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Examiners' Report

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GCE English Language and Literature
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Introduction

Unit 1: Exploring Voices in Speech and Writing

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

SECTION A (questions 1a and 1b) 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)

Question 1 required candidates to explore three unseen extracts provided in the source booklet - a transcript of **authentic conversation** between a son and a hospital receptionist (**used in conjunction with question 1a**), an extract from the **weekly blog** of local radio DJ Tim Lichfield and an extract from the **script** for the first episode of American TV Drama series *Lost* (**used in conjunction with question 1b**)

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

Question 1aii asked candidates to comment on the function of **two** of their selected features **within the extract**.

1ai was marked out of a maximum 6 marks at AO1 and although the majority did well it did cover the full range in terms of marks allocated. 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. A common failing was the confusion of ellipsis and elision.

1aii had a maximum score of 4 marks (again at AO1). Responses here also covered the full range with the most common failing being the generic definition of the given feature with no specific link to its function within the extract.

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 *false start.*

Example *my mum (.) my mother.*

Feature 2 *fillers*

Example *erm*

Feature 3 *elision*

Example *that'd be eleven.*

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

(AO1 = 4)

The false start allows the speaker to self-correct, which represents a spontaneous spoken word feature. It gives the speaker a chance to re-word their dialogue according to the context. The filler acts as a non-fluency feature which allows for a trail of thought. It gives the speaker time to think about what they're going to say which reflects what's typical of spontaneous conversation.



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This response correctly identifies and exemplifies three spoken word features for Q1ai and received full marks for this component of the question. However the response to Q1aii offers only a generic definition of the function of the features within the extract itself, and therefore received a mark of 2.

(ii) Comment on the function of any **two** of the identified features within Text A.
(AO1 = 4)

The use of Backtracking is probably used, in this case, so S can fix the colloquial sign of gratitude "thanks" and convert it to the more formal "thank you", which would be more appropriate for a hospital.

The voice filled pause is used, in this case, to give the son time to think, which is most likely because he is nervous about meeting his mother in hospital so he is not thinking clearly.



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More successful at Q1aii is this response which links the feature fully to its function within the extract and, in this instance, to the utterances of the son.

Question 1 (b)

This second component of Q1 links to two unseen extracts provided in the Source Booklet. Text B was an extract from an **online blog** and text C was an extract from a **TV Drama script**.

The question asked candidates to examine how the writers:

Shape or craft the texts to meet the expectations of their respective audience/purpose/context.

Employ aspects of spoken language in their texts.

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

Overall, candidates responded well to this question in that it gave them the opportunity to discuss a range of linguistic and contextual features. There were fewer of the "rubric" type problems with this question this time round. In other words, most candidates had grasped that they needed to write in equal detail about BOTH texts and that they needed to tackle both bullet points. If they did miss something out, the most common problem was not analysing the "spoken language aspects" in sufficient detail rather than missing a text out entirely.

Text B proved to be generally more accessible than Text C which provided a key discriminator for this question. Higher band answers presented a balanced discussion of both texts, demonstrating a confident command of terminology and a good appreciation of purpose and audience. They were also able to explore the more subtle aspects of language and effect.

In responding to **Extract B** most demonstrated awareness of the conventions- linguistic and contextual - of online blogs and of the two extracts it was generally the more accessible, seeming closer to the experience of most candidates than the script extract. Most were able to correctly (the bestcogently) define the local audience and the multiple purposes of the blog and link these to the context of the radio website. Only the best recognised the embedded promotion of the theme park. Most recognised the 'habitual' nature of the posts and the sense of 'community'. Many mid-lower band responses tended to list/spot the features without actually considering their function. A significant minority did not comment on the two posted responses and thereby missed opportunities for analysis here. Most commented with some confidence on the prosodic and phonetic features employed within the blog, linking this to the 'voice' of Lichfield and discussed in an informed manner some of the ways in which written language can mimic effects of intonation, stress and interactivity.

Exploration of **Extract C**, taken from the script of the first episode of *Lost*, was less successful on the whole, and, as such, proved to be a useful discriminator. There was clear understanding about the wider audience of TV viewers but limited realisation of the primary audience as technical crew and actors. Most were able to offer reasonable comment on the scripted dialogue, picking up on spoken language features such as adjacency and interruption to develop character and dynamic but there was limited recognition of the imperatives to the crew.

TIP: It is clearly beneficial for candidates to spend some time considering the generic contexts of the pieces they are asked to write about before plunging into some form of analysis. Understanding these is the key to being able to analyse effectively in this section of the paper.

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

At **A03** successful responses offered developed comment on the context of both extracts with consideration of the factors that influenced the production and reception of each. Investigation of the **blog** considered the conventions associated with this form of communication and linked this to the relationship between the contributors. Investigation of the **script** extract considered its multiple audience function and linked this to convention and audience.

The following excerpt is drawn from a response that sits at the lower range of achievement. There is greater security with TEXT B (the blog) as is characteristic of a response at this level and the candidate was able to offer more detail than in their exploration of TEXT C (the TV script) where comments were undeveloped and tended to observe/describe. It picks up on some general language features in both extracts, although exemplification is patchy and links between form and function limited/undeveloped.

(b) Text B is an extract from a weekly **blog** posted on a local radio website and Text C is an extract from a **script for a TV drama series**.

Examine how the 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)

The Writer, has shaped his text to meet the expectation of his audience in a good way. From the text, we can see that the writer is a DJ. So much fun would be expected from him, which showed or portrayed in the text. From the way the text is written, we can say that most readers would be the young and adventurous types. The Writer also goes on to tell us of the new rides that have been introduced to the park, such as G-force, Maelstrom and Pandemonium. I personally don't know any of these rides, but he makes them sound extra fun. I can say that he has the Swaggers and Chousing that make people like him. He seems to be the type that is ready to try new things. As he made a deal with his friend, and went on a ride he did not like cause it would make him all soaked up. He also tells us, about the night out

he had with a few friends from work. He shows signs of being disappointed as to have heard ~~of the~~ about the death of Michael Jackson (MJ). This was news that shocked the whole world and ~~she~~ ~~she~~ tells of himself been a ~~MA~~ Massive fan. He tells us he was going to meet with MJ on his birthday ~~she~~ showing us how important of a DJ he is.

In the text, the writer employs aspects of spoken language in his text. He says "it's been a few years". He uses allusion, or it's making it shorter instead of saying "It has". He uses it to the understanding and flow of his readers. He uses this a couple of times in the story. On the part where he talks about MJ's death, we can see he writes MASSIVE all in capital letters. ~~He~~ This indicates he was a huge and big fan of MJ. In the comments left below his text, from "Sharon". In her text she uses a rather different system of writing:

~~On which she~~

From the Extract C, which is from an American TV drama series "Lost". It meets its expected purpose, as the individuals seem confused and ~~don't~~ still trying to put themselves together from the

Crashes from the opening scene, we can see that Jack who looks to be the one in charge, stands and looks at all the survivors, whereas a woman stands in the middle of the wreckage and screams at the top of her ~~voice~~ lungs. She is fearful for her life and at the same time confused.

We are been told, that a pregnant woman, who Jack is checking on is having contractions. ~~It's not~~ I am ~~not~~ not sure of the ~~female~~ meaning, but I believe this is when a woman is about giving birth, or when the baby kicks. From what we are ~~been~~ told again, the engine explodes believing this to be the cause of injury on ~~Jack~~ Jack's back, or Jack then asks Kate if she could please help him ~~with~~ with the injury on his back, and sew it up. She then asks why he is not scared, because he seems so confident and upright. In the text, they used a system of standard 'American English (SAE)



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There is a **general** awareness of how typography is used in written language to mimic the effects of intonation and stress in Lichfield's blog.

There is a basic and generalised recognition of the audience and their relationship with the DJ but these comments lack precision and development.

Handling of the drama script is confined to description and observation of character with some (limited) sense of dynamic. There is a general sense of context but comments are again observational and thin.

The following excerpt is drawn from a response that sits at the mid range of achievement which offers reasonably competent, if essentially straightforward, investigation. As is typical of many responses in this range, there is greater confidence – and competence – with the handling of Text B although there is some developed (if essentially generalised) comment on the TV script that marks it as a more successful response.

(b) Text B is an extract from a weekly **blog** posted on a local radio website and Text C is an extract from a **script for a TV drama series**.

Examine how the 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)

Immediately, it can be suggested that being a blog, text B is written in a mixed mode. Extract starts with „Hello there~“ which immediately involves the audience and furthermore makes an informal atmosphere, which serves the purpose of the author establishing a relationship with the audience. In this case a deictic reference „there~“ is referring to the audience, which involves the dynamic spontaneous conversation and serves as a welcoming introduction. Next follows „It's been a busy week...“ which employs the elision „It's“ and possibly an ellipsis signalled by the „...“. Elision is a signal of informality and can be classified as to be colloquial, since it shortens the word „It's“ instead of „It has“ meeting the expectations of the ~~medium~~ audience. The audience is most probably an Internet using society, since it is a blog posted on a website. Author uses a professional ~~address~~ register, listing the names of the cars e.g. „6-Force“ and „Haldstrom“. This move is designed to

appeal to the people interested in cars, Tim Lichfield is using an emotive lexis, such as the use of the intensifiers, 'really' in order to accentuate the on the statement, "I was really looking forward to it".

Moreover, in order to create a sense of colloquialism and appeal to the audience, author includes the discourse marker, 'well'. Being a blog, the text should maintain the unofficial atmosphere, and therefore author uses an ellipsis, omitting the personal pronoun in, 'also, still love the classic rides' where he should have specified, 'also, I still love'. However, blog does not show any explicit signs of non-standard grammar, probably because the author wants to follow the maxim of clarity, enabling his information to be understood by the audience.

In order to entertain the audience author enhances his writing with figurative lexis such as the use of the metaphor, "I don't like walking around soaking!", where statement expresses the author's imagery of "walking around soaking" and thus is specified that he does not intend to do so.

Author expresses the advice, "if you're stuck in Leamington go to Braxton Manor"; this is friendly tone and tenor established by Tim allows him to appeal to his audience, which usually prefers to be

spoken "to" rather than "spoken at". Tim Litchfield in his blog, informs the audience about his life, which makes the audience feel privileged to be granted an access to Tim's thoughts, thus reinforcing the friendly bond with the audience. Second paragraph ~~informs~~ informs the audience about author's reaction to Michael Jackson's death. Immediately, it can be argued that using Michael's Jackson's name ~~here~~ is a use of a professional register, since some people might be not educated about who Michael Jackson is. This field of language involves a semantic field of music, since Michael Jackson is a singer. Therefore, audience is expected to know who Michael Jackson is. In order to depict his ~~set~~ ~~stage~~ changed mood, author is changing his tone from solely friendly to a shocked ~~one~~ tone. Second paragraph consists of short and compound sentences to show the shock ~~and~~ and sadness. Furthermore, an adjective "MASSIVE" is applied in order to enhance the author's point. Being written in capital letters, "MASSIVE" is a suprasegmental feature which signals that the change in perception or pronunciation, in this case serving as a high lighter. Audience is also supposed to ~~be~~ share the author's ~~own~~ feelings of admiration, to

Michael Jackson, since paragraph is concluded with "leave your message" thus involving audience to give their feedback. It is assumed that Michael Jackson's fans will be incentivised to give a feedback. Tim Litchfield is abbreviating MJ (Michael Jackson) since he wants to follow the maxim of quantity and do not waste time writing a whole name, since audience is expected to understand.

The responses to the blog are written in a colloquial manner not following the rules of punctuation. Second response starts with "hiya" which is a colloquial, unofficial way of saying "hello". Second response is written in a non-standard grammar, omitting the parts of words. E.g. "gd" stands for "good". Second response addresses the author as "tim" not capitalised, which signals a friendly relationship. Sharon also backs-up Tim's statements such as "yes, it's been a gd and sad week" and "i wouldn't walk round looking either lol". The audience should be an Internet using society who is able to understand the professional field of Lewis's e.g. "lol" stands for "laughing". Furthermore, audience should know what is "fa" which

stands for facebook. Responses also contain elisions, "wouldn't" instead of "would not".

Being in a scripted play, the dialogues in the extract C are designed to imitate the best features of the authentic spontaneous speech in order to meet the expectations of the audience. The first ~~statement~~ ~~en~~ statement, "Stay here!" is an imperative command enhanced with the suprasegmental exclamation mark to impact the audience and create a sense of authenticity and thus of spontaneous speech. Furthermore, text C employs the elision "I'm" in order to conjure an atmosphere of real spontaneous speech, wherein speakers tend to pronounce words in a shortened form for sake of concision and the maxim of quantity. It can be assumed that audience should know understand the professional register, since Clout's lexical choice is affected with the semantics of pragmatism, "contractions". However, this ~~is~~ can be wrong, since the knowledge of the "contractions" should be understood by any audience as a common knowledge. Jack's response contains an elision "you're" and the colloquial lexical choice "ground" instead of "going" which is done in order to ~~en~~

imitate of spontaneous conversation and meet the expectations of the audience. Jack is also using of figurative language, via the use of the metaphor, "do you have a second?", since practically, he needs more than a second. This can also be considered as a tag question, since the likely feedback would be positive and would result as a "yes" answer. Another example of a metaphor is, "I could use a little help here". Personal pronoun, "I" implies that Jack is requesting help from for himself, and a deictic reference, "here" implies that he and his fellows will need to approach him. Furthermore, this statement is an ~~replacement~~ alternative to the imperative command to help him, and Jack's response request is therefore polite. Also, by using a descriptive adjective, "little", Jack is probably downplaying the significance of his activities, which might serve for the purpose of some ironical or humorous and comedy, which is designed to entertain the audience.

Jack's next response starts with a discourse marker, "look" which usually is not a discourse

matter, but in this context ~~it~~ ~~seems~~ the verb
 "look" serves as a discourse marker and
 a ~~for~~ filler, which opens Jack's statement.
 It is used in order to imitate the spontaneous
 conversation, Jack is a doctor, therefore he is
 stating his medical agenda, and which provokes
 Kate's response, "do you want me to see it?".
 Kate is also taking the turn to speak
 from Jack to speak, signalling that she
 understood what to do or that Jack's
 maxim of quantity is overreaching what is
 necessary. In this context, the Kate's
 taking the turn is also of patching-on,
 since she interrupts Jack and continues.
 This can also be considered as an
 adjacency pair, since Kate understood what
 is required of her then took the turn.
 Jack is hesitating seemingly when he says
 "look, I do do it myself" since he is
 imitating the authentic spontaneous speech.
 In a spontaneous situation, there feels
 uncomfortable with asking something of Kate.
 The audience is delighted and entertained,
 since audience can feel the tension of
 real conversation, and that perceives the

script to be a real event, which TV shows
aims to achieve.

~~last~~ Kate's statement "You don't seem afraid
at all" omits the verb "to be", which is
designed to add informality and colloquialism,
yet should not be considered as a non-standard
grammar, since the lexical and syntactical
rules are followed appropriately.



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There is an awareness of the context of the blog and the ongoing relationship between Lichfield and his readers. The conversational tone is acknowledged and linked to the concept of 'voice'. There is an attempt to analyse the language of the extract and to link this both to voice and tone and to the online context. Terminology is applied in reasonable range but there are some errors here: There is recognition of the use of typography to mimic speech in writing. The context and primary audience of the script is acknowledged here. The dialogue is investigated and obvious spoken features identified and exemplified although links between form and function are not confident.

The following excerpt is drawn from a response that sits at the mid-upper range of achievement and which offers a well balanced and mostly accurate investigation and analysis of both extracts.

(b) Text B is an extract from a weekly **blog** posted on a local radio website and Text C is an extract from a **script for a TV drama series**.

Examine how the 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, written by local Radio DJ Tim Linchfield the purpose of the blog is to inform the internet readers of the goings on of the writer and to give them ~~an~~ a way of interacting with their audience as indicated by the comments section at the base of the text

The blog opens with an informal greeting 'hello there' this direct address is symbolic of internet blogs as the main intention of the blogger is to interact with every digital reader through the same lens. It also gives the impression it is something of a tag-line of the writer something they always start their entries with, which their readers come to recognise. The minor sentence 'it's been a busy week' is designed to entice the reader into the blog. This is done through the use of ellipsis (...) to indicate to the reader that ~~if~~ they read on they will learn why it has been a busy week.

The writer begins the main body of the blog with details of the day they went to the theme park. The strong sense of chronology throughout the extract 'on the Sunday', 'on Thursday' is again a common feature

of a blog entry, as the audience's interest is in what the writer was doing so as they can gain a greater insight into the life and mindset of the author. Again, this could be the normal way the author writes so his audience come to recognise his own individual lexis in the blogging scene.

The writer is not always grammatically correct 'me and my friends' instead of 'my friends and I' for example. The effect on the reader is to gain an insight into how the ~~writer~~ blogger conveys their own spoken lexis onto paper. The reader is presented with the informal utterance again something the regular readers would come to expect of the writer. ~~that~~ when the writer exclaims '(well new to me)' in a bracket, we are being shown ~~that~~ direct address being disguised in an aside. The purpose of this aside is to detach the reader from the main body of the story and inform them of something not necessarily vital to the blog but that gives the individual and the blogger a brief instance where their interaction is one-on-one and personal.

When making a deal about which ride to go on the blogger writes 'I made a deal with one of my friends'. The following agreement is conveyed in the spoken word form again as an instance of direct address between the author and the reader indicated by the dash (-) at the start of the sentence. Another instance of spoken voice in the text is the ellision of 'because' to 'cause' the purpose of which is to connect with the reader on a personal chatty level to make them enjoy the blog more. Again these asides would be common place in the writer blog lexis as it is what the reader

had come to know and expect.

The exclamatory utterance 'Result!' is again typical of trying to embed spontaneous spoken word into a written text. The author is trying to display his positive emotions about the fact he didn't get used to the results so they understand his happiness.

Again the next part of the blog is started with the day the event occurred. The news of Michael Jackson's passing is greeted by 'MASSIVE' the purpose of writing in capitals it is to emphasise the utterance to the readers. Again the abbreviated colloquial 'MJ' indicates how much of a fan the writer is and these two features are used to highlight this fact to the fans.

Text C is an extract from the pilot episode of Lost when a plane crash strands survivors on a mysterious island. The script has been written for the cast and crew members as indicated by industry specific terms such as 'gale out' and 'EXT'. The purpose of the script is to convey the basic premise of the situation in that the director will elaborate on the specific point of the show.

The situation is one of high tension and drama. The camera changes shot quickly and many off screen voices are heard again to portray the pandemonium of the crash site.

When Jack and Claire interact it is through short simple sentences 'I'm having contractions', 'you're going to be ok'. The script indicates that the two interact as Jack checks her so the exchange will occur as background to what the characters are doing.

~~Again the~~
one of the most important parts of the episode, the plane exploding, is simple stated on the script. Again, the script's purpose is not to paint a visual picture as the audience, being professionals in the show production know. When Kate interrupts Jack we ~~going~~ see gestures of spoken word. If the exchange was spontaneous and unscripted we might see so much overlap and interruptions it would be hard to understand what was being said. The script writer is aware of this so the instance of interruption is singular and simplistic. The short simple sentences used by Jack, 'I'd do it myself', 'I'm a doctor' personalise the situation to the reader. They are in a high pressure, dangerous environment and information needs to be relayed quickly. The script writer has indicated this through the use of simple sentence structures.

~~Again there are instances where~~
The fact that the survivors are in the middle of a very dangerous environment is indicated by the way the characters speak and interact 'Stay there!' is an explicit command from one character to the next. If the situation was in the written media there would be the need for a name to indicate who that was being said to, but as this is a television show the audience will see who it is directed to. This is an instance of the writer manipulating the script to suit the purpose and audience.



There is recognition of the crafting here and links to audience and the 'serial' nature of the blog are relatively well drawn. Comments on sequence and structure are valid and the use of discourse markers exemplified, although the specific term is not applied. There is awareness of the mechanisms employed by Lichfield to interact with his readers on a personal level.

There is greater assurance in the handling of the fictional extract – a key discriminator for this question. There is clear acknowledgement of the primary audience and purpose here with sound contextual and generic awareness. Dialogue and attendant spoken features are contextualised with a degree of competence. The **impression** of spontaneous speech is recognised, with some analysis of how this is achieved.

Question 2

SECTION B (Q 2-8)

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 higher band responses there was a degree of confidence in consideration of structure, form and language. They commented closely on the critical detail of the extract and used this as a base from which to explore the text as a whole. 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. Exploration of the extract in these less successful responses was straightforward and comments on the wider text were generalised and/or descriptive. Exemplification tended to be inconsistent and not wholly appropriate. Investigation of examples was limited in terms of analysis and there was a tendency to describe. Terminology was offered in a very limited range and there was considerable incidence of error. There tended to be an imbalance of analysis at word, sentence and whole- text level with the majority focusing their analysis on lexical choice.

Ignoring the precise wording of the question was also a frequent failing, especially in the case of the **Kressmann Taylor** question where a significant minority failed to develop comment on Martin's **response** to the incriminatory letters of Max. This text also generated some questionable comments on its historical background with some thinking, for example, that America was at war with Germany at the time the letters were written. The requirement to consider the 'manipulation' of the narrative voice was, in mid-band responses, taken as an invitation to illustrate the voice rather than discuss how it is crafted. A case in point was the **Joyce** question where the 'standard' answer consisted of a (usually) competent character portrait of Maria supplemented with those of other female characters, but with little reference to the free indirect speech or the 'coloured' narrative that the story relies on.

Better answers were able to link changes in voice to specific literary and linguistic techniques. Candidates who understood the difference between description and analysis were able to score much higher marks. Some responses seemed to be rehearsing learned information without being able to relate it to the text. So, for example, most could comment on the black vernacular of Celie's voice in Q4 but only the better answers were able to discuss how it contributed to the creation of her voice. Some candidates simply saw it as an example of impoverished, or 'incorrect', language, without seeing its importance to Celie's sense of self in the novel.

Occasionally, candidates would attempt to bring in frameworks which were of marginal relevance to the text. The most frequent example of this was the invoking of Grice's maxims in contexts where they were clearly not helpful.

The best responses, as always, were able to see how the wider movements of the texts were reflected in the detail of the extracts, and more importantly, how this related to the concept of 'voice'. All candidates need to be reminded, of course, that the quality of any answer is improved by fluency, coherence and relevance. **This is where Grice's maxims are important.**

The following excerpt is drawn from a response that falls into the mid range of achievement. It is significantly more successful than the exemplar response to *Address Unknown*. It sustains focus on the central issues of the task and affords some exploration and interpretation of the extract, although this could have been more closely analytical. It moves with a degree of focus across the wider novel. It is representative of a significant number of responses that lack confidence with terminology and thus restrict potential for greater reward. In this example there is evidence of analysis, but it is spasmodic.

Angela Carter's "The Bloody Chamber" collection relies heavily on the already established fairytale genre to convey the stories. Both "The Werewolf" and "The Company of Wolves" draw upon well-known fairytale stories such as "Little Red Riding Hood" to shape the characters, as well as introducing mythical, and superstitious elements as a presiding ^{force} ~~force~~ over in the stories. The main characters can then be seen to challenge these voices as Carter subverts our expectations of what will happen, such as her strong feminist themes directly challenging the conventions of fairytale.

In "The Werewolf", an ominous, mythical tone is immediately created through the use of pathetic fallacy "odd; tempest" and references to well-known folklore: "keep out the vampire", "discover a witch". This can be seen to influence the girl as she "is always on her guard" and has been taught to wield

a knife. ~~Her childishness~~ ~~However her childishness~~
~~is seen to diminish her years as~~ Her
childish obedience also comes to play as she "the good child does as her
mother bids". At this point in the story,
the protagonist seems naive and innocent,
~~genuine~~ living accustomed to the frightening
myths and rumours of the wolves and other
creatures but not yet old enough to defy
her mother's wishes.

The theme of myths is also prominent in
"The Company of Wolves". The entire first section
of the story introduces the reader to all
the folklore and legends that the fictional
characters have grown up with, such as
"all the terrifying perils... ghosts, hobgoblins,
ogres" and "Fear and flee the wolf", ~~the~~
~~use of second~~ made more immediate by
the use of second person pronouns ~~such as~~
like "you are always in danger in the
forest". This therefore sets up an overbearing
climate of fear, tension and danger in
which the characters operate, as seen by
the phrase "we try and try but
sometimes we cannot keep them out"
and "from" children... always carry

knives with them²." This gives the reader the impression that the werewolves are indeed real and everything the characters do is with the aim to simply survive and escape the "carnivore incarnate".

Carter also draws upon the fairytale of "Little Red Riding Hood" in both stories to reinforce the presence of the wolves in the characters' lives. "Her scarlet shawl, the colour of poppies" and "All the better to eat you with" are very reminiscent of the original fairytale, which appears to guide the two female protagonists in the stories to behave like the girl in the original tale. "Go and visit grandmother" and "do not leave the path" ("The Werewolf") also lead the reader to believe that the girl is a ^{new} literary reincarnation of Red Riding Hood, but this, like the semblance of childhood innocence, is later strongly challenged by the author.

Carter challenges the influences of myth, fairytale and childhood in two ways; in both stories ~~there~~ ^{there} is a strong female presence, which goes against the conventions of the fairytale genre, and in

"The Company of Wolves" the girl's use of her sexuality to manipulate the wolf/woodcutter directly dispels ~~the~~ ^{the illusion of} her childish naivety and innocence.

In both "The Werewolf" and "The Company of Wolves", the stories start out relatively in keeping with the original fairytale, if a little darker and more foreboding in tone, but by the end, the strong and powerful female voice is revealed. In "The Werewolf", the girl ends up living "in her grandmother's house; she prospered", showing she has benefited greatly from the situation. The verb "prospered" suggests wealth and fortune, showing the character was not weak and frail after her grandmother's death, which the fairytale genre dictates she should be. ~~this~~ ^{this} is also repeated in "The Company of Wolves"; when faced with certain death at the hands of the ~~terrifying~~ terrifying wolf, she does not cower in fear of the mighty beast present in the myths she's grown up with but instead hatches a plan which gives her the control and power in the story and leaves her "sweet

and sound", having managed to ^{trick the} ~~escape~~ ^{into burning his clothes} the "tender wolf" ~~to escape~~ to escape death.

Again in the "The Company of Wolves", the original influence of childhood is challenged. As a reader, we expect the girl to be sweet, ~~as~~ naive and weak but by using her ^{sexuality and} ~~her~~ "trick ~~seduction~~" "the pentacle of her own virginity" she craftily manipulates the woodcutter into being ^{consequently,} condemned to wolfhood forever. Carter uses this character as a mouthpiece for the power of ^{femininity} ~~femininity~~, offering wry comments on society as a whole, as if she ~~is~~ is mocking the reader for assuming that the girl must ~~conform~~ behave like her fairytale counterpart or be ^{weakened and} overcome by the jealous power of the myths present in her world.

In conclusion, Carter very clearly shows the significance and weight of myths and superstition in "The Werewolf" and "The Company of Wolves". She ^{also} introduces childhood as a potential ~~empress~~ dictator of the two girls' behaviour but later subverts the readers' expectations by revealing the protagonists' strength. Lastly, she plays on the reader's understanding of

the "little Red Riding Hood" fairytale to help craft her stories, then goes on to directly challenge the conventions and influence of this genre by making the two female characters' the most powerful and most prosperous ones in the ~~story~~ stories.



ResultsPlus Examiner Comments

The extract is interpreted soundly enough but the comments fall short in terms of specific analysis. There is some evidence of analysis as in the following excerpt – **from "at the beginning of the novel" to "instead of Sinbad"**. This is a wholly relevant point which links form to function and makes appropriate links across the novel, however it is the inconsistency that is the limiting factor.



ResultsPlus Examiner Tip

Be systematic in the analytical exploration of evidence/ quotation. The response is also representative of many in that it incorporates what appears to be 'learned' or recited comment with little attempt to integrate this into the body of the response.

Question 6

The following excerpt is drawn from a response that falls into the lower/mid range of achievement. It is a response to Question 6, based on *Address Unknown*. It is representative of a significant minority of responses that struggle to sustain focus on the specific requirements of the question. It seems to be an attempt to rework a 'rehearsed' response and is self-penalising as a result. Such responses tend to move quickly from the extract, offering general, non-specific or undeveloped comment on, in this example, the implied code that is the mechanism for incriminating Martin.

The epistolary novel 'Address Unknown' was written by Knesevan Taylor and was published ~~in~~ firstly in 1938. It consists of a dual narrator and is an exchange ~~betwe~~ of letters between a Jewish business man, Max Einstein and his best friend and business partner, Martin Schulse who had recently returned to Germany with his family. It's a story of how the rise of Hitler and his power had slowly tore the relationship between the men apart and the loss of Max's trust within Martin resulting in a series of what appears to be coded letters leading to Martin's downfall for the revenge of Max's sister, Gisselle, death.

In the series of coded letters, Taylor ~~manip~~ manipulates Max's voice by making the letters short as if they are important and were done in a rush. There's a lot of instructional references within letter 'January 3, 1934': "You must ~~act~~ ^{send} 11 Picasso reproductions" and letter 'January 17, 1934': "You must watch the market and plan to be in Zurich after May First if any underdevelop opportunities increase." These look like demands and with the use of direct nouns and numbers may suggest to the censorship that there may be some hidden message or meaning in the text.

In letter 'January ~~17~~³, 1934' Taylor starts the greeting with "Our Dear Martin" which compared to the last two letters which just consisted of "Martin" indicates to the reader that something has changed within Max. Also from before where the use of personal pronouns "my" shows the change to "our" suggesting more people which can be seen as suspicious to the censorship ~~of~~ people.

With the syntax within the two 'coded letters' there ~~are~~^{are} a few short sentences "She will be 64 on the 8th" "Red and blues must predominate". This ~~is~~^{is} blunt and gets straight to the point which again shows importance of the letters and as if they have been rushed.

In letter 'January 17, 1934' Taylor starts the paragraph off with an exclamation, "Good news!" Already if the Nazi censorship thinks something is not right, this statement may appear to them that something has gone right which will make them think more that the letters are coded and Martin is planning to betray them.

On both of the two letters, Taylor uses a semantic field of religion "prayers, hopes" which seems suspicious as if he is doing something that will need these prayers.

Also Taylor uses synesthetic listing within the letter "Van Gogh 15 by 103, red; Poussin ~~by~~ 20 by 90, blue and yellow; Vermeer 11 by 33, red and blue" which along with mentioning "students" may suggest that 'Martin making something' which may appear, by the censorship, dangerous and will put Martin's life

Further at risk. At the end, one of Max's letters is returned, the letter written as "Adressat unbekannt" which is Address Unknown, showing to the readers that Martin and possibly even his family have been eliminated by the Nazis.

The first letter that indicates Martin changing attitude towards Max is letter 'July 9, 1933' which states the change in letterheads. This indicates the start of censorship within Germany. Along with the change in greeting "Dear Max" where in previous letters had been "Max, Dear old fellow" shows a change within Martin and that something is quite not right.

The letter is set in a formal register: "We must for the present discontinue writing each other" again stating something has happened ⁱⁿ Germany and Martin ^{Taylor} ~~He~~ uses metaphors in describing what Martin thinks of Jews: "The Jew is the universal scapegoat". This is shown as blunt and insensitive towards Max and his religion.

Within this letter you can see the propaganda written within ~~the~~ Martin almost speech like paragraph. From "In defeat for fourteen years we bowed our heads" to "Strong gods of the German race" this suggests that Hitler and the Nazis had an influence over ~~the~~ Martin with the propaganda, resulting in the evidence shown of Martin's attitude.

In letter 'August 18, 1933' Taylor starts the letter with very short sentences: "I have your letter. The word is 'no'". This is blunt and straight to the point that he doesn't agree with Max.

The use of exclamation ~~on~~ "!" after a direct question: "So

"I am an American liberal? No!" shows emphasis on the word and may be seen to the readers in an anger tone. The use of no complimentary close except his name, where in the previous letter it's "As ever your" shows that Martin plans to cut all ties from Max and that he wants nothing from him.

When Max asked of Grisselle and pleads for Martin to help, in letter 'December 8, 1933' Taylor uses no greeting but "Heil Hitler" with along a short sentence "Your sister is dead." This is blunt and insensitive towards Max as before Martin was saluting the man that was the cause of Max's sister's death.

The use of personal pronouns alot "I am helpless" "I was helpless to aid her" "Can I endure... and lose all I have built up here?" ^{and} along with the rhetorical question show self-interest which ~~again~~ showed how little he helped ~~save~~ Grisselle from her death.



ResultsPlus

Examiner Comments

There is a general awareness of coded device and language but the candidate struggles to offer analysis of this code or its effect on the recipient and/or the censors. The response is more confident with what seems to be familiar or rehearsed territory, however links to the specific question are undeveloped/insecure.



ResultsPlus

Examiner Tip

Students need to be reminded to answer the question and not just write about what they know/have revised.

Question 7

The following excerpt is drawn from a response that falls into the upper range of achievement. It is a response to Q7, based on *Cloudstreet* (Winton). There is a competence in the exploration of the extract which shows critical awareness and a sustained focus on the question and upon Winton's craft in generating the voices of his characters.

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

Within his novel, *Cloudstreet*, Winton explores the relationship between two of his central characters, Fish and Quik, through various perspectives and narrative voices. Among these, he uses the changing tone of Quik's ~~own~~ voice towards Fish, the perspective of others, ~~and~~ the actions of Quik, and the ethereal narration of a metaphysical Fish narrator.

In the scene on page 112, where Quik and Fish are coming home, Quik's voice is strongly captured. In his first utterance, "~~It's a f~~ 'Yah, mate. It's a fair whack o'right", Winton employs both colloquialisms and phonetic spelling/ellipsis to establish Fish's dialect. The terms term "mate" is typical of British English, and reflective of Quik's West Australian dialect. By saying "o'right", Winton further emphasises this dialect, and creates a voice for Quik. In the next paragraph, which is ~~preliminary~~ Quik's thoughts, he establishes his dialect by use of an idiom — "the full quilt". This conveys that this is in Quik's thoughts, as it reflects his voice. His personality is also partially expressed; by doubting his father, Winton shows that Quik believes his father not to be particularly intelligent, and that Quik is the type of character that worries.

Fish's voice is also established in this excerpt through Quik and Fish's dialogue. Fish's first statement, "It's ~~also~~ a long way... Is it a long way, Quik?" demonstrates that Fish is unsure, ~~and~~ but that he is aware. By means of self-questioning, Winton conveys ~~at~~ a voice that is somewhat

opinions. Fish begins by stating that it is a long way, but then realises that he is not entirely sure. His ~~uncertainty~~ ~~of the distance~~ lack of surety about something that is indicated to be obvious reflects Fish's handicap, and his limited perspective. In his ^{1st} ~~second~~ utterance, "Can I do", ~~emp~~
In Fish's second utterance, "Can I do", Winter employs non-standard grammar to indicate that Fish is retarded. His speech is often ^{compared} ~~compared~~ to a young child's, who often use non-standard grammar ~~to~~ because they do not know better. By having Fish call the cows "sticks" and then "mees", Winter again emphasises that Fish is ^{retarded} ~~retarded~~. Despite the fact that Fish is no longer a small child, he does not know words for many things but describes them instead. ^{However,} ~~this does show~~ ^{Apple Fish does show} Fish's enthusiasm to communicate, as he has initiated a conversation and his tone seems amiable.

Mr Quik ~~do~~ is shown to be doubtful about the man, saying that "he wasn't even sure that a full-grown man could do this". Fish, in contrast, does not seem ~~entirely~~ to care about the fact that they might not make it to Canada. Rather, he seems focused on "digging all the water out of the river." By using the verb "digging", Winter conveys the enthusiasm with which Fish ~~was~~ ~~was~~. This juxtaposes the cheerful though ~~retarded~~ attitude of Quik. Quik is tolerant of this attitude — "Fish damn near willed them out of the boat in his excitement... it took all of Quik's will not to yell at him." Though his use of ~~down~~ language — "damn" — Winter expresses the annoyance that Quik feels towards Quik's ~~retard~~ ~~retard~~. However, because Quik feels responsible for Quik, he refrains from yelling.
Quik's relationship with Fish is challenged throughout the

novel. ~~His mother puts it~~ by Fish's condition. Oriel puts Fish's attitude towards Fish very succinctly on page 272: "Haven't you always had Honour Thy Retarded Brother as your number one commandment?" Oriel's comparison of Oriel's feelings towards Fish to a biblical commandment conveys the strength of his devotion. ~~He puts~~ Oriel is shown throughout the novel as having a genuine brotherly love for Oriel as well as a deep set guilt. Winton reveals to us from Oriel's perspective the apparent nature of this guilt and devotion, as we thus making the connection clear. Fish's love towards Oriel is shown on page 147: "If you ~~was~~ were me, you'd want to... spank up by him". This part uses the second-person, thus feels speaking directly to the reader. The effect of this is that the narrator is given an identity, one that Winton eventually reveals to be Fish. Through the use of narrative voice, Winton conveys that this connection extends "through the mind" — that their connection is more than physical.

Oriel's guilt, however, creates a feeling of enmity in him towards Fish that he does not wish to have. It is expressed verbally on page 420: "Fish is a big retarded blake". By having Oriel, who has so demonstrated his incredible love and devotion to Fish, call him a "big retarded blake", Winton uses a change of register for Oriel to demonstrate that he is fed up. Oriel never spoke of his brother in negative terms, but ~~now~~ he is and so the change of voice shows Oriel's frustration.

This ~~is~~ feeling could originate in what "summer guilt". Winton has Oriel and Lester suggest this to him in this expressed in a dialogue between Lester and Oriel on page 94. Lester says, "We are [Fish]

things... Don't you forget about Fish, boy. Not as long as you live, or otherwise your life ~~was~~ won't have been worth living. Winton This quote is expressed throughout the entirety of this novel, and explains why Quick is loyal to and tolerant of Fish. When Winton uses Lester to impart this duty upon Quick, by ~~using~~ having Lester use the imperative followed by a diminutive: "Don't you forget, boy", ~~he~~ Winton ~~creates the sense of~~ ^{from the pen of Lester,} Lester's voice, which leaves no room for doubt. ~~Ⓟ~~ → see bottom of page

Quick and Fish's complex relationship is of love and loyalty, is explored throughout Chulstreet. In the beginning, Lester imparts a sense of duty upon Quick. Winton demonstrates Quick's doubt and frustration at this while Quick and Fish are rowing the boat through Quick's inner thinking. Following Quick's betrayal of Fish by running away, Winton clarifies the thoughts of both Quick and Fish by means of dialogue. This dialogue functions to establish ~~a~~ also express the nature of the relationship, likening it to a biblical commitment. Quick is finally shown to be dishonoured by his remarks to Rose, but redeems himself through his actions — taking Fish ^{on his hip} always. Fish is shown to have near-aching love for his brother, which is expressed by his actions and the choice of a metaphysical Fish parasite.

* Clearly, ~~both~~ both Quick and Lester feel that Fish's condition will not allow him to enjoy life, and ~~for~~ thus they feel guilty and responsible. It is the pressure created by this guilt and sense of responsibility that affects Quick and Fish's relationship.



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Examiner Comments

There is a clear sense of authorial intent and crafting. Exemplification is accurate, and links to the generation of the voice and to the features of spoken language used to shape it. There is close reading of the extract with focus on the brothers and the dynamic and contrast developed by Winton through the episode in the boat. There is judicious selection of material from across the novel with clear links established, and analysed, with the extract and the question as a whole. The response offers critical and focused comment which ranges broadly and is well integrated across the response. There is a slight error/slip in the reference to Fish rather than Quick, but meaning (and understanding) is clear in a comment that recognises the shift in voice and perspective as a repeated device across the novel.

Paper Summary

SECTION A

(Q1a and Q1b) involves the exploration of 3 unseen extracts. Candidates are required to identify features of spoken language and examine how writers and speakers shape and craft the extracts provided.

SECTION B

(Q2-8) 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 asked to make links to the broader novel/ novella/collection.

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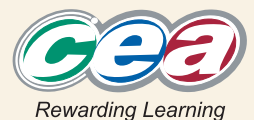
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