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Examiners' Report June 2010

GCE English Language and Literature 6EL01 01

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6EL01: Exploring Voices in Speech and Writing

Introduction

This unit comprises the examined component of AS Language and Literature. With its explicit focus on aspects of **voice** it assesses understanding of how spoken voices are used and written voices are created in transcripts of authentic conversation and in literary, non-literary and multi-modal texts drawn from the 20th and 21st centuries.

SECTION A (Questions 1a and 1b) involves the exploration of 3 unseen extracts. Candidates are required to identify features of spoken language and examine how writers and speakers shape and craft the extracts provided.

SECTION B assesses understanding of how the spoken word is represented in literary texts and is based upon the text they have studied. An extract from their studied text is presented as a starting point for analysis and they are then asked to make links to the broader novel/novella/collection.

Section A

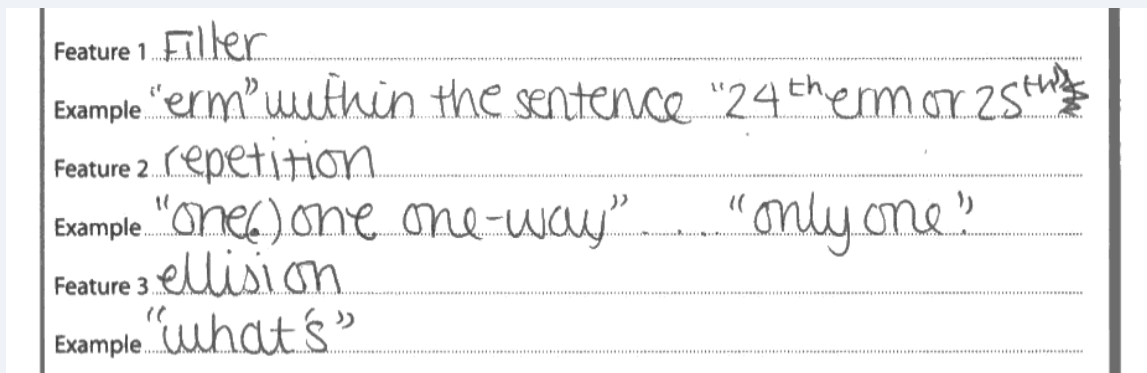
Question 1 required candidates to explore three unseen extracts provided in the source booklet - a transcript of authentic conversation (used in conjunction with Question 1a), an extract from a travel blog and an extract from an autobiography (used in conjunction with Question 1b)

Q1a(i) asked candidates to **identify** three spoken word features from Extract A (a transcript of an authentic conversation between two brothers and a travel agent) and then to **provide an example of each feature** from the extract.

Q1a(ii) asked candidates to comment on the function of **two** of their selected features **within the extract**.

Q1a(i) was marked out of a maximum 6 marks at AO1 and candidates generally handled this section well. Successful responses named features accurately and matched them to examples drawn from the extract. Some candidates failed to employ accurate terminology in the naming of features, others repeated the same feature and in this way restricted the potential for reward, a significant few did not match feature with exemplification from the extract. Some centres do need to address confusion with terminology - the most common being 'ellipsis' and 'elision' in relation to this particular question.

Q1a(ii) was marked out of a maximum mark of 4, again at AO1. Here those that linked the function of their identified feature to directly to the extract were rewarded. A significant minority gave generic definitions of these features and lost relatively straightforward marks as a result.



This script accurately identifies and exemplifies 3 features from Extract A. It was therefore awarded 6 marks for this component.

It also achieves full marks for Q1a(i):

The use of the filler "erm" within the sentence "24th erm or 25th" is used by J to allow time for thought about the precise date ~~he~~ he wants to book the flight, or perhaps indicates confusion on the date, subsequently corrected by his brother who confirms it as the "24th" with overlapping. The repetition of "one" is used ~~so that~~ in order to ensure that "only one" ~~flight~~ ~~is~~ ~~booked~~ ~~by~~ ~~the~~ ~~booking~~ ~~agent~~ as there may be confusion as both brothers are clearly doing separate things. One is returning; T, and J is staying in Amsterdam.



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Examiner Comments

The comments make clear links between the feature and its function within the extract and demonstrate understanding of this function within the exchange itself.

The following response to Q1a(ii) is typical of a significant minority in that it offers a generic definition of features identified in response to Q1a(i). It falls short in that it does not offer links between these features and their specific function within the extract itself. It was awarded a mark of 2/4 for this component.

Fillers- fillers are a significant feature of spoken language as they give the speaker time to think / plan what they will say. They also show spontaneity. Elision (missing out letters) shows that it is informal / casual, and they would not be used in formal, written texts.



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Examiner Comments

Comments define the features in generic terms only. There is no specific link to the function of the features within the extract itself

Q1b

This second component of Q1 links to two unseen extracts provided in the Source Booklet. Text B is an extract from a travel blog and Text C is an extract from Stephen Berkoff's autobiography. The question asks candidates to examine how the writers:

- Shape or craft the texts to meet the expectations of their respective audience/purpose/context
- Employ aspects of spoken language in their texts.

Responses are assessed against AO2 with its specific focus on how structure, form and language shape meaning, and AO3 with its specific focus on the contextual factors which impact on the production and reception of texts. Each AO is marked out of 20, giving an overall maximum mark of 40 for this question.

Overall, the extracts gave candidates the opportunity to discuss a range of linguistic and contextual features. Higher band answers often presented an integrated discussion of both texts, demonstrating a confident command of terminology and a good appreciation of purpose and audience. The best answers to this question gave equal weight to both extracts. Many candidates approached the tasks with skill and insight, with some notable higher band answers reflecting their knowledge and understanding of a variety of contextual (and generic) features within and between the two texts. Many contrasted the two texts in order to tease out the methods by which the writers shaped them. For this series, there seemed to be a welcome movement away from 'feature-spotting', as well as a general shift away from a formulaic deconstruction of the pieces. In other words, although inevitably some candidates clung to a 'this-is-the-purpose', 'this-is-the-audience' structure, the vast majority of these still engaged with some skill with the needs of the question.

Most found the blog more accessible than the autobiography and this proved to be something of a discriminator. This was perhaps to be expected, but extended to some higher band responses which developed some insightful and engaging comments on the use of spoken language aspects in the blog, but then foundered a little when it came to applying the same frameworks to the autobiography.

Higher band responses commented effectively on the spoken features of the blog its context, though allusions to the Guardian readership were often vague, and the mix of registers was often missed. More able candidates noted the assumed knowledge and experience of the common cultural context exemplified by the mention of *Skins*, spending earnings on skinny jeans and drink, chilling, partying etc. Only a few commented on the middle-class profile of 'gappers' with money to spend 'doing' India writing blogs for *The Guardian*. Candidates were particularly successful in noting the discontinuity features of spoken English and relating those to purpose and mode. Similarly, the ellided features and discourse markers were noted and competently analysed in terms of mode. Colloquialisms, rhetorical questions and idelect were analysed, with the more astute candidates recognising that Max Gogarty was doing his best to seem ultra cool and sophisticated in the use of phrases such as 'pretty damn decadent', 'debauched beach parties', 'the messy late-night stumblings into bars'. It was amusing to read that seventeen year olds think that older people would be offended to read the 'taboo' word, bullshit, hence Gogarty's delicate abbreviation to 'bull' wholly missing the point about a nineteen year olds embarrassment about admitting that there may be more to travel than the partying. A few noted the vaguely dated use of the phrase 'nook and cranny'.

On the other hand, many candidates struggled to comment usefully on the Berkoff text. Its combination of adult reflection and childhood reminiscence was usually missed. Higher Band responses recognised the mixture of styles- the informal direct address with contractions, colloquialisms and the asides (‘ first class grammar school’, ‘ local authorities with their traditional myopia...’) versus the formal lexis. Most candidates recognised some of the contextual elements such as placing Berkoff’s childhood experiences in the immediate post war era. No one actually commented that he assumes the reader knows which war he means nor that the ‘American adventure’ is an oblique reference which the reader has to deduce as having a major impact on the family finances. Candidates understood that place names, brand names, keeping hens in the back yard and having an outside loo were important in contextualising the era which Berkoff experienced. The crafted nature of the text, in particular the use of detail to evoke a period, and the combination of different sentence types was often unappreciated, though candidates usually picked up on the more obvious spoken elements of the text. More successful candidates recognised that the use of hyphens in the first sentence, the use of information in brackets and the use of dependent clauses (although the terminology was rarely used) imitated direct speech.

Mid-lower band responses asserted that autobiographies in general and continuous prose of this kind are for ‘old’ people and that words such as ‘perpetually’, ‘myopia’, ‘salvation’ and ‘indomitable’ are used only by ‘old/middle class’ people. Candidates tended to describe sentences as being ‘long’ without analysing type. Weaker candidates described the style as ‘formal’ then went on to comment on the contractions without recognising any contradiction. Candidates note the use of colloquialisms as a feature without noting how those might link to audience or purpose. Only very few candidates noted the mixture of registers of those colloquialisms with the current phrases ‘hang out,’ ‘loo’ as opposed to the less modern ‘natter’ and ‘bloke’.

A small number of candidates misread the rubric and commented either on Text A (the transcript of authentic conversation) and Text B or all three extracts in the source booklet, although these were marked on merit this limited potential for reward in many instances.

With some middle to upper band responses, there seemed to be a focus on the aspects of genre/ context/audience in the texts, without much comment or discussion on the (spoken) language features. In other words, some candidates used the bullet points as an opportunity to divide their response between these areas, rather than combine their ideas and exploration using language as the basis. Of course these were rewarded as appropriate, but at times there was a sense of having to award marks for the implicit nature of this approach in this crucial area of understanding, rather than being able to see plainly the candidates’ skill in dissecting the use of language.

At **A02**, successful responses explored a range of language features in **both** extracts. Exemplification was consistent and appropriate and the responses offered considered comment on the link between form and function. Terminology was fairly wide ranging and applied with accuracy. Less successful responses picked up on some general language features although coverage of the extracts was often uneven. In lower band answers exemplification was inconsistent and sometimes inaccurate. Levels of specific analysis and links between form and function were limited and/or undeveloped.

At **A03** successful responses offered developed comment on the context of both extracts with consideration of the factors that influenced the production and reception of each. Investigation of the blog considered the conventions associated with this form of communication. Less successful responses were unbalanced - most skirting the extract from the autobiography, making generalised, undeveloped comments about context.

The following excerpts are drawn from a response that falls into the lower range of achievement.

At A02 it picks up on some general language features in both extracts, although exemplification is patchy and links between form and function limited. At A03 comments are very general and again undeveloped:

The use of
 elison gives and informal and colloquial tone and would
 appeal to certain age groups e.g. 'im' or 'it'll'. Another spoken
 technique that he used was Sociollect e.g. words such as
 "chill" or "nook and cranny", these words again give an
 informal sense which reminds readers of ~~an~~ that it's
 an weblog and not a newspaper, also it can give a
 sense of age background who would read the weblog.



There is a sense of the link between the informality of the text and the age of the audience but comments are not fully developed and lack precision

The immediate
 effect is also ~~also~~ clarified as the blog is in 1st
 person. As this text is a 'weblog' the aim of blogs are
 to try and interact with other people, and from this
 it shows Max Gogarty is being himself in an informal way.



There is only a very generalised sense of context and the potential for interaction afforded by the blog.

As with many less successful responses the autobiography presented problems on many levels- contextual and linguistic.

Text C is an autobiography, and writing these are people looking back to their past. At the start of this extract "After the war," this gave an immediate effect and sense that readers have missed the start of his story and being thrown straight in. This could be give an positive effect as sometimes people like to get straight the main part. Then follows with "when I was ten years old", this shows reader of the tense which is the third person, when reading the rest of this text I had noticed that the it was written in a formal account, this could be to show emphasis the effect of an autobiography, so that readers will respect the account and part of others life and experiences.



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Examiner Comments

There is a general appreciation of the generic form, but some confusion is evident in this respect. There is also confusion and inaccuracy regarding features and terms.

The following excerpts are drawn from a response that falls into the mid-upper range of achievement. Overall it offers a relatively well balanced investigation of both extracts and as such shows significant improvement on the previous response in terms of AO achievement. It was awarded a mark of 16 for AO2 and 14 for AO3.

There is a developed sense of audience, particularly in respect of the investigation of Text B:

The article of the blog appears to be, for a number of different reasons, teenagers who are also travelling or those teenagers who could care to know about her travelling. This is due to the topic, lexis and phrases appealing to a teenage audience such as reference to the TV programme 'skins', the fashionable 'skinny jeans' and the reasons why he is travelling associated with no studying, drinking and sex which the majority of boys could also be interested in. The colloquialisms which are probably part of the teenage social set include 'gappers' as a 'gapper', referring to gap people on their gap year, is informal slang which could appeal to teenagers: it is like a field of specific lexis for that age and social group. This colloquial language is a spoken word feature which he has incorporated in the blog to entice readership by making it seem friendly, informal and down-to-earth.



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Examiner Comments

There is a clear understanding of the link between the informal tone and register of the blog and the audience that it targets. Links between method and effect are well drawn, with accurate analysis in reasonable range.

The purpose of his blog is purely to inform people about travelling on a sep year but in a humorous and understandable more enjoyable way for teenagers. The simple short sentences: 'I'm doing loads on my own', the rhetorical questions 'The monkey?' and the list of three 'swimming, sunbathing and partying' all reflect this. They are involving of the reader and entertaining especially as the 3 things ~~mentioned~~ a verb 'swimming, sunbathing, partying' are all very active and something that many people could be interested in. Discourse markers are also used so that the topic shifts don't merge into one. For example 'Anyway'. Discourse markers are a feature of spoken word as they allow the advice to understand the topic better. From the blog, it can be deduced that Max has an idiolect including the texts 'pretty' for example 'pretty stupid' and 'pretty damn decadent'.



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Examiner Comments

This focus is sustained with regards to the investigation of the blog, and integrated comment and analysis demonstrate understanding of audience and purpose and of authorial voice and intent.

At A03 there is awareness of the contextual factors that influence the content and structure of the blog

Because blogs are asynchronous there needs to be a date on the blog '16th February 2008' so readers can relate to when it was posted. When Temporal deixis is also used, not just of the date, but within the blog as well. For example, 'At the minute', 'today' and 'in March or April' are all used throughout the blog which inform the reader exactly what he is doing on the journey, making the blog a more detailed and descriptive read.

And of the autobiography

The extract from an autobiography written by the actor, playwright and director Steven Berkoff is very different to the others. This is mainly because it is a retrospective view of his childhood and therefore very personal and descriptive, but still with aspects of informality and spoken word. There is a large amount of temporal and spatial details in this autobiography and a well ordered structure of spoken word is also necessary for the description of your life as the reader could need a specific placement in time or place. The fact that his details aren't vague asserts the text is fairly formal. Examples of temporal include 'Saturday Mornings' and 'Sunday Afternoons', and examples of spatial include 'an outside look in Anthony Street'.



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Examiner Comments

There is awareness of some of the significant features of the genre and the methods used by Berkoff to achieve a sense of time and place. Terminology is applied with accuracy

Section B (Q2-8)

Questions in this section cover the range of literary texts studied for the examination. Candidates were presented with an extract selected from their set text and were asked to explore aspects of voice it contained. They were then directed to comment beyond the extract to the wider novel, novella or collection (according to the text studied).

A successful response to the literary set text should offer detailed investigation of the given extract and extend beyond it into the broader novel/novella/collection. There should be relatively sustained focus on the central issues of the task (this varies, obviously, across questions and set texts) and selection of evidence should afford appropriate links to the extract and to the task. The more able candidates here were able to focus on the “how” voices and effects were created rather than producing a “literature” essay.

At their best, higher band responses were fluent, clear and technically accurate. Successful responses commented closely on the critical detail of the extract and used this as a base from which to explore the text as a whole. Exploration of the extract was thorough and systematic and links to the broader text were well defined and appropriate. Exemplification was consistent and judiciously selected and examples were investigated using literary and linguistic approaches

that were relevant to the task. At **AO1** terminology was accurate and analysis extended to word, sentence and whole text level. At **AO2** there was a degree of confidence in consideration of structure, form and language. Links between the extract and the wider text were well defined and exemplified accurately. Responses demonstrated confidence with the specifics of analysis and used this to explore links to how meaning is shaped by structure, form and language.

The most significant failing of the less successful responses was in the lack of focus on the extract. A significant minority offered a few brief comments supplemented by what looked like a largely prepared answer on the rest of the text. Ignoring the precise wording of the question was also a frequent failing. The distinction between ‘attitude’ and ‘voice’, for example, in many of the questions was often overlooked with candidates describing the viewpoint of a character but neglecting to show how this was reflected linguistically. This was usually part of a larger difficulty, i.e. that of distinguishing between description and analysis.

The choice of ‘extension’ material in some responses did not offer opportunity to move from the extract and make links across the broader text. This was particularly true of the short story collections where less successful responses seemed to simply attempt to work in a response to a story with which they were familiar without real focus on the task or the extract. Some candidates lacked consistent focus on the central issues of the task (this varied, obviously, across questions and set texts) and digressed into generalised comment on, for example, the perceived Feminism of Carter, the post-slavery context of Walker or the much investigated theme of paralysis in Joyce. Selection of evidence was inconsistent and at times supported general assertions rather than those that linked directly to the extract and to the task.

In lower- mid band responses exemplification tended to be inconsistent and not wholly appropriate. Investigation of examples was limited in terms of analysis and there was a tendency to describe. At **AO1** terminology was offered in a very limited range and there was considerable incidence of error. There tended to be an imbalance of analysis at word, sentence and whole - text level with the majority focussing their analysis on lexical choice.

At **AO2** there was a lack of confidence in consideration of structure, form and language. Links between the extract and the wider text were weak and, at the lower bands of achievement, omitted.

Q2: *The Bloody Chamber, Angela Carter*

The extract was one that many candidates could readily analyse in relation to the first bullet point in the question, and many did this very well. Candidates were generally less secure in examining how Carter uses voice and why as required by the second prompt. At the lower bands, candidates were not secure in their identification of personal and possessive pronouns nor the use of 1st, 2nd or 3rd person narration. The more able candidates included the majority of the points indicated in the indicative content. Mid - range candidates were assured in their handling of the feminist interpretation of their chosen text but less skilled in their analysis of style. A significant number moved away from the demands of the question and became more about male dominance in the stories rather than the female attitudes towards it.

Lower band responses seemed relatively comfortable with the choice of extract but then struggled to find suitable areas of comparison when considering the second bullet point. This contrasted with higher band answers significantly when reflecting on different answers that used the same stories. An example of this would be two candidates who chose ‘The Erl-King’. The lower band response saw this story and the characterisations as instances of male dominance and the use of nature (with some success). The higher band answer saw a similar framework in

application, but engaged effectively with various viewpoints in terms of the Erl-King himself, the female protagonist, the symbolism of the caged birds and so on. In some ways these two approaches were indicative of a general difficulty of understanding the authorial stance(s) in Carter's work, as well as the finer points of 'awareness and resistance' of the characters and wider contexts generally.

Q3: *paddy clarke ha ha ha, Roddy Doyle*

Most candidates were able to provide a close analysis of the extract and candidates seemed quite secure when discussing the changes that have happened in Paddy's 'life' and how they have shaped his voice. Less successful candidates struggled to link authorial technique to the purpose of showing Paddy's developing thought processes as he became more aware of people and events around him.

More successful candidates chose episodes from Paddy's early life, particularly his treatment of his brother and his lack of awareness of the state of his parents' marriage, and contrasted those with his later concern for his brother and his attempts to stop his parents arguing culminating in the formal greeting of his father at the end of the novel.

There were many mid-lower band responses that provided more general comments on how Paddy's voice develops in novel and did not support these with detailed analysis or even quotations. For example, many commented on how simple sentences are used frequently early in novel to generate the realistic voice of a child but such statements often had little or no evidence to support them. Similarly, whilst many candidates wrote about the way that Paddy's maturity relates to changing circumstances, few used much evidence to explain his 'changing circumstances'.

Q4: *The Color Purple, Alice Walker*

In this series there was a pleasing movement away from formulaic comment on the use of 'AAVE' with some notable responses finding rich prospects in discussing how Celie communicates with the reader at this stage in the novel comparing this against her more mature voice.

Many candidates were secure in terms of Celie's development and how circumstances in the novel relate to this, but struggled to link this to the question convincingly. Candidates were secure regarding Celie's attitude towards Shug, but were less secure when considering the attitudes of others and how these relate to society as a whole. While most could describe how Celie's attitude towards Shug changes they struggled to discuss the way this is shown in the manipulation of Celie's voice by Walker. Some candidates did offer some insightful analysis regarding the way that values are passed between generations, as demonstrated by Mr_ and his father, and Mr_ and Harpo. There were some incisive higher band explorations of the way viewpoints are shaped by social and cultural prejudice. Some of the most assured responses examined the contrasting language used by Celie in her early letters with that used in the letters when Shug had given her love, self-respect and hope.

Some lower band answers seemed to misinterpret the second bullet point to the extent of exploring (on a basic level) African-American society as a whole without grounding this in how and why Walker presents it as such. The word 'attitudes' was interpreted variously to mean: the attitudes of men to women in Afro-American society; the attitudes of men to Shug as a woman who behaves atypically; women's attitudes to each other; Celie's attitude to Shug as a woman independent of men and offering a love not found in her relationships with men. At this level

many got lost in deciding which of these themes to pursue, tending to a narrative response.

Q5: *Restoration, Rose Tremain*

Handling of this question was generally more successful than in previous series in that candidates incorporated more focussed analytical comment. However a significant minority presented descriptive rather than analytical investigations and others failed to match their clear understanding of (and engagement with) the novel with systematic exemplification (and linguistic interrogation) of their assertions.

There was reasonable and generally systematic focus on the extract and the way it conveys the narrator's attitudes to his past, present and future - with many commenting successfully on the use of tense and perspective. In mid-lower band responses the second bullet point was not addressed as confidently, especially in relation to how Merivel's changing attitude towards 17th century England was conveyed. When this was referred to, it was often accompanied by little explanation and was not supported with evidence.

Q6: *Address Unknown, Kressmann Taylor*

Overall, candidates seemed secure in tackling the question and recognising language features. The extract gave many candidates the opportunity to range through and beyond this point in the plot with varying degrees of success. Higher band responses saw the occasion afforded by the question and use of character/voice to range to and from Martin's perspective with a high degree of success. The best answers examined the extract and projected both forward and back to examine the syntax/lexis/attitudes of the early letters contrasted with the Nazi propaganda letters and those of the 'code' and that of Martin's final plea. There was, however, little detailed focus on the way that Max's attitude towards Germany changes.

Many lower band answers seemed to be content with using the second bullet point as a springboard into discussing the rest of the novella from that point onwards, often lapsing into a narrative approach.

Candidates were very confident in writing about the epistolary form.

Q7: *Cloudstreet, Tim Winton*

Higher band responses offered secure analysis of the extract was included and some sound understanding of the way that Fish's fate is signalled in the novel. A number of candidates wrote convincingly about the complex voice of the extract and were able to link it to Fish's mental state and the other voices in the text. Some very successful responses handled the possibility of the 'separated' voice of Fish with eloquence and insight and were clearly well taught in this respect.

Mid-lower band responses seemed unsure of how to apply the frameworks to the extract and lacked a range of examples to make the case required by the second prompt which very clearly told them what to examine. The complexity of the novel meant that some candidates really struggled to articulate their ideas here. Few candidates were able to confidently address the how broader circumstances in the novel shaped Fish's voice.

Q8: *Dubliners*, James Joyce

There were some excellent responses to this question in terms of their close linguistic and literary analysis and in the focussed manner way in which the question was addressed. Many candidates confidently addressed the first part of the question on the contrasting attitudes towards Ireland; less fully focused on the ways in which Dublin relates to other parts of Ireland.

The question did not instruct candidates to include other stories in their response (given the length and complexity of *The Dead*). A significant number of responses referred to other stories in the collection these responses were marked on their merit and were often very successful.

Higher band responses offered thoughtful explorations of Joyce's ambivalent attitude towards Ireland, and the way this is reflected in the confrontation between Miss Ivors and Gabriel. There was confident and fully integrated analysis and a clear sense of authorial voice and intent.

Examples of candidate responses

The following excerpts are drawn from a response that falls just below the mid range of achievement receiving a mark of 9 at AO1 and 12 at AO2.

The response is characterised by its inconsistency. There is a generalised sense of author and craft, some investigation of technique and some focus on the task. The candidate offers some effective exploration of women in society but is less secure when commenting on the attitudes of women to this position or the means by which this attitude is conveyed to the reader.

Exploration of the extract offers some focussed comment. The opening sentence offers much opportunity for close analysis and this response grasps that opportunity fully, and makes a strong start:

First of all we can immediately realise the position of a woman in the tale as nothing more than a possession. "My Father lost me to The Beast at cards". The girl is lost from one male whilst gained by another as this declarative sentence suggests - A contrast is created between males and females here as the males have identities (one is a Father, the other a Beast) whilst the girl is left un-introduced. Graphologically we see the word "me" surrounded

by "Father" and "The Beast". ~~From~~ From this we can ~~decipher~~ decipher how a woman ~~is starting~~ depends on men for support. ~~with~~

New paragraph

Also, the capitalization of "The" Beast" reveals the significance of his status. The reader would immediately recognize the Beast as a main character as the capital word singularises him. Again in terms of graphology, the word used to represent the woman, "me", is much smaller than its surroundings. This could be representing the inferiority of women and their ~~minimal~~ ^{minimal} power.



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Examiner Comments

The opening declarative is examined in close detail. Its transactional nature is addressed and there is interesting discussion about identity and graphology. This aspect is perhaps over worked as the paragraph moves to its conclusion.

As the response progresses the focus slips. There is evidence of some interpretation of the extract but specific analysis is thin and sometimes inaccurate:

Carter uses ~~language~~ heightened language to describe ~~the~~ the father's ~~anger~~ frustration at the weather. "Veins in his forehead stand out and throb". ~~Imagery~~ Imagery is created of the father ~~to~~ to be ~~on~~ a ~~viscous~~ viscous animal as

the narrative voice depicts him to be.
 The narrative voice also mocks the father by the using the ~~ex~~clamatory sentence "what a burden all these possessions must have been to him".
 Later 's using the narrative voice to mock the fathers feelings. "Possessions" may also be referring to the girl so we can understand how the girl was a "burden" to her father ~~is~~ therefore she realises her circumstance and that she is in a patriarchal society where women depend on men.


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Examiner Comments

Here there is evidence of misreading - the father's veins throb due to his expectation of 'perpetual pleasure' not in response to the weather. Attempts analysis are undeveloped and generalised or inaccurate, the cited sentence is NOT actually an exclamatory sentence, for example.


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Examiner Tip

The extract offers opportunity for close reading and analysis - read it closely and with focus on the question.

The selection of the second story is sound enough, but investigation is thin and largely restricted to the opening paragraphs:

In 'The Courtship of Mr Lyon' a patriarchal ~~society~~ society is also apparent. The opening tells us how the girl is in "her kitchen". This is to say that women belong in kitchens.

and since it is "her" kitchen we know that the 'over the shoulder' narrative viewpoint is trying to say that maybe the kitchen is all she has.

We can also ~~and~~ see how the girl may have been ~~misfitting~~ unwillingly forced to do her "chores" ~~the~~ in the kitchen. Firstly we ~~can~~ know she is doing arduous washing and cleaning as chores are usually set by someone who is more dominant, in this case her father, we also know the intensity of her labours as the narrative voice tells us how she has been there all day. "Nothing has paused that way all day". This declarative sentence suggests that the girl has been helplessly gazing out the window ~~through~~ through boredom. The innocent girl is clearly at unease in the kitchen and is looking for salvation by looking out the window she can take her mind off of her predicament.



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Examiner Comments

The comments domestic 'confinement' are valid enough but the response does not fully move beyond this rather restricted perspective to wider comment on society.

The following excerpts are drawn from a response that falls into the mid-upper range of achievement.

There is clear engagement with -and understanding of - key aspects of the novel. The response starts strongly, with good focus on the central issues of the task and a close and highly effective reading of the extract. Mid-latter sections of the response lose some of this focus and slip into more generalised comment that restricts the potential to move into the higher bands, especially at AO2. Although Merivel's perspective on his own life is very well developed, there is more restricted comment on his perspective on 17th Century England which is a key component of the second bullet.

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Examiner Tip

Spend time on breaking down the key aspects of the question. The key components will be clear and should be used as the basis for planning your response before you begin.

Tremain uses ~~the~~ Merivel's narrative voice to refer to himself in the third person. For example "I... caught sight of him... the fool Merivel". This ~~was~~ emphasises the fact that he is no longer Merivel, but Robert, also emphasised by Tremain naming the chapter "Robert". The time of the speech in the extract is indicated by the two very short declaratives "A month has passed. April has come." These references to the passing of time illustrate the ~~sp~~ separation between the events and the character of Merivel before now, and this current Merivel. Also, this separation is emphasised by Tremain's splitting of the novel into the three parts and

this being the beginning of 'part two', & creating a divide between what has preceded this, and the change on page 213. Tremain & exaggerates this separation in the extract also by using the past tense "When I passed... I passed from one life into another" and clearly stating in Merivel's voice that "an ending of some kind has been reached".



ResultsPlus

Examiner Comments

This is the most successful element of the overall response; there is sustained focus on the task, effective analysis and clear appreciation of technique. The separation of Merivel from Robert is appreciated as a key device and the mechanisms for this separation (and the attendant shift in perspective) are expressed effectively and fluently.

In this extract, ~~Tremain~~ the character of Merivel may clearly state that "I am Robert" with a short blunt declarative, yet the reader "know[s Merivel] all too well by this time" and therefore we can see aspects of Merivel that & still remain. For example, the vivid figurative language ~~and~~ is typical of Merivel's idiolect, such as "They have been consumed, by the fire of the King's displeasure... turned to ash". This contextual imagery (as it links

Contextually, to the death of his parents in the fire) is ~~vivid~~ verbose and very imaginative, typical of Melville. Also, his descriptions of the food and mud are ~~also~~ also imaginative and vivid eg. "their pump breasts roasted" "blackish and slimy and drying... a sulphurous yellow crust", the attention to colour being typical of Melville. ^{in the premodifiers}


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Examiner Comments

There is an understanding of the subtleties of the whole text worthy of reward in the upper bands of achievement. There is also an appreciation of the transitional nature of the protagonist at this point through close reference to, and analysis of, narrative voice here and at earlier points in the novel. Analysis is accurate and integrated with a degree of sophistication that would have placed the response in the highest bands if this had been sustained.

The reader knows from the very start that Melville is a selfish character, ^{as} shown in the comment "So, to me again - whither my thoughts are extremely fond of returning" on the second page of the novel. The ~~the~~ first two sentences of the novel are also interesting in what they tell us about Melville's character - "I am, I discover, a very untidy man" seems to suggest he knows himself already quite well yet we know this is not true looking back,

and the imperative "Look at me" & command the reader, showing how he ~~see~~ must ~~feel~~ think quite highly of himself as he commands others, and if Terman here uses the present tense to bring the reader into the context. This is also achieved through the ^{seventeenth century} contextual references i.e. archaic ^{or outdated} language, such as "perining" "hog's" bristles".

**ResultsPlus**

Examiner Comments

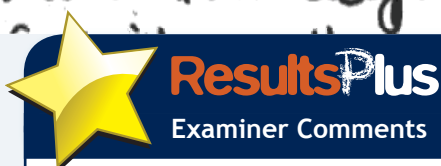
There is a drift to more generalised comment mid-response although references to use of tense offer some link to the question. The final sentences offer some comment on 17th Century England but this is undeveloped and characterises the handling of the second component this respect.

The following excerpts are drawn from a response that falls into the highest bands of achievement. The response addresses the whole story with sustained focus on voice and clear appreciation of Joyce as author and character as device. Expression is sophisticated and well controlled throughout. Analysis is confident and critical with fluidly integrated comment on ideological and contextual issues that underpin the crafting of voice and character.

~~Joyce seems to~~

~~criticise~~ ~~the~~ uses the strong Miss Ivors to challenge the cosmopolitan Gabriel's loyalties ~~to Ireland~~ to ~~the~~ Europe, and remind him of his roots.

Miss Ivors is portrayed as a dominant speaker. ~~She uses leading questions~~ She flouts ~~the~~ ^{poet's} manners of polite conversation by interrupting Gabriel with the interrogative: "But where?" Miss Ivors is a strong woman who does not conform to traditional ideas of a "lady" in Dublin society. ~~She~~ Due to her brash manner, Joyce invites us to feel ^{initial} prejudice towards her - that she is rude and ~~however~~, this acting out of line. However, this is part of ~~Joyce's views of Dublin~~ of Joyce's strategy to convey ~~the~~ ~~how~~ how easy it is to form stereotypes and how Dublin, at the time, was plagued by stereotypes so that if someone attempted to break the status quo, they would be rejected and ~~is~~ in society.



The challenge of the exchange is fully contextualised with a clear sense of authorial voice and exchange as mechanism. The dynamic of the conversation is explored in analytical detail. Grice, usually something of an 'add-on', is integrated with real understanding and subtlety.

The ~~para~~ parallelism in Miss Ivo's ^{leading questions} ~~utterances~~ "And haven't you got your own language... And haven't you got your own land" highlights ~~Joyce's contempt~~ her contempt towards Gabriel's attempts to cut him off from Ireland, ~~and~~ in favour of Europe. Joyce's criticism is that ~~as~~ as all the financial and business professionals emigrated or were influenced by colonial rule, Ireland was starved of professionals and stunted. Gabriel's abandonment of Dublin is criticised by Joyce.

The paralysing features of the exchange show the guilt that Gabriel begins to feel: he "blush(es)". Also, his ^{use of the} evasive adverbial "partly" conveys his unease and lack of reasonable justification to Miss Ivo's accusations that he has forgotten ~~Dublin~~ Ireland.



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Examiner Comments

Evidence is judiciously selected to provide clear evidence of the conflicting perspectives. Analysis is accurate, insightful and well integrated, addressing the voices of the characters themselves and the overriding, sometimes conflicted, perspective of the author.

The response moves fluidly from the extract to focused critical analysis of the wider story:

The ~~of~~ juxtaposition between ~~the~~ ~~that~~ Gabriel's phatic utterances ~~with~~ with Gretta and his turbulent inner life is conveyed through the interior monologue. Dynamic verbs such as "quenched" and ^{"coursing"} ~~and~~ and images of "fire" contrast starkly with his superficial phatic utterances: "you know that poor fellow malin".

The juxtaposition demonstrates Gabriel's confusion ~~as to why~~ ~~Gretta~~ and frustration at Gretta's initial ^{and "abstraction"} ~~introversion~~ ~~the~~ It portrays the lack of communication between Gretta and Gabriel. Though they have been married for years, Gabriel has never ~~thought to~~ considered that Gretta had a life before she met him. It is part of Joyce's views on Dublin - ~~the~~ ~~the~~ there is lack of real meaningful communication. Also, the pressures ^{of the patriarchal society} (especially ^{materialistic} from the Church) force many into loveless marriages where the partners do not actually know or understand each other.

The narrative perspective allows the reader to track Gabriel and overhear a ^{nationalist} song the "Lass of Aughrim". This song is symbolic of the way that nationalism in Dublin had been romanticised and was no longer active or purposeful. Irish ~~heroes~~ heroes (the

"dead") are simply figures of stories and songs, rather than political or social role models. Even the name "Anghrinn" has been Anglicised from the Irish "Each-druim". Joyce is again critical of the ~~heavy~~ English influence and dilution of Irish nationalism.

**ResultsPlus**

Examiner Comments

The marriage is explored as a device for broader comment which sustains focus on the task. Comments on perspective are subtle and insightful - the investigation of the song evidences the sophistication of the response as a whole.

Grade Boundaries

Grade	Max. Mark	A	B	C	D	E	N	U
Raw boundary mark	100	69	61	53	45	38	31	0
Uniform boundary mark	120	96	84	72	60	48	36	0

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