

Examiners' Report
January 2013

GCE English Language and Literature
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Introduction

Unit 1: Exploring Voices in Speech and Writing

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 1(a) and 1(b) involve the exploration of 3 unseen extracts and 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 candidates have studied. An extract from their studied text is presented as a starting point for analysis and they are then to make links to the broader novel/novella/collection.

Question 1 (a)

Question 1 (ai) asked candidates to **identify** three spoken word features from Extract A (a transcript of an authentic conversation between a mother and her two sons and her daughter) and then to **provide an example of each feature** from the extract. Marks were awarded only when the feature **matched** the example given.

Question 1 (a ii) asked candidates to comment on the function of **two** of their selected features **within the extract**.

1 (ai) was marked out of a maximum 6 marks at AO1 and although the majority did well, it still generated responses across the mark range available. Some candidates did not employ accurate terminology in the naming of features; others repeated the same feature and in this way restricted the potential for reward. Some candidates did not match the feature named with an appropriate example from the extract.

1 (a ii) had a maximum score of 4 marks (again at AO1). Responses here also covered the full range. This response accurately identifies and exemplifies three features and so achieves full marks for Q1(ai).

1 Read Texts A, B and C on pages 2–4 of the Source Booklet.

(a) **Text A** is a transcript of a **spontaneous conversation**.

- (i) Identify **three different** spoken word features in text A **and** provide an example from the Text of each language feature identified.

(A01 = 6)

Feature 1 Fillers

Example 'have you got your erm ID'

Feature 2 Self correction

Example 'Its ok (.) it'll be ok.'

Feature 3 Overlapping

Example 'butt out jack // what do you mean (.)'

- (ii) Comment on the function of any two of the identified features within Text A.

(A01 = 4)

As it's a transcript of a conversation, which isn't planned, rehearsed or written there are occurrences of non fluency features like 'Fillers' which are used to fill in silent or awkward pauses. Furthermore ^{Overlapping} ~~Self correction~~ is used repeatedly because of the pace of the conversation and the participants trying to get their emotions, ideas, thoughts across to one another, results



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Examiner Comments

The comments for Q1(aii) offer a generic definition for the features identified. They do not make specific links to their function in the extract itself. As a result 2 marks were awarded for this component.



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Examiner Tip

Always link your comments to their function in the extract itself.

This response was awarded full marks for Q1(aii).

(ii) Comment on the function of any **two** of the identified features within Text A.

(AO1 = 4)

Use of repetition enforces T's conviction of his mother as he tries to calm her down and stop nagging him.

T's use of the voiced pause 'erm' acts as a filler that gives him time to think about what to say next. T is biding his time and trying to phrase his excuse in a way that will get him into the least trouble.



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Examiner Comments

Here the features identified are linked specifically to their function within the extract.

Question 1 (b)

This second component of Q1 (b) links to two unseen extracts provided in the Source Booklet. Text B was a series of posts to the message board of a website and Text C was an extract from an autobiography. The question asked 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, candidates responded well to this question in that it gave them the opportunity to discuss a range of linguistic and contextual features. Most candidates had grasped that they needed to write in equal detail about both texts and that they needed to tackle both bullet points. If they did miss something out, the most common problem was not analysing the "spoken language aspects" in sufficient detail rather than missing a text out entirely. Text B proved to be generally more accessible than Text C which provided a key discriminator for this question.

Higher band answers presented a thoughtful and analytical discussion of both texts, demonstrating a confident command of terminology and a good appreciation of purpose and audience. There was thoughtful consideration of the contextual factors that shaped the content of each text. The candidates were also able to explore the more subtle aspects of language and effect, for example, the differences in register and tone between the three respondents to the Hobbit thread and the reasons for these differences.

Of the two texts it was Extract B that was generally more accessible. Most responses demonstrated awareness of the conventions (linguistic and contextual) of on-line message boards and the concept of threads.

The majority were able to correctly (the best, cogently) define the audience for Text B. However, a few decided that only teenagers use the internet and only males were interested in the work of Tolkien.

There was a good range of comments on the message board format and its conventions. Many recognized the differences between the three posts and offered developed comments on the interactivity of the medium. Most were able to identify some linguistic features arising from this relationship (initialisms, emoticons, adjacency structures etc). Features of spoken language were quite readily spotted, but the quality of contextualized comment covered a wide range.

The exploration of the extract from the autobiography, **Extract C**, was less successful on the whole, and, as such, proved to be a useful discriminator. Many less successful responses struggled with the audience, reverting to stereotypes in this respect.

Some struggled with the generic form, referring to the text as a novel or a diary and were self-penalising as a result. Most were able to comment on the subject specifics of the text and make links to the audience on the basis of shared understanding. Most were able to pick out the obvious literary devices employed by the writer and make sensible suggestions about why these were used. The best responses commented on the sensory nature of the imagery and McNally's intentions.

At **AO2**, 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 sometimes 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 message board considered the conventions associated with this form of communication and linked this to the ongoing relationship between the contributors and the work of the author to which the site was dedicated. Investigation of the autobiography considered the background of the author and those who might be interested in his experiences of war.

The following excerpts are drawn from a response in the upper bands of achievement

In the first extract from 'Swampfury' we can see that the audience is Lord of the Rings and Hobbit fans as he abbreviates to 'LOTR' indicates a shared context and knowledge. We also see that the purpose is to debate, argue and persuade as at the start he puts in his point of view saying he disagrees. The Hobbit is 'childlike', and this is backed up by supporting his argument 'extremely hard to get through even for most adults'. The extracts are very opinion-based 'I frankly don't

think, 'I still enjoy' which represents the context as it is a message board in which is primarily intended to convey opinions and feelings. The writer also uses auxiliary modal verbs; 'should' which emphasises the persuasive purpose of the text. Shared context is yet again apparent 'Sam, the simple gardener, was invaluable to the quest of the ring' which is seen through all three extracts. The writer is evidently intelligent through the use of extensive lexical choices; 'concise', 'simplicity is often invaluable' yet generally the register is informal as there are several mentions to their own views and opinions 'not written in vein of "Harry Potter"'. This is emphasised in Ungoliant's ~~extra~~ post which begins with the filler 'Er' followed by ellipsis in confirming the informal register. This also conveys the effect of a spoken conversation so it seems as if they were debating face to face. Yet again we see debate 'He wrote it for children' and backs up their point with a reference to another children's book 'Wind in the Willows'. The second post also incorporates a rhetorical question 'But does it matter if they classify it as a children's book?' which provokes a reader response and makes the audience think by drawing their attention to the question in hand. We ~~finally~~ see again the informal register with the end of the paragraph 'or whatever' and the emphasizing about the argument key point of 'childlike' referring to 'fetuses'.



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Examiner Comments

There is a clear sense of the conventions associated with a message board. These are linked confidently to the audience and the purpose and, with some precision, to the language choices made by those posting to the site. Frameworks (and attendant terminology) are applied in good range and with accuracy here.



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Examiner Tip

It is often a good idea to begin your response to Q1(b) with a consideration of the contextual factors that influence the production and reception of the texts.

In investigating Text C the response explores and evaluates language and literary techniques with confidence and a steady eye on the autobiographical context of the piece.

creating a tone of empathy. The writer also uses several types of figurative techniques and imagery such as metaphors 'terror it brought -floeting through it was' and similes 'like a deafening, horrifying thunderclap'. This gives the reader more to contemplate. He yet again uses a metaphor, 'turns my insides to mush.' All of these allow the story to be somewhat emphasized and created into a picture for the reader to imagine, hence fulfilling his purpose.

The writer also uses multi-sensory language; 'hot smell of kerosene', 'loud ringing in my ears', 'unbelievably quick' and 'paralysingly loud'. These sensory features enhance the visualisation created, two of these being at the end of the extract, so after the image is created it is then enhanced by the addition of smell, sound and touch, appealing to all the reader's senses.

The visualisation is enhanced through the use of proper nouns 'Borjeb Annada', 'big 747s' and the use of distances in order to make the visualisation realistic. The implication of distances allows the reader to gain perspective and scale of objects and the magnitude of the series of events.



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Examiner Comments

Frameworks and terminology are applied in broad range. Features and approaches are differentiated with a degree of subtlety to consider intention and effect with clear links between form and function.

The following extracts are drawn from an answer that meets the descriptors for an upper band 2 response.

The use of the asyndetic list "Just like Sam, the simple gardener, was invaluable to the quest of the ring, simplicity is often invaluable to writing" reveals that there are many positive things about J.R.R. Tolkien's writing and that it makes it seem like the list is endless, helping him but the argument across to the others who will comment and argue their opinions.



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Examiner Comments

There is some insecurity with terminology and the frameworks for analysis. Features are often labelled incorrectly and attempts to link form to function are imprecise and often generalised.

The use of the triadic structure "measles or chickenpox or whatever" is used to try and argue their point and make it seem like there are many reasons why authors write books for their children but this person couldn't remember other illnesses so they just used the common noun "whatever" to finish their point.



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Examiner Comments

Where features are 'spotted', interpretation of function tends to be imprecise and often ill-judged.

Question 2

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 and selection of evidence should afford appropriate links to the extract and to the task. This varies across questions and set texts.

At their best, responses were fluent, clear and technically accurate. 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. 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 candidates used this to explore links to how meaning is shaped by structure, form and language.

Less successful responses offered limited analysis of the given extract and were unlikely to extend **fully** beyond it into the broader novel/novella/collection.

There was also a significant number of candidates who offered limited investigation of the extract which, after a few brief remarks, launched into the wider work often resulting in unfocused generalities. A detailed exploration of the extract provides a clear and focused platform from which to approach broader considerations and candidates who clearly understood this, almost always did better.

Focus on the central issues of the task varied across questions and set texts, but tended to be inconsistent. Many candidates digressed into generalised comment, 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.

Exploration of the extract in these less successful responses was straightforward and comments on the wider text were generalised and/or descriptive. 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. 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 focusing 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. Responses demonstrated insecurity with limited analysis and links to how meaning is shaped by structure, form and language.

The following extracts are drawn from a successful response to Question 2 ('The Bloody Chamber').

In answering this question most candidates commented ably upon the use of secondary characters within the extract and when discussing the second story chosen. However, there was a significant number of scripts that did not have the same sharpness of focus when widening their view across other secondary characters and the wider text. Magic and realism prompted some interesting commentary on Carter's method of characterisation and subverting traditional norms, but other candidates seemed to present difficulties in defining the use/place of magic against aspects of realism.

The following (successful) response offers detailed and analytical exploration of the extract from 'The Tiger's Bride' and sustained focus on both elements of the question. The choice of the second story, 'The Bloody Chamber' was not as obvious as others in the collection. The majority opted for 'The Courtship of Mr Lyon', but the case for Jean-Yves as the secondary character is argued with fluency and focus. There is also balanced consideration of the concepts of Magic and Realism targetted by the second bullet in the question.

Angela Carter uses both verbal and non-verbal communication elements to allow her secondary characters to ~~convey~~ communicate for their masters and mistresses. This, in turn, links to the themes of magic and realism, presented both, in contrasting manners, in these two stories. The 1st person retrospective account of Beauty in The Tiger's Bride speaks to the Beast's valet to receive his voyeuristic request to see her naked. Contrastingly, The similar 1st person retrospective narrative voice of the girl in 'The Bloody Chamber' ~~receives~~ receives communication of the

Marquis's desire to make her fate the same as his past wives. However, Jean-Yves presents this information as a warning, revealing the communication his master meant but did not want revealed, as opposed to the valet communicating for his master in hope of achieving his voyeuristic wish. The idea of magic and realism in the tales and extracts is shown through the foreshadowed heroism of Jean-Yves, potentially giving her the warning that saved her life and certified their inevitable love, and in 'The Tiger's Bride', it is shown through Beauty's refusal to submit to his male ~~at~~ patriarchal oppression and, instead, allow for ~~things~~ ^{events} to unfold on her dominantly feminine terms.



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Examiner Comments

The response offers an integrated and comparative opening which links the two stories and affords balanced consideration of the role of the valet and the piano tuner.

The communication of the ~~master's~~ Marquis' desire to add to the girl to his finished collection of wives is similarly conveyed by a secondary character, both verbally and non-verbally. However, the information conveyed, unlike in 'The Tiger's Bride' is not ordered to be so by the master. Instead, Jean-Yves attempts to save the girl of the fate he knows the Marquis, his master, intends for her to ~~see~~ meet. He conveys this verbally through his declarative warning, 'he is here', using a simple sentence construction to convey his fear of his master's return. He heightens this by imperatively stating 'I must stay with you,' showing

his heart-felt duty to protect Beauty from the Marquis' devilish intentions. Her negative response, 'you shall not!' imper declaratively states her refusal and disbelief of her looming fate, emphasised through a simple sentence exclamatory sentence, allowing the aggressive, loud phonology of the line through the graphological exclamation mark to be received by the audience. Similarly to 'The Tiger's Bride', ~~but~~ the girl uses her feminine empowerment to refuse the help of Jean-Yves, rejecting the fairy-tale convention of becoming a damsel in distress, weak, female character. ~~The~~ Jean-Yves's non-verbal response, 'he hesitated,' shows his torn mind through this verb, as he feels obliged to protect ~~of~~ her of her fate, but equally respectful of her command. This, followed by her imperative command, 'leave me!' results in his departure. The world of realism is more prominent here, as the likely likelihood of his protection would be expectedly factual in a real scenario of this. The world of magic comes in the foreshadowing of how this interaction was relevant and results in her 'happy ever after' with Jean-Yves after ~~too~~ ~~the~~ her mother shoots the Marquis dead.



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The links and comparisons between the valet and Jean-Yves, and the broader attitudes and values of the two stories, are well balanced and integrated. The response sustains its analytical focus in its exploration of the evidence provided and this sustains the high marks at AO1.



ResultsPlus Examiner Tip

Analyse the language of the quotes you offer as evidence from the broader text as fully as you can.

The extract in 'The Tiger's Bride' shows the valet as the secondary character, conveying his master's pleading request for Beauty to present herself to him. This is conveyed firstly non-verbally as he 'coughed', cleaning his throat, but more so revealing his nervousness and hesitance about proceeding with the 'delicate task' of communicating for his master. The pre-modifier 'delicate' heightens our understanding of the valet's fear of refusal, to which the Beast could expectably blame his verbal incompetence. This is heightened through his opening line, 'my master -' which is cut short as he loses his nerve. The personal possessive pronoun 'my' ~~and down~~ that pre-modifies the noun 'master', gives the sense of

both the valet's ownership of the Beast's communication, 'my', but also the Beast's ownership of him through the term of address, 'master'. This links to the magic theme that the animalistic beast is the more powerful of the two, with the human form as the submissive, obedient role. His confirmation, 'my master has but one desire', shows the valet's continued fear through deixis, as he has yet to reveal this one desire to either ~~to~~ the audience or Beauty. His embarrassment of the sexual request is shown non-verbally by his further actions as he 'gulped, he swallowed'. His attempts for success result in using charm to attempt to win Beauty over as he finally reveals his request, addressing her as the 'pretty young lady,' two complimentary adjective pre-modifiers with positive connotations, showing his desperation for her to accept. He conveys this request as a stream of consciousness - a continued rambling of information of the detail of the request, 'unclothed without her dress,' using asyndetic listing to show his panicked attempt at revealing his master's wish, now he had managed to begin.



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Examiner Comments

Exploration of the extract and the language used to convey the discomfort of the valet is confident and appropriate. Frameworks and attendant terminology are applied with accuracy and in broad range, with considerable focus on the characteristics (verbal and non-verbal) of the voice of the valet as observed by the girl narrator and constructed by Carter.

Question 3

In responding to Question 3 'Paddy Clarke Ha Ha Ha', most candidates were able to explore the shifting dynamics between the brothers and Sinbad's ability to close himself off from physical and emotional hurt. The most successful commented with some precision on Paddy's growing awareness of this shift and how this is crafted linguistically by Doyle. They were also able to articulate and trace the changes across the wider novel with links to appropriate episodes and with an eye on the deterioration of family life. Less successful were those that made generalised comments on either the relationship or the development of Paddy's voice. Many of these less successful responses struggled with the specifics of analysis.

The following excerpts are drawn from a response that sits in the lower-mid bands of achievement.

A prominent theme through out the Novel is the ~~break break~~ ^{theme} break down of Paddy's parents marriage, another less prominent ~~same~~ ^{theme} is the development of Paddy and Francis's relationship, the two are intrinsically linked. As the rift between Paddy's Parents grows Paddy re-evaluates his views and ~~the~~ feelings toward his younger brother. This extract show how Paddy's attitudes toward his brother have changed. In this extract Paddy's descriptions of Sinbad are more sympathetic he uses phrases like, "He frightened me" and "all I wanted to do was help," in comparison to previously in the Novel when Paddy has said of Sinbad; "He was just my little brother. I hated him." ~~Pre~~ Previous to this Paddy had felt frustration towards Sinbad's denial of the families situation, "Whats happening? - ~~They~~ They're having a fight... And then when it was over Sinbad always said that nothing had happened" but increasingly toward the end of the Narrative Paddy seems envious of Sinbad's disposition. This is shown through Paddy's wanting be close to and to be with Sinbad.



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Examiner Comments

There is a grasp of both the task and the relationship between Paddy and his brother, and an attempt to relate this to the context of the deteriorating marriage. Contextualising comments are reasonably well expressed and focused on the key issues of the task. However the specific detail in terms of analysis and critical comment is thin and/or generalised and this restricts potential for reward.

Another feature the Doyle uses to develop Paddy's voice is an increase of grammar and structuring. Through out the majority of the Novel Paddy's Narration has been made up of short sentences, sentence fragments and loosely structured sentences. An example being "Some of us weren't allowed to swim down at the Seafront." If you cut your toe on a rock you'd get polio." The sentences are poorly structured and there is use of devices such as ellipsis. But later in the book the Narration is more maturely structured and paragraphed, "Something happened: I started crying. I went to thump him and before I had a fist made I was crying". This improvement in grammar shows Paddy maturing and coming of age. Similarly his irrational dislike of Francis, just because he's Paddy's little brother, develops into a more mature thought through relationship.



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Examiner Comments

There is an attempt to comment on Doyle's use of sentence structure to shape and develop Paddy's voice. However, these comments are imprecise and/or generalised. Examples are offered but exploration lacks specific analysis.

Question 4

'The Color Purple' is one of the most popular choices for centres. Most candidates were able to comment on and explore Walker's depiction of Celie's growth as an individual parallel to her awareness of her creativity and skills as a seamstress. Top band responses distinguished themselves by reflecting on Walker's use of the change of weaponry from razorblade to needle, and how the book draws to a close with some reconciliation between key characters and the motif of the quilt, or act of sewing.

The following extracts are drawn from a response which sits in the mid-range of achievement and as such is representative of a significant majority of Section B responses.

As the response moves to the second bullet and to the broader novel, focus on the issue of Celie's skill as a seamstress is maintained, achieving a balance across assessment objectives. The interpretation of the needle as a metaphor is one of the high points of the response.

Throughout the novel, there is reference to Celie's skills as a seamstress to allow her to rebuild her life ~~and~~ through creativity. ~~On~~ ~~page~~ After Celie finds out that Mr — has hidden ~~the~~ ^{Nettie's} letters from her, Walker manipulates Celie's voice to show her anger and hatred for Mr — using the blunt declarative sentence

'A needle in my hand ~~or~~ 'A needle and not a razor in my hand', I think'. The juxtaposition of imagery within this sentence, between the razor and the needle suggest the start of the creative growth of Celie. Whilst Celie wishes to kill Mr. _____ for the pain he caused her, for thinking Nettie was dead ^{and for thinking she had} not received any letters, instead the imagery of the needle suggests the regrowth of her life. She decides not to kill Mr. _____ for hiding the letters and the needle is used to represent how she will grow in confidence by making and replecing her life together. This symbolises the foreshadowing of her pants business.



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Examiner Comments

The above comment relates to p3 'Throughout the novel....' to p4. This symbolises the foreshadowing of her business' ONLY.

Question 5

There were relatively few responses to 'Restoration' in this series.

Most candidates responded well to the extract, seeing Merivel's enforced departure as the end of his life as a cuckold and a severance not only from the house he loved but from the King. Successful responses were characterised by the systematic and analytical investigation of the extract and of the evidence selected from the wider novel to support assertions made. Less successful were those that offered an exploration which did not balance comment with the specifics of analysis.

Question 6

'Address Unknown' is a very popular choice of text and, as ever, generated responses across the full range of achievement.

Successful candidates picked up on the direct references to the economic background in both Germany and America. They contextualised the extract as part of Max's response to Martin's letter and the pleasure he expressed in his new-found wealth and status on his return to a homeland in economic crisis. They were able to articulate the shared drive for profit, even if achieved dishonourably that linked the two men. They were also able to detect the subtle shifts in tone and the language used to convey these, as a signal of a growing unease in Max.

Many responses in the mid-lower bands of achievement missed the detail and the irony of the extract and sought to work it to what seemed to be an 'expected' agenda. Many relied on the second bullet point's springboard by discussing the breakdown of the relationship between Max and Martin without relating this back to the crafting of both voices, as well as the agenda inherent in Taylor's portrayal of them. In other words, for some candidates, it became something of an opportunity to reproduce stock responses with little underpinning of the tasks.

The following extracts are drawn from a response in the mid-upper bands of achievement.

Max ~~doesn't~~ is uncomfortable with doing things for money and using it to gain status and admiration and his discomfort with these aspects of life almost make him sound accusatorial towards Martin, 'You in Germany, with your country house and your affluence displayed before Elsa's relatives'. The direct address 'You' and 'your affluence' sounds disapproving and almost hostile. Max also makes it sound like Martin should be ashamed of displaying all his fine things and his money with the ~~the~~ ^{declarative} 'your affluence displayed before Elsa's relatives'.

Max's discomfort also makes him start to question affluence with the interrogative 'Is it for this we spend our lives, to scheme for money and then to strut it publicly?'. The verbs 'scheme' and 'strut' both sound quite negative as though his discomfort at his gains have turned him upon himself. Taylor uses inclusive pronouns like 'we' and 'our' to show that Max finds Martin no better ~~with~~ his displays of affluence than himself.

However Max uses his discomfort to accept that everyone in the world can be false and affluent; 'We are vain and we are dishonest because it is necessary'. Again Max includes Martin in his description with the inclusive pronoun 'we'.
The adjectives 'Vain' and 'dishonest' are both negative words showing that although he is accepting of the world's affluence he is still uncomfortable with it.



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Examiner Comments

There is direct focus on the wording of the question and a quest for evidence of 'discomfort' in the language used by Taylor to convey this. Frameworks are applied with reasonable success at both word and sentence level. Issues of tone/register are considered and links drawn to the attitudes and values of both Max and Martin. There is some subtlety in the links between form and function here.

Exemplification is consistent and appropriate.



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Examiner Tip

Read the question carefully. Use its precise wording to develop your response.

Martin's quest for power and wealth is further recognised when he talks about his friendships with the officer Baron Von Freische; 'Baron Von Freische whose rank is now shedding a luster upon our house'. Whereas earlier Max was almost condemning displays of affluence, Martin is positive about them. The ^{metaphorical} imagery 'shedding a luster' makes Martin seem almost jealous, wanting the wealth and status that the officer has. Martin also shows that ultimately affluence is one of the most important things to him, both when Griselle wants his help 'lose all I have built up here?' and even when he is begging for his life 'I must resign my office' and 'the officials refuse her invitations' showing that he is more upset about losing his wealth and status than Griselle's death. However Martin has always been more comfortable with his own affluence as in the first letters he boasted about his wealth and his house with determiners like 'Thirty rooms and about ten acres of park' whereas Max was happier to talk about ^{affectionate} abstract nouns like 'spirit', 'freedom' and 'music' showing Max ^{always} ~~has~~ found discomfort in affluence preferring ^{the loved} family and friends rather than Martin's lust for power, status, affluence and wealth.



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Examiner Comments

There is a clear attempt to develop contrasts between the attitudes of Max and Martin. This contrast ranges across the novella with reasonably sustained focus on issues of wealth and affluence. There is a sense that this response genuinely engages with the question and frames itself around it. Evidence is chosen with this in mind and it works.

Question 7

Although relatively few, there were some rather impressive responses to 'Cloudstreet' in this examination series. The majority handled the extract well, exploring what it revealed about Oriel and her standing in the community and within her family. The best focused on the voice of Oriel, as this was central to the question and offered detailed consideration of Winton's choice of language to craft this voice to develop both her character and her attitudes to family and parenting. These successful candidates also made very sure to present their understanding of the complex nature of narrative voice and perspective both here and in the novel as a whole. Selection of evidence for the second bullet, the role of mothers, was mostly appropriate with Dolly the most popular choice for extended consideration and comparison.

Upper band responses matched this critical investigation with considered analysis of Winton's language and judicious selection of evidence from across the novel to support their assertions.

Less successful responses did not make the step to this specific analysis and a significant number of fluent, even sophisticated investigations, were self-penalising. Care should be taken to balance literary investigation and comment with analytical consideration of language choices and techniques.

Question 8

Joyce did not figure heavily in this series. Nonetheless there were some very successful responses to this question. Many were aware of the significance of 'The Dead' as the final story and the way in which it encapsulates many of the themes drawn across the collection as a whole, and as such, made effective links to the epiphanies they contain. Many also identified the story as representative of the 'adult' section of the collection and the voices of both Gretta and Gabriel within this context. The theme of epiphany was generally addressed well with 'Araby' and 'Eveline' the most popular choice of the second story.

The best offered considered analysis of the dynamics between Gretta and Gabriel and the language used by Joyce to develop this. Many used what they had learned about spoken language here. They also commented on the methods used by Joyce to signal Gretta's heightened emotion or Gabriel's growing appetite for the tale. Some commented on the repetition of "poor Michael Furey" and its ballad-like refrain quality. Less successful responses did not match literary comment with specific evidence or the detailed analysis of this evidence.

Paper Summary

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

Question 1(a)

- be precise in your use of terminology
- avoid generic definitions – link comments on features specifically to their function within the extract.

Question 1(b)

- consider the contextual factors that influence the production and reception of the extracts
- apply frameworks and terminology at word, sentence and whole text level
- cover both extracts equally demonstrate awareness of audience and purpose
- make clear links between form and function
- don't describe – analyse
- exemplify consistently

Questions 2-8

- use the specific focus of the question and use this to frame your response
- give the same amount of attention to each bullet
- work through the extract in detail
- give equal time for comment on the wider text
- don't describe – analyse
- apply frameworks and terminology at word, sentence and whole text level
- comment on literary features as well as linguistic features
- avoid generalised comment
- exemplify consistently

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