

Examiners' Report  
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GCE English Language & Literature  
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## Introduction

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

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

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

Overall, candidates were well prepared for this paper. They had a clear understanding of what was expected of them and tackled the questions in an appropriate manner. High-scoring candidates responded creatively to the tasks, covering a wide range of interesting points in a sophisticated manner. They analysed key features in depth, showed detailed knowledge of their chosen texts and used a wide range of relevant terminology. Answers placed in the lower bands tended to be quite narrow. The candidates either listed a number of linguistic features in a mechanical fashion without exploring the writer's attitudes, values and ideas, or they provided a descriptive account of the subject matter. A significant number of candidates ignored the key terms of the question, preferring to write a "rehearsed" answer.

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

## **Question 1**

### **Section A**

The majority of candidates were well prepared for the demands of this section and most responses tackled the task in a logical and relevant fashion. High-scoring candidates showed a sophisticated appreciation of purpose and audience, using their knowledge of key concepts to analyse the texts in considerable depth. They were able to identify a range of attitudes, values and ideas, linking their observations to a range of linguistic techniques. Lower band answers tended to be rather superficial with candidates listing a number of features, without discussing their significance to the extract as a whole and large sections of the text were often ignored, resulting in narrow and often short responses.

#### **A Sense of Place**

This was the third most popular choice and it received a mixed range of responses. A significant number of candidates forgot to remind themselves of the topic title (A Sense of Place) and decided to focus their discussion on the cast of the television show. Consequently, they missed the opportunity to explore the way that the journalist was representing Essex as a place. Successful answers appreciated the writer's ironic tone and her references to cultural stereotypes. A considerable number of responses made generalisations about the readership of the Guardian newspaper, assuming that this article would only appeal to elderly, upper-class people. Very few candidates had anything to say about the relationship between reader and text or how shared assumptions might affect language choices.

#### **The Individual and Society**

This was the least popular of the four extracts.

The most successful responses drew on the range of voices presented, the switching of viewpoints and time, and the (seemingly) obvious agenda of the writer. Some candidates presented a narrow response of the subject matter, which was rather surprising given the wide range of possibilities offered by this text. A small number of answers focused solely on linguistic features, neglecting to examine the writer's attitudes and values.

#### **Love and Loss**

This was by far the most popular extract and some candidates had chosen it despite the fact they had prepared for one of the other topics. Most candidates were able to write with some authority on the overall tonality and register of the piece, and a few made some insightful comments on the motivation of the writer. More sophisticated responses reflected upon the range of audiences targeted, and switching of authorial stance, with great skill. They engaged well with the tone of the piece and were able to analyse a wide range of linguistic and literary features. The majority of answers analysed the writer's use of language but only higher-scoring responses were prepared to look at structural elements. Few candidates showed a willingness to explore aspects of the memoir genre and an alarming number of lower band responses thought that this extract was taken from a novel.

## Family Relationships

This was the second most popular extract. A considerable number of responses struggled with the genre of the text and some candidates were distracted by the reference to a murder in the introduction to the passage. However, a number of successful responses analysed the way Capote used a range of linguistic features to represent Mr Clutter and his family. They also considered the ways in which these characters were regarded by their community, which proved a fruitful means of discussing social attitudes and values. As with the other extracts, some answers tended to feature spot instead of presenting an integrated discussion of content, themes and techniques.

At AO1, high-scoring candidates expressed their ideas in a sophisticated manner. They planned their responses carefully, enabling them to explore a variety of key ideas. Their fluent discussion was supported by a wide range of relevant terminology. Middle band candidates answered clearly and efficiently. They tended to discuss the texts in a methodical manner, using a narrower range of terminology. Lower band responses were usually relevant but they exhibited a number of technical errors and terminology was sometimes used without textual support.

**The following extract is from a response that was placed in Band 1 at AO1:**

This piece is an extract from ~~the~~ a memoir by Lorna Sage. It is written with a formal and innocent tone to it - shown by the use of colour symbolism - "white" portrays innocence and "blue" may be representative of youth. This also ties in with the theme - it is a dance and by the use of rhetorical questions such as "what if no one asked you?" it is apparent that this is her first dance.

The use of long, complex sentences, particularly ~~in~~ at the start of the piece shows that ~~the~~ ~~girl~~ she is educated - this contrasts with the character of 'Victor Sage'. For example "I had compromised... a little too long." However, towards the end of the piece her sentences are shorter and there is even a non-sentence - "Bear." This could be used to suggest her feelings of disgust toward him. It may also be a way of conveying her attitudes toward lower class people ~~the~~ who live on a "council estate".

The syntax used also suggests her class and the formality of the piece, for example "My mother and I..." However, in the use of reported speech, "...his mother had broken... he was pissed," he is portrayed very differently to her. This is



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#### Examiner Comments

The candidate's expression lacks sophistication in places. Although terminology has been used, it has not been applied to relevant concepts.



### ResultsPlus

#### Examiner Tip

Make sure terminology is closely linked to an analysis of significant features.

Here is an extract from an answer that was placed in Band 2 A01:

LOVE & LOSS

The extract was carefully composed by <sup>Lorna</sup> ~~Lana~~ Sage to be viewed by a public audience who are most likely to be her literary fans. Throughout the text we are reminded of Sage's occupation via the use of low frequency lexis 'occult' and techniques such as rhyme 'toes' and 'shoes' to allow the text to seem aurally pleasing and coherent. As 'Bad Blood' is a memoir we would expect personal stories to be narrated - this particular ~~text~~ extract explains what we can assume to be a school dance or prom. We understand school is the setting due to a

semantic field of education related terms 'teachers', 'A-level physics' and 'head boy'. This event was also seemingly poignant in the novelists life as we assume it was the occasion at which she became acquainted with her husband as her current surname 'Sage' is identical to <sup>that of the</sup> ~~the~~ 'disshevelled' cousin of Shelia-Victor.

Archaic occurrences such as dancing a 'waltz' and the use of the term 'parish' allows us to understand this event took place long time ago. The mention of Sage's mothers career 'before the war' has connotations of the story taking place after the second world war. Past participles noticeable immediately in the text 'we were allowed' magnify ~~the~~ this and show this night



**ResultsPlus**

**Examiner Comments**

The candidate applies relevant concepts in an integrated fashion. Terminology is used appropriately. Expression is clear and fluent overall.



**ResultsPlus**

**Examiner Tip**

Aim for consistently sophisticated expression.

At AO2, high-scoring candidates analysed structure, form and language in a consistently incisive way. They demonstrated a perceptive appreciation of the writer's attitudes, values and ideas. Lower-scoring answers demonstrated a critical understanding of attitudes, values and ideas but they focused on a narrower range. These answers analysed a writer's use of language but they seemed less secure when addressing form and structure.

**The following answer was placed in the top band at AO2:**

The author Lorna Sage is writing this anecdotal memoir in order to entertain her readers. It's aimed at a reader that probably encountered some of the many perils of adolescence as she had and their relation to extract is where some of the humour is derived. She takes on the voice of a younger version of herself, she does this by using long complex sentences "Then back to school... one full-length mirror" which reflects a stream of consciousness of a stereotypically chatty teenage girl. The extract represents ~~the~~ the author's thoughts and feelings and by using backtracking and parenthesis "(and he ~~was~~ was anyway certainly under age)" "(one, two...)" she gives this crafted piece of text an element of spoken language. By ~~using this~~ using spoken language features the author makes the extract appear spoken <sup>aloud</sup> ~~aloud~~, which adds to its narrative structure. She maintains the stereotypical attitudes of a teenage girl, defiant in opposing her mother "my mother and I had compromised" and "I secretly liked it."

Although the event probably occurred a while ago, there is little ~~was~~ to suggest an era or decade, by using this, <sup>non-subject</sup> specific, broader description of the event, the author can maintain a larger audience rather than excluding young readers who may not have been around at the time.

This is important as the whole extract ~~is~~ aims to entertain through the reader's being able to connect and empathise.



Sage creates this connection by using rhetorical questions "who was he?" "what if no one agreed you?" to engage the reader. The reader's ability to empathise also creates the element of humour.

The author creates humour through various techniques. One of them being her use of hyperbolic language "into oblivion and the dark would close over your head." "flushed faces jostling for the one full-length mirror" and combined with the second person pronoun "You'd gradually" the female reader could ~~also~~ again relate to the horrors of teenage 'rituals'.

There is a contrived female gendered voice created by very stereotypical feminine ideas. She uses many modifiers when describing clothing "wedgewood blue, with a white pattern and a square nearly coin neck" to suggest excitement and the stereotypically female 'moral highground' was shown in her disapproving non standard sentence 'Beer.' and later "(and he was anyway certainly under age)" to emphasise this.

There is also a sense of incongruity which suggests that the event is not all that she'd hoped for. She uses the unusual connotation of "we jogged around the floor" and "sweat and Brylcreem" to create humour from her somewhat tragic memory. She also creates an ~~exploding~~ incrementum with her accumulation of long complex sentences, which, at the beginning have a lexical positive

field of expectations "incomprehensible" "floating" "prettily" "secretly  
lined it" before the dramatic bathos of when the event  
turns out to be "awful". ~~This lexical phrase~~ another  
thing that perhaps the reader could have related to. She  
uses two numerals because it's common to look back on  
memories, no matter how awful, and remember them in  
a humorous light.

Despite the real speech elements such as ellipsis "he  
was pined..." which also gives the voice a British  
dialect by using typical British slang, the extract is  
clearly crafted. This would be expected as the extract is  
written by a ~~professional~~<sup>prof</sup> author. She uses tripling  
for emphasis, "clowning, drinking and fighting" and creates a  
narrative structure.

She plays on the idea of a stereotypical 'fairy tale-esque'  
'Bau'. Her lexical field of fairytales 'princess-like' 'demi'  
'tormentor' 'handsome' 'Prince' juxtaposes with the  
reality of her situation "gap-toothed gnome" "dis-  
heveled" "clowning" "awful" and she constantly  
notes his appearance, again very stereotypical of a  
shallow teenage girl. "wildly protruding teeth" "certain  
unbattered, mopping his brow" and her use of  
similance "smirked sarcastically" and term of add-  
ress for Victor Sage was "My tormenter" creates an  
almost villainous character. Ironically one may  
notice that the author's name is also Sage and their

the ~~ex~~ humorous account is probably her first meeting her husband-to-be, this dramatic irony also adds to the ~~humorous~~ comedy of the anecdote "that wouldn't have mattered if he'd been the magical mentor I'd looked forward to."

By choosing such a common 'rite of passage' such as a prom or ball, the author has written this extract in order to engage and connect to her female, yet broad audience, whilst also entertaining with her own personal touches that you'd expect in a memoir.



### ResultsPlus Examiner Comments

This response shows perceptive thinking when discussing form and audience expectations. There is detailed discussion of a range of language features, and the candidate has considered structural elements in a sophisticated way.



### ResultsPlus Examiner Tip

Discuss a wide range of features in an integrated fashion.

## Section B

### General

Overall, Section B answers were encouraging and centres had obviously helped their candidates to prepare thoroughly for this part of the examination. Candidates demonstrated wide knowledge and understanding of their chosen texts and they were able to refer to a variety of relevant contextual influences. These included social, historical and biographical contexts, as well as discussions of different productions and references to critics' interpretations. It was also pleasing to see candidates' willingness to analyse generic features (e.g. dramatic features such as staging, or a poet's exploitation of form and structure). However, a significant number of answers lost marks at AO1 because they did not use a wide enough range of linguistic terminology. This is a demanding section and candidates are expected to produce an integrated and analytical comparison of two texts. There is still a tendency for poetry candidates to focus on individual poems, rather than looking at each poet's work in broader terms. High-scoring candidates chose to discuss a number of poems, identifying significant trends and approaches across both collections.

### Question 2

This was the least popular topic area. A significant number of candidates chose not to answer the question directly, despite the fact that the terms "discord and division" offered a clear opportunity to explore a wide range of elements in all four texts. Candidates demonstrated detailed contextual knowledge but this was quite often "bolted on" to the discussion, rather than being presented as part of an integrated response. Those writing about the two plays tended to focus on characters, often missing the opportunity to analyse stagecraft and other dramatic devices. There was also a general reluctance to analyse linguistic features. This series, candidates seemed to be more confident discussing contextual aspects of "Stuff Happens" than of "Translations", which was rather surprising because the question invited an in-depth exploration of the contexts of both plays. Poetry candidates tended to discuss individual poems and, whilst there were comparisons between the works of both poets, the majority of responses did not demonstrate detailed knowledge of contexts.

### Question 3

Answers for this topic were exclusively on the drama texts and, as with Question 2, a significant number of candidates elected to write about their knowledge of the two texts instead of tackling the question head-on. On an encouraging note, the majority of responses demonstrated confident knowledge of a range of contexts and candidates were willing to consider the writers' dramatic presentation of key ideas, especially when referring to "Equus". Candidates drew comparisons between the writers' use of language but there was a reluctance to provide a linguistic analysis of the texts.

## **Question 4**

This topic was the most popular in Section B and the wording of the question gave a range of candidates the opportunity to analyse the key relationships in some depth. Although a large number of candidates showed some skill in discussing "Betrayal", they seemed less confident exploring the theme of dishonesty in "The Glass Menagerie". The 'Pinter pause' was a favourite with most candidates but only higher-scoring answers felt inclined to look at a wider range of theatrical techniques. Williams' stagecrafting was often only defined by the 'long' stage directions and use of screen legends, without the sense of these motifs being one of many. Candidates referred to a wide range of contextual elements (e.g. the 'swingin' sixties' and Joan Bakewell, for Pinter, Williams's family and the Depression, for "The Glass Menagerie"), but lower band answers found it difficult to apply their knowledge to the demands of the question. Amongst higher-scoring answers the comparative element was well handled and the AO2 insights were often excellent. The Plath/Metaphysical answers were also encouraging with some excellent analysis of the texts as poetry and a real integration of context with cogent comparison.

## **Question 5**

The strongest candidates sought definition of family roles, and in relation to their respective contexts, before reflecting upon how these change in both texts. These candidates often widened their discussion from the main characters to the minor in order to realise some of the dramatist's method. Some responses tended to focus only upon the two main couples across both texts and then relate these changes directly to plot as opposed to thematics, contexts and other influences. A small number of the poetry responses were adept in teasing out the marked differences in the role of wife/mother/lover in Chaucer's world against that of father/son in Harrison's.

Generally, there were still many candidates who did not consider context in any depth, or did not compare the texts, or who constructed a literary response with little analysis of language.

At AO1, most candidates were able to present a clear argument but lower band answers did not always keep to the question. A considerable number of responses did not use a wide enough range of relevant linguistic terminology.

The following extract is from an answer that was placed in the middle band at AO1:

at ~~the~~ the ~~the~~ jingles Alan sings when meeting Dysart, '... Double your pleasure, Double your fun...' Alan Shaffer displays Alan's pain and torment as hidden and unknown to the audience. Both Alan and Othello's pain and torment is down to being isolated from society and what is deemed acceptable in the eras both plays were written. In Equus, there is a level of pain and torment Dysart feels, also, and although it is a play, ~~the~~ Shaffer allows the audience to understand the most about Dysart than any other character. The audience is completely enticed by the opening soliloquy said by Dysart where they can empathise with this tormented and dysfunctional character, ~~whereas~~ ~~symmetrical~~ compared to Alan's character which is completely closed off from the audience. Shaffer uses complex sentence structure and ~~language~~ ~~lexis~~ in Dysart's opening soliloquy and other literary and linguistic techniques such as similes and parenthesis, '... they stand in the dark for an hour - like a



**ResultsPlus**  
Examiner Comments

This answer attempts to address the key terms of the question. Expression is fluent overall and the candidate has used a range of relevant terminology.



**ResultsPlus**  
Examiner Tip

Remember to use a wide range of linguistic and literary terminology in your Section B answer.

At AO2, the majority of candidates showed an appreciation of the writers' attitudes and values. They also discussed a range of generic features but did not always apply their knowledge to the demands of the question.

The following extract is from an answer that was placed in the middle band at AO2:

The Glass Menagerie by Tennessee Williams is a memory play narrated by the character of Tom Wingfield. They are tied down by their economical circumstances and all have their own ideas of how they perceive life to be, resulting in dishonesty, lies and secrets. On the other hand, Betrayal by Harold Pinter follows the retrospective order of events created by the deceitful characters of Robert, Jerry and Amanda who all long for love and passion for another, ruining all relationships.

In Scene two of The Glass Menagerie, you learn the relationship between the characters of Laura and Amanda. Laura's lies and dishonesty bring the characters to a very awkward situation. ~~You learn that~~ Amanda is a confrontational and dominant character and this is evident in the conversation. There is very little adjacency pairs as Amanda is doing the main body of speaking. The use of declarative sentences "I went to the typing instructor and introduced

myself as your mother." Both the audience and ~~the~~ Laura instantly know what is to come, which creates dramatic irony. ~~for the audience to witness~~ ~~also~~ Laura's responses to her mother are very short and succinct. "Oh" The use of a singular and monosyllabic word enhances the the idea of dishonesty. "Laura draws a long breath." The use of the lexis long, indicates that she is not going to hear the last from her mother, showing the confrontational character that Amanda is.

At the start of the play Tom recalls how the house is layed out "Nearest the audience is the living room, which also serves as a sleeping room for Laura." These stage directions indicate how limiting and small the flat is, which helps to show how there is no getting away from the confrontation and Laura learns this. The stage layout also makes the audience very tense as it is compact and they are with the action.

The dishonesty of Laura's character is really enhanced in the scene as Amanda has her rant "[Screen image: a swarm of typewriters]." The word "swarm" has the connotations of being surrounded which is what Amanda's character



**ResultsPlus**  
Examiner Comments

The candidate shows an appreciation of form and language, and effectively analyses a range of relevant dramatic and linguistic features, whilst addressing the key terms of the question.



At AO3, the majority of candidates showed confident knowledge and understanding of a wide range of contextual features. Higher-scoring responses carefully applied their contextual knowledge to the demands of the question, making sure that their references were closely linked to the texts. Some answers demonstrated an awareness of more general contextual factors and struggled to present them in an integrated fashion.

Here is an answer that scored highly at AO3:

"It's still bloody dishonest" "Dishonest? In what way dishonest?"  
By scene 4 in Harold Pinter's 'Betrayal' the audience have already unravelled ~~the~~ Pinter's reverse chronology and can see the irony in the abstract noun Pinter uses to create a sense of awkwardness. This tension is due to the situation of dishonesty that all the characters are involved in, an affair. By continuously using this noun, Pinter is subtly suggesting what's on the characters' minds through the subtext of their language, this is typically Pinter-esque. Although on the surface they appear to be discussing books, the audience, know, as well as the characters, that the underlying meaning <sup>concerns</sup> the affair 'Betrayal' is purely autobiographical, tracing the affair between Pinter and his best friend's wife Joan Bakewell in the 1970s, which according to Bakewell, was "the best time to have affairs." The dishonesty in 'Betrayal' is derived from the characters' selfishness and eventually drives the marriage and friendships apart.  
The destructive power of dishonesty in Tennessee Williams' 'The Glass Menagerie' is also created through selfishness and ~~the~~ eventually drives the family apart. It maps out the autobiographical journey of how 'Tom' (Williams)

leaves his mother and sister in order to search for 'adventure', adventure that he discovers in movies. "I'm going to the movies" "I don't believe that Lee" ~~something~~ something that is incomprehensible to Tom's mother, Amanda. Williams had his own dreams of screen writing in Hollywood, and represents this through Tom's love for the escapist element. ~~movies~~ of movies "People go to the movies instead of money." During the 1930s, the American civilians were undergoing a time of extreme financial hardship and Williams audience in 1945 would have also undergone the horrors of World War II so the Wrightfield's situation would have been easy for many of his audience to empathize with. ~~Most of the~~ <sup>most of the</sup> dishonesty in 'Betrayal' is not suggested in what the characters are lying about, but what they are cowardly saying all together. The language Pinter uses is full of silences and phatic speech. Critic Tom Smart describes it as Pinter questioning "the truthfulness behind the language we use." The character proliferation of phatic talk is "How's it going?" "How's everything?" "How are you?" in scene 1 is very absurd and the audience get the ~~feeling~~ <sup>sense</sup> that what the characters are feeling is not being said. ~~There~~ A trait that is common of human behaviour and this is Pinter's way of questioning's languages importance. In fact, Pinter prefers the use of silences rather than long extended turns, which appears unrealistic, as

The subtext of the silences and pauses seem to say more than the words themselves. For example, in scene 5 when the affair is revealed, Emmas minimal responses and pauses "Fine. Pause" "Okay" "No, Silence" say more about her guilt about the affair than words could. The fact that Pinter includes the silences and pauses in his stage directions shows their significance to the actor as Pinter's minimalist stage directions ~~do~~ describe little else. Robert's desperate interview-style interrogatives "Ned had been conceived?" "hear what I said?" "... write to you from America?" is him begging to finally hear the truth and the answer of minimal responses "Of course." "Not by letter" frustrates the audience as well as Robert. Before ending again with the phobic and absurdist "looking forward to Torcello?" which frames the scene.

The characters in Pinter's 'Betrayal's' avoidance to talk about anything other than trivia, is ~~the~~ part of their desperate attempt to maintain their comfortable lifestyle despite their misery. 'Betrayal' is Pinter's way of showing how the destructive power of the 60s 'free love' and 'casual affairs', <sup>later</sup> in the 1970s, on long standing relationships, much like it had on his own affair and friendships.

This comfortable and wealthy era in 'Betrayal' contrasts hugely with Williams 'The Glass Menagerie'.

Tom's desperate position of 'breadwinner' in the Wingfield family traps him. During a time of the Great Depression and imminent war, the stay-at-home women relied on the husbands and sons to bring in the money. Many of Williams' audience would have been in the same desperate situations as Tom / Williams were. "The world is full of young men employed in warehouses and offices and factories" ~~and~~ Tom's own selfishness and dishonesty to his family causes him to tragically abandon them in the final scene. To the audience, this melancholic tone is foreshadowed throughout by Williams' constant use of the verb 'Gone' "gone, gone, gone" "gone completely" ~~and~~ ~~the~~ The play is a 'dramatized apology to his sister Rose' according to Tony Cant, as Williams rewrites his history in this autobiographical play in order to revisit the guilt he feels about leaving his own sister Rose. Williams' realist theatre juxtaposes here with his angelic description of Rose with a beautiful lexical field 'tragic beauty' "graceful" "dignity" "smile". Williams highlights this as his most important message by putting Tom back into a narrative position and by using ~~using~~ atmospheric lighting and Laura 'blowing out her candles' perhaps representing his final goodbye to Laura. This use of symbolism was also very ~~used to be~~ typical of the Hollywood culture of the time ~~and~~ and felt appropriate for ~~Williams' play~~ Laura, and Williams, trying to break into screen-writing.

In Scene 8 in *Betrothal* there are elements that the audience cannot be sure about, whether Emma is being dishonest about her pregnancy or not. "It wasn't anyone else it was my husband" "Pause" However, by now the audience expect for the characters not to be telling the truth and there is now a sense of uncertainty. Jerry replies with a very phatic, clichéd and Pinter-esque "I'm very happy for you" when he clearly isn't. The uncertainty is perhaps ~~also~~ <sup>due to</sup> earlier in the scene when 'Emma pours herself a vodka' suggesting she's either lying or again, has selfish motives. The audience's dramatic irony ~~also~~ occurs on a larger scale in *Betrothal* as Pinter uses a reverse chronology which Charles Spencer says "allows Pinter to explore the numerous ironies" and allowing the audience to decipher ~~moments~~ these moments of dishonesty and irony, even the more minor ones. ~~also~~ For example Emma lies in Scene 8 "The speedbrakes were on strike" and due to Pinter's chronology, the audience notice that this isn't true.

The dramatic irony in the 'GM' is created not only by the foreshadowing of 'gone' ~~and~~ but later Tom confides in Tim "I'm tired of money and I am about to move!" comparing himself to his abandoning father "I am like my father." ~~also~~ ~~for~~ The audience's knowledge of this create a tom view and opinion as many of the audience relate to the situation. Many of the women

would empathize with Amanda & Laura who are 'marginalized' with little financial support and others will support Tom who is trapped by this claustrophobic environment and overwhelming mother. A dilemma that perhaps many would have encountered. "At his best Williams captures America at its worst" claims critic Michael Billington. However from the beginning there is never any illusion of a happy ending and Williams is forever foreshadowing tragedy either by pathetic fallacy "a summer storm is coming" or his use of legends & screen images [image: Gentlemen waving goodbye].

~~Both~~ Both "The Glass Menagerie" and "Betrayal" suggest the destructive powers of ~~his~~ dishonesty ~~and~~ motivated by selfishness can result in the ending of relationships, whether that be family, love or friendship.

Williams' was motivated by a desire to leave and leave a guilt for his sister Rose/Laura "I tried to leave you behind me, but I am more faithful than I intended to be". His dishonesty about leaving is ~~shown~~ revealed ~~by~~ ~~the~~ by dramatic irony to an audience also undergoing similar hardships in the 1930s/1940s. Whereas the lack of meaningful language and value laden lexis is replaced by poetic language in 'Betrayal' helps create an absurdist and dishonest play is Pinter questioning language's importance & value. ~~He~~ <sup>He</sup> obviously overusing mundane language to show its lack of

meaning, whilst also using reverse chronology to  
allow the audience to see the ironies and disharmony &  
~~the~~ questioning ~~the~~ languages "veiled powerlessness" (Jean  
Smart)  
in society.



**ResultsPlus**  
Examiner Comments

The candidate shows a well-developed and insightful understanding of the contexts in which the plays are produced and received. This is an integrated answer which establishes a number of significant comparisons between the texts.



**ResultsPlus**  
Examiner Tip

Make sure that contextual references are always relevant to the question and are closely linked to the texts.

## Paper Summary

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

**Section A** - combine analysis of the writer's attitudes, values and ideas with a confident exploration of a range of linguistic and literary features.

**Section B** - combine an analysis of linguistic and generic features with a discussion of a variety of contextual features.



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