

Examiners' report

AS LEVEL

ENGLISH LANGUAGE AND LITERATURE (EMC)

OCR Level 3 Advanced Subsidiary GCE in
English Language and Literature (EMC)

H074

For first teaching in 2015

H074/02 Summer 2025 series

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Introduction

Our examiners' reports are produced to offer constructive feedback on candidates' performance in the examinations. They provide useful guidance for future candidates.

The reports will include a general commentary on candidates' performance, identify technical aspects examined in the questions and highlight good performance and where performance could be improved. A selection of candidate responses is also provided. The reports will also explain aspects which caused difficulty and why the difficulties arose, whether through a lack of knowledge, poor examination technique, or any other identifiable and explainable reason.

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.

A full copy of the question paper and the mark scheme can be downloaded from [Teach Cambridge](#).

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Paper 2 series overview

The paper was successful in terms of the candidates finding the questions accessible and the scripts produced being in line with the students' abilities. Most candidates wrote on a prose option and a poetry option equally, which is sensible and desirable given the two tasks of literature discussion carry the same number of marks. However, there were fewer text alternatives seen with only two novellas chosen for study for Section A and three poetry collections for Section B. The performance of candidates was generally good with much competence and security seen in many responses and a pleasing number managing responses that were beyond Level 5. However, at the other end of the assessment scale, there were candidates who did not attempt one of the prescribed areas of study and one candidate who did not show up at all for the second paper. These are notable events given the small numbers who take the AS qualification at the moment and that the full candidature turned up for H074/01 and gave both tasks required of them their earnest attention. Because of the low numbers of candidates nationally, it is unwise to categorically state a trend, but it did seem that a small section of the cohort found H074/02 more challenging than the first paper. The precise reason for that is unknown at exam board level and possibly derives from a number of different factors. However, centres will have a better idea whether some students are disinclined towards literature study and prefer the non-fiction paper.

Candidates who did well on this paper generally:	Candidates who did less well on this paper generally:
- wrote an equal amount on both prescribed areas of literary study - were aware of Assessment Objective weightings and wrote to satisfy those demands - addressed the tasks swiftly rather than slowly and carefully set out their stalls at the start of their responses - wrote coherently, producing argument and exploration of linked features rather than just commenting on individual literary aspects more randomly - in Section A, applied themselves primarily to the printed text(s) rather than prioritising whole text discussion - were aware of the prescribed text(s) in terms of position within the whole text and so were able to make informed points about structure - were good at providing a range of contextual material in their responses (AO3) - provided personal informed responses (particularly on poetry) rather than remembered class notes.	- had an imbalance between the two responses in terms of length; in rare cases, there was no second response on the paper - wrote in a scrappy or "bitty" way - did not prioritise the printed extracts significantly - were more interested in describing content rather than commenting analytically - were keen to offload whole text concerns at the expense of close reading of the supplied text(s) - were very partial in terms of which features were commented on from the provided extracts - in the poetry section, treated one of the two poems for comparison in a minor way - concentrated more on the start of the extracts than the ends.

Section A overview

Section A was addressed usefully by most candidates. There were only two texts represented in the scripts returned: *The Great Gatsby* by F. Scott. Fitzgerald and *Things Fall Apart* by Chinua Achebe with the majority being on the former option.

There was closer attention to the extract on *The Great Gatsby* whereas candidates on *Things Fall Apart* had somewhat of a tendency to discuss whole text concerns and use the extract more sparingly. However, this sense of broader knowledge of the text was also observed on the Fitzgerald novella as candidates were determined to write as much as they could about Nick Caraway's narration. The context of the whole text is the second bullet point in the task information and centres are advised to emphasise the importance of the first bullet point too. Also, they should draw their students' attention to the phrase "the extract" which occurs three times in the brief.

Question 1

1 Charlotte Brontë: *Jane Eyre*

Write about the ways in which Charlotte Brontë tells the story in this extract.

In your answer you should:

- explore the narrative techniques used in the extract
- consider the extract in the context of the novel as a whole and its genre.

[25]

No responses were seen to this question.

Question 2

2 F Scott Fitzgerald: *The Great Gatsby*

Write about the ways in which F Scott Fitzgerald tells the story in this extract.

In your answer you should:

- explore the narrative techniques used in the extract
- consider the extract in the context of the novel as a whole and its genre.

[25]

The task and extract were very accessible. Some candidates got off to a poor start by wrongly locating the extract in the novel, but most of the candidates knew it was from Chapter 5. A number of candidates approached the task by saying what was happening and pulled out a few features. A better line of attack would be to focus on techniques or, as it is put in the lead line of the task brief, “the ways in which F Scott Fitzgerald tells the story”. An easy way into the notion of techniques is action/description/dialogue which provides a more analytical structure than relaying content and attaching some comments about simile or foreshadowing or pathetic fallacy. The vast majority of candidates were aware of Nick Carraway as our filter to events, but too many went elsewhere for their evidence of his perspective rather than focusing in the passage on the self-aware quality of what he says in terms of recognising his own limitations and also his sense of being bemused by Gatsby. The temptation to change the task to one about unreliable narration with exemplification from various points in the novella was one to which many candidates succumbed.

Exemplar 1

2	The extract is derived from chapter four^{five} of the novel and within this specific scene, it is the first time Daisy and Gatsby meet each other since 1917/1918 - five years ago. Fitzgerald Fitzgerald creates an awkward and atmosphere and a nervous exchange between the characters which makes the reader infer that it is an uncomfortable encounter for each of the characters (Nick, Daisy and Gatsby) for their own separate reasons. (1E.1) The novel is set in first person² and the point of view and narrator of this novel is Nick Carraway. Whilst he is typically an observer or onlooker who lacks any exchange or input in scenes, he participates in this extract and serves a larger purpose. The short sentence "I went out and opened it" highlights the contextual knowledge from previous chapters that Gatsby and Nick had pre-planned this setup which is why there is a lack of surprise within the sentence and it is written in with low frequency words ("opened", "went"). It also highlights that how Nick intervenes between Daisy and Gatsby because without Nick reintroducing them once more they wouldn't go on to build an^{a secret} relationship and have an affair. This goes against what Nick has stated he previously to the reader. This makes This suggests how Nick is a biased narrator and therefore may be unreliable and less trustworthy than how he portrays himself and lacks the
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ability to keep a moral distance away from the drama.² "I went..." ; "I pulled..." ; "I told..." are some examples of Nick's direct meddling actions that make him a participant in this extract and also provides evidence he is a complicity to the affair that ignites beyond this extract in ^{the} next chapters.

There is a semantic field of discomfort in the extract which illuminates and reflects the emotions the characters are feeling within the extract which implies to the reader that it may be due to ~~their~~ Daisy and Gatsby's history: "strained", "distracted", "frightened", "edge", "trembling". Most of these examples are verbs and ~~signify~~ are primarily used when describing Gatsby's demeanor and body language in Daisy's presence. From the beginning of the novel till ~~the~~ before this extract, Fitzgerald has purposely portrayed Gatsby to be this confident, wealthy and well-respected individual. However, in this extract, it juxtaposes his previous behaviour. "...he turned and caught it with trembling fingers" ~~the~~ is an example of everything he's made himself out not to be. The premodifying adjective "trembling" represents Gatsby's facade he's built crumble just by Daisy's presence which highlights how Daisy has a rather large power over Gatsby. This may be because Daisy had known Gatsby before he made his fortune at a

time where they were in love. This suggests that Daisy reminds Gatsby of how he was before his wealth as a man of lower working class which was a large insecurity for him which he drowns out ~~with~~ and masks with showing off his money. Due to this, he ~~strives to~~ is uncomfortable because he is trying to impress Daisy with the ignorant and fairytale hope that she will end up with him and leave Tom.

Daisy is usually portrayed^{by Fitzgerald} as a sweet, ^{delicate,} innocent and charming character; a reflection of her name being a flower. However, in this scene she ~~seems more~~ takes on a more cold, robotic persona, which signals her discomfort but also her ability to maintain a sense of calmness unlike Gatsby. The quote 'her voice as matter-of-fact as it could ever be.' demonstrates her lack of emotion as though she is ~~stared~~ ~~to~~ hesitant of trusting Gatsby as well as her cousin, Nick, who deceived her. The adjective 'matter-of-fact' ~~just~~ which describes Daisy's dialogue juxtaposes Gatsby's: 'muttered'. ~~The~~ The way Fitzgerald portrays them is contrasting one another. Fitzgerald does this purposefully to announce how else Daisy and Gatsby contrast each other. Daisy is ^{from} 'old money' and grew up ^{that she got through marriage} rich in a lavish home whereas Gatsby is from new money that he accumulated by himself.

		He is also unmarried and seems to be infatuated
		with the past and can't let go of Daisy as she
		symbolises all what Gatsby desires: the American
		Dream. This By portraying the two characters as
		opposites this may possibly foreshadow how the
		downfall of their relationship.

The candidate begins with contextualisation and then gets stuck into considering the narration as provided by the character Nick Carraway. What is good here is that the candidate considers the prescribed passage rather than doing their own thing and there is much exemplification of the points being made. It is not perfect by any means. There are surface slips and the point about low frequency words seems wrong as the examples are common words. However, here you can see the need to interrogate further: "opened" and "went" are not high frequency in the same way "a", "an", "the", "to" are high frequency. Equally "opened" and "went" are not low frequency in the way that field-specific lexis or archaisms might be deemed low frequency. The candidate clearly has a concept and terminology (AO1) but the field of vision here needs more precise definition.

The response moves on to consider Gatsby and Daisy and there is much detail given by way of exemplification. There is a sense of the broader novella which is useful, but it is not used as a gateway to a discussion of pre-prepared material. The focus is on the extract provided which means the candidate is doing what this style of exam question is set up to do.

The response finishes a little abruptly and the contextual point about the American Dream needs a little further explanation.

All in all, this is a very focused response to the task worth a mark in Level 6.

Question 3

3 Chinua Achebe: *Things Fall Apart*

Write about the ways in which Chinua Achebe tells the story in this extract.

In your answer you should:

- explore the narrative techniques used in the extract
- consider the extract in the context of the novel as a whole and its genre.

[25]

Candidates know this novella well and respond to its concerns usefully, sometimes even perceptively. It is studied by a number of centres so is not a minority interest and is clearly well taught, although centres would do well to return to the central design of Section A on this paper. A passage is provided and that needs to be more than just a starting point for candidates. It should be the main focus.

There is a strong tendency with this text for candidates to just take a few details from the passage and devote most of their writing to the bigger picture of what Achebe is doing in *Things Fall Apart* and how it fits in with established literature such as *Heart of Darkness* and post-colonial theory. Immediately you can see that the students are well-informed and sometimes really wide-ranging, for instance pulling in Said's *Orientalism*. Such responses are impressive but are privileging the second bullet point in the task brief. There is also the sense that the centres are doing A Level before they do AS as many of the answers would perform well at the higher level, where candidates can employ their own choice of material in response to rather open and general prompts.

Misconception: whole text rather than close passage study



There is a real sense that candidates are doing more than they need to for AS Level but not really what they should be involved with, i.e. engaging with the extract. The candidates are not marked punitively, but they could score more highly if they interrogated the extract more finely. However, it is recognised that such candidates may be halfway on a journey towards the final destination of A Level and the centre has looked ahead or dedicated its teaching time to the novella considering it with a large view rather than wanting to teach it twice – once with an AS lens and then again with A Level in sight. The advice here is to push candidates by all means but make them aware of the precise focus of the AS exam which for Section A is a passage study within the context of a whole text understanding.

Question 4

4 Arundhati Roy: *The God of Small Things*

Write about the ways in which Arundhati Roy tells the story in this extract.

In your answer you should:

- explore the narrative techniques used in the extract
- consider the extract in the context of the novel as a whole and its genre.

[25]

No responses were seen to this question.

Question 5

5 Ian McEwan: *Atonement*

Write about the ways in which Ian McEwan tells the story in this extract.

In your answer you should:

- explore the narrative techniques used in the extract
- consider the extract in the context of the novel as a whole and its genre.

[25]

No responses were seen to this question.

Question 6

6 Jhumpa Lahiri: *The Namesake*

Write about the ways in which Jhumpa Lahiri tells the story in this extract.

In your answer you should:

- explore the narrative techniques used in the extract
- consider the extract in the context of the novel as a whole and its genre.

[25]

No responses were seen to this question.

Section B overview

Section B provides opportunities for candidates to use their learning but also their personal critical views. Three of the collections were studied and responses could be said to be more traditional on William Blake and Emily Dickinson and more reader-response on Carol Ann Duffy. The *Rapture* responses are usually refreshing in their individuality but points sometimes could be explained further as more successful responses tended to “make connections and observations at a very quick rate. The scripts on Blake and Dickinson offered a reader more of what one might expect from a poetry response. They could, however, develop points so that, to give two examples, there is more of an exploration than a stating of rhyme schemes (Blake) or dashes (Dickinson).

Some candidates wanted to go more broadly than the two given poems which is acceptable if such intratextuality is kept at the level of comparative mentions rather than extended comment. It is the same issue that was reported on with respect to Section A; the question asks candidates to scrutinise the material provided on the exam paper rather than just use it as a springboard to areas of the candidates' choosing.

Question 7

7 William Blake

Compare the ways Blake uses language and poetic techniques in ‘Introduction’ (*Innocence*) and ‘Holy Thursday’ (*Experience*).

Support your answer with reference to relevant contextual factors.

[25]

This task was usefully done by candidates. Many took the expected route of considering an Innocence versus an Experience poem and had background knowledge to say sensible things. More able students looked for ambivalence in the images (particularly in “Introduction”) and considered rhyme schemes and variations in these. The poems were usually equally treated, but contextual material was often different. Candidates looked at religious connotations in the imagery in “Introduction” and the social-historical situation in “Holy Thursday” although ideas about Easter week, washing of feet, Maundy Thursday were not mentioned specifically.

Exemplar 2

7	B	In William Blake's 'Introduction' poem and 'Holy Thursday', he explicitly demonstrates the idealised version of human nature, in contrast to the harsh realities of justice. In William Blake's 'Introduction' the repetition of 'piping' signifies the peaceful, harmonious atmosphere as it creates an imagery of a pastoral idyllic imagery. The use of the noun phrase 'valleys wild' has connotations to freedom and lack of care the young children in society have, the use of the positive semantic field of euphoria is clearly evident through the use of positive lexis such as 'pleasant' 'laughing' signifying the pure bliss, an ideal world of happiness the young acquire. The noun, 'Lamb', a concrete noun, perhaps has connotations to Jesus, or God, which creates religious imagery. This indicates that God is looking after all these young children, and are being protected and loved. However, this slowly diminishes as towards the end, aggressive,
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brutal lens is used, such as the violent verb 'pluck'd' and 'stair'd' which has negative connotations, as it implies that too much freedom can be harmful, as you run against nature and use it for your own good. Perhaps William Blake does this to highlight that even we should always be mindful, and not forget, who bestowed upon us all the greatness. The lack of an acknowledgement as soon as 'God vanished from my sight' highlights the the human nature of greed which has led to the corruption of society. Perhaps William Blake does this to raise awareness to those who have power, as they could be using ~~some~~ ^{their} ~~society~~ ^{power} for their own good.

This mirrors, 'Holy Thursday' as Blake explicitly highlights and critiques those in power such as a church as way to maintain power and wealth, through the use of the working class. This is evident in stanza 1 as the noun phrase 'rich and fruitful land' symbolises the nature ~~and~~ ^{where} ~~where~~ ^{children} are suppose to flourish, and grow yet are 'reduced to misery' this is ironic as it juxtaposes to stanza 1 in the Introduction, as there is a ~~separate~~ ^{separate} field of happiness and blessings, whereas in Holy Thursday there is a ~~separate~~ ^{separate} field of misery and ~~deprivation~~ ^{deprivation}, to highlight the cruel institution.

Perhaps, William Blake does this in order to express his strong belief about the injustice the Proletariat face especially the young children.

Moreover, there is a link between Introduction and the Holy Thursday, as in Introduction, the children swept with joy to hear the piper, this creates a pleasant imagery, as the children's ~~as~~ their needs and desires are looked after, whereas this contrast to the Holy Thursday as there is a 'Crembling cry a song', this paints a vivid image for the readers as it ~~indicates~~ explicitly highlights the suffering caused by the industrial revolution. Furthermore, in Holy Thursday, the setting is described as unpleasant and threatening, this is evident in the noun phrases ('fields are bleak and bare') which symbolise the lack of blessing in her life, ('Her ways filled with thorns') highlight the extreme difficulties they encounter through out her life, her life is described as an eternal winter) which emphasise the never ending suffering, they have to face. Perhaps Blake does this to demonstrate the harsh realities of adulthood, as in the Introduction, the setting is almost harmonious, heaven like, where nature is preserved at the beginning, whereas, if greed consumes you and those in power start to take advantage of the poor, then, it will be a never ending cycle of

unhappened suffering.

The rhythm and rhyme in Introduction seems consistent in the beginning following an AB, AB scheme, however, this evolves towards the end as it becomes inconsistent, that slowly hint and reveal the cruel human nature devoid of greed. In contrast to the Holy Thursday which is an experience poem, it contains an unceasing rhyme scheme through out, however towards the end there is a sense of hope which ~~can~~ is perhaps heaven, as it can be seen as a way of the suffering to escape reality, 'babe can hardly hunger - here, nor poverty' highlights how the poor get by despite the harsh reality. The use of rhetorical questions and exclamations highlights the demand for justice and peace.

The essay begins with an interesting introduction which creates interest for the upcoming discussion.

The long second paragraph provides much detail on “Introduction” although strict accuracy of expression escapes the candidate at times. The interpretation is tentative but is personal.

A connection is made to “Holy Thursday” at the start of the next paragraph and then the candidate maintains a comparative focus.

The candidate has some contextual comments, but is more interested exploring techniques such as symbolism, semantic fields, verb usage and how different types of nouns are employed. The last paragraph deals with rhyme and rhythm, but there is only space for a few overview comparative comments.

Sentence control and surface accuracy could be better, but the response deserves its place in Level 5 as there is security in the links made and clear and well developed critical analysis. The promise of the introduction has not been specifically explored in the essay as the candidate has focused more on forging connections and considering the shaping of meaning. These features meet the dominant Assessment Objectives of AO2 and AO4.

Question 8

8 Emily Dickinson

Compare the ways Dickinson uses language and poetic techniques in 'There's a certain Slant of Light' and 'Going to Heaven!'

Support your answer with reference to relevant contextual factors.

[25]

This was the least popular option of the three poetry collections studied. Candidates made a good attempt of answering on "There's a certain Slant of Light", which although oblique has surfaced at GCSE level so may have been pleasingly familiar to candidates if they worked with the OCR specification at Key Stage 4 as well as Key Stage 5. There was personal interpretation applied to "Going to Heaven!", candidates liking the enthusiasm and humour and focusing well on punctuation.

Centres delivering this text would have benefitted from a greater use of comparison and a less fragmented approach to the discussion. They also needed a greater range of stylistic exploration.

Question 9

9 Malika Booker

Compare the ways Booker uses language and poetic techniques in 'Brixton Market' and 'Faith'.

Support your answer with reference to relevant contextual factors.

[25]

No responses were seen to this question.

Question 10

10 Fatima Asghar

Compare the ways Asghar uses language and poetic techniques in 'Ghareeb' and 'WWE'.

Support your answer with reference to relevant contextual factors.

[25]

No responses were seen to this question.

Question 11

11 Carol Ann Duffy

Compare the ways Duffy uses language and poetic techniques in 'New Year' and 'Epiphany'.

Support your answer with reference to relevant contextual factors.

[25]

About half the centres offered *Rapture* as the poetry text for their candidates. Answers were not predictable which was refreshing and there was a strong impression of students making meaning for themselves and forging their own connections between the texts. Candidates drew significance from the position of the poems in the collection and usually employed biographical context in their responses. Essays could have demonstrated more structure in their composition and sometimes were a little unbalanced in their treatment, but it was clear that the poems had been well taught and candidates were interested in the progression of emotion.

Exemplar 3

11		(an) P1 - Similarity between ideas - physical touch describes - need of physical connection. Need of love to live - reference to full submission/dependence - NY starts as Epiphany ev - more clarity P2 - natural images used to reflect emotions yet offer one self-fragmented emotion to show poem has ended - trying to define love but can't. Yet ultimately shows its beauty. Personal qualities of her own love benefit others. Touch. Does it use a gender? In both In Duffy's New Year, it tries to reflect a time of new beginning to move away from the parasitical love she was previously encapsulated in. In Epiphany, it tries to reflect the importance of memory, blurring reality and dream and the past and present to reflect the everlasting memory of love. Both poems encapsulate this love through physical description of closeness and the emotional vulnerability in separation, yet New Year comes towards the middle of the collection, after the Greek up, reflecting a higher emotional vulnerability compared to in Epiphany. This comes her feelings to get out of control. Yet Epiphany comes towards the end, being the third to last poem in the collection 'Rapture', and is more reflective and elegiac in tone, showing how both poems differ
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In both New Year and Epiphany, they use physical descriptions to reflect their internal emotions and struggles, showing how the natural world reflects the nature of love. In New Year, she focuses on physical descriptions in a fantasy-like tone to ~~reflect her~~ spotlight her inner urge and strive for any physical connection to her and, allowing their love to reglossum. As this was after their breakup, there is clear desperation and solidarity reflected in its tone. Her feelings can be deflected through her use of concrete nouns paired with polysyndetic listing of 'across the miles between us, fields and motorways and towns, the million lit-up little houses'. The concrete nouns 'miles', 'fields', 'motorways' and 'houses' paired with the polysyndetic listing contrast ~~make~~ the emotional and internal feeling of love, possibly showing Duffy trying to move on and place herself back into the real world instead of her emotional state that has consumed her. Yet the semantic field of longing ~~and~~, obsession and desperation throughout the poem completely contradicts this, showing her trying to use the physical and natural world to validate her emotions in order to relive this love that was lost in the past. The use of spatial deixis in the subordinate clause 'across the miles between us' yet again shows her urgency to relive this love in the present, instead of her trying to envision this beauty, ~~see~~. This mental dreaminess is reflected in

her vivid and fantasy-like tone. ~~She also~~ Also, the ~~use~~ ^{positive} of consonophony of words such as 'miles', 'motorways', 'millions' and 'hones' is ~~placed~~ ^{added} slows down the pace of the poem, or reflects her desire to live inside the beauty of the memory, trying to bring it to life ~~though~~ through concrete nouns yet never being able to. Slowing down the pace and prolonging the poem reflects her awe and passion in her memory, and shows how meaningful the love she lost was. Duffy would ~~have~~ is trying to show the beauty of love, transcending the boundaries of time by being able to relive it through memory. Yet, she shows the mortality of love, showing in the later poems how this is simply a distraction from the reality of the love they have.

In Epiphany however, she also uses physical descriptions ~~yet uses them much~~ yet in remembrance of the beauty in a reflective tone, contrasting to the sheer cross of obsession and longing in New Year. ~~Ph~~ Through the orthodox structure of Epiphany, it reflects the everlasting glow of memory and how love shouldn't come yet should never be forgotten, contrasting to the complete devotion and consumption to be with her beloved in New Year. Through the syntactical choice of leaving out words at the start of each stanza, she is possibly trying to allow the reader to fill

in the gaps and relate their own love to the poem, shifting from the present focus of her own experience in New Year. This contributes to the elegiac and reflecting tone, and the minimation the poem uses to reflect her love to all and increase the poem's accessibility. Her skilful, clearly trying to define love, Beauty, and her poems are no longer for emotional reflection but: skilful to define love itself. Through the physical descriptions of anatomy, those seen in the concrete nouns 'eyes', 'head' and 'skin', it's clear she has accepted her love and its Beauty and reflecting on her beloved's presence. ~~and impact~~ ~~This poem~~ the use of premodifier 'warm' and the qualifiers of 'only' in the parallelism and anaphoric repetition of 'only you, only thy', it's clear she is still reflecting on her love and it still consoles her, yet the simplicity of this poem in contrast to the ~~low frequency~~ ^{complex} ~~less~~ in New Year, shows she is moving on. This reflects Duffy's wider aim of showing how love shouldn't console yet shouldn't be forgotten, as the experience of love provides something to live and strive for in the future. Her subtle, more calm ^{analeptic} reference to the 'days' and 'night' she ~~analeptically~~ was raised in, shows her calm acceptance of the past yet willingness to move on in the future, contrasting to the complete devotion in Epiphany.

Both poems are also similar as they show the effect of love forever lingers. In New Year, the structural progression of the poem reflects this. Through Duffy's lexical choice of dynamic verbs 'drop' and 'fling' ~~in contrast to~~ paired with the pre-modified noun phrase 'urgent fireworks', it shows Duffy's lack of care towards the relationship, ~~and how she is~~ moving on in life ~~towards~~ through the symbols of new year reflecting new beginnings. Yet the urgency and lack of care for these emotions, as the words 'drop' and 'fling' ~~don't~~ reflect a conclusion, shows she possibly hasn't truly processed these emotions yet, foreshadowing her return to obsession, even when she was trying to move on. This is Duffy showing the ~~the~~ major transcendence of love, lingering in times of struggle and pinning you from the future due to the past, ~~the~~ elegance. The ~~complex~~ syntactical placement of these words perfectly contrasts to the natural imagery of 'your mouth is snow now on my lips, cool, intimate, first kiss, a laugh'. The lexical choice of 'snow' and pairing of juxtaposing words such as 'cool' and 'intimate', shows how the lover hasn't moved on, ~~forever being~~ ^{being forever} chained to the past love and to beauty. Here, it's clear Duffy is trying to show love's transcendence and in our lives, ~~even so~~ showing how we can not run away from it and need to accept it, see through ^{epiphany}. Yet the rejection of love from its 'gift' in 'you'

to show the 'snow' now also shows love's duality, reflecting even though it thrives in Grilling, it's also on burden.

In Epiphany, she also shows how love lingers, yet is now fully consumed by it, reflecting her emotional maturity and better mental state in Capin to New Year. ~~that the on Getz Plan~~ Both syntactically, having placed the lingers of love at the end, showing how even though you try and forget, love will forever be a staple on who you are. ~~the on the relative pronoun 'who' and the repetition of 'believe' and 'believe' in 2 separate forms showing how~~

Through the light the epistemic modality of 'are' he cautions for the unscid' poem with the light lexical field of heat through the anaphora of 'burning, gold, red', it shows how love is still present and the last still remembers its beauty. The progressive suffix of burning shows love's immortality and transcendence, forever being present, similar to in New Year, yet ~~showing how it now is~~ showing how the obsession slowly fades. Despite the quick left showing love's transcendence being the word, 'of the unscid', she shows how love's lingers is poetic, ~~contrasting to the anaphora~~ the memory of love yet relating to the burden of love as it puts on the love in the New Year.

- 1) ^{poet focus} Romantic 6/5 - Distinct
2) Symbols - Clash

- Narr. Voice
- Characters
- Motifs
- Symbols
- Language

Question Part

		Overall, Duffy, through her use of personal pronouns, tries to make her own romantic experiences to all readers. Specifically, the fact she never specifies the gender of the love interest also shows this and how she modernises the genre. But she can never truly define love, leaving one despite her attempts, presenting her as a failure in her eyes. Yet unintentionally, this quality shows her love is so specific and divine, reflecting love transcending of all.
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This is a full response from a candidate with much knowledge and responsiveness. Unlike many candidates' responses, this essay has a plan and towards the end of the response we see another plan assembled for the prose answer. This candidate did the poetry first which is acceptable; both tasks offering an equal amount of marks.

The candidate looks at both texts in the opening paragraph, albeit a little clumsily. A glance at the paragraph starts for the subsequent units of text reveals that the focus on connection or contrast continues throughout. The candidate talks about what the poems do and also what Duffy intends/achieves. The transition between these two modes of reference can be a little awkward,

There is a range of stylistic devices under discussion and the candidate has high order linguistic knowledge (epistemic modality, spatial deixis, parallelism, premodification) as well as discussion of more standard language features (anaphora, concrete nouns, dynamic verbs, syntax, phonology and so on).

The discussion has detail and perception. It is not only about the two poems but the collection *Rapture* and the genre of romantic verse.

There are some spelling solecisms and missing commas. However, the exploration is mature and thoughtful showing excellent understanding and perception. It is secure in Level 6.

Question 12

12 Jacob Sam-La Rose

Compare the ways Sam-La Rose uses language and poetic techniques in 'Song for a Spent 100w Bulb' and 'Speechless I'.

Support your answer with reference to relevant contextual factors.

[25]

No responses were seen to this question.

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