the focus in the extract response must be on linguistic and literary analysis.

As expected, in the essay response nearly all candidates wrote about Capote's presentation of the Perry/Dick relationship. The more successful candidates cited two or three specific episodes or incidents in detail, reflecting on the subtleties and complexities of the friendship between them with many arguing that it is an example of toxic masculinity, enabling them to make contextual connections to attitudes to both maleness and friendship in 1950s America. Some also made links with relevant biographical context, such as Capote's friendship (and alleged relationship) with Perry. Several candidates restricted themselves to discussing the Perry/Dick friendship, but the more successful ones were usually those who drew comparisons with other friendships presented in the text, notably by referring to further evidence of the close friendship between Nancy and Susan but also possibly referencing other friendships, such as Dewey's friendship with the Clutters and Perry's with Willie-Jay.

Homage to Catalonia

In the extract response, most candidates understood that Orwell was conveying his initial amazement at what he takes as the egalitarian nature of life in Barcelona, citing a range of evidence such as visual signs (the flags) and the behaviour of others, such as the Orwell's anecdote about the hotel manager. As always, the more successful answers were the ones that tracked through the extract, making a wide range of points. Several candidates either ignored or misunderstood the ending of the extract, not acknowledging that Orwell later realised that his initial impressions were mistaken. As is usual in an extract answer to this text, some candidates were keen to show their detailed knowledge of the complexities of politics and social class in 1930s Spain, but the inclusion of detailed contextual points in an extract answer always detracts from close textual analysis and is therefore self-penalising.

There was plenty of relevant material in the rest of the text for candidates to draw on, and both the text and the question gave them many opportunities to integrate comments on social, historical and biographical context. Some chose to examine Orwell's presentation of social equality in the militia while others cited the use of social class in propaganda, Orwell's experience of genuine Socialism in Aragon, and the changes that Orwell noticed when he returned to Barcelona, for example. Some, however, veered away from the focus of the question by focusing on such topics as Orwell's presentation of conditions on the front (for instance) without making explicit links with the topic of social class.

B (i)

Characteristics of successful responses:

- A good range of technical terminology used accurately and purposefully (AO1).
- A good balance of literary and linguistic terms, to show 'integrated study' (AO1).
- Attaching a technical term to every quotation (AO1).
- Showing clear awareness of the writer's reasons for employing linguistic and literary devices, making sensible comments on how specific meanings are created (AO2).
- A thorough approach, tracking sequentially through the extract and covering a good range of points (AO2).
- All points about meaning are linked back to the question (AO2).

Areas for improvement:

- As with Section A, there was still often confusion about the definitions of basic features, particularly word classes and sentence moods (AO1).
- Some candidates wrote at length (and often repetitively) about very specific parts of the extract and omitted many other potentially valuable points (AO1/AO2).
- Similarly to Section A, some over-used the terms 'positive' and 'negative' at the expense of more precise analysis (AO2).

B (ii)

Characteristics of successful responses:

- Beginning with a short and sharp introduction, including a clearly defined line of argument (AO2/AO3)
- Including some reasonably detailed reference to two or three key episodes from different parts of the text to exemplify/illustrate the line of argument: given the time constraints of this task, this should be realistic for candidates (AO2)
- Referring to specific contextual factors which are relevant to the specific wording of the task, including social/historical and, if appropriate, relevant information about the production of the text (AO3)
- The best responses skilfully interwove specific and relevant contextual information with analysis of meanings, showing a clear grasp of how these contextual factors influenced the production of the text (AO2/AO3)
- Finishing with a meaningful conclusion that sums up the argument and does not simply repeat points already made (AO2/AO3).

Areas for improvement:

- Some candidates ignored the wording of the question and wrote answers that were barely relevant, possibly reflecting a lack of sound knowledge of the text, or suggesting that they had memorised a set response.
- Candidates who attempted to adapt such a learnt response were rarely successful: such answers tended to be irrelevant or to have only tenuous links with the question.
- As half the marks for this question are awarded for context, candidates self-penalised if they included no, little or irrelevant contextual material.
- On the other hand, some candidates wrote essays that were context-led, with less detailed textual analysis.
- Again this year, many answers were brief, suggesting that some candidates have issues with timing: it is recommended that they should spend twenty-five minutes on the essay question. However, there were relatively few instances of candidates missing out the essay response completely.

ENGLISH LANGUAGE AND LITERATURE

GCE A LEVEL

Summer 2023

COMPONENT 4 (NEA): CRITICAL AND CREATIVE GENRE STUDY

Overview of the Component

This component is internally assessed and externally moderated. It gives opportunities for learners to independently select an aspect of prose study that interests them and to study one text (chosen from a list in Appendix A) provided by WJEC Eduqas within that genre. In addition, learners are given the opportunity to select wider reading to inform their studies in this component and to reflect on the learning that has taken place. In reflecting on their studies, learners will then be required to produce original writing related to their chosen genre.

Comments on individual sections

Section A: Genre study

Moderators saw work across all of the genres in the specification this year. Gothic and dystopian texts proved popular again this year but an increasing number of candidates seem to be opting for crime, romance and identity and the outsider genres. It was pleasing to see the range of texts and tasks in evidence in the work moderated this year. Centres had taken a range of appropriate approaches to Section A this year with the majority of candidates being given the flexibility to choose either their texts for study, their task or both. Some centres had given candidates complete free choice of both genre and texts leading to an entirely independent approach to the component. A minority of centres had prescribed genres and texts offering their candidates limited independence in their study. This approach inevitably leads to candidates referring to similar sections of the selected texts resulting in rather uniform outcomes. The purpose of the NEA is to encourage independent study of texts, allowing candidates to offer individual interpretations of meaning.

Text selections were nearly always appropriate and allowed candidates to explore variations within their chosen genre based on social, historical and literary differences between their selected texts. The strongest pairings allowed candidates to explore both similarities and differences between the core and wider reading texts. In a minority of cases, text pairings limited the complexity of the candidates' arguments. Texts such as *The Hunger Games*, whilst an enjoyable read, do not offer the appropriate level of challenge for A Level study. Bibliographies included with the work were very useful and demonstrated the care and attention that candidates had given to researching their chosen genre.

Moderators saw a wide range of tasks this year with the majority of centres offering candidates the flexibility to choose a topic which was of individual interest. This is undoubtedly best practice. Candidates who chose a narrow focus tended to craft focused and perceptive responses. Some centres provided a critical quotation in the task which candidates were required to engage with when constructing their argument. This approach worked well and allowed candidates to make some perceptive observations. Candidates who responded to tasks which signposted the relevant Assessment Objectives tended to have more structured arguments.

Last year, there was a noticeable narrowing of the range of terminology applied in the genre studies seen. It was pleasing to note that this seems to have been addressed this year, although there was still a tendency to focus on word level identification. In stronger responses, candidates applied a wide range of literary and linguistic terminology with confidence and precision. Where marks were awarded in Band 5, moderators expected to see candidates engage with language on both word and sentence level. Moderators also noted a lack of precision in the application of terminology in a number of responses seen. Of particular note was the tendency to cite sentences or phrases but then make vague reference, for example, to the impact of 'the verb' in the sentence without explicitly identifying that verb. This is an issue which can be easily rectified during the drafting process. AO1 assesses academic register and organisation as well as integrated approaches. Arguments were generally well structured with the strongest responses including a focused introduction, clear comparative topic sentences to open paragraphs and a conclusion which effectively summarised the central argument of the essay. In a noticeable number of cases this year, introductions and conclusions were generalised and unconnected to the argument being explored. Introductions are not the place to offer a biography of the author or an overview of the genre's history. Effective introductions should, instead, be comparative and offer an overview of the argument which will be explored in the genre study. Biographical detail which is relevant to the argument should be embedded as part of the close textual analysis which should form the core of the essay.

As in previous years, AO2 was the strength of most Section A responses seen. On the whole, candidates engaged well with meaning and supported points with appropriate evidence from the texts. The strongest responses integrated AO2 with the other AOs to construct a purposeful argument. Weaker responses tended to lapse into description of key moments within the texts or lacked sufficient textual support for points made.

Many candidates engaged well with contextual detail and were able to apply it relevantly to their argument. Consideration of a range of contextual factors allowed candidates to really be purposeful in their study of their selected texts. Effective task setting and careful selection of wider reading is crucial to this. As this is a genre study, there is an expectation that candidates demonstrate clear awareness of how their chosen texts fit within their genre. Stronger responses were able to consider the particular sub-genre their text may fit into and also looked at how their texts subverted or conformed to the stereotypical conventions of their chosen genre. In less successful responses, candidates included whole paragraphs of descriptive contextual points which did not connect to their argument. Selection of appropriate contextual points is just as important as selection of sections of the texts which address the central arguments being explored.

The majority of candidates were able to make clear connections between their chosen texts allowing them to access the range of AO4 marks available. In the most successful responses links were made from the outset and interwoven through the entire genre study. Comparative introductions considering the task and its relevance within the chosen genre were a delight to read. Less successful responses dealt with the texts separately. Candidates should be encouraged to plan their genre studies comparatively in order to ensure that the wider reading illuminates the study of the core text.

Summary of key points:

Candidates should:

- apply a wide range of literary and linguistic terminology moving beyond word level analysis to consider phonology, literary approaches, sentence level analysis etc. (AO1)
- ensure that terminology is applied with precision and accuracy (AO1)
- establish clear links between terminology and meaning – HOW do the identified literary and linguistic features create meaning/effect (AO2)
- ensure that comments on meaning are linked back to the task (AO2)
- support all points with the relevant evidence from the selected texts (AO2)
- avoid generalised and/or vague comments on meaning e.g. 'This really makes the reader want to read on', 'This shows how the character feels about the situation' etc. (AO2)
- make specific reference to the conventions of the chosen genre and how the selected texts fit into that genre (AO3)
- include a range of contextual detail e.g. literary, historical, social, political, etc. (AO3)
- ensure all contextual points are relevant to the task being addressed (AO3)
- adopt a comparative approach from the outset (AO4)
- avoid superficial comparative comments or links which do not address the task (AO4)

Section B: Related creative writing

Candidates are required to submit one literary and one non-literary piece of writing in this section. Clear text descriptors which cited the intended genre, audience and purpose of the writing pieces were really useful in allowing moderators to see the candidates' authorial intent in the production of these pieces.

Short stories, novel openings and monologues were popular again this year. Some of the strongest responses made interesting choices with narrative voice or form which made the writing very engaging and demonstrated some flair and originality. For most candidates, language choices within the work seen clearly demonstrated how the genre study had influenced the literary work. Detailed setting descriptions were particularly useful in establishing this link clearly in Gothic and dystopian stories. Characterisation in crime and romance responses also allowed candidates to establish a clear link. Literary work which is a continuation of an existing text or features existing literary characters should be avoided as it tends to be limiting in terms of originality.

Moderators saw a range of non-literary text types including reviews, speeches and articles. With regards to texts for performance such as speeches and TED talks, candidates need to demonstrate their understanding of the spoken elements of these texts. That is not to say that they need to apply prosodic markers, but there should be some sense that these texts are often performed to a live audience. Topics covered were wide ranging and it was lovely to see that candidates had been able to choose subjects which were of interest to them.

Technical accuracy and the quality of written expression was generally good on the whole but inaccuracy in the mid and lower ranges was more notable. Careful editing and proofreading is a crucial part of the drafting process and candidates should build this into their preparation for the submission of the NEA.

Summary of key points:

Candidates should:

- proofread work carefully to ensure a strong degree of technical accuracy
- have clear links to the knowledge gained from the genre study
- show clear awareness of genre by either conforming to or subverting conventions
- use a style which is appropriate for audience, form, genre and purpose
- use language choices which reveal detailed knowledge of literary and linguistic features and their impact
- use wide ranging vocabulary
- have a clear sense of audience and purpose

Administration

Administration on this Component was greatly aided by centres' use of the Non-examination Assessment Checklist. Where centres did not supply the checklist, administrative errors such as the omission of a sample list, incorrectly totalled marks, missing signatures etc. tended to occur. Annotation on the cover sheets was generally very good with the majority of centres providing a very useful overview of how final marks were arrived at. In a minority of cases annotation on the cover sheet and on the work itself was minimal or absent. As indicated on the Non-examination Assessment Checklist, centres are required to provide sufficient annotation on the quality of the work being assessed.

Conclusion

As this specification has been in place for a number of years now, it is clear that Centres are comfortable with the demands of Component 4. Moderators found much to enjoy in the work seen this year and it is pleasing to see new tasks, texts and writing topics emerge year on year.

Supporting you

Useful contacts and links

Our friendly subject team are on hand to support you between 8.30am and 5.30pm, Monday to Friday.

Tel: 029 2240 4292

Email: gceenglish@eduqas.co.uk

Qualification webpage: https://www.eduqas.co.uk/qualifications/english-language-and-literature-as-a-level/#tab_overview

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ⁱ Please note that where overall performance on a question/question part was considered good, with no particular areas to highlight, these questions have not been included in the report.