

Examiners' Report
June 2014

GCE English Language and Literature
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Introduction

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

SECTION A involves the exploration of 3 unseen extracts and students 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 students 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)

Q1(a)(i) asked candidates to **identify** three spoken word features from Text A (a transcript of an authentic conversation between a brother and sister) and then to **provide an example of each feature** from the extract. Marks were awarded only when the feature **matched** the example given.

The question 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 failed to employ accurate terminology in the naming of features; others repeated the same feature and in this way restricted the potential for reward; some failed to match the feature named with an appropriate example from the extract.

Q1(a)(ii) asked candidates to comment on the function of **two** of their selected features **within the extract**.

The question had a maximum score of 4 marks (again at AO1). Responses here also covered the full range.

The vast majority of candidates were able to identify and comment usefully on spoken word features for the spontaneous conversation. Some confusion or perhaps, rather, misapplication of terminology persists when students reflect on certain terms - in this series one such instance was 'back-channelling'. This year, a (small) number of weaker candidates attempted to identify and reflect upon 'tag questions' in the transcript - with a predictable lack of success.

This response was awarded full marks for both components of the question (Q1(a)(i) and Q1(a)(ii)).

SECTION A: DIFFERENT VOICES

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.

(AO1 = 6)

Feature 1 Reformulation

Example "pass the (...) give me your phone"

Feature 2 Repetition

Example "no (...) no credit"

Feature 3 Overlapping

Example "no // give me the phone // no"

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

(AO1 = 4)

Reformulation within text A is when J's sister A starts telling
J to pass the phone but instead changes her mind on what she
is going to say. This could be because she is getting agitated and changes

the tone of what she is about to say more aggressively and demanding. Overlapping within the text is a breakdown in the conversation between J and his sister and a struggle for control. This shows they are both impatient with one another and are getting annoyed/angry.



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Examiner Comments

Features are identified and exemplified accurately. Links are made with form and comments on function relate directly to the actual extract and the conversation presented.



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Examiner Tip

Always link comments on features directly to the extract itself and to the participants in the conversation.

SECTION A: DIFFERENT VOICES

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.

(AO1 = 6)

Feature 1 latching on

Example 'I haven't spoken to him yet // "Ringham"

Feature 2 Repetition

Example 'but I'm telling (-) I'm telling you'

Feature 3 Reformulation

Example 'you (-) pass the (-) give me your phone'

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

(AO1 = 4)

Latching on occurs ~~is~~ in spontaneous spoken language for example when between 'J' and 'A'; ~~is~~ and shows a high level of collaboration between the speakers in spoken conversation.

Repetition occurs in spontaneous speech as well and is used to add emphasis to what ^{the} speaker is saying in conversation, for example how 'J' does in this text.



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Examiner Comments

This script typifies a significant minority in that it fails to secure full marks for Q1(a)(ii). Features are identified and exemplified accurately, securing full marks for Q1(a)(i). However, comments on the function of the features identified are generalised/generic. They define the feature accurately but links to the actual extract are thin/undeveloped.

Q1(a)(i) - 6 marks; Q1(a)(ii) - 2 marks.



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Examiner Tip

Had comments made in response to Q1(a)(ii) made direct links to the extract this candidate would have secured an extra two marks for this component. Avoid generic definition of the features you identify.

Question 1b

This second component of Q1 is linked to two unseen extracts provided in the Source Booklet. Text B was a blog linked to 'The Geeknation' website which reviewed the film 'Dark Knight Rises' and Text C was an extract from '**Boy**', the autobiography of Roald Dahl.

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 were 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.

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 accurately. Less successful responses picked upon 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 **AO3** successful responses offered developed comment on the context of both extracts with consideration of the factors that influenced the production and reception of each. Investigation of the blog considered the conventions associated with this form of communication and linked this to the ongoing relationship between the author and his readers, the multiple purposes of the text and to the link to the Geeknation site and to Nolan's Batman trilogy. Investigation of 'Boy' considered generic convention, the concept of authorial intent/crafting, the historical setting and the school context.

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. Overall, candidates demonstrated reasonable word and text level analysis but were less secure on sentence level analysis.

Features of spoken language were quite readily spotted – however the quality of contextualised comment covered a wide range.

Some candidates who attempted to compare Texts B and C really restricted themselves, seeking to find links and differences between them which were mechanical at best and, more often than not, tenuous. Centres are reminded that there is no requirement for comparative analysis for this component of the qualification.

Text B proved to be generally more accessible than Text C which provided a key discriminator for this question. Higher band responses demonstrated awareness of the conventions - linguistic and contextual - of blogs. The majority were able to correctly (the best, cogently) define the audience. The best responses could integrate their understanding of contextual factors with focused analysis, with some using embedded quotations and linguistic terminology. More successful candidates were able to identify secondary and more subtle purposes beyond the generic 'to inform' or 'to entertain', considering, for example, the promotion of the film or Nolan's work in general.

Most candidates were able to comment reasonably well on the context in which the blog was produced and received. Features such as direct address, colloquial language, and discourse

markers were frequently commented on appropriately. Most candidates commented on alliteration and tricolon though they couldn't always say what functions they served, and many thought that contractions were employed to save time. A significant number of candidates still have a hazy idea of word classes and there were frequent mistakes in identification, the most frequent being classifying a verb as an abstract noun. The better answers noticed the register shifts and used this to comment on the different audiences for the blog.

In mid-lower band responses some of the argument/analysis was unconvincing. Many answers offered very general and obvious interpretation rather than specific analysis.

Many made minimal links to function such as 'this feature makes it entertaining' or 'makes the reader read on'. Analysis tended to be non-specific with vague phrases such as 'incorrect grammar'.

Many such responses also included bold claims about contextual factors, particularly the audience. Many tried to outline a very specific age range: '18-25 year olds', 'written for over 25 year olds because of the sophisticated lexis'. Additionally, others tried to state the gender, educational or financial background of the audience.

The strongest responses did not just include an introductory paragraph on CPR but instead linked their contextual comments to specific examples of word choice with confidence and focus.

The exploration of the extract from the autobiography, Text C, was marginally less successful with many writing less about this text. Significant numbers struggled with the audience, assuming that the text was pitched exclusively at children. Most were able to comment on the subject specifics of the text and make links to 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 mix of registers, particularly the use of direct address and the contrast between the young boy and the older narrator. Less successful answers tended to list a few features accompanied by a small amount of general comment. Some candidates were not very sure about the conventions of autobiographies and thought the extract was from a novel. Better answers were more specific about the way in which genre and context influenced the use of voice. As always, candidates would be well advised to spend some time considering the generic contexts of the pieces they are asked to write about before plunging into some form of analysis.

Five extracts are included here from one candidate's response to Q1b. This is a relatively successful response to which was awarded a Band 4 mark for both AO2 and AO3.

Both extracts are handled well and comment is balanced and analytical. A good range of terminology is accurately applied and consistently and judiciously exemplified. Comments on context are well developed, often subtle. There is a clear sense of the online context of the blog and of Dhal as author.

34 marks (AO2 - 17; AO3 - 17)

(b) **Text B** is an extract from a **blog** posted on a website dedicated to the Batman series of films directed by Christopher Nolan and **Text C** is an extract from the **autobiography** of the children's writer Roald Dahl.

Examine how the speakers and writers:

- shape or craft each text to meet the expectations of their respective audience/ purpose/context
- employ aspects of spoken language in their texts.

In your response, you must refer to Texts B and C.

(AO2 = 20, AO3 = 20)

(Total for Question 1 = 50 marks)

Text B is a blog, posted online, by a seemingly professional ~~film~~ film reviewer and writer. The purpose of the text is for the writer to deliver ~~these~~ ^{their} review ~~on the topic~~ to an expected audience; this audience is likely to consist of ~~followers~~ regular readers of reviews found on 'GeekNation' and fans of the Batman movies.

Text C is an autobiography, written in a highly crafted first person narrative perspective by the professional writer, Roald Dahl. The writer ~~will have~~ ^{used this} ~~deli~~ the autobiography to share ~~in~~ his childhood experiences and his opinions. The ~~mass~~ ^{target} audience of this text will be dedicated fans to Dahl's work, and possibly ~~younger adults and~~ children; indicated by the age of Dahl in the text.

Within Text B, the writer includes many deictic references, such as 'Bat-movies' and 'superhero



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Examiner Comments

The response opens with a confident definition of the potential audience for both extracts.

movie; this is because the writer will ~~also~~ have assumed that ~~his~~ their audience will have ~~underste~~ a common shared knowledge of the Batman Trilogy, so will understand the references.

The overall tone of the text is delivered informally, as suggested by colloquialisms ('flicks') and vague language ('stuff'). The writer will have supplied this to ~~de~~ create an approachable sense, therefore encouraging the audience to read the review.

The writer directly addresses his audience half way through the text via a second person perspective, using ~~of~~ the pronoun, 'you've ~~the~~'. The writer is creating a ~~g~~ more direct connection with his audience to engage them into the blog.

~~It~~ ~~Wags~~ The blog is presented online to the 'GeekNation website'; here the use of vague language ('that stuff' and 'it's just cool') is accepted because a formal tone is not expected by the audience of GeekNation or Batman fans.

At the bottom of the text, the date (19/7/12) is included to allow regular readers on 'GeekNation' to establish whether the blog is new, recent or not.

The writer delivers many declarative sentences



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Examiner Comments

Comments on language choices are exemplified with some consistency and terms are mostly specific/accurate. Devices for lowering formality and interacting with the reader are linked to audience, purpose and context with a degree of confidence.

(Nolan's Bat-movies certainly qualify) within the blog because they are projecting their definite opinion towards the mass audience.

It is suggested that the writer is male by stereotypical features of male genderlect such as the agenda of the whole blog, 'the super hero movie ~~didn't take language~~ (~~'kick your butt~~) ~~which~~ which is more typical of male fans and ~~used~~ taboo language ('kick your butt'); ~~which more~~ ~~new~~ course for Lewis is stereotypically found in a male's 'idlect' than a female's.

The writer appears to deliver a spoken voice through his text, through discourse markers such as, 'oh' and ~~a~~ verbal phrases such as, 'I'll leave all that'. The writer is presenting ~~a~~ his 'voice' to allow the audience to engage in a more personal and relatable reading.

As ~~Asyndetic~~ listing of 'grey-area morality, dark themes, a melancholy approach' are all themes of the movie; here the writer is ~~delivering~~ exposing his knowledge to ~~the~~ of Batman to encourage the audience to trust his opinions.

The first person narrative perspective of Dahl's autobiography was included to allow the audience a



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Comments on genderlect make some questionable assumptions which are, however, supported with direct evidence from the extract.

Comments on the construction of voice through aside/interjection are pertinent.

The shifts in complexity/formality are linked effectively to authorial intent and crafting.

personal connection to Dahl's child~~hood~~ childhood experiences with his 'four friends and I' (him).

It is evident that Dahl is a professional writer via the high and detailed descriptive language through the use of verbs such as 'prised' and adverbial clauses, ~~such as~~ for example: 'every afternoon'. This successfully engages the audience, allowing Dahl to present his adolescent life.

Dahl successfully presents his opinions through declarative sentences ~~for~~ ('truth is more important than modesty'). ~~in an approachable tone~~ He achieves this by the approachable tone he adopts throughout the text, so his opinion is appreciated and respected.

A vivid experience of Dahl's childhood is delivered through jargon ~~and de~~ and deixis specific to the semantic field of child's play. ~~where~~ for example, Dahl uses syndetic listing to ~~de~~ state the 'conkers and monkey-nuts and birds' eggs' that would be stored. The writer exposes such an obvious image to ~~even~~ ^{engage} achieve the audience's ~~an~~ interest.

Dahl is known for writing children's novels, so the experiences of his childhood are likely to ~~to~~ also be read by children. Because of this Dahl will have purposely included high-frequency deixis ~~as~~ such as ~~convergence~~ towards a typical child's idiolect.



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Examiner Comments

Issues of style are linked to Dahl as author/writer with some clarity and with a good range of exemplified features to evidence language choice and technique.

This ~~idiom~~ is achieved ~~the~~ ~~the~~ ~~abstract~~ ~~noun~~, 'treasures' the metaphors, 'treasures', ~~the~~ cliché ('one day') and concrete nouns, ~~so~~ for example, 'sweets'. Dahl does this to create a convergence, ~~by~~ moving his lexical choices ~~to~~ towards a typical child's idiom to successfully involve the audience.

Reported speech of ~~both~~ both Dahl ('Hold on a tick' ('held on a tick')) and his friends ('We'll do it today.' they cried) is ~~used~~ delivered to present a ~~realistic anecdote~~ sense of realism to the anecdote of the 'dead mouse'.

Within both texts B and C, the writers deliver stereotypical male genderlect as previously discussed about text B. ~~Text C~~ ~~create~~ Dahl includes this in Text ~~C~~ C through the declarative sentence, 'they slapped me on the back'; the verb 'slapped' is significant here because this seemingly violent, but playful action is more typical of males.

In conclusion, both texts have been ^{supplied} ~~delivered~~ many appropriate techniques in order to ~~so~~ ~~successfully~~ engage their audience, deliver their purpose and ~~present~~ present each context.



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Comments link literary devices with purpose and authorial crafting.



ResultsPlus Examiner Tip

Consider both literary and linguistic features in your analysis.

This next script was awarded marks from the middle of Band 3 for each assessment component. It is a lengthy and mostly fluent response which covers a deal of ground - however it tends to the repetitive and this restricts the range of analytical comment it offers. It handles both extracts in a balanced way and is rewarded for this. A reasonable range of features are offered which are exemplified (mostly) accurately. There is a tendency to make generalised comment but there are also some perceptive and subtle observations which are worthy of a higher band. However, these are not sustained and the overall placement reflects this.

27 marks (AO2 - 14; AO3 - 13)

(b) **Text B** is an extract from a **blog** posted on a website dedicated to the Batman series of films directed by Christopher Nolan and **Text C** is an extract from the **autobiography** of the children's writer Roald Dahl.

Examine how the speakers and writers:

- shape or craft each text to meet the expectations of their respective audience/purpose/context
- employ aspects of spoken language in their texts.

In your response, you must refer to Texts B and C.

(AO2 = 20, AO3 = 20)

(Total for Question 1 = 50 marks)

Text B is a piece written for audiences of people that are interested in either the Batman Trilogy or Christopher Nolan himself. It is perhaps primarily for an adult audience as the blog uses a lot of complicated lexis. The purpose of text B is to inform audiences about the latest Batman film and also is a chance for people to discuss their opinions about the film as we see in this extract, one blogger give their opinion on the film.

In the opening sentence to the blog, audiences instantly gain insight into the writers attitudes and opinions to the film as the use of the heightened language ('Obviously') creates the sense that in the writers opinion there is no doubt about the matter. The writer also uses a lot of field specific lexis throughout the blog ('grey-area motility', 'cinematic diversion'). This

complex, field specific lexis creates a sense of shared knowledge, as someone who hasn't interacted



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Examiner Comments

The response opens with a clear definition of the audience and purpose of the blog. The second paragraph shows awareness of the function of the parenthetical adverb but falls short of specifics in its definition. Similarly the reference to field specifics becomes rather generalised.



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Examiner Tip

Be as specific as you can when using terminology.

in either film or the Batman Trilogy probably would not understand these terms. The complex lexis also indicates that the writer knows what they are talking about, so helps add to the purpose of the piece which is primarily to inform readers. However, despite this complex lexis, there are also a lot of idiomatic expressions such as 'So let's just wrap it up.' These idiomatic expressions create an informality to the piece and make it more interesting for audiences to read. The idiomatic expressions also help us gain insight into the specific idiosyncrasy of the writer as they create a clear authentic and distinctive voice. The writer also uses colloquial expressions such as 'comic book nuts' to create a sense of humour in the piece. The writer uses tripling ('when you combine spectacle with some challenging ideas, actual intelligence, and a palpable sense of

respect for your audience, that's when you have something special). This technique is used in this blog to reinforce the writer's point and when the repetition of good things about the film emphasizes to audiences how positive and full of praise the writer of the blog is about the new film.



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Comments on register/voice are developed and method is linked to effect/creation of voice with some consistency. Features here are exemplified in good range but the quality of comment on function ranges from the generalised 'interesting for audiences to read' to the more subtle/perceptive 'reinforce the writer's point...emphasise...'.

~~Being Text B is a multimodal piece, so it means the writer also uses a lot of spoken language features to make it fitting for the multimodal~~

Text B is a multimodal piece, so the writer also uses implies a lot of spoken language features throughout the blog. The use of the parentheses ('(hopefully)') shows that the writer has had an afterthought. The use and decides to add it in in brackets to create a spontaneity to the piece. We also see examples of abbreviation 'Bat-movies' which creates an informality to the piece, making it seem more easy to understand and making it more accessible for readers. The writer uses elision & ('you're') to reinforce the informal nature of the text. The use of direct address to the ~~audience~~ audience here directly

includes and involves the reader in the blog, making them to consider their own opinions and also to suggest that they should buy their own ticket for the film. This adds to the purpose of the piece, because it suggests that the blogger is perhaps trying to promote the



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Examiner Comments

Spoken language features are offered in reasonable range. Comment on the use of direct address shows some understanding of the secondary and promotional purpose of the blog, and is rewarded accordingly.

film and sell tickets for it. The writer also uses colloquial discourse markers 'Oh' to engage the sense of informality about the piece, but to also move the piece along and to create a final sense of closure about the blog.

Text C is an extract from Boy: Tales of Childhood by Roald Dahl. As it is an autobiography of the children's author, it will primarily be written for audiences of people who are interested in the author himself or people who are interested in his books or literature in general. The extract is from an autobiography so its main purpose is to inform readers about Dahl's life, but also to entertain them at the same time.

Throughout the extract, we see Dahl ~~use~~ carefully craft the piece to be fitting for the audience and its purpose. One of the main ways in which Dahl achieves this is to use figurative and descriptive language ('small treasures'). This descriptive piece not only makes



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Examiner Comments

Investigation of Text C opens with a confident definition of audience and purpose with clear links to context. There is also a real sense of Dahl as author.

This response was awarded a mark in Band 2 for each assessment component. It shows initial promise which is not developed through comment and analysis. Features are offered and linked to context and purpose but the range is restricted and comment is thin. There is clear engagement with the source materials but also a clear struggle to articulate this engagement in critical/analytical terms.

It is characteristic of a significant number of responses in this band in that it is less successful in its handling of the Dahl autobiography.

14 marks (AO2 - 7; AO3 - 7).

(b) **Text B** is an extract from a **blog** posted on a website dedicated to the Batman series of films directed by Christopher Nolan and **Text C** is an extract from the **autobiography** of the children's writer Roald Dahl.

Examine how the speakers and writers:

- shape or craft each text to meet the expectations of their respective audience/purpose/context
- employ aspects of spoken language in their texts.

In your response, you must refer to Texts **B** and **C**.

PAGE 1

(AO2 = 20, AO3 = 20)

~~A Text B is written as a b~~

(Total for Question 1 = 50 marks)

Text B is taken from an extract of a blog about the latest batman movie. The purpose of this, is like informative talk about what Christopher Nolan the director did in his other movies and the build up to the new one that is

coming out. The audience who would read this type of blog is a big ~~super-h~~ superhero and mainly a ~~ret~~ really big fan of all ~~the~~ the other Batman comic books and other movies. ~~The~~ The mode of this extract would be a formal discussion and we know this by all the words used "The three films also fit together in some smooth and subtle ways." From this we can tell the writer of this blog knows his stuff about the director ~~and~~ and how he works. Although in all of this formal language there is ~~one word~~ some informality present, for example; the writers use of the word "Flick" shows a slight bit of informality on his part. He also uses the tripling effect; ~~which~~ "grey-axe morality, dark themes, ~~and a melancholy~~ approach." This show the readers that the writer knows



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Examiner Comments

The response opens with some promise. There is a relatively secure, if essentially straightforward, definition of the audience and general purpose of the blog. Shifts in register and tone are detected, and examples of formal and informal lexis and syntax are provided. Attempts to link these to function are weak and repetitive, however, as the candidate struggles to develop comment of Weinberg's stance in relation to his audience and the methods he uses to interact/impress them.

what he is talking about and is able to use these words in a sensible and respectable manner. In the end of his writing he mentions "Oh, ... kick your butt." The only way he would know this if he has seen the movie, so he giving his own personal analysis of the movie. He also uses a Filler "Oh" in the end of his writing probably to give himself a bit of thinking time for what he has to end with.

Text C is an ~~Autobig~~ Autobiography, this means that what ever is written, its from a personal level. The purpose of this ~~is~~ is humor as is it can be funny to children. The audience of this book would young children or babies, ~~who would~~ ~~long~~ as this book is about young children. This extract shows the reader at that time what young children would do for fun ~~&~~ if they had no T.V.

In this text we can see that this ~~novel is~~ extract is written in direct speech and we know this ~~because~~ because of quotations used. There ~~also~~ In this we can the writer Roald Dahl is bragging about his accomplishment from the past and he is happy about what he did. There use of ~~transactional~~ ^{turn taking} talk which is shown in the speech marks;
"It stinks! ... ~~the~~ window quick!"



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Examiner Comments

As the response moves to consider Text C, insecurities become even more apparent. There is some confusion about the generic form of the text which compounds confusion over the audience. There is evidence that the semi-informative purpose of the text has been sensed ('shows the reader what young children would do for fun') but the definition of the historical context is restricted to a time when 'they had no TV'.

Analysis is thin and insecure.

Question 2

Successful responses to the Carter question offered close analysis of the extract, picking up on the fact that transformation applied both to the girl and the beast. The best responses noticed the focalised nature of the narration (sometimes using the term 'focalisation') and traced the process of transformation in both characters effectively. Choice of a second story was not always appropriate, however, with some students forgetting the theme of transformation and embarking on what seemed to be a previous analysis of Carter's subversive critique of gender attitudes.

Generally, the close analysis of the extract was of a high standard for this task. Candidates frequently made a large number of different points based on the task in relation to the material to the question. Some even related it to the wider story and the second part of the question in a convincing and focused way. The most popular second story was 'The Courtship of Mr. Lyon.' Many candidates either seemed to focus on transformation and compared it to 'The Tiger's Bride' or mainly focused on 20 Century attitudes. The depth of word level analysis was, in successful responses, excellent. These responses also offered confident comment on Carter's methods and 'message'. Less successful were those responses which offered very little of relevance on the second story. Certainly a good number struggled to convincingly address all aspects of the task, especially how the 'idea of transformation' is used to 'comment on 20 Century society.' Instead many tried to compare the stories in quite superficial ways.

This script is representative of a response to Carter in the mid-bands of achievement. It sustains focus on the central issue of transformation with reasonable success and shares the choice of second story ('The Courtship of Mr Lyon') with a significant majority of respondents. It also addresses the second prompt through consideration of attitudes towards women in the 20th century although links to transformation are not as clear as they could be.

Although competent across all components it lacks the depth and detail of investigation and specific analysis to merit a placement in the upper bands.

30 marks (AO1 - 12; AO2 - 18).

Indicate which question you are answering by marking the box . If you change your mind, put a line through the box and then indicate your new question with a cross .

Chosen question number:

Question 2

Question 3

Question 4

Question 5

Question 6

Question 7

Question 8

Throughout this extract, Carter manipulates the voice of her ~~man~~ female narrator in order to reveal the transformation of both the narrator herself and the Tiger.

Initially, the simple sentence in first person perspective, 'The valet bowed

'me inside The Beast's room,' suggests that ~~the~~ the Beast is superior as the female narrator needs permission to see him. Furthermore, Carter has referred to the Beast with a capital letter, therefore he is portrayed with an element of importance and dominance. The female narrator then ~~uses~~ ^{makes} connotations to death through her use of subject specific lexis, ~~metaphor~~ and alliteration, 'bloody bones,' and 'extinction'. This highlights her sincere fear of the Beast.

The tense then shifts from past to future, 'he will gobble you up.' This



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Examiner Comments

It opens with valid comments on perspective and extends these to gender dynamic, thus addressing the second prompt. Comments on capitalisation are interesting and evidence consideration of Carter as author. Within a short space it offers analysis at word and sentence level and is rewarded for this.

foreshadows a future transformation and allows for the development of each character's anticipation. The female narrator then refers to the Beast without his capital letter, this signifies his loss of dominance over the girl. Incrementum, 'white, shaking, raw,' reiterates the girl's final stages of vulnerability before her transformation. There is then a shift

back to past tense, 'He was far more frightened of me than I was of him'. This emphasises Carter's feminist nature as it depicts the male character in a state of weakness. ~~He was~~ The narrator then proceeds to explain, 'He snuffed the air, as if to smell my fear; he could not.' This demonstrates her transformation in that her fear has disintegrated and she is now in a place of power. The final exclamation, 'He will lick the skin off me!' in future tense reiterates Carter's message that in rejecting objectification ~~from~~ ^(just as she feared to be the best of cards, the girl was lost to the lust of cards!) men, the narrator can proceed to portray herself as 'equal' or in a position of dominance as she refers to her fur



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This section of the response offers some relevant analytical comment - although it is not as detailed as it might be. Exemplification is consistent and is rewarded accordingly. However, the drive to seek evidence for Carter's feminist agenda leads to a weakening of comment/argument in the latter part of this section.

as 'beautiful'

Similarly, in 'The Courtship of Mr Lyon', Carter ~~also~~ uses the concept of transformation to convey 20th Century attitudes and values. ~~She~~ The Tiger's Bride depicts a female character ~~who~~ who has become ^{accustomed} ~~used~~ to a life of objectification from men.

as her father 'lost her to the Beast at cards'. This is symbolic of the value placed on wealth ~~money~~ in the 20th Century as the narrator declares through a simple sentence, 'Gambling is a sickness. My father said he loved me yet he staked his daughter on a hand of cards'. It also represents 20th Century attitudes towards women as ~~the~~ the female narrator begins to refer to herself as a commodity, having been 'bought' and 'sold'; she also asks to be 'deposited' in the city. This highlights how male manipulation has led her to considering herself as 'worthless'. Despite this, the valet does quote the Beast - who is depicted as 'less of a man' - 'If you are so



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Examiner Comments

The response moves from the extract without any real comment on the transformation of the tiger it contains. This is a limiting factor.

It pursues its (wholly acceptable) feminist agenda linking 'The Tiger's Bride' with 'The Courtship of Mr Lyon' in this respect. However the link to transformation is not explicit at this point. Specific analysis is also rather thin here.



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Examiner Tip

Explore all aspects of the extract as fully as you can. It has been selected to afford you this opportunity.

careless of your treasures, you should expect them to be taken from you.' This is supported by the intertextuality of Othello whereby her father refers to her as an object, 'I have lost my pearl.'

However, in 'The Courtship of Mr Lyri', transformation is depicted in a ~~more~~ positive light as Beauty puts high value on appearance and has always considered herself better than the Beast, highlighting her position of dominance. The female's interior monologue is presented through the short, simple sentence, 'How strange he was.' The third person perspective then continues 'She found his bewildering difference from herself almost intolerable.' This demonstrates 20th Century attitudes to those considered 'different.'

This is supported by the complex sentence, '... she could not bring herself to touch him of her own free will, he was so different from herself.' In the central transformation of characters, the Beast experiences a physical transformation where he is provided with the strength



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Examiner Comments

There is some worthy comment on transformation and links to 20th Century attitudes. These could be more finely drawn but are valid nonetheless.

He requires to remain alive and the Beauty experiences more of an emotional awakening. The Beast's tone switches from negativity, 'I'm dying Beauty,' to optimistic and prosperous, 'I think I might be able to manage a little breakfast today.' Beauty, however, experiences the realisation that her vanity and self-centred behaviour has caused her to lose sight of what is really important. Rhetorical questions such as, 'Was it because she had only looked at her own face, reflected there?' represent her interior monologue and highlight her self-disgust. Carter allows Beauty's voice to express the transformation which ultimately leads to her own happiness as 'Mrs Lyon; ~~was presented~~ in present tense.

~~Reiterated Carter's~~
~~message that~~

Carter portrays the female as the dominant character in order to reiterate that the objectification of women was not the only negative within the attitudes and



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Examiner Comments

Focus on the issue of transformation is better here. Comments on technique, such as the use of rhetorical questions, link form to function, are valid and are rewarded accordingly.

Question 3

The task on the Doyle text generated a very broad range of responses.

There were many successful answers that were relevant and included confident critical investigations of the extract; they offered comment at word and sentence level to evidence the shift in Paddy's 'position' it contained. These were able to competently - the best cogently - link to the broader text and the hardening in Paddy represented by his admiration for Leavy and the growing distance from his wider friendship group. References to earlier episodes were well selected here. Changes in attitude to Sinbad were also well handled with most referring to the lighter fuel incident to evidence this change.

Others responded well and in detail to the extract but did not really address the second bullet point, instead writing whole essays, for example, about Paddy's relationship with Sinbad without any focus on the question.

Question 4

For this series many candidates explored and examined across the text very skilfully. There were some particularly strong responses that grasped the opportunity to range over Walker's presentation of women and their voices. Successful responses offered focused analysis of the extract and secure links to the second bullet and the rest of the novel. The best responses addressed the second bullet point fully with a wide range of different ideas, spanning the range of characters and the structure of the text, and were able to maintain an analytical approach.

While many candidates could write meaningfully about the use and function of AAVE in the text in relation to the task, the (often overused or misapplied) conceptual framework caused problems for some candidates when they viewed it simply as an example of impoverished or 'incorrect' language. Most comment was on the second half of the extract in which Squeak becomes more confident. In contrast, the actual incident with Bubber Hodges received much less comment. Candidates would be well advised to consider the whole of an extract and not just part of it. This goes for all of the questions

This lower mid-range response handles the incident with Squeak with some focus. It does address the wider task with valid reference to the broader text which is integrated into the body of the response. This aspect is very thin, however. The angle of feminism is appropriate to the task but comments tend to the descriptive/observational and analysis is rather limited. This restricts the potential to reward any higher.

24 marks (AO1 - 10; AO2 - 14).

Indicate which question you are answering by marking the box . If you change your mind, put a line through the box and then indicate your new question with a cross .

Chosen question number:

Question 2

Question 3

Question 4

Question 5

Question 6

Question 7

Question 8

~~Firstly we can see that Alice Walker manipulates incidents that happened in the novel to strengthen the voice of Squeak. We can see that this is~~

a feminist novel, aimed to liberate women from oppression and domestic violence such as rape. We can see rape is one of the key themes that helps characters to grow.

Firstly, we can see that Epistolog form is used to develop Celie's metaphorical voice and her literal state, we can see this is used ^{too} to help the character of Squeak to grow. 'you gon tell God?' the use of interrogative shows that religion and God is a key theme in the development of the novel. Also, we can see that God is used ~~as~~ to listen to problems rather than solve them, 'with God's help' which Celie is able to realise soon enough.

In the extract we can see that Squeak is telling everyone of how she attempted to save Sofia but ended up getting raped. 'Squeak look round at all of us' the collective pronoun of 'us' shows



ResultsPlus Examiner Comments

The response opens with reference to the feminist agenda and the idea of sisterhood that is central to the text and to the task. Comment is rather generalised however.

The paragraph relating to the interrogative and its reference to God loses a little focus on the task and represents a missed opportunity.

the readers that like Celie, Squeak is able to find herself an extended family among her fellow female kinship, deeming that Walker was trying to show how female companionship was ~~more~~ extremely important because it was not only racism black women had to face but also the war against black men.

Also, like Celie we can see that Squeak is at the bottom of the hierarchy system, with little respect from men, 'He say if he was my uncle he wouldn't do it to me. That be a sin' the declarative of the simple sentence shows that Bubber Hodges was talking down on her because he knew he had a higher ~~status~~ social status even though he was black. We can see that while Squeak was telling her extended female family that she ~~is able to~~ was ashamed then but now she ~~able to~~ able to grow from this, 'my name is Mary Agnes.'

Furthermore we can see that the ~~literal~~ ^{meta} distance between metaphorical hierarchy ^{stays} between Harpo and Squeak is reflected literally 'she drop her head' the use of 'drop' shows her shame that she had during that time, also; 'she turn her face up to Harpo' by looking up shows the literal and metaphorical distance between them, ~~Harpo~~ ~~is~~ although we ~~are~~ do not know explicit details of their relationship we can



ResultsPlus
Examiner Comments

Attention to the positioning of characters in the extract is again valid and is potentially interesting, but undeveloped.

There is some exemplification but analysis and the terminology that attends it is very thin here.

Indicate which question you are answering by marking the box . If you change your mind, put a line through the box and then indicate your new question with a cross .

Chosen question number:

Question 2

Question 3

Question 4

Question 5

Question 6

Question 7

Question 8

~~Firstly we can see~~ that Alice Walker manipulates incidents that happened in the novel to strengthen the voice of Squeak. We can see that this is a feminist novel, aimed to liberate women from oppression and domestic violence such as rape. We can see rape is one of the key themes that helps characters to grow.

Firstly, we can see that Epistolog form is used to develop Celie's metaphorical voice and her literal state, we can see this is used too to help the character of Squeak to grow? 'you gon tell god?' the use of interrogative shows that religion and God is a key theme in the development of the novel. Also, we can see that God is used as to listen to problems rather than solve them, 'with god's help' which Celie is able to realize soon enough.

In the extract we can see that Squeak is telling everyone of how she attempted to save Sofia but ended up getting raped. 'Squeak look round at all of us' the collective pronoun of 'us' shows the readers that like Celie, Squeak is able to find herself an extended family among her fellow female kinship, showing that Walker was trying

to show how female companionship was ~~more~~ extremely important because it was not only racism black women had to face but also the war against black men.

Also, like Celie we can see that Squeak is at the bottom of the hierarchy system, with little respect from men, 'He say if he was my uncle he wouldn't do it to me. That be a sin' the declarative of the simple sentence shows that Bobber Hodges was talking down on her because he knew he had a higher ~~status~~ social status even though he was black. We can see that while Squeak was telling her extended female family that she ~~is able to~~ was ashamed then but now she able to able to grow from this, 'my name is Mary Agnes.'

Furthermore we can see that the ~~literal~~ ^{meta} distance between metaphorical hierarchy ^{status} between Harpo and Squeak is reflected literally, 'she drop her head' the use of 'drop' shows her shame that she had during that time, also, 'she turn her face up to Harpo' by looking up shows the literal and metaphorical distance between them, ~~Harpo~~ although we ~~are~~ do not know explicit details of their relationship we can unlike Sofia that Squeak has conformed to the male authority, 'I try to beat her' and 'he come to dinner with a black eye'. We can see that Harpo wanted to have that hedgemant masculinity of abusing his power of women, he is able to do this over Squeak.

However at the end of the letter we can see that her status has been improved, 'she stand up. my name is ~~too~~ Mary Agnes' the short sentence shows the sudden transformation that she has had after being abused. Like Celie we can see that both ~~were~~ were voiceless and conformed to the patriarchal system without question, by using the declarative, 'my name is Mary Agnes' shows that she is ~~has been~~ too is liberating the patriarchal system like Celie, 'I walk with a bit of a strut.' However Walker has been criticised for over exaggerating black men, her intentions were to show how women are the main people ~~for~~ that were suffering during that society and time.

Lastly, we can see that Shug has had an impact on strengthening Squeak, 'she begin to sing' singing is used as a tool to liberate ~~themselves~~ individual women from the patriarchal society. Shug, who is symbolic of independence supports oppressed women such as Squeak and Celie, during that time women were expected to be subordinate to male authority, by singing allows them to ~~to~~ free themselves from the patriarchal system, ~~Celie~~ gains ~~etc~~ Therefore we can see that traumatic experiences such as rape allows characters to grow and liberate themselves.

P71



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Examiner Comments

The point of transformation is pinpointed here and is rewarded accordingly. The comments about Shug do offer a link to the second prompt here, but they are, again, very straightforward.

Question 5

Successful responses to the Tremain question were generally focused and clear. There were fewer examples of purely 'literary' answers that did not offer specific analysis and terminology and centres are to be congratulated on this significant improvement. These successful responses moved with some facility across the wider novel and were able to explicitly examine the way in which Merivel refers to himself changes and why. This proved to be a key discriminator for this question.

This script is a successful response to the question on 'Restoration'. It sits on the border of the top bands of achievement but is anchored at 15 (AO1) and 22 (AO2) because of a tendency to sometimes avoid the specifics of analysis and the terminology that attends it. This is a shame as much of the comment/interpretation is subtle, even sophisticated.

37 marks.

Indicate which question you are answering by marking the box . If you change your mind, put a line through the box and then indicate your new question with a cross .

Chosen question number:

Question 2

Question 3

Question 4

Question 5

Question 6

Question 7

Question 8

Merivel's name at New Bebban is Robert, this name has many connotations which Tremain is sure to convey to us. Robert is supposed to be a new man, Merivel was the name of the man Robert was before, a man Robert had ^{supposed to have} left behind. It is significant that Pearce should call Robert 'merivel' at this point as he calls him just after he had had sex with Katherine, therefore he was not acting as Robert, but the old merivel.

Merivel recognises this, saying he was 'certain that Robert had been found out at last and was being summoned as merivel to be given his punishment' by referring to both his names in the third person here, he has detached himself from both his names and the characters they represent to examine them both. He is aware that Robert, the man he was trying to become has acted like Merivel and so he is scared he will be treated as merivel again. The word 'punishment' has connotations when relating to Pearce, as Pearce is a man of God, and therefore believes in God's punishment of men who live in sin, as the character, 'merivel' did this connotes

with the word Summoned to symbolise the judgement of God, when he summons you and judges you for your deeds and sins, if he is being 'summoned as merivel' then ~~he will be~~ he will be 'punished' as Merivel was sinned. In merivel's eyes Pearce can be said to represent God to merivel, who struggles to fully commit to the Christian God and so commits himself to Pearce. (and the king in some parts of



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Examiner Comments

The response opens with good focus on the task - the shift in self-reference is pinpointed and exemplified accurately. There is, however, already evidence of the lack of specifics in terms of word classes; a trend that prevents the overall response from scoring even more highly.



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Examiner Tip

Always apply specific terms.

1st person.

the book) and so fears Pearce's judgement. This fear is conveyed by merivel 'shivering a little' when he hears his name called, the hedge 'a little' almost making it seem like he is too scared to move, which of course he doesn't, although he doesn't say he cannot, it is implied. Of course, the 1st person perspective chosen by Tremain ~~was given~~ while giving us insight into the mind of merivel and allowing the reader to ~~also~~ identify his voice and the changes in it, can also mean merivel could be an unreliable narrator who doesn't always convey the whole truth.

The symbolism is carried on, Pearce's bible could be said to represent ~~the~~ enlightenment or inner peace, as it is Pearce's only possession he holds very dear (apart from medical books) so when merivel says he 'could not discover' Tremain's lexical choice of the word 'discover' shows that merivel still has not found peace. Pearce says 'please find it, merivel' once again referring to him as merivel to show he is not

the three stages in Meriel's story and therefore vice. The first chapter of part 2 is called Robert, showing him to be a new man.

He starts with 2 simple declaratives "A month has passed. A pit has come" to ^{begin to} Soloply tell how there has been a transition in this time. Yet he tells us despite him being absent from himself 'the Fool meriel' still exists. He uses a metaphor later saying although meriel has died he finds his grave in 'exceptionally boring place' and clamours to get out. But gradually you do see a change in Meriel throughout the chapter. He starts off calling his room at Bedlam his 'hair cupboard', ~~becom~~ ^{making} ~~him~~ ^{up} of its size, but by the end does this fondly, another metaphor he uses is when he ~~calls~~ ^{mockingly} calls pearls belonging ~~to~~ his 'burning coals' but by the end he is referring to his own belongings in this way. Meriel's mind being too occupied by Pearles dying and Katherine is shown when he refers to his hair for the first time not as 'hairs bristles' ^{and} he says, in a separate paragraph, ^{turning} ~~turning~~ ^{graphically to} ~~graphically to~~ ^{Raphael's} ~~bell~~ ^{bell} ~~latter~~ ^{latter} 'I have become Robert'



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Comments here show a real understanding of the literary devices crafted by Tremain and the response is rewarded accordingly.

Question 6

Generally, the focus on the extract in relation to the first bullet point was impressive, with a range of features analysed and explored in line with the task. Some candidates wanted to link this to how Martin then changes later, which worked well for the majority, but some got side-tracked by this and then did not fully address the similarities in the voices in the early letters. However, the majority of candidates could address both bullet points fully and convincingly.

The majority of candidates - with some notable high scoring responses - displayed their depth of understanding of the author's purpose and presentation of character through the protagonists' changing tone, developing plot and overall themes by discussing the earlier letters as contrasts to the later ones without restriction. This meant that a fair number of candidates ranged over the extract and were then able to choose a significant number of comparisons and contrasts (as well as similarities) with which they could expound upon and tease out some subtle readings of Taylor's use of tone, register and word choice. Some candidates brought in some useful perspectives on the later letters, while others stayed securely in the opening exchanges. All were given ample opportunity with such a flexible springboard into a deep reading that the question represented.

This is a reasonably successful response to Q6 that falls short of the top bands of achievement because of its somewhat restricted range of specific analysis and the terminology that attends it. It is rewarded for its focus on the central issues of the task and for pertinent comment it makes on the attitudes and values of Max and Martin. These are not developed in sufficient detail to increment the marks awarded, however.

32 marks (AO1 - 13; AO2 - 19).

Indicate which question you are answering by marking the box . If you change your mind, put a line through the box and then indicate your new question with a cross .

Chosen question number:

Question 2

Question 3

Question 4

Question 5

Question 6

Question 7

Question 8

Taylor ~~repeatedly~~ manipulates the voice of Martin throughout the novella to give clue of his shifting moral standpoint. Taylor uses personal deixis, 'I' repeatedly throughout the letter dated 'December 10, 1932', this shows that Martin is very self-centred and just wants to talk about himself.

Taylor uses exophoric referencing, ~~'The cat is a brown cat'~~ 'The house, as you know, I had long in mind.' This technique shows that Martin obviously talks about himself

all the time to max ~~that~~ ^{and} the use of exophoric referencing shows they've spoke about ~~this~~ ^{the} house Martin wanted before. This is also assumed knowledge, that Martin expects Max to remember what it is he is talking about.

Taylor uses topic shifts in the structure of the letter. She talks about 'money, possessions, money, briefly mentions family, ~~and~~ money and politics. This conveys that Martin is ~~re~~ money minded and materialistic. Money is Martin's main ~~priority~~ priority and what he is focused on. Martin



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Examiner Comments

The response begins with worthy focus on the central issue of the task and some valid - if essentially straightforward - exploration of the methods used by Taylor to determine Martin's attitudes and values.

only speaks briefly about his family and when he does mention them he begins to brag, 'For the three boys there are three ponies', here Martin is still only focused on his possessions.

Taylor uses fronted conjunctions, 'And' and 'But', these show Martin has got lots to say, they also represent spoken language. These also show that when Martin is with Max he probably always talks about himself and has a lot to say.

Taylor manipulates Martin's voice by using listing as a way to brag about what he has, 'the finest china I have

bought and much crystal, as well as a full service of silver'. Here Martin is still being materialistic, which convey his morals and how he is money minded and self-centered that he likes to brag about what he has.

Taylor mentions politics briefly, 'there is much political unrest even now under the presidency of Hindenburg, a fine liberal whom I much admire', the brief mention of politics show us that Martin is not concerned to go into detail about politics. This foreshadows later opinions expressed later.

Taylor manipulates Martin's voice to convey his moral



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The response covers a number of aspects that are relevant to the task and to Martin's shifting viewpoint. Exemplification is consistent but comment is essentially straightforward and this confirms the placement of the response within the bands.



ResultsPlus Examiner Tip

Always relate your comments to the specifics of the question.

stand point, 'Elsa's family do not find things ~~easy~~ so easy now. The brothers are in the professions... must live together in one house'. Despite Martin's previous bragging about how wealthy he is over in Germany, he doesn't mention about helping Elsa's family financially. This ~~conveys~~ conveys Martin's morals and informs us he only cares for himself and is selfish.

At the beginning of the ~~novella~~ novella Max and Martin share similarities, however there is a clear ~~change~~ change as the novella progresses. The letter dated, ~~December~~ ^{November} 12, 1932', Max talks about business, 'The business continues to go ~~well~~ well. Mrs. Kenne has bought the small Picasso at our price'. This shows us that Max is also money minded, but by the structure of his letter we can see he's not as money minded ~~of~~ as Martin.

Taylor uses a personal pronoun in the opening of the letter, 'My Dear Martin', this salutation shows a closeness between the two, that Max feels as if Martin is somewhat his. In the letter dated 'December 10, 1932' Taylor uses ~~the~~ another salutation, 'Max, Dear old fellow', this technique shows that Martin is also fond of Max and refers to their long standing friendship.

Towards the end of the letter Martin writes, 'Elsa asks



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Examiner Comments

Comments relating to Elsa's family are developed to good effect here and are rewarded accordingly. As the response moves to the second bullet it highlights significant similarities between the two men in the early letters in the collection. Specific analysis is rather thin, however.

Indicate which question you are answering by marking the box . If you change your mind, put a line through the box and then indicate your new question with a cross .

Chosen question number:

Question 2

Question 3

Question 4

Question 5

Question 6

Question 7

Question 8

Taylor ~~repeatedly~~ manipulates the voice of Martin throughout the novella to give clue of his shifting moral standpoint. Taylor uses personal deixis, 'I' repeatedly throughout the letter dated 'December 10, 1932', this shows that Martin is very self-centred and just wants to talk about himself.

Taylor uses exophoric referencing, ~~'The cat is a brown cat'~~ 'The house, as you know, I had long in mind.' This technique shows that Martin obviously talks about himself all the time to Max ~~that~~ and the use of exophoric referencing shows they've spoke about ~~this~~ the house Martin wanted before. This is also assumed knowledge, that Martin expects Max to remember what it is he is talking about.

Taylor uses topic shifts in the structure of the letter, she talks about 'money, possessions, money, briefly mentions family, ~~and~~ money and politics. This conveys that Martin is ~~re~~ money minded and materialistic. Money is Martin's main ~~priority~~ priority and what he is focused on. Martin only speaks briefly about his family and when he does mention them he begins to brag, 'For the three boys there are three ponies', here Martin is still only focused on his possessions.

Taylor uses fronted conjunctions, 'And' and 'But', these show Martin has got lots to say, they also represent spoken language. These also show that when Martin is with Max he probably always talks about himself and has a lot to say.

Taylor manipulates Martin's voice by using listing as a way to brag about what he has, 'the finest china I have bought and much crystal, as well as a full service of silver'. Here Martin is still being materialistic, which conveys his morals and how he is money minded and self-centred that he likes to brag about what he has.

Taylor mentions politics briefly, 'there is much political unrest even now under the presidency of Hindenburg, a fine liberal whom I much admire', the brief mention of politics show us that Martin is not concerned to go into detail about politics. This foreshadows later opinions expressed later.

Taylor manipulates Martin's voice to convey his moral stand point, 'Elsa's family do not find things easy so easy now. The brothers are in the professions... must live together in one house'. Despite Martin's previous bragging about how wealthy he is over in Germany, he doesn't mention about helping Elsa's family financially. This conveys Martin's morals and informs us he only cares for himself and is selfish.

At the beginning of the ~~now~~ novella Max and Martin share similarities, however there is a clear ~~also~~ change as the novella progresses. The letter dated, ^{November} ~~December~~ 12, 1932, Max talks about business, 'The business continues to go ~~well~~ well. Mrs. Levine has bought the small Picasso at our price'. This shows us that Max is also money minded, but by the structure of his letter we can see he's not as money minded ~~of~~ as Martin.

Taylor uses a personal pronoun in the opening of the letter, 'My Dear Martin', this salutation shows a closeness between the two, that Max feels as if Martin is somewhat his. In the letter dated 'December 10, 1932' Taylor uses ~~the~~ another salutation, 'Max, Dear old fellow', this technique shows that Martin is also fond of Max and refers to their long standing friendship.

Towards the end of the letter Martin writes, 'Elsa asks that I send to you her love'. In the letter dated 'January 21, 1933' Max responds with, 'Embrace all the young fry and our abundant Elsa for me', the choice of ~~the~~ pronoun 'our' shows that Martin and his family have affection for Max, which he too has. By using the collective pronoun 'our' Max feels as if him and Martin share Elsa, which also shows similarities of admiration and friendship.

Taylor also uses emotive language, 'Your ever affectionate, Max' and in the letter dated 'December 10, 1932',

'my heartiest greetings to you, Martin'. The ^{use} ~~purpose~~ of this shows Max and Martin ~~are~~ are both fond of each other and represents closeness.

In the letter dated 'December 10, 1932' Taylor uses a semantic field of affection when talking about Giselle, 'charming', 'beautiful' and 'gentle', this technique shows us that Martin thinks very highly of Max's sister Giselle. In the previous letter dated 'November 12, 1932' Max refers to Giselle as 'a fine spirit, as well as beauty, and I hope the talent as well'. This shows Max and Martin both share similar views of ~~Giselle~~ optimism and admiration* for Giselle through the use of emotive language.

In the letter dated 'January 21, 1933' Max writes, 'you and I are lucky that we have such a sound following for the gallery', the use of personal deixis 'you' and 'I' used by Taylor, shows the closeness between the two friends and how Max is proud of what they have accomplished. In the letter dated 'March 25, 1933' Taylor uses emotive language, 'so we go, my friend, perhaps to become part of great events... but never abandoning that true friendship', this technique also shows Martin is grateful to Max and proud of their business and friendship and optimistic for their futures.



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Examiner Comments

Evidence for similarities between Max and Martin is provided with continued focus. Comment and specific/critical analysis is rather straightforward however, and this confirms the final marks awarded for this script.

Question 7

Responses to the Winton question were generally very impressive. There was sustained focus on the central issues of the task and, in many, a genuine understanding and appreciation of the complex nature of the narrative voices across the novel as a whole. Successful answers used the extract as a springboard to the second prompt, ranging, with considerable skill, and selecting episodes that were wholly appropriate. Such responses applied analytical evidence in broad range and differentiated between voices and relationships with keen discrimination.

Less successful were those that adopted a descriptive/narrative approach which lost sight of Winton as author.

Question 8

There were some excellent responses to this question.

In past series, the question on Joyce was sometimes the repository of 'agenda pushing' in the form of prepared material around the wide-arching concept of paralysis. This series produced an excellent range of answers that did not restrict themselves to an obvious reading of how the past and/or remembered voices or events convey an impact upon Joyce's characterisations and uses of symbol and extended metaphor as well as language choice. A large number of candidates reflected a great diversity of readings and, as such, a diversity of choice in the stories that were examined. Once again, students across the range of achievement were able to show their depth of knowledge and understanding of the individual story and crucially the text as a whole, and in doing so reached upwards to marks within the higher bands. Candidates scored well by a careful selection of the second story that supported their argument.

Less successful were those answers that were completely about paralysis or memory and were not explicitly tied to the task. This was a shame as these were clearly competent students. Some struggled to tackle 'remembered voices' in a clear, confident way.

This response to Joyce is a successful one.

It shows close engagement with the extract and the wider story from which it is drawn. The choice of second story is a judicious one which enables sustained focus on the task despite the draw of the issue of paralysis.

Analysis is sound and broad ranging and critical comment is developed and often sophisticated.

42 marks (AO1 - 18; AO2 - 24).

Indicate which question you are answering by marking the box . If you change your mind, put a line through the box and then indicate your new question with a cross .

Chosen question number:

Question 2

Question 3

Question 4

Question 5

Question 6

Question 7

Question 8

~~Text~~ In Eveline Joyce has incorporated a third person narrative. This enables him to be detached from his characters - sometimes

Ironically, satirising them through ^{their} physical description, actions and dialogues. Within this though Joyce uses interior monologue to give the reader an intimate presentation of characters ~~and~~ ^{by} conveying their 'inner voice', revealing their characters' thoughts, feelings and dreams. This technique allows Joyce to present what Eveline is thinking as she contemplates leaving Dublin. //

At the start of the extract Joyce suggests that Eveline is unlikely to leave, and that the longer she sits, the more likely she is to be trapped in Dublin. Poetic fallacy is used by Joyce to symbolise ~~Dublin~~ how her memories, own timid personality and family ties are going to trap her (the evening invaded)*. So before we even get Eveline's memories Joyce is suggesting how Eveline is going to be trapped unless she acts.

*The night being symbolic and darkness being ^{synonymous} ~~symbolic~~ of how ~~she~~ Eveline is bound from her entrapment. ^{a metaphor}

Within the extract Eveline has two memories. The first is of her father. ~~Because~~ Joyce suggests how Eveline is too conventional to ^{dislike} ~~dislike~~ her clearly violent father. Joyce uses free indirect style with mitigation (Sometimes he would be nice) to show how Eveline is trying to remember the



ResultsPlus Examiner Comments

The response opens with a clear (if a little generalised) appreciation of Joyce's manipulation of perspective which is then fluidly linked specifically to Eveline.

The second paragraph works the theme of entrapment/paralysis to the focus of the question with considerable skill.



ResultsPlus Examiner Tip

Always revisit the specific focus of the question.

Indicate which question you are answering by marking the box . If you change your mind, put a line through the box and then indicate your new question with a cross .

Chosen question number:

Question 2

Question 3

Question 4

Question 5

Question 6

Question 7

Question 8

~~Text~~ In Eveline Joyce has incorporated a third person narrative. This enables him to be detached from his characters, sometimes ironically, satirising them through ^{their} physical description, actions and dialogue. Within this though Joyce uses interior monologue to give the reader an intimate presentation of characters ~~and~~ ^{by} conveying their 'inner voice', revealing their character's thoughts, feelings and dreams. This technique allows Joyce to present what Eveline is thinking as she contemplates leaving Dublin. //

At the start of the extract Joyce suggests that Eveline is unlikely to leave, and that the longer she sits, the more likely she is to be trapped in Dublin. Poetic fallacy is used by Joyce to symbolise ~~Dublin~~ how her memories, own timid personality and family ties are going to trap her (the evening invaded)*. So before we ever get Eveline's memories Joyce is suggesting how Eveline is going to be trapped unless she acts.
*The night being symbolic and darkness being symbolic of how ~~Eveline~~ Eveline is blind from her entrapment ^{a metaphor}

Within the extract Eveline has two memories. The first is of her father. ~~Text~~ Joyce suggests how Eveline is too conventional to ^{dislike} ~~dislike~~ her clearly violent father. Joyce uses free indirect style with mitigation (Sometimes he would be nice) to show how Eveline is trying to remember the good things her father did. The use of past tense of positive thoughts on her father reveal that Eveline's happiness is limited to a couple happy family memories (she had). Joyce presents two happy days Eveline

good things her father did. The use of past tense of positive thoughts on her father reveal that Eveline's happiness is limited to a couple happy family memories (she had). Joyce presents two happy days Eveline has in ~~her childhood~~ ^{her childhood}. These memories clearly affect Eveline as ~~she~~ she thinks more ^{about why} to stay. Joyce shows her she is paralyzed through his use of verbs (sit). This is showing how Eveline's ~~are~~ very limited memories of her father encourage her to stay. Joyce symbolises the unsatisfactory life Eveline will lead if she stays through (the odour of dusty creosote). This sensual imagery by Joyce shows how due to Eveline's timid personality ~~she~~ she will sit through the un comforts of Dublin life.

However, Joyce also includes references to an epiphany where Eveline's memory of her poor ill-stricken mother provoke her into ~~a~~ a rare spell of action. Again Joyce presents the memory through Eveline's interior monologue. Joyce uses sensual imagery ~~of~~ (melancholy of Italian air) ~~by~~ by the organ player to present the depressed mood.

~~For~~ Joyce ~~is~~ includes dialogue from Eveline's ~~mother~~ father (Damn'd Italians!) to convey how Eveline's father is a coarse man. The timing of his ~~of~~ anger, shown through the exclamation, and the strange topic shift reveals the father's crudeness, helplessness and possibly panic.

Along with the dialogue of Eveline's mother in the memory (Deseravin Sean!) Joyce presents a dysfunctional family, another key theme for trapping Dubliners. The memory of her mother's ~~is~~ pointless dialogue, suggestive of her degraded state, is enough to trigger Eveline in trying to escape Dublin. ^{BP2} ~~to~~ Eveline's actions and thoughts

*

are presented by Joyce as ~~fast~~ starkly contrasting to ~~Eveline's thoughts~~ ^{before her epiphany due} the memory of her mother, ^{and after} and ~~actions~~ just ~~before~~ Joyce reveals how Eveline loses her paralysis and acts due to this memory. Joyce's use of the verb (stood) is an onomatopoeia of the verb previously applied to Eveline (sat), showing the extent in the mood change in Eveline. Within Eveline's interior monologue the exclamation (Escape!) ~~and repetition~~ reveals her sudden panic and epiphany. Repetition of this (Escape! She must escape!) ^{enters} the sense of ~~sudden~~ ^{distress} panic. These devices are included by Joyce to show how the memory has influenced Eveline to finally seek escape. However, within this thought Joyce also forewarns that Eveline will not escape. The use of a rhetorical question (Should she be unhappy?) suggest Eveline is still unsure of herself. This is suggestive that although the memory ~~has~~ influenced her it will not be enough to allow her to escape. ~~The mention~~ of ~~Frank~~ Frank and associating him with modal verbs (he would) ~~and~~ hints that Eveline is still reliant of Frank for her escape. Joyce presents how Eveline is too conventional to escape and although the memory of her mother has impacted Eveline greatly, it is not enough to overcome other things that are trapping her; her personality, worry of social approval and the church. Joyce presents the feeble attempt of Eveline to escape. The use of another rhetorical ~~and~~ question ("Could she...?") ~~and~~ conveys her uncertainty is overwhelming her. ~~Joyce~~ Joyce shows how she clearly wants to leave. The metaphor (the seas of the world tumbled about her heart) is used in Eveline's interior monologue to suggest she has become emotional and poetic. This is a bit different to the Eveline before, but ~~it's~~ it's not enough.

Another story where ~~the~~ the past impacts the perspective of a character

* ~~Electra~~ At the start of *Eveline* Joyce also includes another memory of Eveline. Eveline's interior monologue reveals she is underdeveloped. The use of high frequency lexis (little brown) ~~present~~ presents Eveline as unsophisticated and childlike. Joyce here is hinting at how Eveline has not matured emotionally, only physically, and still has the mind of a child. Joyce ~~has~~ is possibly suggesting that something in her memories and childhood has affected her. Joyce presents Eveline's father as violent. Eveline's lexical choice of how her father used to "hurt them" reveals the violent nature of the father. This memory is ~~of~~ again not enough to provoke her to act, with the use of an exclamation ("Horse!") showing Eveline's ~~that~~ ineptness at home still. ~~§~~ Joyce shows how only the saddening memory of Eveline's ~~mother~~ mother is enough to cause Eveline to seek escape.

is A Painful Case. Joyce presents before Mrs Sinico's death how Mr Duffy is ~~still~~ a heartless ~~and~~ character, with a vacuous personality. Then after Joyce conveys how Duffy is emotional, even meanish.

Before Mrs Sinico's death Joyce presents how Duffy tries to detach himself from emotions. Joyce metonymically presents Duffy through his house. Joyce uses trichotomies of colour imagery (white), which has connotations of emptiness. This is symbolic of Duffy's barren character and personality. Joyce also implements a syndetic list of Duffy's belongings - furniture (... iron and a square table). Again this is symbolic of Duffy's emptiness.

Joyce also uses Duffy's interior monologue to suggest how he is heartless. The lack of mitigation ~~from~~ from Duffy's inner voice and the detached verbs (escorting them to the cemetery when they died) reveals how Duffy lacked any emotion. Joyce uses the lack of love

from Duffy to his family to show the extent of his ~~old~~ cold personality.

At first finding out about Mrs Sinico's death Duffy is presented as relieved and almost angry with her for associating herself with him.

The exclamations ('what an end!') in Duffy's interior monologue shows ~~how~~ the extent of relief and lack of emotion. Joyce also includes incrementum ('Not nearly had...; she had degraded him'), with Duffy's status being the crescendo. The inclusion of this in Duffy's inner voice is suggestive of his selfishness.

~~After Mrs Sinico's~~ Soon after Duffy becomes manikish about the memory.

Joyce includes rhetorical questions at first to suggest Duffy's uncertainty in himself ('Why had he interfered her to death?'). The string of these questions reveals Duffy's vulnerability, stumbling now under the realization of ^{his} lost love. The tone becomes very poetic, with Joyce including sensual images in Duffy's interior monologue (repeating the syllables of his name) and metaphors (like a worm) to convey a drastic change in Duffy. Duffy has clearly now gone from ~~heart~~^{emotionally} barren to ~~as~~ spiritually broken. His opinions ~~has~~ changed, with Dublin now ~~being~~ appealing (bined redly). Although red has negative connotations in the story Joyce is suggesting how even the cross of Dublin are now attractive to the lonely Duffy. Changing dramatically.



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Examiner Comments

Although the handling of the second story is less detailed than that of the first, the choice of 'A Painful Case' is a judicious one.

Focus on the task is sustained, however, and analysis is accurate and appropriate. Had the handling of the second story been more developed, the script would have been awarded a mark in the very highest band for the second assessment objective.

good things her father did. The use of past tense of positive thoughts on her father reveal that Eveline's happiness is limited to a couple happy family memories (she had). Joyce presents two happy days Eveline has in ~~her childhood~~ her ^{about which} childhood. These memories clearly affect Eveline as ~~she~~ she thinks more ^{to stay}. Joyce shows her she is paralyzed through his use of verbs (sit). This is showing how Eveline's ~~are~~ very limited memories of her father encourage her to stay. Joyce symbolises the unsatisfactory life Eveline will lead if she stays through (the odour of dusty creosote). This sensual imagery by Joyce shows how due to Eveline's timid personality ~~she~~ she will sit through the un comforts of Dublin life.

However, Joyce also includes references to an epiphany where Eveline's memory of her poor ill-stricken mother provide her into ~~a~~ a rare spell of action. Again Joyce presents the memory through Eveline's interior monologue. Joyce uses sensual imagery ~~of~~ (melancholy of Italian air) ~~by~~ by the organ player to present the depressed mood.

~~Joyce~~ Joyce ~~includes~~ includes dialogue from Eveline's ~~mother~~ father (Damn'd Italians!) to convey how Eveline's father is a coarse man. The timing of his ~~of~~ anger shown through the exclamation, and the strange topic shift reveals the father's crudeness, helplessness and possibly panic. Along with the dialogue of Eveline's mother in the memory (Devil's own son!) Joyce presents a dysfunctional family, another key theme for trapping Dubliners. The memory of her mother's ~~the~~ pointless dialogue, suggestive of her degraded state, is enough to trigger Eveline in trying to escape Dublin. ^{BP2} ~~of~~ Eveline's actions and thoughts.

(*)



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Examiner Comments

Analysis and critical comment achieves a degree of sophistication here. It ranges across linguistic and literary frameworks and sustains its focus on the central issue of memory.

are presented by Joyce as ~~static~~ ^{before her epiphany due} static contrasts to ~~Eveline's thoughts~~ ^{the memory of her mother, and after.} and ~~actions~~ ^{actions} just before. Joyce reveals how Eveline loses her paralysis and acts due to this memory. Joyce's use of the verb (stood) is an antithesis of the verb previously applied to Eveline (sat), showing the extent in the mood change. In Eveline's interior monologue the exclamation (Escape!) ~~and reformation~~ reveals her sudden panic and epiphany. Repetition of this (Escape! She must escape!) enforces the sense of ~~sudden~~ ^{distress} panic. These devices are included by Joyce to show how the memory has influenced Eveline to finally seek escape. However, within this thought Joyce also forewarns that Eveline will not escape. The use of rhetorical question (Should she be unhappy?) suggest Eveline is still unsure of herself. This is suggestive that although the memory ~~has~~ has influenced her it will not be enough to allow her to escape. ~~The mention~~ The mention of ~~Frank~~ Frank and associating him with modal verbs (he would) ~~and~~ kind that Eveline is still reliant of Frank for her escape. Joyce presents how Eveline is too conventional to escape and although the memory of her mother has impacted Eveline greatly, it is not enough to overcome other things that are trapping her: her personality, worry of social approval and the church. Joyce presents the feeble attempt of Eveline to escape. The use of another rhetorical ~~and~~ question ("Could she?") ~~and~~ conveys her uncertainty is overwhelming her. ~~Joyce~~ Joyce shows how she clearly wants to leave. The metaphor (the sea of the world turned about her heart) is used in Eveline's interior monologue to suggest she has become emotional and poetic. This is a lot different to the Eveline before, but ~~it's~~ it's not enough.

Another story where ~~the~~ the past impacts the perspective of a character



ResultsPlus Examiner Comments

This section offers careful consideration of the devices used by Joyce to create voice and develop Eveline's interior monologue.

Again analysis is wide ranging and critical comment is developed and appropriate.

Question B

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

A successful response to the literary set text should offer detailed investigation of the given extract and extend beyond it into the broader novel/novella/collection. There should be relatively sustained focus on the central issues of the task (this varies, obviously, across questions and set texts) and selection of evidence should afford appropriate links to the extract and to the task.

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.

In successful answers there was a degree of confidence in consideration of structure, form and language. Links between the extract and the wider text were well defined and exemplified accurately. Responses demonstrated confidence with the specifics of analysis and used this to explore links to how meaning is shaped by structure, form and language.

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 were also a significant number that offered limited investigation of the extract which, after a few limited 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 (this varied, obviously, across questions and set texts) tended to be inconsistent and many 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.

There was still a fair amount of story telling; this was particularly so with the Doyle and Walker scripts. Candidates had a tendency to use the question as a springboard to summarise the action and events of the narrative, forgetting the precise focus of the question. Some answers seemed to be rehearsing bits of learnt information without being able to relate it to the text.

Students need to be made aware of the absolute necessity of close linguistic and literary analysis. A significant minority are not looking beyond pronouns, adjectives and sentence 'moods'.

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 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.

Paper Summary

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

- **Q1(a)** be precise in your use of terminology and avoid generic definitions – link comments on features specifically to their function within the extract.
- **Q1(b)** consider the *contextual* factors that influence the production and reception of the extracts demonstrate awareness of audience and purpose make clear links between form and function.
- **Q2 - Q8** use the specific focus of the question, use this to frame your response and work through the extract in detail give equal time for comment on the wider text don't describe, but *analyse* and avoid generalised comment on literary features as well as linguistic features.
- **And always:** where you are dealing with two extracts (Q1(b)) or more than one bullet (Q2 - Q8) give equal consideration to both/all apply frameworks and terminology at word, sentence and whole text level exemplify consistently.

Grade Boundaries

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

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