

Examiners' Report
June 2013

GCE English Language and Literature
6EL03 01

Edexcel and BTEC Qualifications

Edexcel and BTEC qualifications come from Pearson, the UK's largest awarding body. We provide a wide range of qualifications including academic, vocational, occupational and specific programmes for employers. For further information visit our qualifications websites at www.edexcel.com or www.btec.co.uk.

Alternatively, you can get in touch with us using the details on our contact us page at www.edexcel.com/contactus.



Giving you insight to inform next steps

ResultsPlus is Pearson's free online service giving instant and detailed analysis of your students' exam results.

- See students' scores for every exam question.
- Understand how your students' performance compares with class and national averages.
- Identify potential topics, skills and types of question where students may need to develop their learning further.

For more information on ResultsPlus, or to log in, visit www.edexcel.com/resultsplus. Your exams officer will be able to set up your ResultsPlus account in minutes via Edexcel Online.

Pearson: helping people progress, everywhere

Pearson aspires to be the world's leading learning company. Our aim is to help everyone progress in their lives through education. We believe in every kind of learning, for all kinds of people, wherever they are in the world. We've been involved in education for over 150 years, and by working across 70 countries, in 100 languages, we have built an international reputation for our commitment to high standards and raising achievement through innovation in education. Find out more about how we can help you and your students at: www.pearson.com/uk.

June 2013

Publications Code UA035888

All the material in this publication is copyright
© Pearson Education Ltd 2013

Introduction

This unit comprises the examined component of GCE A2 English Language and Literature. Students are expected to apply their skills and knowledge of literary and linguistic concepts gained in the AS units, as well as wider reading, to explore varieties of language and literature. They need to synthesise their learning and make observations about how language works across a spectrum of written and spoken production. They choose one of four topic areas and answer two corresponding questions: one on an unseen extract in Section A and one on two prepared texts in Section B.

Section A involves the analysis of one unseen extract. Candidates are expected to present a continuous commentary on the writer's or speaker's choice of structure, form and language and draw conclusions on attitudes, values and ideas conveyed in the text.

Section B assesses candidates' knowledge of the contribution made by contextual factors to the understanding of either two chosen drama texts or two chosen poetry texts. Students are expected to compare writers' use of linguistic and literary devices.

Overall, students were well prepared for this paper, showing secure knowledge of their set texts and a good awareness of what was expected of them. High-scoring candidates responded well to the challenges of the paper, showing a willingness to tackle a range of demanding concepts and demonstrate the extent of their knowledge and understanding. They had obviously been well taught and were able to write convincing, articulate and detailed responses. A number of lower-scoring candidates resorted to the tactic of device spotting in the unseen prose section, possibly because they found it difficult to engage with the main ideas and themes of the texts. In Section B, the drama texts were still more popular than the poetry texts. In general terms, although most candidates attempted to compare their texts, there was a worrying number of responses which contained little or no contextual material. From an analytical point of view, there were still some scripts that settled for what critics had said about texts, rather than providing an in-depth discussion of the texts themselves.

From a practical point of view, candidates must remember to answer both questions relating to their choice of topic (e.g. both on 'The Individual in Society'). As in previous series, there were candidates who tackled one topic area on Section A and another on Section B. The paper is designed to help students to prepare themselves efficiently: they will have been studying a variety of texts relating to a chosen topic and this encourages them to focus on a range of relevant features, contexts and ideas. They should also save time and unnecessary stress by going straight to the relevant unseen passage at the beginning of the examination, instead of reading through all four passages.

Section A: Unprepared Prose

Question 1

Generally speaking, responses to the unseen extracts were encouraging. Candidates had obviously been well prepared for this section of the examination and demonstrated a secure awareness of what was expected of them by referring to a range of relevant aspects in a coherent fashion.

A large number of strong candidates very quickly settled into a competent deconstruction and discussion of a range of contextual factors, and were able to reflect on literary and linguistic concepts with aplomb.

'The Individual in Society' and 'Family Relationships' passages proved the most popular, with responses to the former being the most impressive overall.

The most successful students took a holistic approach to the unseen: they explored how the purpose and meaning of the text were conveyed through an analysis of language, rather than feature-spotting. The latter approach seems increasingly common, with some students having a pre-prepared list that they go through in a set order. This leads to a lack of comprehension of the meaning, with simply a disconnected series of features. A major problem with feature-spotting is that the analysis of language features becomes separated from any consideration of tone. Tone is often the most difficult aspect of a text to grasp, but vital. Especially where humour is concerned, it is possible to analyse the language features throughout a passage quite accurately and in detail, while being entirely unaware, for example, that the writer isn't being entirely serious. This can lead to a fundamental misinterpretation of purpose.

A Sense of Place

This was the least popular topic and candidates produced a mixed range of responses. There was an opportunity to discuss the way that the writer depicted Aida in Bethlehem and thereby examine the way that she explored the themes of conflict, division and reconciliation. High-scoring answers appreciated the writer's assertion that theatre can play a redemptive role in this troubled part of the world: they looked closely at the ways in which the writer employed a range of linguistic devices to establish the setting (for example, the symbolic nature of the "dividing wall") and showed a keen sense that a Western audience (bearing in mind that this article appeared in 'The Times' newspaper) would probably be alarmed by the difficulties faced by this particular theatre company. Lower-scoring answers were distracted by the drama references and often forgot that the writer of this article evoked a strong sense of place. They tended to settle for a discussion of a range of literary and linguistic features without applying them to the central concern of the text.

The Individual in Society

This was the second most popular text and was received favourably by an encouraging number of students. The majority of answers explored Suzanne Moore's ironic approach, had a secure grasp of the purpose of her article, and made convincing links between the nature of 'The Guardian' as a newspaper and the audience's likely responses.

High-scoring students really grasped the different tones here – anger, frustration, sarcasm, seriousness – and especially that they change throughout the piece. They found plenty of "features" to analyse, and the phrases "freaky-deaky", "hairless, humourless ho" and "whoops, what woman?" in particular provoked much intelligent comment and good use of terminology. There was a tendency for lower-scoring answers to identify these expressions without analysing their effects in detail. They also tended to feature spot and sometimes confused the second person pronoun ("you") as a direct address to the reading audience, rather than a satirical way of targeting the government or members of society who hold

prejudicial views against women. Overall, though, there was a sense that candidates enjoyed reading and commenting on the writer's strong and thought-provoking argument.

Love and Loss

Successful answers picked up on the humour of this extract and the way that Crace used self-mockery to highlight the conflict between his interest in football and his perception of the demands made by his partner. Higher-band candidates analysed the effects created by a range of features, including varied sentence structures, subject-specific lexis, semantic fields (e.g. of battle) and direct speech. They considered the purpose of this text, bearing in mind it was a broadsheet article, and explored a variety of possible reactions to the writer's disingenuous comments - to what extent might readers sympathise with or condemn Crace's attitudes towards his relationship? Some also saw this as an opportunity to explore the way the writer was addressing gender issues through stereotyping, clichés and hyperbole. Lower-scoring answers settled for a limited discussion of linguistic features and sometimes focused solely on the writer's interest in football, at the expense of examining the way he was representing his relationship with his wife.

Family Relationships

This was the most popular of the four unseen extracts and high-scoring candidates demonstrated an ability to present an integrated analysis of a range of attitudes and linguistic features. They looked closely at the way that Sacks had provided a detailed representation of his family home, appreciating the way he referred to a variety of items to establish a particular way of life. These answers also examined the way that the writer used juxtaposition to establish the contrast between formal and informal aspects of his family's culture. They also looked at the register and tone of the piece, exploring the effects created by authorial detachment and the inclusion of humorous anecdotes.

Candidates found plenty of features to comment on (for example, modifiers, complex sentences and sophisticated lexis), but lower band answers tended to spend too much time listing these without relating them to the overall attitudes conveyed by the writer.

There were some surprisingly disapproving comments on the writer's apparent detachment from the family, which was taken to imply that the family was inadequate, and that the parents were uncaring about Oliver (simply because they let his aunt choose the furnishings, and were thus interpreted as indifferent people with little moral sense). There were some rather extreme interpretations: for example, of young Oliver being made angry and miserable by his uncaring parents' neglect, with Auntie Dora being the only kindly person of his childhood; or of the black tongues as evidence of drug taking that the aunts were trying to conceal. Lines 26-7 of the extract ("37 was full of mysteries and wonders") were the obvious antidote to the assumption that Sacks had a cold and miserable childhood and hated the house.

At AO1 the vast majority of answers were relevant and clearly expressed. Most candidates worked through their chosen text chronologically but high-scoring students tended to establish the writer's main aims and attitudes and then used these as a means of analysing the effectiveness of a variety of linguistic and/or literary features.

The majority of candidates employed a variety of terminology but, whereas high-band answers carefully applied a wide range of sophisticated terms to their discussion of the passage, low-scoring responses tended to list a narrower range of terminology ("declaratives" being one of the most common examples) as opposed to using them as part of a developed discussion of key concepts.

The following response was placed in Band 1 at AO1:

From the use of first person used in this extract "We had meals..." suggests it to be emotive which generates a rapport due to the to their being more understanding from the reader through empathy. ~~It is~~ Informative language at the beginning "chandeliers in the drawing room" would suggest it to be a biography however the juxtaposition used at the line "elegant, uncomfortable" suggests it to be a novel due to the constant use of adjectives well crafted adjectives, as this generates narrative feel.

Jargon is used to depict the writers idea of Religion to be a constant part of their life, "Shabbas meals" and "synagogue" supports this as it shows fluency within the extract, which

Family comes across as a valued part of the writers well being as they list their it lists ~~them~~ them at the line "Aunts, uncles and cousins" these terms of address suggest a large family, as well as them coming over every "Saturday afternoon" it shows this being part of their culture.

The writers idiolect demonstrates their attitudes towards creativity, in particular art. Their preference towards "the soft tones of the upright piano" shows her passion for imagery.

The writers strong-minded attitude towards art is shown clearly at the line "... angered and bewildered by Jonathan's comment" shows a semantic field of animal behaviour and aggression, which dominates her family relationship.

The repetition of "years" suggests the idea of war having a negative emotional impact as the writer looks back into their past. Which from the use of personal pronouns at the line "I wondered, turn black when I grew up?" shows the impact of the war when they were a child to spark worry of their families lexical choice to be like a disease.

The writer uses term of address "Auntie Dara" to depict affection.

and fondness as in comparison to others referenced it shows more of a relaxed tone. The idea of the 'color' orange generate^{ing} connotation of a "warm, nostalgic feeling" suggests the writer's value towards her family member "Auntie Doris" as it creates imagery for the reader.

The clear discourse markers used such as "We" and "There" shows the writer has structured the extract in order to suit what they feel to be relevant. As well as the use of syntax, which could show their value of literacy through the well-crafted use of semi-colons used frequently such as "Kitchen; the..."

At the line "I was as in different..." the writer's comparison towards her family suggests a feeling of loneliness, which is continued from the spelling of "color" which due to the American-English dialect suggests her generation is different to ~~that~~ the rest of her family.



ResultsPlus Examiner Comments

There is an element of carelessness about this response: terminology is not always used accurately and, although paragraphing indicates a fairly structured approach, the candidate has not developed points in sufficient detail.



ResultsPlus Examiner Tip

Plan your answer carefully so that each point is discussed in depth and supported by relevant examples.

Here is an extract from an answer that was placed in Band 3 at AO1:

The text is an extract from a newspaper 'The Economist' written by Suzanne Moore. It has been written for general readership, perhaps more specifically targeted at women with whom the journalist is trying to form a comradeship of sorts as she discusses the hardships of being a woman - even in this society which seem to be "deserving" in their newfound passion for the appearance of equality." As it is from a journalistic perspective, the writer is attempting to explore a topic based on her personal experiences and through this she guides the reader's response with the purpose to share their thoughts and views.

The extract begins by a headline proclaiming that the coalition has "targeted" women. Immediately, the declarative statement catches the reader's attention and is continued on by the surprisingly informal tone of the writer. The short sentences in succession in the beginning paragraph allow the reader to feel as if the writer herself is talking to them. She ends the first paragraph with an insulting remark on men of the government who's "freedom-loving" minds may be blown by facts related to women. Her attitudes at this point indicate that this is an emotional text, produced to exemplify the lack of equality between men and women who she considers to be forgotten.

Moore builds on this point by a sarcastic remark of being forgiving only to concede this with the idea of how everyone forgets women so why should the government be any different? In her opinion, because they are no different they do not deserve her pardon.

She progresses to make asoteric references to shows and journalists

best familiar in a certain nation or line of work and in doing so create a personal familiarity with her reader. Again, the paragraph ends with another remark on men. This time her complaint being that apparently the sports sections of newspapers - typically written by men - is never full of "drivel". The use of the colloquial term and shortly followed exclamation "Ever!" however, displays her sarcasm in the statement. Her use of "scientific fact" in a hyperbolic context also highlights how she is mocking any man who dares disagree with this statement of hers.

Moore's dedication to list all the different ways men can be truly sexist is one that many evoke humour among her audience readers. Judging by her witty writing style, she ~~is not~~ does not withhold mocking herself either as she points out that any woman who complains about the thing she is is a "hairy, humourless ho".

By the sixth paragraph, Moore's tone shifts from informal to slightly more formal in comparison as she begins building on her resolution of the dilemma. After the colloquial, humorous references she has shocked and amused her reader with, the writer comments on the "hopeless ideal" of ~~women~~ ^{to} for women that being called one of the things to not hold any importance.



ResultsPlus Examiner Comments

This response is written in a confident and articulate manner. Paragraphing indicates a carefully structured answer. Quotations are skilfully integrated to support the discussion and the candidate has begun to use a range of relevant terminology.



ResultsPlus Examiner Tip

Plan your answer so that each paragraph makes a clear, relevant point.

At AO2, high-scoring candidates engaged with significant ideas in a critical way. They were able to explore articulately connections between linguistic features and their effects and expressed their interpretations in an integrated fashion. They also made sophisticated observations on the effects created by structure, form and register. Lower-scoring answers, whilst making pertinent comments on attitudes, values and a range of language features, tended to be vague in places and missed the opportunity to explore ideas in detail.

The following response was placed in Band 4 at AO2:

This extract from a column written by journalist Suzanne Moore aims to make it obvious why women are concerned about current equality issues. ~~Suzanne~~ Suzanne also tries to convey that there currently isn't equality and that many people are sexist in their attempts to not be sexist. The extract also targets the government for their role.

Suzanne dismisses the counter argument through sarcasm that she feels is ignorance through sarcasm, "I guess." This sarcastic and colloquial phrase is placed at the start of the extract to display the author's view that the government's policies about women are poor. This sarcastic tone is also prevalent in rhetorical questions within the extract, "Where did you put them?" The second person pronoun, "you," refers directly to the government, not the reader as the author ultimately wants the audience to her adopt her view that the government's recent memo, that has been leaked, is ridiculous. The rhetorical question is included in order to highlight just how ridiculous the recent memo is to dismiss women.

To convey her opinion of the current government the author utilises evaluative adjectives, "sleazy-deaky." This evaluative adjective is informal because the author wants the audience to relate to her as if they relate with her they're more likely to adopt her opinion. Within the same sentence the author also incorporates the first plural pronoun, "we." This is done so that to include the audience and as well as to ground them, it's an attempt from the author to associate herself with the reader and encourage them that they share the same values and they should therefore encourage them to adopt her

opinion.

The extract follows a logical structure and once the author has depicted her disgust with the government she outlines the problem with society's values. A noun phrase, "a place I can barely recognise," is implemented with p within parenthesis in order to convey the author's view on law ~~the~~ ~~his~~ ~~top~~. The author includes this subtly to demonstrate that she doesn't agree with his writing at all because she doesn't want her audience to read what he has to say. Parenthesis is also included to highlight her attitude, that domestic violence is despicable, "repulsively." This adverb conveys her negative attitude towards domestic violence subtly, and by being Suzanne also attempts to promote empathy through the adverb of modality, "many," when referring to teenage abuse in relationships. Though this Suzanne aims to create sympathy within the audience and therefore encourage them to act on the issue.

Suzanne also includes the counter argument, that women over react, but she's ~~sarcastic about it~~ she dismisses with the sarcastic tone that is prevalent through out the piece, "hairy, humourless ho." This alliteration makes the description adjectives, "hairy" and "humourless," stand out; it also draws attention to the abstract concrete noun "ho." The author does this to highlight the ridiculousness of such terms and demonstrate that equality is the correct value to have.

Noun phrases are incorporated by ~~Suzanne~~ Suzanne to in order to highlight what's wrong with the way in which society currently thinks, "the token woman call." Suzanne includes this to suggest that society has become too concerned with equality. Further noun phrases are included to emphasise the problem, "the woman thing." The phrases

that Suzanne uses are almost cliché and she utilises them to highlight the issue. Suzanne ~~also~~ also uses a noun phrase to draw attention to the problem, "the appearance of equality."

Suzanne continues with the sarcastic tone through an exclamation, "It's what we always wanted." The first person plural, "we," is also

included to encourage women that there is an issue and that they should act on it. The phrase, "actually" ~~is followed by the sarcasm to ensure there's no confusion~~ # Suzanne continues to use the first plural, "we," to further encourage the women audience that they want the same thing as Suzanne. It's also used # so that ~~we~~ the male audience perceive what Suzanne says to be a general opinion when in fact that may not be the case. Towards the end of the extract states what would be necessary for equality and utilises syntactic parallelism to draw attention to it, "not abnormal, not totalitarian, not even sugar-worthy." Suzanne uses a list so that the degree of what is necessary is emphasised. The syntactic parallelism creates rhetorical momentum, further ~~see~~ highlighting the main idea that Suzanne wants the audience to understand from the extract.



ResultsPlus

Examiner Comments

The candidate has a good appreciation of the purpose of this article and the argument put forward by the writer. This answer demonstrates a strong sense of how the writer is trying to address the reader, identifies the tone of the text and refers to several relevant linguistic features. However, points are not always developed in sufficient detail: see, for example, the final paragraph of this answer.



ResultsPlus

Examiner Tip

Make sure all key points on the writer's attitudes and values are supported by relevant textual analysis.

Here is an extract from an answer that was placed in the top band at AO2:

1. A. Sense of Place.

This article aims to explore a sense of place through the use of a cross-genre style. By combining that of an editorial, a piece of political writing and travel writing styles. Whilst opening the article in a deictic style stating 'Lucy Powell went to Bethlehem', the article not only encompasses a editorial-like style in that a short sentence structure firmly conveys a point, but also evokes a sense of place through the nature of travel writing—with the noun 'Bethlehem' indicating this.

More to the point, the travel writing style is emphasised through the assumed knowledge of the audience for places such as 'West bank', 'Israel', and 'Bethlehem'. It is assumed by Lucy Powell, the writer of the article, that the audience know geographically where such places are. This suggests that the writer is creating the article for an educated, politically aware audience; meaning the genre of the writing crosses into that of political writing. More to the point, as Powell is writing for the 'Arts' column in the 'Times' newspaper it is likely she is conveying a relevant event to an educated, middle-class British audience who know of the troubles in Palestine.

Powell evokes a sense of place through her use of hyperbole and descriptive imagery. She states 'We are a mile north, but a world away from the tidy streets and tree markets.' 'A world' is hyperbole to evoke a sense of place in the vast difference such a small geographical ~~change~~^{change} can make to the appearance of Bethlehem. Powell speaks with an almost sad irony.

when describing this is 'all that most bus-loads of Christian tourists ever see.' Her description of the streets as 'tidy' personifies Bethlehem, as if it deliberately keeps its appearance tidy not to give away any political troubles and problems they are experiencing - of course it would be ghastly for such a religious city to be so badly affected by conflict.

More to the point 'bus-loads of Christian tourists' is almost mocking in tone: implying that although Christians travel to the area to gain a sense of religious identity and sense of place they are never really seeing the 'real' Bethlehem: - and so, how real can their new found sense of identity really be?

Powell adopts a ~~political~~ ^{style} political position ~~to~~ to her writing whilst aiming to keep a light humorous tone.

She ~~writes~~ ^{writes} "~~an army~~ instead of a charging room there's an army watch tower behind the stage.' This is a particularly well crafted declarative as it evokes a sense of pathos and empathy for those who live lives of insularity in Bethlehem and Palestine. For the reader, this evokes imagery which envisages the audience at the theatre being under a watchful, hawk-like gaze of military men. It creates a sense of unease in her

writing and, thus, a sense of place as it mimics the uncertainty and carefulness that those in Bethlehem have to live by everyday. This shows how the value of the culture is being eroded, how they are not free to live relaxed lives but must be careful not to go against set rules.

This feeling of oppression in a sense of place is a ~~card~~ ^{card}

running theme throughout the article. Whilst the reader begins the article thinking it will be a pleasant piece of travel writing about a biblical religious town, the article evolves to have a very serious undertone challenging the attitudes of people in Palestine and Bethlehem. The writing is in some way cyclical, with Powell 'going to Bethlehem' at the start and the closing sentence 'we haven't met a single Israeli outside the airport'. This structure suggests Powell has not even left the airport and has already gained a sense of fear, loathing and underlying tension in the area.

It seems the purpose of the writing is to enlighten the audience, not only to the hard work of the Palestinian Theatre Association, but to use the undertone of the writing to show that ~~the~~^{circumstances} in Palestine and Bethlehem are poor. The opening interrogative 'Is the passion that runs through the audience thanks to Shakespeare, or fear

that the actor might be shot?' immediately indicates the purpose of the article to describe the situation in Israel and Palestine and to explain that the situation is serious. The blunt irony of 'the actor might be shot' evokes pathos ~~which is a good way to~~ using litotes to make events more real and hard-hitting for the audience. A sense of place is evoked here through the tension created ~~in the~~ in the semantic field of death and suffering.

~~The~~ The article centres around the death of Julianio - Whilst Powell adopts an editorial style in using in

eyewitness and an ~~independent~~ independent viewpoint in the shape of Holmes: "Since then freedom has been attack^{ed} on all sides and it became impossible for us to play here". With this statement Powell explores ~~the~~ the degrading values and failure to be able to hold attitudes of your own in an oppressed society. A sense of indoctrination and hegemony is created and underlying tensions are brought to the surface. The use of the collective pronoun 'us' not only refers to the theatre company but is making a reference to the whole of ~~the~~ the West Bank. How military oppression in the area is so bad that it is almost impossible for the people to live there.

Powell also quotes Absour to balance viewpoints in the travel writing to ensure Palestine does not look totally inhumane. She quotes him "we are also human, we do not want to walk at our children's funerals." The collective pronoun 'we' refers to the civilian majority in Palestine. Moreover, the reference made to children evokes a sense of pathos - in that children are seen as young and vulnerable; people who need protecting. This reaches out to the middle-class audience, most probably with children and ignites a sense of empathy and perhaps could make them want to get involved or donate money to help those suffering in the area.

Cleverly, the use of the Shakespearean play 'The Tempest' is used to simulate the circumstances in the east at the time. Holmes emphasises how 'the Tempest is full of ideas of exile and power, territorialism and resistance'. The ~~use~~ repetition of the conjunction 'and' almost

compares the two ideas 'exile vs Power'. This makes the audience question these attitudes in their own lifestyle. Moreover, not only does it create a cyclical nature to the article, it also creates a cyclical nature in history: how there may be peace, but there is also war and hatred which recycle as years go by as if innate in human behaviour.

Powell writes using short paragraphs - much like that of an editorial and piece of travel writing. This makes her argument that the conflict has had a negative effect - more formal and hard-hitting. Moreover, she challenges religious bondages to question ~~the~~ the morals and values of the conflict by emphasising the 'production boasts actors of international Muslim, Jewish and Catholic descent'. This almost ridicules the events in Israel and Palestine and shows how the ~~more~~ conflict is virtually meaningless. ~~and~~ she evokes a sense of peace through a sense of unity between religions through ~~the~~ 'descent'.



ResultsPlus Examiner Comments

The candidate has produced an integrated response, showing a sophisticated appreciation of the writer's tone and attitudes. S/he explores irony and carefully considers the audience's likely response - bearing in mind that this article appears in a British broadsheet and is inviting interpretations from a Western readership. The candidate skilfully responds to the way the writer has created an atmosphere of menace by carefully and critically analysing her evocation of the setting for the theatre.



ResultsPlus Examiner Tip

Try to develop an overview of the text, deciding on the writer's principal aims and attitudes.

Section B: Prepared Drama or Poetry

The majority of candidates were well prepared for this section, demonstrating a detailed knowledge of the texts and their contexts, and showing a good awareness of the demands of the question. Candidates who responded to the drama texts seemed to be more willing to analyse structure, form and language, whereas a large proportion of the poetry answers tended to focus on the meanings of individual poems. Poetry candidates also seemed to have greater difficulty referring in detail to relevant contextual factors. A number of candidates lost marks at AO3 because, despite making detailed and convincing comparisons between the texts throughout their answers, they failed to make specific contextual references. Lower-scoring students sometimes ignored the question and wrote a pre-prepared essay on their chosen texts. However, on the plus side, there were fewer answers (than in previous series) that adopted the "pick 'n' mix" approach of choosing the question of one set of texts and applying it to another set of texts.

Question 2

A Sense of Place

This was the least popular topic area in Section B. Some candidates did not seem to understand the phrase "at odds with" but, on the whole, with *Stuff Happens* and *Translations*, candidates found scope to identify characters who were uncomfortable in their surroundings, particularly Colin Powell and Tony Blair in the former text, and Jimmy Jack, Yolland and Lancey in the latter. High-scoring answers presented integrated responses, showing a detailed knowledge of a variety of contexts, including detailed references to critics' and audiences' interpretations. It was encouraging to read answers that analysed the settings of the plays as a means of demonstrating the way the playwrights had used stagecraft to represent disharmony between characters and their surroundings. Linguistic analysis of speech also proved fruitful: for example, the contrast between Jimmy Jack's references to classical texts and Lancey's more pragmatic approach. Lower band answers were rather descriptive, lacked linguistic analysis and omitted to explore the writers' use of dramatic devices.

The poetry texts were less popular. Successful responses looked closely at the persona's attitudes to his surroundings and candidates seemed more willing to refer to context when discussing Betjeman's poetry (for example, his views on modernisation in relation to poems such as *Slough*). However, there was a tendency for the majority of students to discuss individual poems, rather than present a more holistic argument about the poets' attitudes.

Question 3

The Individual in Society

The plays were by far the most popular texts for this question; only a few students answered on the poetry. The question was well received by most candidates: they had plenty to say about conflict and made a range of perceptive observations about Alan, Dysart, Iago and Othello; there were also some sensible distinctions between characters who deliberately or inadvertently caused conflict. The wording of the question invited students to bring in relevant contextual knowledge and this was done successfully overall. Candidates looked at the portrayal of Othello as a means of challenging seventeenth-century attitudes towards race; and analysed the way Alan Strang's actions might be seen as a comment on British society of the 1970s (discussions focusing mainly on attitudes towards religion and psychiatry here). Lower-scoring answers sometimes settled for a list of conflicts between individuals in the two plays, rather than exploring the different ways in which their respective societies were affected. Some examiners claimed that a considerable number of candidates did not make enough of the staging of the two plays - for example, the representation of the horses' heads near the end of *Equus*.

There were only a few responses to the poetry texts and these candidates had difficulty applying Eliot's poetry to the demands of the question.

Question 4

Love and Loss

This question was very successful for the plays although, as one examiner pointed out, attempts to say which play showed the most destructive love seemed rather gratuitous. Most candidates coped well with the terms of the question and demonstrated a good knowledge of both texts. High-scoring answers brought in effective linguistic analysis - for example, showing how a sense of emptiness (evidence of a destructive relationship) is conveyed by the phatic utterances between the characters in the first scene of *Betrayal*. Successful answers often picked up on the fact that both plays begin at the end and could trace how the dramatists present the path to the destructive elements; they were also alert to the ways that the playwrights use staging and symbolism to enhance the theme. Whilst most answers had something to say about the reverse chronology of *Betrayal*, a considerable number of responses overlooked the effects of Tom as a narrator in *The Glass Menagerie*. However, one perceptive student commented on the effect of time on the play and the fact that a modern audience might see Tom as a more "fictional" character than contemporary audiences, thus affecting the way his actions and attitudes are perceived.

In terms of context, the historical and social settings of the plays offer fertile areas for comparing and contrasting, and candidates who explored these, rather than the references to Joan Bakewell or Tom's alleged homosexuality, presented more convincing arguments. Whilst higher band answers adopted an integrated approach, lower-scoring answers tended to discuss the plays separately, thereby hindering their chances of presenting a range of detailed comparisons.

There was a considerable number of responses to the poetry texts and, overall, these seemed to be more successful than in previous years. *Daddy*, *Spinster*, *Ariel* and *A Birthday Present* were the most popular Plath poems, whilst Donne was the most popular of the Metaphysical Poets. High-scoring answers presented convincing studies of the latter, arguing, for example, that *The Flea* demonstrates the destructive nature of false pretences and male selfishness, and that *Batter My Heart* cleverly uses paradoxes to illustrate the redemptive nature of God's love. Lower-scoring answers tended to look at the poems separately and therefore found it difficult to make meaningful comparisons between the texts. A considerable number of answers made little reference to significant contextual features, especially when analysing the Metaphysical poems. Contextual comments on Plath's poetry often took the form of general references to her father, or her relationship with Ted Hughes, but were not often applied carefully to the demands of the question.

Question 5

Family Relationships

In general, candidates writing about the plays demonstrated detailed knowledge and understanding, and had plenty to say in response to the question. They were able to bring in other key themes - for example, linking deception to guilt - and then using this method as a basis for exploring the ways in which the writers dramatically represented the notion of guilt (e.g. the trees in both plays). Many candidates also showed a good appreciation of structure by analysing the effects of foreshadowing in the opening scenes. Knowledge of social and historical contexts was often applied relevantly to the discussion, (especially when explaining Nora's actions in relation to the plight of women in nineteenth century Norway) and many candidates made meaningful references to critics' responses to the two plays.

High-scoring candidates employed a wide range of literary terms and were willing to analyse key linguistic features. They were also comfortable drawing interesting comparisons between the texts - for example, the contrast between Nora's and Keller's behaviour as the plots of the two plays develop. Lower-scoring candidates had greater difficulty with the terms of the question and tended to discuss guilt in general, rather than look closely at the way it affected family relationships. In some cases, students decided to write a general commentary on both plays, which adversely affected their marks.

Responses to the poetry texts were often well prepared.

There were some really sensitive and subtle explorations of both poets, with the Wife of Bath proving to be a well-loved and well-understood character. High-scoring answers gave a subtle study of both texts, showing a good appreciation of genre (e.g. *The Wife of Bath* as confession) and analysing the writers' use of language to create varying effects (e.g. humour in Chaucer's work as opposed to poignant details in Harrison's poetry). Lower-scoring answers did not have too much to say about the contexts of the two texts and did not analyse the poems themselves in sufficient detail, settling instead for general descriptions of meaning.

First Example

At AO1, most responses were relevant and clearly expressed. Candidates explored a variety of significant points but, as in previous series, a large number of answers lacked a wide range of linguistic and literary terminology.

Here is an extract from an answer that was placed in the top band for AO1.

The person whose guilt seems to affect the most relationships is Kate Keller in *All My Sons*. Much like Lady MacBeth, she guides her husband, using imperatives such as 'just be smart'. ^{which hint that she knows more than she reveals.} One of the ~~best~~ ^{most} clearest parts where she reveals her guilt as an alibi abibi is towards the end of act two - Anne asks how they know Larry wasn't one of the pilots killed by her father's mistake and Kate insists "what your father did had nothing to do with Larry. Nothing." The repetition of 'nothing' adds to her desperate idiolect, and the frantic way she panics at Anne's letter again shows her guilt and denial. She demands to Anne "give me that!" and tries to physically push ~~Chris~~ Joe out of the garden - to protect him ~~for~~ from Chris or from palpable guilt?

The arrival of Krogstadt's letter also drives Nora into a frenzy. Here is proof of her guilt - just as ~~Anna~~ Anne's letter is proof of Joe's - and she begs her husband not to read it. The dance she performs - the Tarentella - is frantic and is symbolic of the madness she is putting herself through to protect herself ^{and her husband} from guilt.

There is an interesting type of guilt that is placed on Torvald and Chris as they both, although maybe not intentionally, cause the endings of both plays. Chris's apparently strong sense of morality and justice causes him to push Joe to face his guilt or to hide from it, and to commit suicide.

However, Chris then declares "I didn't mean to-" in a broken emotive utterance that shows his guilt- he understands that he killed his father, and just as he couldn't live with his father killing pilots, or his 'boys', he can't seem to face this idea of a son killing his father. As for Torvald he wanted to keep Nora trapped in his imaginary play house as his perfect wife, and doesn't at first feel ~~and~~ any guilt for calling her "a hypocrite, a liar... a criminal." But this outburst and his instant reversion back to her being his 'little squirrel' (the possessive pronoun denotes how she is an object of his) are what pushes Nora to realise she doesn't know Torvald at all. His unapologetic and brazenly hyperbolic declarations that he "would gladly toil night and day" shows how he doesn't feel any responsibility or guilt for Nora's unhappiness. But the when Nora leaves his guilt hits him. The stage directions of 'sinking

into a chair 'and how he 'covers his face with his hands' show the guilt he feels, especially hopefully at his responsibility for the outcome of the climax of the play.



ResultsPlus
Examiner Comments

This candidate has written a focused answer and has demonstrated a good knowledge of both texts. Expression is fluent throughout, quotations have been skilfully integrated and a range of relevant terminology has been used.



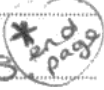
ResultsPlus
Examiner Tip

Use a wide range of linguistic and literary terminology when analysing the effects created by key features.

Second Example

At AO2, high-scoring answers analysed the texts in a detailed manner and were able to discuss the effects created by a wide range of generic features. Lower-scoring candidates tended to be rather descriptive and often overlooked the fact that they were writing about plays or a selection of poems.

Here is an extract from an answer that was placed in the top band for AO2.

Iago knows ~~that~~ how Othello ~~will~~ ^{will} react to the suggestion. His lexical choice of ^{stative verb} the adjective "naked" emphasises the sexual nature of his suggestions. It is clear to see how Iago manipulates Othello and other characters in the play to create conflict that he hopes will benefit him, he is often called the 'puppetmaster' because of this. 

In 'Equus' Dysart also plays the role of mentor to Alan, however he causes conflict ~~to~~ ⁱⁿ society because he acts outside of what society and psychiatry expect of him. He doesn't want to make Alan 'normal' which is effectively the job of a child psychiatrist. The play was heavily criticised by American viewers who were shocked at the portrayal of Dysart being insure of his role ~~as~~ as Alan's mentor and not wanting to restore him. This was because psychiatry was a much more familiar and respected profession in America in the 1970's than it was in England. Dysart ~~also~~ causes conflict with his views in Act 2 scene 35 when he explains to Hester why he doesn't want to 'cure Alan': "With any luck his private parts will become as come to feel as plastic to him as the products of the factory he will almost certainly resent." The use of proverbs

in this declarative sentence emphasise how passionate Dysart feels about not wanting to remove Alan's passion. The adjective 'plastic' shows how mundane and ~~just~~ lacklustre Alan's life will become, almost echoing Dysart's lack of a sex life with his wife. The declarative sentences, "Passion, you see, can be destroyed by a doctor. It cannot be created." The strong ^{dynamic} ^{passive} ~~adjective~~ ^{verb} 'destroyed' ~~it~~ implies to the audience that Dysart feels he is ~~at~~ doing a dreadful thing by using Alan. This ~~causes~~ ~~view~~ ~~causes~~ would cause conflict in society as Dysart is defying the stereotype of ^{the} caring psychiatrist Hester and the rest of society expect him to be. Iago and Dysart therefore both cause conflict as they fail in their role as mentors to both Othello and Alan, however Iago differs to Dysart because he takes advantage of Othello's insecurities.

In Othello and Equus both Alan and Othello cause major conflict in society by letting their passion drive them to commit awful atrocities. In Othello, ^{Othello's} ~~he has~~ ~~jealous~~ passion for Desdemona makes him easily jealous ~~of her~~ and leads him to kill her. For example in Act 5 scene 1 B. he says "Ay, let her rot and perish, and be damned tonight for she shall not live!" This exclamatory shows how Othello is suddenly prepared to kill Desdemona because of his wild jealousy. The ~~a~~ gruesome adjectives

rot' and peishi' show how jealousy has turned Othello savage. ~~the~~ In the Trevor Nunn production Othello is portrayed by the baritone, Willard White, who would have emphasised his Othello's anger and passion with his ~~off~~ bellowing voice.

similarly, in Equus Alan is driven to ~~be~~ blind to horses through his intense passion for them and ~~the~~ his created God of Equus. In Act 2 scene 33 Alan describes his infatuation with horses "I wanted the foam off his neck, his sweaty hide: the adjective 'sweaty' has sexual connotations for Alan and ~~em~~ intensifies his passion. In 1973 child criminals like Alan were very rare so ~~the~~ a case like Alan's would have been even more shocking for the public. ~~the~~ Alan's passion for Equus drove him to ~~to~~ blind to horses and create such an awful conflict just as Othello's passion for Desdemona drove him to kill her for fears of her unfaithfulness.

~~the~~ In both 'Othello' and 'Equus' female characters cause conflict because they defy the ~~sex~~ sexist stereotype they have in society. ~~the~~ 'Othello', ~~Desdemona~~ Desdemona defies the submissive role of a woman in Venetian society by marrying a black man. This would have ~~to~~ led to great controversy and conflict in society as it was severely frowned upon. In Act 1 scene 3, Desdemona bravely explains

to the Lords her love for Othello and a fight to be allowed to go to Cyprus with him. "If I be left behind a moth of peace, and he go to war, the rites for which I love him are bereft me." The metaphor of a 'moth of peace' shows Desdemona's adventurous side, not wanting to conform to the typical female's stereotype of staying at home ~~at~~ everyday. She then uses the strong declarative, "Let me go with him", this shows her determination to be allowed to stay with her husband, and the fact that she's arguing her case in front of ~~at~~ some of the most influential male figures in Venice only emphasises her courage.

Similarly in 'Equus' Dora defies the quiet 'housewife' role that a woman had in 1970s England. In Act Scene 23 she has an outburst of

emotions towards ~~to~~ Dysart for assuming that her parenting sins are to blame for Alan's crime. For example, "whatever's happened has happened because of Alan." This strong declarative compound sentence shows Dora's determination to rebel against the 'poor parent' stereotype that would have been held against her in society, as in 1973 and even today if a child committed a crime the parents were immediately blamed for their actions. It is also ~~a~~ courageous for Dora as a woman in 1973 to confront a male professional like this as women were seen to be submissive and subservient to men, similar to how Desdemona was seen, but ~~at~~ on a lesser scale. ~~##~~ Dora's

outburst would have been dramatically appealing to the audience because of her role as quite a merical and timid character throughout, her sudden passion and anger would have reverted the stereotype the audience had given her. ~~Someeriti~~ The adverb 'savagely' to describe her deliverance of the lines shows how Shaffer is trying to shock the audience. Desdemona's character does differ to Dora's however, because as the play progresses she becomes more submissive and becomes her stereotype, for example in act 4 scene 3, when Othello ~~dismiss~~ cruelly dismisses her and orders her to go to their bedroom, she answers with the ~~very~~ ^{obedient} short sentence, "I will, my lord". The fact that she still refers to Othello using the ~~very~~ ^{polite} proper ~~term~~ term of address 'lord' shows how she still respects him even though he's been incredibly unkind to her.

In conclusion, I feel that both Shakespeare and Shaffer present individuals causing conflict in society in a range of interesting ways. The way that individuals defy their stereotypes in society is an effective way of showing how they cause conflict. Different lexical choices are also another effective technique, for example in Iago's quest to gain revenge he

uses gruesome and aggressive language, "I'll pour this pestilence into his ear." The plosive sounds again emphasise aggression. In both plays ~~the~~ a large amount of dramatic ^{appeal} ~~is~~ is created by characters causing conflict.

* In Oliver Parker's production of Othello, Iago shares intimate moments with the audience.



ResultsPlus Examiner Comments

The candidate adopts an evaluative approach and explores attitudes and values in an integrated way. There is confident and detailed analysis of language features of both plays. This response shows a good appreciation of character roles and considers the dramatic presentation of key moments.



ResultsPlus Examiner Tip

Try to analyse the way generic features represent significant ideas or themes.

Third Example

At AO3, the majority of answers showed a good appreciation of a variety of contexts and made a concerted effort to compare a range of relevant features. High-scoring answers adopted an integrated approach to the task and managed to apply their contextual knowledge to the demands of the task by selecting relevant examples and linking them closely to textual references. Lower-scoring responses often made more general comments about contexts and tended to discuss the texts one after the other, instead of in an integrated fashion.

The following script was awarded a high mark for AO3.

Powell - diplomacy not pre-emptive attack
Yolland - complementary - deferential

Bush - wants to change Iraq's leadership
Lancey - wants to change Ballybeg

Fried presents a divisive sense of place wherein ideological conflict between America and Iraq means moderate voices, such as Powell's, which attempt to ~~be~~ reduce this division through diplomacy is at odds with his surroundings, particularly when it is his superior Bush, that is manufacturing this ideological division. ~~Thus~~ Similarly, Yolland is also presented by Fried as being at odds with the actions of his government; he is a reluctant colonialist who doesn't seem to conform to the divided sense of place he resides in is surrounded by - one where ~~the Irish and the~~ he isn't completely accepted by the Irish because of his links to the English aggressors. Lancey, like Bush, is also at odds with his surroundings as he doesn't

accept the status quo - he seems to change Ballybeg to conform to his ~~an~~ Anglo-centric beliefs, much the same as Bush wants to invade ~~the~~ Iraq to conform to ~~Am~~ his own ideology.

Here through Powell's allegory of the Roman Empire, shows how he feels alienated by the ~~act~~ actions of his colleagues. He views ~~the~~ Iraq invasion Bush's plans to invade Iraq as representing a disproportionate use of violence in response to the 9/11 ~~an~~ attacks. The juxtaposition of a senator being pierced through his 'toga with a pin' and the Roman soldiers that would 'burn / slaughter / rape and kill' in response is showing how ^{how} he perceives the plans to invade Iraq. The loaded, ~~words used~~ emotive lexicon used is deliberate, as here shows Powell adopting this rhetoric in a bid to change ^{interventionist} the ~~idea~~ he is surrounded by. The connotations of the words ~~are~~ words are dynamic verbs that connote violence and ^{voke images of} bloodshed in the minds of the audience. This is effective as it shows Powell's discomfort at Bush's absolute interventionism and his ~~an~~ desperate attempts to persuade persuade ~~the~~ Bush to change tactics and exhaust diplomacy. This ~~fi~~ supports allegory supports here's purpose as he seems to discredit the

decision of the US to invade Iraq - it was^a disproportionate response to 9/11 which should not have been justified. This ~~would resonate strongly with his left wing audience~~ ^{politicised} as it is likely that he ~~has~~ ^{has} further emphasis that Powell is at odds with his surroundings through Cheney interrupting Powell repeatedly when he ~~tries to~~ uses exclamatory sentences to oppose a second resolution at the UN. This is shown through the stage direction, 'Cheney ignores him, gathering force'. This creates tension as the divergence emphasises Powell's voice as the only voice that seems to 'exhaust diplomacy'. Furthermore, it is effective as it would resonate well with the audience, ^{when} considering that they are likely to be left-wing and politicised - they would have probably supported the large protest against the Iraq invasion. It is likely that, like Powell, they would have felt as though they were ignored, contributing to the political tension at the time and through these shared experiences with Powell, ~~have~~ ^{has} effectively characterises Powell^{as} sympathetic from the audience's ~~own~~ perspective.

Friel similarly presents ~~James~~ Yonand as a reluctant ~~at~~ colonialist, who has a moderate

voice in the same way that Powell does. Friel shows him as being at odds with his surroundings as he ~~states~~ declares "I was passing a little girl yesterday and she spat at me." This gesture is perhaps a reflection of how the nationalists in Friel's original 1980s Derry audience would feel, because if they would have felt that Ireland was being subjugated to British colonialists ~~was~~ during The Troubles in Northern Ireland, and effectively, the resentment of the little girl is something a gesture they may have felt sympathetic towards. ~~So~~ This gesture is similar to Cheney interrupting Powell as both actions seem to alienate the Powell and Yolland from their surroundings. This is because Friel and Moore's purpose in this situation is similar, ^{to show} ~~both~~ the more moderate characters that tried to overcome the ideological divisions that surrounded them were ~~alienated~~ ^{and overcoming their} ~~unsuccessful~~ ^{opposed} - Yolland falling in love with Moore ^{and overcoming their} ~~didn't~~ ^{didn't} prevent Jimmy from warning her that 'the ~~boundaries~~ ^{boundaries} of marriage are not to be ~~cross~~ ^{crossed} 'exogamy means to marry outside the tribe... don't cross those borders casually'. ~~The Powell w~~ ~~to~~ Yolland's attempts to familiarize himself with his surroundings and resulting in his disappear-

is more poignant than Powell's attempts to overcome his divisions the absolute ~~stance~~ absolute, intentionalist stance that his colleagues promoted, because Friel includes Act Two, where Yonanel says "... I want to be here - to live ~~in~~ here - always - with you - always, always? The repetition of 'always' is poignant and despite his good intentions to ~~familiarise~~ familiarise himself with his surroundings for the sake of love adds a poignancy to his disappearance. Although Powell similarly was ~~so~~ unsuccessful in presenting any further alienation, it is clear that his solution was to conform when he declares "I didn't mislead the world" - he had ~~also~~ accepted the invasion and propagated it but ~~this~~ ~~is~~ which removes much of the sympathy the audience had. However, Hare's purpose wasn't to create pathos like Friel did, but rather ~~to~~ for the audience to ~~resent the go~~ ~~Ames~~ resent the American government for invading Iraq. Friel creates poignancy as ~~Act Two may have~~ ~~Yonanel~~

Structurally, Jancey Friel presents Jancey as being at odds with his surroundings, as ~~to~~ the clashes are a punctuation tool to highlight his pronounced enunciation and heavily emphasised speech to ~~communicate~~ ~~try and~~

communicate his explanation to the students at the hedge-school. The ~~same~~ repetition of a 'picture' also highlights how the language barrier means Laney is at odds with his surroundings where mainly Gaelic is spoken by the inhabitants of Ballybeg. ~~Have doesn't show language barriers~~ represent language barriers through any of the characters' voices in 'Stuff Happens'. This is because Friel's purpose is to explore the issues of language and Steiner's theory that language cannot be fully translated is demonstrated through Owen's brief translations of what Laney stated. Perhaps, if 'Stuff Happens' would have been more effective in showing how disorienting voices like that of the Palestinian Academic, where she states she sees 'everything in the context of Palestine' ~~may be represented~~ could have, through phonetic spelling, ~~have represented an accent~~ her dialect. This would ^{show} her voice as being at odds, with that of the hegemonic power that ~~is~~ ~~Have~~ is attempting to present in the ~~the~~ macrocosm of ~~global politics~~ on the voice of Americans like Bush, who ignored the Israeli-Palestinian → just as many in the Middle East were at odds with

conflict, by commenting from a distance on
a plane, 'it looks pretty bad down there.'



ResultsPlus

Examiner Comments

The candidate has written a confident, articulate answer. S/he adopts an integrated approach, skilfully comparing the two plays in detail. S/he demonstrates a confident knowledge of political contexts, and carefully considers audiences' possible responses to the texts.



ResultsPlus

Examiner Tip

Remember to examine the context of reception of both texts, as well as the context of production.

Paper Summary

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

- Try to use a wide range of terminology to identify the ways in which writers use features to create meaning
- When planning your answer to Question 1, think about the main themes or ideas in the text as a whole. Use this approach as a basis for constructing your response
- Remember to use a range of linguistic and literary terms when answering the Section B question
- Make sure that you analyse relevant generic features of your set texts (e.g. dramatic features for the plays, or poetic devices for the poetry)
- Make sure that you refer closely to relevant contextual features, and apply them to a detailed discussion of the texts.

Grade Boundaries

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

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

Ofqual



Llywodraeth Cynulliad Cymru
Welsh Assembly Government



Pearson Education Limited. Registered company number 872828
with its registered office at Edinburgh Gate, Harlow, Essex CM20 2JE