Moderators' Report/ Principal Moderator Feedback

Summer 2014

Pearson Edexcel GCE
in English Language Unit 2
(6EN02/01)

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Introduction

Once again this year moderators reported that the overwhelming majority of centres had prepared students well for the 'Exploring the Writing Process' coursework. Students understood the assessment objectives and knew what they were trying to achieve in their writing. As in previous years it was clear that the most successful students were ones who had been introduced to a range of text types and genres in class and were able to draw what they had learned from this to develop their own pieces. In the work from almost all centres there was detailed annotation of the students' folders which made it clear why marks had been awarded.

There was take up of all four tasks with the Scripted Presentation remaining the least popular. It was evident from the samples that students from some centres had been given the opportunity to attempt all four tasks whereas in other centres, where all the students had done the same tasks, it appeared that the centre had focused on just two. It remains the opinion of moderators that giving students the opportunity to do all four tasks offers them a better chance of identifying and building on their own individual strengths.

The majority of the work submitted this year was within the minimum and maximum word length stipulated by the specification.

Task One: Texts for a Reading Audience: The Journalism Interview

As in previous years this was a very popular task which was done very well. The most successful students had studied published interviews in a variety of different formats and so had a good understanding of the conventions of the genre. Often students had a clear idea of where the interview might appear, for example in a local newspaper or a college magazine and this helped them focus on tone and audience. The choice of subjects for the interviews was extremely varied. Students interviewed their friends and members of their family, staff in their school or college, neighbours or local residents with a story to tell. In all cases the most successful students were the ones who were able to identify in whoever they interviewed, what the 'story' was and what angle to take when presenting their subject so that they would retain the interest of the reader. The following student interviewed her elder sister. The publication she envisioned it appearing in was The Times Educational Supplement. In her title she clearly identifies the 'story' or 'angle' she has chosen.

Example 1

> **Dyslexia Doesn't Have to Define You.**
>
> **The fact that a first class English Literature graduate was told when she was eleven that her spelling was so bad that no one could possibly read it seems laughable now, but this is testimony to how far dyslexic L_____ S_____ has come.**
>
> At 23 she already has a degree, a year of editing her student paper and several national by-lines under her belt, but now L_____ is approaching a new chapter in her life training to become an English teacher as part of the Teach First scheme. It seemed the perfect time to ask her how she went from not being able to spell 'teacher' to wanting to become one.
>
> When I ask L_____ about the main struggles she faced with her dyslexia as a

child, she explains, "I just couldn't spell at all. It was really bad because it wasn't that I looked at a text and didn't enjoy it. It's just that when it came to writing and communicating my ideas, my spelling was just so bad nobody could read it."

"I'm indebted to my English teachers."

The frustration from all those years ago is still evident in her voice. Lucy, who was diagnosed with dyslexia at eleven said, "All through primary school I didn't know what dyslexia was. I just couldn't understand what was wrong with me." This is a common feeling among young dyslexics and something that L_____ feels needs to be worked on.

Moderator's comment:
The identification of an intended publication for this piece gives the writer a clear focus in terms of audience. She can safely assume the reader of this publication will be interested in this interview because it involves issues related to education, the careers of teachers and an account of successful intervention. The fact that the subject is the journalist's sister is not mentioned as it isn't relevant in the context of an article about learning and education. The playfulness of "she went from not being able to spell 'teacher' to wanting to become one." is an effective piece of journalism.

Another element in successful Journalism Interviews was the ability to contextualise the interviewee effectively. Sometimes this was a question of describing their appearance and their immediate surroundings. In the following extract the subject is the writer's friend who is of mixed Turkish/English descent. She is aiming to write for a magazine aimed at young women such as Company. The 'angle' identified by the student is what it is like to spend part of your life in one culture and another part in a completely different one. The interview also considers the effect of mass tourism on local communities. The writer begins with a vivid description of a Turkish cultural occasion.

Example 2

   Motorbikes, watermelons and the de-tailing of geckos: L_____'s tale of Home.

   The drummer arrives at 3am, dilligently awakening the people of Selquk in a ceremonial ruckus.   Sleepers awaken in time to prepare Sahur, the big early-morning meal to be eaten before the Ramadan feasting begins again at sunrise. The rhythmic clanging is rivalled by the relentless mid-morning chatter of the cicadas as we roll out of bed – I am eager to observe the Sahur at least once.

   Within the hour nine of us sit to eat freshly flat baked pide bread, rice, soup, fish and a plethora of fruits. The street is alive. Many sit outside to eat. The atmosphere is effervescent, conversation flowing as freely as hot chai; strings of lights illuminate dusty benches on which hungry families sit. In another hour the watermelon seller will arrive on his rickety wagon armed with watermelons and a rallying cry of 'Karpuz! Karpuz!'

   Food is abandoned upon the tremendous blaring of the Mosque's call to prayer. The heat intensifies as another day of fasting begins.

   For L_____ O_____, this was a familiar occurrence for the first eight years of

her life. The daughter of an English school teacher and a Turkish carpet-seller, here childhood in K_____ was a far cry from the conventional British council house upbringing I remember. We sit opposite one another almost three months on from my stay with her family in Turkey, huddled over syrupy cappuccinos … The dreary midweek drizzle continues relentlessly and so we have swiftly taken refuge in the nearest cafe, a stark contrast to that idiosyncratic summer morning.

Moderator's comments:
Here the description of the Turkish village provides an arresting opening to the piece and a vivid background to the 'story' of the girl's unusual childhood living between cultures. The piece then shifts to the English setting where 'dreary midweek drizzle' drives the writer and her interviewee into the shelter of a cafe. So the contrast between the opening paragraph and the place where the interview takes place captures the attention of the reader and gives them a sense of what the piece will be about.

Moderator's tips:
It helps if students have thought about the sort of publication in which their interview might appear. It means they can get an idea of the age and demographic of their audience and think about what sort of thing will interest them. It also helps if they have looked at a variety of published interviews with different formats so that they can better understand the genre. The most successful students had an 'angle' on the interview which gave the questions and responses coherence and relevance. Weaker responses didn't have a clear angle simply asked biographical questions at random leaving the reader wondering why they should be interested in the person being interviewed.

Good students always used a range of ways of reporting speech mixing direct quotation, indirect speech and summary. Weaker responses relied too heavily on one of these forms.

Texts for a Reading Audience: Narrative Writing

This also continues to be a popular task. Moderators noted that the majority of students who followed the guidelines and based their narratives on initial oral versions wrote more convincing and less cliché-ridden narratives than the students who abandoned the idea of an oral source in favour of popular genre fiction. In some cases the original oral anecdote was only a stepping off point and in other cases it formed the basic structure of events that could be used as a framework for exploring narrative technique. Many successful students were prepared to experiment with different narrative strategies. Point of view for example. The following student is writing a piece based on a friend's experience of depression as a child. In order to create a convincing narrative and involve the reader, she tries to create the point of view of a young child and shows her emotional isolation through the child's relationship with her stuffed toys.

Example 3

Mr. Teddy, Barbie and Ken.

She is just another child on the cutting board, waiting for reality to skin her alive with its crushing hopelessness. Sometimes she can see reality in her seemingly shrinking shoes and the dresses she has grown out of and in the

empty rooms and empty cupboards. So she holds Mr. Teddy closer because she wants naptime and bedtime stories forever.

She comes home with scraped knees and sticky fingers. Mother called it The-First-Day-Of-School but it was strange and it was full of Other Kids. There was a strange lady in a pretty skirt and there were strangers in the toy box. The playground was a jungle of crying and shouting and screeching and the Very Loud Boy in class pushed her off the swing. She's not sure she likes School that much.

...At night, when Mr. Teddy is snoring next to her pillow, she clutches at the sheets and vows never to Grow Up.

Moderator's comment:
The student creates an effective voice for the young girl, but her use of free indirect thought means that the narrative can move from objective third person narrative in the first paragraph of the extract to 'the voice inside' the girl's head in the second paragraph and back to third person in the third. The subtle use of different narrative perspectives shows perceptive use of genre conventions allowing the student to access the higher mark bands.

Other techniques that students used to add interest and effectiveness to their narratives include employing time shifts and using more than one narrative line tell a story. One student used both these techniques with some success in a single story. The piece was based on a narrative about a teenager being attacked by an older man. The narrative begins in a courtroom where a judge is about to pass sentence then moves to "ten months before …" We then alternate between two separate narrative strands, one the story of a war veteran who is suffering from memory loss and who has been thrown out onto the street by his wife and the other centred on a teenage boy who is heading to get revenge on a fellow student who has got him into trouble at school. The technique builds tension as the reader waits for the two narratives to come together and the expectation is that the teenager will attack the older man. However the final scene reverts to the courtroom where it is revealed that it is the veteran who, suffering from delusions, has attacked and killed the teenage boy. This kind of inventive exploration of narrative strategies can work very well and add interest as long as the writer makes it clear what is happening. If not handled well they can just confuse.

Some students stayed with a straightforward chronological approach and achieved high grades simply by the strength of their style and technique.

Example 4

We were all loading back on to the vehicles when I was approached by a small boy. He looked slightly on edge. He appeared to be upset and claimed that he needed assistance quickly as his friend was in trouble. He started to run up the hill shouting, "Please help!" "Hurry!" "Come on!" I hollered to the other lads that we had a problem. As I hurried off up the hill all I heard was one of my lads radioing for help.

I don't know how I knew, but I had a feeling that something wasn't quite right. My mind was racing. My heart was pounding …

My gut feeling was right. The boy disappeared around the corner. I followed,

but I couldn't see him anywhere. I felt the adrenaline rush through my system. I recognised this tactic; I was taught about it when I was training in Northern Ireland.   The terrorists do a thing called a 'come on', it is basically when they construct a fake incident to lure our men to the scene where they are ready and waiting to ambush. I knew they wouldn't ambush yet because only I was there and if they attacked me the others would know what was going on, My stomach started to churn. I felt sick. I knew that all hell would break loose when the boys turned up. I tried to radio … but it was no use, they were already here. I screamed out to them frantically waving my hands around, "IT'S A COME ON. GO BACK!" But it was too late. A crackle of gunfire broke out and that's when the worst thing possible happened. One of the lads had trodden on an improvised explosive device.

Moderator's comments:

This is straight forward narration and may well be quite close to the words of the original account. However, the linguistic choices of the writer have achieved some success in putting the reader in the situation of the soldier ('My stomach started to churn','I knew that … all hell would break loose') and creating tension (use of foregrounding, pace of action). It is a gripping account that feels real.

Moderator's tips:

Experiment with point of view and narrative structure can add interest and complexity to a piece but it can also confuse the reader so it needs to be absolutely clear what is happening in the narrative. Sometimes a simple chronological approach is the best format.

Task Two: Texts for a listening Audience: Scripted Presentations

There has been considerable improvement in the quality of the scripted presentations since the specification began in 2008. The thinly disguised essays where the student has not thought about the needs of a listening audience are now extremely rare. The majority now structure their presentations in a way that is helpful to a listening audience. Most now address the audience directly and use a variety of visual aids to support their talks. Some students had studied a range of presentations on the internet such as those found on the website TED.com. The choice of topics was extremely varied. For example there were talks on Forensic Linguistics, the Language of Teenagers, Ebonics, Military Language and Child Language Acquisition. The most successful presentations were able to tackle challenging subjects from language study and present them in a way which was accessible for their stated audience, which was usually (but not always) their peers. Successful students were able to establish a productive relationship with their audience by striking a balance between being relaxed and friendly in tone while still retaining a sense of authority when dealing with the subject matter.

Example 5

A Script for a talk to a Year 12 English Language class.

A noun phrase is a group of words that functions together with one noun as its headword. The most exciting thing about noun phrases is that they can be infinite in length. However, they begin to sound ridiculous if they become too long, which is demonstrated in David Crystal's book 'Discover Grammar,' with the noun phrase 'those horrible, red, wooden, chairs with broken arms lying in the old garage with blue windows in Smith street.'(slide 2)

So now you know what a noun phrase is, I'm sure you're wondering how they are structured? Each noun phrase has one thing in common; there is always a headword.(slide 3)This is the main noun in the phrase. For example the focus of the noun phrase 'the white house' is 'house'. It is pretty clear in any noun phrase which is the headword. So now the question is where do all the other words go and what are their functions?

If we consider a noun phrase as a sandwich with the headword being the filling, pre-modification would be the first piece of bread and post-modification the last. …

Moderator's comments:
This student's approach to the task is straightforward. They take a fairly difficult grammatical concept, breaks it down into easily understood parts and explains it in simple language. Direct address is used "So now you know …" and the inclusive pronoun "we" in "If we consider …" suggests a joint venture of inquiry. Even in this short extract there are questions used to structure the discourse and move the speaker on to the next point and helpful use of analogy in the comparison between a noun phrase and a sandwich. The tone is relaxed and relatively informal ("I'm sure you're wondering …") but not over familiar or too chatty.

It has been noted before that the criteria for Band 5 for AO4 for the scripted presentation speaks about students at this level being able to use "a variety of techniques for spoken presentation of *ambitious* language topic." Clearly if students do choose to do a presentation on an ambitious and demanding language topic it is absolutely essential that they understand the concepts involved thoroughly. Students sometimes fail at this task because they choose language topics that they do not fully understand. If this is the case they would be much better going for a simpler topic with which they are comfortable. It is not possible for a student to make a concept clear to others if they haven't grasped it themselves. On the other hand, here is an example of a student successfully explaining to a sixth form audience a very ambitious topic, 'the euphemism treadmill'.

Example 6

The reason "handicapped" is now considered offensive is down to something that Harvard professor Steven Pinker called "the euphemism treadmill." (Change slide)

Right. There are two main terms in the discussion of euphemisms. They are "euphemism" and "dysphesism." A euphemism is a word used to replace an offensive term, or as you would say a "mean" word. Now, the euphemism treadmill is "A process change where a euphemism that has been coined to allow speakers to avoid saying a disreputable or unpleasant term itself becomes so associated with the disreputable or unpleasant thing that a new euphemism is coined to replace it – and so on and so on." Think of it like an actual treadmill. It can only function whenever a runner runs on it. A runner on a treadmill has to keep running until they have used up their energy and can no longer continue and then a new runner must use the treadmill to keep it going. Replace the runner with a euphemism. If a euphemism has over time exhausted its use it will become itself an offensive term (dysphemism). Therefore it must be replaced by another euphemism which is deemed more appropriate to keep the treadmill going.

So now that we've gone over what this process is, let's take a look back at the word I started off discussing, "retard". Remember it's a word meaning 'to hinder or impede something'. Like "handicapped" was a replacement for "retard," so too was "retard" for the previous word, "slow." These, again are words which were used, at some point or another, to describe people with a mental impairment. What I'm saying is that the term "retard" was on the euphemism treadmill to keep the treadmill going, but, the longer it was on the treadmill the more the term began to exhaust its use. Because it was exhausted (like a runner who has run until they have exhausted their energy) another euphemism, "handicapped," went on to the euphemism treadmill like a new runner going on an actual treadmill.

Moderator's comments:
The student's explanation of this complex idea is simple and effective. It involves the audience using direct address ("or as you would say a 'mean' word") and a range of effective framing devices. It explains the new concept of 'euphemism' and 'dysphemism' clearly and explains the analogy of the 'euphemism treadmill'. The new concept is then illustrated by referring back to examples given earlier in the talk.

Moderator's tips:
Only attempt to give presentations on topics that are fully understood. Use Powerpoint or other visual aids to support the main points you want to make but remember this is primarily something the audience must be able to access simply by listening. Have a clear structure that the audience can follow easily and signal it with appropriate framing devices. Aim for a friendly, relaxed but 'professional' tone.

Texts for a listening Audience: The Dramatic Monologue

The Dramatic Monologues this year fell into two broad categories - those in which the student had invented a character from scratch themselves and those in which the student took a well known figure from fiction, myth or history and used them for the speaker of their piece. The majority went for the first option of making up their own character. Amongst the characters chosen by those who went for the second option were The Angel of Death, Rose West, Peter Sutcliffe's wife and Dumbo (the elephant).

Also this year students often experimented with different settings in which the monologue was taking place. For example, there were a couple of monologues delivered by coaches to teams at half time. Another took the form of a talk given to applicants for a job in a firm. There were a number of monologues given on the psychiatrist's couch or a similar situation. Occasionally students forgot that the essential feature of a monologue is that only one person speaks and added extra voices effectively writing short plays. As in other tasks one of the key characteristics of successful students was that they had studied good examples of the genre before attempting their own.

In order to achieve success in the Dramatic Monologue students need to do a number of things. Firstly they need to create a convincing idiosynchratic voice for the speaker in the monologue. This is best done through lexical choice and through syntax. It is not necessary to try and reproduce the accent of the speaker through some form of phonetic spelling. Students who over did this ended up with texts which were very difficult to read. Best practice is to keep phonetic spelling to a minimum to avoid confusion. The writer can rely on the actor to supply the accent. Secondly the strong candidates showed in their monologues that they were aware of the dramatic nature

of the genre. They were aware that they were writing a script to be performed and set their work out appropriately. They were also aware that things like props, stage directions, sound effects/noises off were all part of the toolkit that was available to them as writers to create an impact on an audience. The third characteristic of good students was their ability to create interest in the audience by withholding key parts of the speaker's 'story' so that they gradually reveal themselves as the monologue continues. The following example sets the monologue outside a junior school where a girl is waiting to pick up her younger sister. It starts with detailed (perhaps too detailed) stage descriptions.

Example 7

SISTERS

(**Ella is sitting on the bench in a school playground. She is nearly 18 and is in her last year at school. She has a pretty face but it is shrouded by large, dark circles beneath her eyes and a pale complexion of someone who does not sleep a lot. Her eyes are wide but tired. She wears a large coat as it is cold outside, which she keeps pulling round her as she talks. She is surrounded by parents, babies in prams and older children kicking balls around.**
Ella looks at her watch and sighs whilst staring at the classroom door opposite her.)

ELLA:
I do this every day - coming to pick Chloe up. To be honest I don't really mind it much … It's not a chore for me seeing as I walk past her school every day when I'm on my way home. I don't really like to drive any more. The parents always give me weird looks as if to say, "Why is a teenager sat waiting in the playground of a primary school?" But when she comes out and gives me a hug it's fine again, they all understand.

Ella goes on to talk about her sister, her favourite treats on the journey home. Then another bit of stage direction and a hint that there is something not right in the family.

(She shifts, checks her watch again and again and runs her hand through her hair, sighing as she does so.)
I'm doing every thing I can to help mum at the moment what with everything that's going on in our family. Collecting Chloe is a nice escape from the stress of school and the tension at home. I prefer to chat to her than to any of my friends, much as I love them.

Later she starts to say something and stops herself;

…Now at break my friends prefer to chat but as soon as I get home I'm doing handstands with Chloe, messing about and laughing 'til our sides hurt when I end up on the floor and her tiny body is still in a perfect line. Just how it was when …I mean no, nothing, don't worry.

So the audiences interest has been captured at this point and they want to know what it is this 'everything' that is 'going on at home' and what it is that Ella stops herself saying. Later Ella says "It was my fault." But she doesn't say what was her fault. Finally the truth is revealed at the end of the monologue.

This happens everyday. I come here and wait for forever until all that's left are a few parents standing around waiting for their shouty kids to stop playing, giving me either really odd looks or sympathetic ones.

It's usually around this time that I remember that Chloe's not going to come out – ever again – and I have to walk home alone ….

Moderator's comments:
The student who wrote this monologue fulfils all of the criteria mentioned above for a successful dramatic monologue. A convincing voice of a teenage girl is created which is sometimes light-hearted (as when she talks about playing with her sister) and at other times sounds anxious and evasive. The student understands the dramatic nature of the genre and although the initial stage directions are perhaps too descriptive they do show that the student is aware that the setting and the gestures of the speaker (pulling her coat around herself) are important parts of the drama. Finally the piece is structured in a way that effectively draws in and intrigues the audience with just enough hints given so that when the truth of the situation is revealed at the end the audience can immediately see that the sister was killed in a road accident for which the speaker feels responsible.

Commentaries

Moderators reported that the commentaries were well done this year and that centres had been successful in preparing their students for commenting on their own work. Most students were able to use a range of appropriate linguistic terminology to discuss their own language use. Strong students were able to explain and evaluate linguistic choices both in their own writing and in stimulus texts. Fewer students this year were unable to achieve Band 2 for AO3 because they had failed to discuss language choices in stimulus texts. The best commentaries were able to explain the writing process in detail and evaluate the various strategies that they had employed using appropriate vocabulary.

The writer of the Journalist Interview given as Example 2 above shows a strong sense of audience and a clear idea of how a piece of journalism works.

Example 8

Commentary on Motorbikes, Watermelons and the de-tailling of Geckoes:

I have opened the piece with a more narrative beginning, drawing on my own experience to create a scene for the reader, rather than simply describing my chosen interviewee. I feel this increases the authenticity and reflects the culture in a more personal manner. I used Turkish words in my opening such as 'Karpuz,' 'Sahur' and 'Pide' – I think the opening is very important in determining the success of your piece; you need to entertain or intrigue your reader from the beginning in order for the whole article to be read.

I enjoy reading the journalistic works of Caitlin Moran and I aimed to mirror her colloquial yet professional tone. My title and sub-title were inspired by a particular interview she held with Gok Wan, in which she also opened the piece with a quotation from the interview. I imagine my audience to be females of a similar age to myself and the interviewee. I could see the interview being

published in print in a local paper or in a magazine targeted at young women such as Company, or alternatively online.

Much of the transcript is nonsensical; although L_____ was keen to be interviewed, we found it extremely hard to take it 'seriously' at first. I chose to play this down in my piece as it is irrelevant and would detract from the article's purpose. I have, truthfully, portrayed her as enthusiastic and easy-going, with only implications of foolishness until I mention "we spiral into hysteria." One of the key purposes of journalism is to entertain and so journalists are able to mould and craft their version of the truth without telling outright lies. The reader isn't interested in paragraphs of laughter. Similarly, questions need only to be implied, rather than using direct speech. An example of this would be using phrases such as, "I am curious as to …"

Moderator's comment:
Positive features of this commentary are the mention of stimulus texts and being specific about how the stimulus text influenced the student's own language choices (tone, using a quotation from the interview at the start). She is very clear about who her audience is and in what sort of publication it might appear. The decision to open with a description of a Turkish scene is explained and justified in terms of audience and purpose. She explains the need to 'play down' the fun they clearly had making the transcript as it would 'detract from the article's purpose'. There is also a sophisticated awareness of genre demonstrated by the observation that "journalists are able to mould and craft their version of the truth without telling outright lies." This extract would put the student in the top Band for AO2. However, for AO1, while there is some use of appropriate linguistic terminology ('narrative,' 'colloquial,' 'implied,' 'direct speech') this could have been developed further.

The final example of a commentary is taken from the commentary for the monologue given in Example 7 above.

Example 9

Commentary for the Dramatic Monologue 'Sisters'.

I used the monologue series 'Up in Town' as a style model, for when Joanna Lumley is talking she is not talking to anyone in particular and it is simply her thoughts. I showed that Ella is just speaking her thoughts as she uses short, declarative sentences such as "She's always late out" and "It was my fault" to show the spontaneity of her language. I also did this through the use of ellipses which show that Ella is thinking about what she is going to say next. In addition , I also used 'Playing Sandwiches' by Alan Bennett to help me to write my piece as it uses a lot of foreshadowing and drops several hints about the large enigma that is within it.

The secret in my monologue is that Chloe is not going to come out with her sister as she has died and phrases such as "Just how it was when … I mean no, don't worry," "how upset I am about this whole thing" and "it was my fault" are used to give the reader hints about what is going to be revealed at the end of the monologue. These are short, simple sentences, which shock the audience and startle them before moving on. The fact that they are simple sentences also means that there is a lack of detail so that the enigma is not revealed. I also made sure that the main topic of Ella's speech is Chloe so that when it is

revealed that Chloe is not going to come out it is more emotional for the audience as they feel that they know her better.

After receiving feedback on my script from a young professional actress who performed it, I was told to make the general tone of the monologue lighter so that the disequilibrium comes as a complete shock to the audience. I did this by adding more laughs and smiles from Ella, despite the fact that she is upset.

Moderator's comments:
Like the previous example this student discusses language choices in their own and stimulus texts and is specific about how their own choices were influenced by the stimulus text (adopting Bennett's strategy of using foreshadowing and dropping hints about the 'enigma'). In the second paragraph of the extract the student explains liguistic choices and evaluates the effect they are intended to have on the audience. Technical vocabulary in this extract is appropriate and very sophisticated (e.g. 'declarative sentences,' 'ellipses,' 'foreshadowing,' 'enigma,' 'disequilibrium'.) The comment in the final paragraph shows that the candidate was able to take advantage of an opportunity to see the monologue performed and to respond to feedback on the dramatic effect of his linguistic choices.

Moderator's tips:
There is no formula for a perfect commentary as it must depend to some extent on the nature of the piece it is commenting on. Similarly having a predetermined set of headings to work with is not helpful and tends to lead to students commenting on features that don't have any particular relevance to the piece under discussion. However there are three broad areas that a successful monologue must have. These are firstly that students must use appropriate linguistic language accurately and appropriately to talk about their own language use. Secondly, they must be able to talk about the process of writing and to explain and evaluate the choices made in the course of writing the piece. Thirdly, they must be able to talk about the way language is used in stimulus texts. The most successful students will be able to discuss how language choices in stimulus texts have influenced their own language use.

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