

Examiners' Report  
June 2015

GCE English Language and Literature  
6EL01 01

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## **Introduction**

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

SECTION A involves the exploration of 3 unseen extracts and students are required to identify features of spoken language and examine how writers and speakers shape and craft the extracts provided.

SECTION B assesses understanding of how the spoken word is represented in literary texts and is based upon the text students have studied.

An extract from their studied text is presented as a starting point for analysis and they are then required to make links to the broader novel/novella/collection.

## Question 1 (a)

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

The question was marked out of a maximum 6 marks at AO1 and, although the majority did well, it still generated responses across the mark range available. Some candidates failed to employ accurate terminology in the naming of features; others repeated the same feature and in this way restricted the potential for reward; some failed to match the feature named with an appropriate example from the extract.

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

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

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 micropause

Example "Fit as a (.) yeah..."

Feature 2 filler

Example "erm sorry"

Feature 3 overlap

Example "... yeah(.) really // // pop him on the scale will you"

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

(AO1 = 4)

Mr Davis used a filler to spare some time for himself to come up with a reply and it showed that he's quite embarrassed that his dog gained some weight.

The veterinary surgeon interrupted Mr Davis' speech because he wanted to get things done and ~~not want~~ <sup>stop</sup> Mr Davis' mumbling and further embarrassment.



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Examiner Comments

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



**ResultsPlus**  
Examiner Tip

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

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

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 Discourse marker

Example "So, this is fly"

Feature 2 Non-fluency feature/filler

Example "erm yes"

Feature 3 False start

Example "Of course, yes of course"

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

(AO1 = 4)

~~Fillers~~ Fillers such as "erm" are audible pauses that allow the speaker more time to think about what they are going to say. ~~They slow~~ False starts are when the speaker intends to say something but changes their mind halfway through saying it and starts again, either re-phrasing it or changing what they are going to say entirely.



**ResultsPlus**  
Examiner Comments

Had comments made in response to Q1(a)(ii) made direct links to the extract, this candidate would have secured an extra two marks for this component.



**ResultsPlus**  
Examiner Tip

Avoid generic definition of the features you identify. Always link directly to the extract.

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 Overlapping

Example "really // pop him on the scale will you"

Feature 2 Ellipsis

Example "he's"

Feature 3 Filler

Example "erm"

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

(AO1 = 4)

The use of overlapping is primarily to show ~~impatience~~ impatience, as we can see with the vet interrupting the owner in order to get on with what he's doing. The use of ellipsis shows not only the informality of the interaction, but also the close relationship between owner and dog, and owner and vet.



**ResultsPlus**  
Examiner Comments

This response presents a common confusion between the terms ellipsis and elision. If a term is labelled incorrectly in 1(a)(i), then it cannot be rewarded at 1(a)(ii). As a result this response achieved a total mark of 6.

## **Question 1 (b)**

This second component of Q1 is linked to two unseen extracts provided in the Source Booklet. Text B was a series of emails between a holiday villa owner and a prospective customer and Text C was an extract from Karl Pilkington's Travel Diaries.

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

The choice of texts for this question were particularly accessible this series. The second text still acted as a discriminator between lower to mid band responses, and those reaching the higher levels. Candidates across the attainment range presented engaged responses to the email thread. Most candidates demonstrated an awareness of linking form and function - better responses were able to evaluate specific linguistic features with a degree of sophistication and could provide convincing arguments to explain the changing register and formality as the communication progressed. Response to Text C was often less secure, although most candidates made clear attempts to address B and C in an even way, with some showing more confidence in evaluating the written text. The best responses commented on attempts to incorporate prosodic features within the text.

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

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

More successful candidates were able to identify secondary and more subtle purposes beyond the generic 'to inform' or 'to entertain'.

Most were able to comment reasonably well on the context in which the emails were produced and received.

Some candidates in the mid/lower range of achievement who attempted to compare Texts B and C really restricted themselves, seeking to find links and differences between them which were mechanical at best and, more often than not, tenuous. Centres are reminded that although well integrated comparisons were often very successful in top band responses, there is no specific requirement for comparative analysis for this component of the qualification.

Centres might also be advised to revisit generic aspects (and language points) of email exchanges in view of what might constitute 'text speak' as opposed to the context of the email and language use in this particular context. Some high level scripts reflected upon both texts with success, some of the highest scoring ones reached these levels by providing commentary (for example) on the changing or developing tones in both extracts.

At AO2, successful responses explored a range of language features in both extracts. Exemplification was consistent and appropriate and the responses offered considered comment on the link between form and function. Terminology was fairly wide ranging and applied accurately. Less successful responses picked upon some general language features although coverage of the extracts was sometimes uneven. In lower band answers exemplification was inconsistent and sometimes inaccurate. Levels of specific analysis and links between form and function were limited and/or undeveloped.

At AO3 successful responses offered developed comment on the context of both extracts with consideration of the factors that influenced the production and reception of each. Investigation of the emails considered the conventions associated with this form of communication and linked this to the ongoing relationship between the participants the dual (informative/persuasive) purpose of the text. Investigation of the travel diaries considered generic convention, the background of Pilkington and the historical/geographic context of the extract.

A significant number of candidates still have a hazy idea of word classes and there were frequent mistakes in identification; the most frequent being confusion between adjectives and adverbs. The better answers noticed the register shifts and used this to comment on the developing relationship between the participants. In mid-lower band responses some of the argument/analysis was unconvincing. Many answers offered very general and obvious interpretation rather than specific analysis.

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

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

Better answers were more specific about the way in which genre and context influenced the use of voice. As always, candidates would be well advised to spend some time considering the generic contexts of the pieces they are asked to write about before plunging into some form of analysis.

This is a successful response which was awarded a Band 4 mark for both AO2 and AO3.

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

(b) **Text B** is an **email exchange** regarding a holiday booking and **Text C** is an extract from the **travel diaries** of TV comedian Karl Pilkington.

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)

1b) Text B is an email exchange between two people meaning that the ~~at~~ ~~large~~ primary target audience is those participating in the exchange. This is indicated by the friendly, informal modes of address: "Hi Peter." Although the situation involves the exchange of money (for a ~~two~~ holiday business) the text used is significantly colloquial (E.g. "Dog no probs") showing that both sides of the interaction want to leave a good impression despite a lack of personal connection.



Graphological features such as the Spacing between emails (eg: "P to V" then a gap before "V to P") show that the adjacency pairs allow for a ~~smooth~~<sup>more</sup> fluid interaction. The varied paragraph lengths could also suggest that each email is not spontaneous, but instead written at different times. The reason for this is that the paragraphs have varied lengths. For example, the final email from V is one of the shortest, which added to the abbreviation "acct" shows that even though ~~she~~<sup>they</sup> intends to convey a message, ~~she~~<sup>they</sup> may not have the time to do so in a formal manner.



### ResultsPlus Examiner Comments

Issues of audience and purpose are addressed with some confidence in the opening paragraph. Comments on paragraphing relate to the actual presentation of the emails in the source booklet and so have limited relevance here.

A lack of formality is also shown through exclamation marks ("cool!") and non-standard grammar: "sooo looking forward to it." Although in some contexts this may be considered an inappropriate form of syntax or lexis, it actually shows a more friendly and conversational tone. This is back channelled in a positive manner as P frequently expresses statements such as "look forward to ~~the~~ confirming your booking."

Several features are also used to emulate spoken utterances. For example: "...prouded that you clean up after him!" is an exclamatory sentence and even though there may be some degree of seriousness to it, it is not a strict imperative and instead has a rather conversational, if not slightly humorous tone. The initial topic marker "dog vs probs" is also a colloquialism showing P's more laid-back nature in this particular context.

The purpose of the interaction is to arrange bookings for a holiday meaning that allusion to locations such as "Stanstead" and "Perpignan" alongside proper nouns like "Evignon" express the fact that no detailed explanations are necessary as both participants are aware of the references made. P's ~~syndetic~~ syndetic listing of "further details and photographs plus a booking form..." make him sound organised and professional despite the familiar tone used when interacting via email.



**ResultsPlus**  
Examiner Comments

Devices designed to lower formality and develop adjacency structures are considered (and exemplified) in good range.

In addition to this, the ellipsis "completed form attached" shows that both speakers are capable adults despite not using formal or standard English.

Spoken speech is also emulated through grammatical features like brackets "(small, well trained)" to express the point being made in a way that does not look like severe emphasis of positive, evaluative adjectives, but more so to resemble an afterthought, making the interaction in general highly resemble familiar, spoken language instead of something overly formal.

~~Text C~~ Text C is an excerpt from a travel diary written by Karl Pilkington. ~~the~~ <sup>one</sup> can tell that the text is aimed for a universal audience due to the frequent use of monosyllabic lexis such as "dark" and "steep", alongside colloquial language such as "people selling fat." Although there are potential more educated audiences, the primary target audience is mostly those who have an interest in the topic discussed, or fans of Pilkington himself and his style of writing.

The declarative sentence "it was quite eerie" alongside the initial topic marker "It was at the end of the day" expresses the fact that not only is Pilkington giving an anecdote of the events, but he is describing them too,



## ResultsPlus

Examiner Comments

The underlying purpose behind the application of parenthesis is detected here - although comments could have been more specific/developed.

Pilkington's audience is considered across a potential range - although some comments tend to the generalised here. Comments on topic markers (for example) indicate an awareness of genre and its influence of language and form.

~~arguing~~ suggesting that one of the main purposes of the texts is to entertain. This is further implied by the superlative "weirdest" which makes the style of writing seem more hyperbolic, even if the writer is telling the truth.

Another purpose may be to ~~entertain~~ <sup>educate</sup>, but only briefly through reported speech: "... Andrew and Seiya said we were around 150 metres tall." Andrew and Seiya are proper nouns however later on in the text the epithet "two strangers" is used to suddenly create more distance, building excitement in this context since the narrator finds himself "in a 4000 year old coffin".

Juxtaposition of ideas allow regular description to be ~~not~~ combined with the writer's thoughts and feelings, something the audience, as fans, are likely to be intrigued by. The use of the words "impressive" and "a mess" within the same compound sentence exemplify the more humorous aspects of the text, since although he is visiting a historical monument, Pilkington then goes on to state "The stone looked like it had been cut roughly." ('Roughly' being an adverb.)

Since Pilkington is a comedian, it is important that elements of his idiolect and humour are reflected adequately in his writing. "Which wasn't that clever" is separated from the rest of the sentence using commas, and this grammatical feature could resemble an afterthought commonly used in spoken utterances. "I'm not that good with" also resembles a conversational tone since although the text is of a slightly educational format being a travel diary, the personal pronoun "I" shows that his own personal input adds to the entertainment value of the text, adding a range of features that have the potential to appeal to a variety of audiences.



**ResultsPlus**  
Examiner Comments

Comments on devices for humour and engagements are subtle and well supported. Links to Pilkington as a comedian are also pertinent.

This next script was awarded marks in the middle of Band 3 for each assessment component.

It is a mostly fluent and accurate response but lacks the detailed investigation to afford a developed range of analytical comment. It is this that restricts the potential to reward. It handles both extracts in a balanced way and is rewarded for this. Exemplification is largely consistent. There is a tendency to make generalised comment but there are also some perceptive and subtle observations which are worthy of a higher band. However, these are not sustained and the overall placement reflects this.

(b) **Text B** is an **email exchange** regarding a holiday booking and **Text C** is an extract from the **travel diaries** of TV comedian Karl Pilkington.

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)

Text B is an informational exchange between two people. The context is the discussion about V booking the use of P's villa for a holiday. As such, the language is simple, with the use of short sentences, declaratives to convey information; "It looks available from the website." Because it is a conversation carried out over e-mail, they use many abbreviations, slipping out of the initial formal style. Examples are; "30 min drive", "pls", "acct". This is typical of email exchanges between two people because it is electronic communication. People tend to contract and abbreviate their words in order to convey information faster. Initially, as it is one person renting a villa from someone else, there is an element of formality about the exchanges, there is the use of phallic language, "Hello", "Val Hi", used to address the recipient. As the conversation continues there is ~~an~~ increase in informal language and ~~an~~ non-standard grammar as participants:

become more familiar with each other, "cheap flights from ..."; here there is the omission of part of a sentence demonstrating the non-standard grammar. There is 'informal language such as "cool!" and the hyperbole



### ResultsPlus Examiner Comments

The response starts well, identifying (in Text B) a range of abbreviated forms, although the links to context here are somewhat formulaic. It also detects the shifting register and offers a reasoned explanation for this. The mis-spelling of phatic is clearly a slip!

"SO jealous".

The purpose of this text is to exchange information between the two participants. Because of this they use declaratives to transfer information and the use of simplistic compound sentences; "Attached are further details and photographs plus a booking form should you decide to go ahead." This gradually changes as the conversation goes on. The participants begin to convey opinions and ideas; "Wow! It looks beautiful and we would love to ...". Here, they use the abstract noun 'love' further demonstrating the informality of the transaction and the rapport that is being built between both parties.

The audiences are private and as such they have shaped their speech to match this. They use the parenthesis of brackets to clarify information for the recipient's benefit, "(4th-18th)", "(so that's £1000)". As well as this, their own idiolect starts to come through with the use of humour; "provided you clean up after him!" and "soo looking forward to it". This is also achieved because both parties start to become more familiar to each other as the conversation goes on.

The graphology is in small paragraphs of clear information so that there is no confusion between participants.

It is a semi-scripted text as it is written to sound like spoken language but in reality may have been redrafted.

Text C is in the context of a novel and so unlike text B, it is much more descriptive. Its purpose, unlike text B's



### ResultsPlus Examiner Comments

The response continues systematically. A range of features are considered, for example the general purpose (to exchange information) is linked to declarative sentence structure. Shifts in register/tone are detected and linked to decreasing informality and idiolectal features. Comments are accurate but do not offer sufficient detail - here particularly apparent in consideration of graphological features.



### ResultsPlus Examiner Tip

If you offer evidence from a script to support your comments, investigate that evidence as fully/closely as you can.



is to 'entertain' as well as inform. Because it is written as a diary entry, one would think it would be private, however, it is written ~~for~~ for a T.V series and so the audience is public.

However, he does use parenthesis "(about 25 years in)", directly addressing the reader because the writer had the intention for it to be read / viewed by someone else. The text itself is semi-formal as Pilkington intends for this to be read by someone else and so doesn't use his own shorthand but doesn't use a completely formal writing style because part of it's purpose is still to entertain.

The audience, as aforementioned, is public and would generally be of mid-twenties to forties of age as they would be the target audience for "An Idiot Abroad". As well as this, it is not a show designed to advertise destinations for holidays. Pilkington uses a lot of his own idiolect "selling fat", "quite eerie", "bit of a mess" and "pinkish granite". This helps to keep a sense of informality about it. Because it's purpose is to entertain, he doesn't use precise facts and figures, instead using vague language such as "about 23 years" and "about five minutes is all". He also uses incorrect grammar "the mummy". His ~~is~~ sentences are complex descriptive sentences with subordinate clauses such as "which wasn't that clever" to add personal opinions or extra information to the text without breaking the tone ~~of the~~ the rhythm of the writing.

The text's graphology has been laid out into multiple

paragraphs, each with its own idea. This makes it easier for the viewer as they can easily pick out bits of information they want, and it is aesthetically pleasing to look at. Additionally, because it is broken up into a range of smaller paragraphs, it becomes easier for the viewer to read as they do not get lost in information.



**ResultsPlus**  
Examiner Comments

The handling of Text C is slightly less secure/confident and comments are sometimes rather generalised but the structure/sequence applied to the investigation of the emails is replicated and affords a relatively balanced coverage of both texts. Again, lack of specific detail restricts potential for reward.

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

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

(b) **Text B** is an **email exchange** regarding a holiday booking and **Text C** is an extract from the **travel diaries** of TV comedian Karl Pilkington.

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)

Plan

- Text B Starts more formal, writers get to know each other, audience are only each other ~~expectations~~ Context, email booking holiday

- Text C audience - people who ~~can~~ like Karl, purpose entertain and inform quite formal.

Text B which is a series of email exchanges about a villa starts quite formal as Val is trying to book a villa. Unlike in the rest of the emails the first one starts with 'hello' which is quite formal yet still conversational which would have been different if she had used



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**Examiner Comments**

The response opens with some promise. There is a relatively secure, if essentially straightforward, definition of the general purpose of the email exchanges. The informal register and tone are detected and linked to the conversational nature of the exchange.

4. dear Sr / madam. Another difference to the rest of the emails. in the first one is that she signs off with her full name this also shows formality and that she does not ~~really~~ know the person she is emailing. Val also uses 'we' when she talks about booking the villa ~~of~~ which shows it is a group decision even though the audience of the emails is only herself and Peter, saying 'we' does show that Val may discuss the emails with her husband whom could become a secondary audience. A spoken language feature in the first email is 'pls' which makes the email more informal, she may have put this in to make the email more ~~con~~ conversational giving Peter a range of formality to reply with.

Val starts her emails formal however her last email is very informal this suggests that she has now perhaps gotten to know



### ResultsPlus Examiner Comments

Comments on the secondary audience (Val's husband) have some merit and the use of collective pronoun is exemplified as evidence accurately here. Shifts in register and tone are also detected although comments are undeveloped in terms of method and effect. The comparison between the emails and letters is potentially worthy but it is not articulated with any security. Links between abbreviation/vowel omission and spoken language are questionable and again reveal insecurity with analysis.

Peter and feels comfortable emailing him. In the last extract Val does not start with a formality such as 'Hi Peter' but rather starts her email with 'cool'! This shows that she is regarding the email like a conversation ~~or even just a text~~ as it is continuous. Her last email uses more abbreviations such as 'acct' even though this may not be a form of normal spoken language it is a form of spoken language used in text. Val also

uses 'sooo' in her last email which is a feature of spoken language that emphasises her excitement for the holiday. Even though Val now uses 'Best' or 'Regards' to sign off her emails, she only uses 'V' instead of her full name, showing her comfort with Peter.

In text C which is an excerpt from a travel diary.



**ResultsPlus**  
Examiner Comments

Comments on salutation and sign off have some value here.

The audience is anyone who is interested in the comedian Karl Pilkington. The audience will expect this text to be humorous and inform them about Karl's experience off tv. The extract is quite formal but has a spoken feature in it.

A spoken feature Karl uses is 'dialect', he uses words like 'eenie' and 'fat' which someone foreign or not from his part of the country would not necessarily know the meaning of but can guess the meaning by reading on.

Karl adds humour by comparing an ancient construction to a modern day construction even though this is not humour that will make you cry with laughter it will make anyone's snort even if they do not understand the joke.



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Examiner Comments

The handling of the diaries is less secure. There is some sense of Pilkington as author and links to his TV role/persona are valid (if undeveloped/general).

Comments on spoken features are very imprecise and evaluative comments on accessibility to a foreign reader questionable.

The final paragraph touches on a key simile but again is undeveloped and imprecise.



## **Question 2**

Successful responses to the Carter question offered close analysis of the extract, picking up on the fact that the girl's journey was both metaphorical and literal. The best responses commented on the significance of the narrative perspective, the best linking this to its retrospective and evaluative nature to demonstrate understanding of the girl's awareness of the implications - social, economic and personal - of her journey. Most candidates were obviously very familiar with the extract and indeed the story, and there was some judicious use (and often telling in a positive way) of the second choice of story. Similarly, candidates at a variety of levels of engagement were able to make - for the most part- insightful comments on the nature and context of the 20th century attitudes and values.

Generally, the close analysis of the extract was of a high standard for this task. Candidates frequently made a large number of different points based on the task in relation to the material to the question. Some even related it to the wider story and the second part of the question in a convincing and focused way. The most popular second stories were 'The Tiger's Bride', 'The Erl King' and 'The Lady of the House of Love'. The choice of a second story was not always appropriate, however, with some students forgetting the motif of journey and embarking on what seemed to be a previous analysis of Carter's subversive critique of gender attitudes. A significant minority chose 'The Snow Child' and struggled to work their responses to the focus of the task. Many candidates either seemed to focus on journey and compared it to 'The Bloody Chamber' or mainly focused on 20th century attitudes.

The depth of word level analysis was, in successful responses, excellent. These responses also offered confident comment on Carter's methods and 'message'. Less successful were those responses which offered very little of relevance on the second story. Certainly a good number struggled to convincingly address all aspects of the task, especially how the motif of journey is used to comment on 20th century society. Instead many tried to compare the stories in quite superficial ways.

The most confident scripts ranged across the extract with a close reading of language points and literary features, and then extended this view with some skill and success across the story, and then in further reference to the second story. Better answers analysed language effectively, showing understanding of the journey - students need to be advised to avoid narration.

This script is representative of a response to Carter in the mid-upper bands of achievement. It sustains focus on the central motif of journey with reasonable success and shares the choice of second story ('The Werewolf') with a significant minority of respondents. It also addresses the second prompt through consideration of attitudes towards women in the 20th century.

Handling of 'The Bloody Chamber'- the extract and the wider story - is successful across both bullets. It offers a good range of analytical comment with apt focus and exemplification. The exploration of the second story lacks detail and it is this imbalance that anchors the script in terms of marks available to it.

Angela Carter works the theme of <sup>eyes</sup> journeys, both literal and ~~also~~ more figurative or emotional, into many of the stories in 'The Bloody Chamber' collection, including the story of 'The Bloody Chamber' itself and the story of 'The Werewolf'.

Carter's female narrator in 'The Bloody Chamber' embarks on both a literal and figurative journey in the given extract. ~~She~~ The tension of the piece is high, so the ~~audience~~ <sup>reader</sup> is constantly waiting for what is at the end of this journey, and Carter's narrator although innocent, is not naive of the destination. The asyndetic listing of surroundings such as 'lights; clank of metal' demonstrates how aware the narrator is, as if she is anxious ~~of~~ for the journey to be over. However this cataloguing of her senses only slows the pace of the text. It ~~is~~ <sup>can</sup> therefore be suggested the girl thinks she wants to get to her destination, but on a deeper level she



**ResultsPlus**  
Examiner Comments

The links between literal and figurative motif bode well.  
Devices used to generate tension/pace are exemplified accurately.

is aware that she is perhaps not ready. Her journey is one from childhood to adulthood, something made clear through the references to 'when I was a little girl', firmly stated in the past tense. The simile of ~~the journey~~ <sup>her old life</sup> ~~being drawn~~ away <sup>like a child</sup> continues to reinforce this ~~for~~ coming of age motif. What ~~is~~ waits at the end of this journey is alluded to both explicitly and implicitly. Carter does not have her narrator shy away from the <sup>explicit</sup> 'exit' ~~of~~ that will become her reality through marriage. The implicit comes from Carter's lexical choices. Vocabulary such as 'throb' alludes to sexual undertones, insinuating that the girl is aware that her journey is one that will be marked by her loss of virginity and therefore progression to adult hood. Carter also uses the voice of the narrator to make it clear the girl is on a journey of wealth. Attention is paid to an asyndetic tricolon of 'the ring, the bloody bandage of rubies, the wardrobe of clothes.' This list of what has been given to her juxtaposes so sharply with



### ResultsPlus Examiner Comments

Comments on the retrospective nature of the narrative link well to the motif of journey. Comments on the key simile here are well developed and are rewarded accordingly. Comments on the implicit and explicit nature of the narration are interesting. However the tendency to revert to generalised terms ('vocabulary such as 'throb') is less successful, although interpretation is sound.

the ~~turning~~ <sup>turning</sup> of her old life that it seems like the narrator is also on a journey from a life of frugal living to a life of wealth. All of the journeys the narrator is on are tied together by Carter in the manicure imagery of the 'grey streamers of the dawn' indicating the dawning of a new version of the girl after her journey is complete. It is never kept a secret that the <sup>stunning</sup> 'marriage' is one made for money, particularly with the motifs of jewellery ~~and~~ <sup>and</sup> fine clothing throughout the story, but ~~the~~ Carter does give the narrator's voice with interest for her new life, indicated through 'heightened, excited senses.' The adjectives portray a girl who is very aware of what is happening on her journey, ~~to~~ and is very interested to see something different from basic life she has always known.

Angela Carter does not shy away from a commentary ~~of~~ on the values and attitudes of the 20<sup>th</sup> century. Within 'The Bloody Chamber' she draws attention to the journey from childhood to marriage and questions ~~the~~ the necessity



**ResultsPlus**  
Examiner Comments

Comments here are sound. They link the motif of journey with the focus of the second bullet effectively. There are also accurate and valid links between method and effect here.

of it. Carter makes it clear that the girl does not marry for love, but for money, however she also suggests the girl is interested in a sexual awakening at the end of her journey more so than she is married life. Marriage is described as '~~exile~~' <sup>exile</sup> ~~exile~~ suggesting the narrator thinks little of it, whereas Carter includes sexual undertone ~~in~~ in much of 'The Bloody Chamber' through her lexical choices, ~~which~~ <sup>with</sup> a semantic field of words such as 'throb', 'pounding,' and 'thrusting.' The imagery she ~~uses~~ uses places the girl's sexual awakening at the forefront of the story and therefore questions the 20<sup>th</sup> Century focus on ~~a wedding~~ <sup>a wedding</sup> being a turning point in a girl's life and suggest the emphasis should instead be placed on her sexual maturity. For even once the narrator is married, she is still on a journey waiting for her wedding night.

Carter also uses the journey motif to draw attention to the power of men. The Marquis' control over the end of the journey, with the train stopping 'only to suit his ~~convenience~~ <sup>convenience</sup>' suggests a metaphor for



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Examiner Comments

The sensual nature of the metaphorical journey is handled well and exemplified with some precision. Comments also bridge both components of the question well.

the power men had over the journeys of women and when and where they stop. Carter continues this further by having the Marquis end the journey of life for three of his brides, heightening her disgust with the unequal gender power balance. Although the journey in 'The Bloody Chamber' seems full of excitement for the narrator, Carter fills it with foreshadowing, such as the ~~note~~<sup>similie</sup> of the Marquis' voice to be like 'the tolling of a bell'; conjuring images of funerals. She seems to suggest that a journey led by a man is not the right one to take, and that the journey of marriage is undesirable. Extending this to the 20<sup>th</sup> Century it is clear to see ~~that~~ Carter's decision for ~~marriage~~ marriage and her contempt for patriarchal leadership.

'The Werewolf' is another of Carter's stories that features a journey, here the Red Riding Hood tale of a journey to visit grandmother. Carter makes use of the intertextuality to draw on the typical moral of not straying from the path, however she circumvents this ~~iso~~ by having danger occur anyway. The free indirect



**ResultsPlus**  
Examiner Comments

The choice of second story is sensible. Reference to the 'path' signals a link to the motif of journey.

discourse of the mother's warning, particularly the phrase 'the storming wolves,' ~~quickly~~ ~~fore~~ foreshadows the wolf that attacks the child on the path. Carter therefore seems to be questioning the importance of the path in the journey, ~~particular~~ a point further highlighted by the symbolic obscuring of the path by snow. This can be extended to a view of 20<sup>th</sup> Century values in general and could question the idea of following a set path. ~~But~~ If Carter is suggesting that danger occurs on the path as easily as off it, then following the path society sets is only limiting and offers no protection. It is only due to the child's prowess with her knife, demonstrated in the adverb 'great' of 'great swipe' that the child isn't eaten. Carter therefore makes comment that power, and not a path, is what increases the chance of surviving a journey. This is only further evidenced by Carter's small manipulation of a happily ever after as the girl 'prospered in the home of her grandmother. The ideal of the 20<sup>th</sup> Century was <sup>for women</sup> to follow a set path from child~~hood~~ to <sup>life</sup> ~~marriage~~ to mother to widow, ~~pe~~ but Carter questions this

ideal to suggest that such a path does not make life easier and that power is necessary to survive life's journey, promoting her agenda of feminine empowerment.

Carter's use of the journey motif has wide and varied interpretations and can be seen to further both her characterisation and her social commentary. Although she often presents journeys only to criticise them ~~to~~ or to question their meaning, she manipulates the motif carefully, to weave it into her stories to allow the reader to follow ~~along~~ <sup>along</sup> the same journeys as the characters to experience the same mistakes and learn the same lessons, allowing Carter to infuse her stories with frequent comments on the journey taken, predominantly by women, in the 20th Century.



## ResultsPlus

### Examiner Comments

The motif of path is further developed here and links both bullets.

Comments relating to 'The Werewolf' are general/descriptive in the main and lack of development/detail creates an imbalance in the response that prevents its placement in higher bands of achievement.

Ensure you pay equal attention to the extract and the second story.



### Question 3

The question on Doyle was generally accessible to most candidates. There were many successful answers that were relevant and included confident critical investigations of the extract; they offered comment at word and sentence level to evidence the shift in Paddy's changing perspective on his family and how this results in a changing interest in the lives of others. These were able to competently - the best cogently - link to the broader text and the hardening in Paddy represented, for example, by his admiration for Leavey.

Less successful candidates engaged with the task in flashes, but otherwise were content to identify examples spread across the work without supplying any real depth of argument or indeed deconstruction of the language points.

There was a tendency to comment on the overall structure of the text and Doyle's intentions in writing a 'bildungsroman'. The focus was sometimes on the narrative, rather than the 'voice'.

This response represents those awarded marks drawn from the lower bands of achievement.

It is essentially descriptive rather than analytical. The investigation of the extract does offer some apt focus on the central issue of the task but this focus is mostly superficial and links across the broader text are undeveloped.

Paddy Clarke Ha Ha Ha is semi-autobiographical book that was written in set in <sup>1960's</sup> Barrytown, Dublin, which is ~~was~~ working class suburbia in Ireland. Doyle wrote this novel with the intention to to <sup>give</sup> get the reader an opportunity to see what working class life in Ireland was like, and it was easy for him as he was from a working class Irish town. Doyle wrote the novel ~~as~~ with much intensity and pressure, as he ~~want~~ <sup>is one reason that</sup> explains why Paddy's mindset rushes from place to place and is very random at times, as he will digress from speaking of his parents to the inventor of the television for example.

Different to most other parts of the novel, in this extract Paddy tends to speak with more extended sentences such as formal lexis, such as "she made sure that the white and pink ones were divided evenly between them, even though they ~~best~~ tasted the same. I believe he does <sup>this</sup> because he was with Liam and



### ResultsPlus Examiner Comments

The introductory paragraph offers generalised information about the novel which is, presumably, simply reworked. It does not shape this in any meaningful way to the question itself.

Comments on the wafers and the 'formal' nature of the language employed by Paddy here represent a missed opportunity in terms of his observations here.

Aidan and their Auntie, and he wanted to look seem smart and impress around others, like most 10-year olds.

We get ~~the~~ <sup>the</sup> impression that the O'Connell's family situation was difficult for Liam to contend with. We know this because ~~that~~ Liam "didn't like" Mister O'Connell's girlfriend. This gives us the impression that he is ~~unset~~ <sup>unset</sup> with his Ma not being around and somebody has taken her place. There is further evidence of this when Paddy uses a colloquial term to describe ~~to~~ what Liam said about Margaret, who was Mister O'Connell's

gutsie girlfriend. He said "she farled once when he was sitting beside her watching the fugitive". I believe he says this because he wants Margaret down with any opportunity he may get, as she replaced his Ma. Additionally, when Paddy ~~to speak~~ asks Liam if he remembers his Ma, he says ~~yes as he~~ uses vague language ~~and~~ when he responds with just "yeah". This shows us that he doesn't want to say much ~~to her~~ about his Mum because he gets <sup>upset</sup> ~~upset~~ about the fact that she's done dead.



### ResultsPlus Examiner Comments

The comments on the motives behind Paddy's language choices miss the point about the narrative perspective.

The second paragraph touches on significant aspects of the O'Connell dynamic, the loss of their mother and her 'replacement'. It moves beyond pure description to interpretation and is rewarded for this. It falls well short of any specific analysis, however.

The structure of this <sup>extract</sup> paragraph is ~~in~~ a ~~chronological order~~ until digresses twice, from Paddy speaking <sup>to Liam about</sup> his Ma to his speaking about his auntie to speaking of Mister O'Connell's girlfriend. I believe ~~it~~ The narrative throughout the novel is not linear, it changes to whatever Paddy pleases and it changes here firstly because he realises that Liam does not want to talk about his Ma, so he changes the subject quickly. Despite being this early in the novel, this shows that Paddy is growing up as he is beginning to realise that people's feelings change according to certain situations.

Because ~~he~~ Paddy is amongst company different to his ~~families~~ family, he has begun to include more complex sentences, in his such as "she was Mister O'Connell's girlfriend although she wasn't a girl at all, she'd been like a woman for ages." This shows ~~him~~ <sup>Paddy</sup> describing who he thinks she is, but later in he has taken the meaning of girlfriend literally as he says she is a woman. This piece ~~shows~~ shows despite the ~~how~~ he is feeling that he <sup>beginning to</sup> is ~~growing~~ up, there are still ~~st~~ signs



that Paddy is still an immature 10-year old. Other instances of his immaturity include when <sup>Paddy</sup> he and his friends put smoke in their eyes and lighting. "we as lit fires. We were always lighting fires", Paddy says on page 4.

Paddy + Because finds it very peculiar that some children do not have a Ma or both of their parents, we get the impression that for family is central to Paddy's identity, as he learns things from both and at the beginning <sup>of the novel</sup> he has a stable family. Examples include his family Ma looking after and caring for him, being looking especially after his emotional wellbeing, and Da to taught him history, such as the history of Israel and things about science. However as he begins to grow up, he prefers to be alone, as his parents are fighting and he as a result his ~~use~~ usual routine has been disturbed. When he gets in the hot press to be alone is an example of ~~as~~ this.



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Examiner Comments

The final paragraph does attempt to link across the broader text with some focus on the task. It is, however, little more than an extended list.



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Examiner Tip

ALWAYS investigate the quotations you provide as evidence as closely as you can. Always comment on the language they contain.

## **Question 4**

This question prompted some interesting and useful responses that scored across the range of marks by being able to employ strategies that were clearly grounded in a combined lit/lang approach. Using the catalyst of the character and characterisation embodied in Shug Avery seemed to open up a variety of strong engagement with and close reading of the extract, which was then used effectively as a springboard into the rest of the work. The best responses to this question focused quite forensically on the changing nature of the relationship between Mr \_\_\_\_\_ and Celie and how this moment in the text is a moment of mutual understanding between them .

For this series, many candidates explored and examined across the text very skilfully. There were some particularly strong responses that grasped the opportunity to range over Walker's presentation of Shug and her influence on characters across the novel. Many developed additional comment on Celie (through reference to her perspective on God and her sewing of pants, for example) and most explored the changed voice of Squeak.

Successful responses offered focused analysis of the extract and secure links to the second bullet and the rest of the novel. The best responses addressed the second bullet point fully with a wide range of different ideas, spanning the range of characters and the structure of the text, and were able to maintain an analytical approach.

As in other series, while many candidates could write meaningfully about the use and function of AAVE in the text in relation to the task, the (often overused or misapplied) conceptual framework caused problems for some candidates when they viewed it simply as an example of impoverished or 'incorrect' language. .

This response is representative of those in the mid range of achievement awarded just over half marks in total (10 + 17).

It explores the extract in some detail and with focus on the influence of Shug on the relationship between Celie and Mr \_\_\_\_\_. Similarly the links made across the wider novel sustain this focus with apt exemplification and reference.

The factor that anchors this response is its failure to move beyond description/interpretation into specific and analytical comment. This is a shame as the candidate is clearly engaged with the question and the text upon which it is based.

- manipulates voice of Mr - and Celie to reflect on the impact of their mutual love for Shug.
- How Shug has positively influenced those around her as a whole

The Color Purple is written by Alice Walker and follows the life of Celie through 90 letters to her God, whether it be God or her sister Nettie. This epistolary novel has two main narrative viewpoints, from Celie and Nettie<sup>E</sup>, and it switches between Celie's first person view and Nettie's first person view. Throughout the novel we see the overwhelming use of African American Vernacular English (AAVE) which is suitable to the setting and other contextual factors, such as poor education. In the novel, Celie is inspired by Shug from a very young age, and this admiration continues towards her elderly years as the letters continue on through her life.

In the early stages of the novel where we suspect Celie is a teenager, Shug Avery is first introduced to us. Celie hears ~~and~~ <sup>about</sup> Shug and cut our new mammy bout Shug Avery', and 'She git a picture'. In



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Examiner Comments

The introductory paragraphs, though rather generalised, do promise focus on the influence of Shug.

these early stages of the novel, the use of AAVE is very strong as Celie has not been well educated. She uses phonetic spelling and consonant removal in her writing, meaning she writes how she speaks; 'ast', 'git'. Her letters are also very short compared to later in the novel which infers her lack of confidence and independence. As her letters are so short and irregularly timed, Celie writes what is important to her, and that's why this letter is so significant. Celie gets a picture of Shug in this letter and 'now when I dream, I dream of Shug Avery'. Celie considers this worth mentioning in her short letter, which connotes an instant admiration of Shug which overwhelms her as she has had a poor upbringing. In the novel, dreams are often mentioned to represent the emotions of a character, such as when Harpo has nightmares about his mother's death. This shows the relationship between how important something is to each character and whether they dream about it, and so we can conclude that Celie's 'dream' is also a symbol of hope which makes her life more positive at such an early stage. She is so inspired by Shug that she dresses for 'Pa' 'wearing horsehair, feathers and a pair of our new mammy high heel shoes', imagery that coincides with the image of Shug: 'I see her there in furs. Her face rouge. Her hair like somethin' tall'. This shows how Celie's



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Examiner Comments

Comments on AAVE, though accurate, do not link to the task.

Links to the motif of dream are relevant but undeveloped.

Comments on dress hints at convergence between Shug and Celie - they are interesting and were rewarded - but again fall short of specific analysis.



is overwhelmed with admiration, and is so inspired by Shug she tries to be like her.

On page 25, ~~as~~ a similar occurrence happens with Mr - when 'Shug Avery is coming to town'. This letter starts with that quote and uses a rare exclamation mark from Celie, representing her glee and excitement about Shug. We learn that Mr -, someone who usually takes little pride, 'dress all up in front the glass, look at himself, then undress and dress all over again'. Also, Celie says 'Any woman be proud' of Mr -, and he ~~now~~ answers 'You think so?' which shocks Celie as it's the 'First time he ask me'. This shows that Mr - is trying to make an ~~effort~~ effort over his appearance to impress Shug, and we can conclude from that that he is excited to see her. This excitement may have made Mr - feel happier, meaning he bothers to converse positively with Celie, thus showing how Shug has a positive influence of Mr - and Celie's relationship. This is also apparent when Shug stops Mr - from beating Celie later in the novel. Shug adopts a protective role over both Celie and Mr -, for example when Celie is angry 'Shug tell everybody I got a fever and she put me to bed' for both the safety of Mr - and Celie. Similarly, ~~the~~ her ~~the~~ imperative 'Don't kin' prevents Celie from becoming too angry at Mr -, again protecting them both as



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Examiner Comments

There are some relevant points about the developing mutual understanding between Celie and Mr \_\_\_\_\_ and the fact that Shug is the catalyst and focus here. Examples are valid but comment upon them is undeveloped in terms of analysis.

Shug cares about them.

Squeak is also greatly inspired by Shug to better herself in the novel. She is presented as an inferior female character who doesn't stand up against Marpo, but on page 183 she begins to discover her own identity. This inferior representation is communicated when Marpo <sup>declares</sup> insists 'You can't go to Memphis', but Squeak stands up for herself with 'I want to sing'. This connotes that Squeak has been inspired by the career of Shug and wants to replicate it, whilst Shug encourages her to stand up for herself with 'Somebody else going with us too'. As Shug forces the conversation, ~~Shug~~ <sup>Squeak</sup> has no choice but to cede indubitably, thus leading to her travelling to Memphis and living more independently. Once more, this clearly shows how Shug offers strength to weaker characters, and betters characters like Mr - also.

The extract from pages 244 to 245 is a discussion between an ailing Mr - and Celie who have grown to get along through their mutual love for Shug. The letter is 15 pages long which represents a growing confidence in Celie, and it will also suggest that she is happier as she is more willing to write about her present situation. For years Celie has been receiving



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Examiner Comments

Comments on the influence of Shug on Squeak are valid - and examples are provided to support the assertions made. Again there is little by way of specific analysis.

Letters from her well educated sister, Nettie, who has been living with the Olintans in Africa. This has led to a change in Celie's idiolect and use of AAVE, as her writing improves to a more usual standard. Although Celie still uses phonic spelling such as 'git', her more developed syntax is easier to read, this infers that Celie has been taught by reading Nettie's letters to a large extent, and therefore her AAVE has improved.

In the extract, the voice of Mr- and Celie has been crafted into a more reflective tone. There is fairly equal turn taking and for one of the first times in the epistolary novel Celie doesn't get presented as inferior. Celie and Mr- take it in turns to develop a point, and respond to each other without any conflict: "That's the truth", "Amen", Mr- is also accepting and understanding of Celie's love, saying "It don't surprise me you love Shug Avery, he say. I have love Shug Avery all my life". The Dramatic irony is used to express Celie's shock saying "What load of bricks fell on you?" to which Mr- replies "Just experience". Experience suggests that Mr- has aged and become more open and understanding to diversity, and without Shug this wouldn't have happened because Celie would be forced into an oppressive life. In the end, the indomitable nature of Shug robs off on Celie, and this forces



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Examiner Comments

Para 1: There is an awareness of Celie's growing confidence and how this is reflected syntactically in the presentation of her voice. Comments on this syntax tend to be generalised, however.

Para 2: comments on the developing adjacency structures between Celie and Mr \_\_\_\_ are valid.

Mr - to return to a level of equality with women. As the tense begins to shift into past tense, a reflector tone is created which allows for equality and happiness to be felt. Both characters are reflecting about someone they love, so their voices are more emotive, 'I have loved and I have been loved'. Conclusively, this extract creates such happy and reflectant imagery where the characters are equal due to their mutual love for Shug, and this impact is positive on their relationship and understanding overall.

To conclude, 'The Color Purple' is a clear demonstration of how 1 character can inspire changes in the others. All the characters benefit from Shug, and in the end Mr - and Celie even live happily and equally. This is largely because they have both ~~to~~ been hurt by their love for Shug, meaning they are both vulnerable to each other.



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Examiner Comments

Similarly comments on use of tense to convey reflection are rewarded here.

## **Question 5**

Although one of the less popular texts, successful responses to the Tremain question were generally focused and clear. There were fewer examples of purely 'literary' answers that did not offer specific analysis and terminology and centres are to be congratulated on this continued and significant improvement.

Exploration of the extract focussed on the quality of Celia's voice and the response of Merivel to this. Most were able to ( the best cogently) explore the change this brings about in his attitude towards Celia, which in turn leads to his evaluation of her relationship with the king. Successful responses moved with some facility across the wider novel and were able to explicitly examine the way in which music plays a significant role in the novel, such as its use as therapy at Whittlesea, and link to the developing perspective of Merivel.

## **Question 6**

Responses to the Taylor question were generally very competent; the best were very good. There was, however, a prevalence of contextual information not necessary to answer the question, but candidates covered a range of literary and linguistic features well. The best responses roamed quite comprehensively outside of the extract, using letters from earlier in the novella to indicate why the relationship between the two had changed.

Generally, the focus on the extract in relation to the first bullet point was impressive, with a range of features analysed and explored in line with the task. Exploration of the 'codes' was specific and mostly rooted on the context that shaped them. Most were able to comment on the proper nouns used to incriminate Martin - the best offered considered comment on more subtle points such as those referencing artwork and artist. In handling Martin's response, most could articulate the methods used to convey his escalating desperation, the best linked with earlier letters from Max and developing parallels between them.

Most pinpointed Griselle as the catalyst for change.

This is a successful response across all components of the question. It was awarded marks drawn from the top band of achievement in both AOs.

It is fluent and integrates analysis, comment and evidence well. It also addresses both bullets in balance, looking back at previous exchanges to evidence change and motivation in both Max and Martin.

Application of terms is accurate and, despite the fact that a fuller range could have been applied, there is a confidence with lit/lang frameworks that enables effective integration of analytical comment.

~~Across~~ Across this extract, Max's voice becomes more familial, if noticeably more cryptic, for the purpose of incriminating Martin in a potential plot. In contrast, Martin's tone becomes one of pleading desperation, although he too employs familial language to try and obtain pity.

Max's letter of January 29th is unmistakably intended to evoke ideas of a wider plot amongst the censors who would undoubtedly be reading it, and as such, he uses his language to try and emphasise Martin's own involvement in the scheme. His salutation is affectionate of 'Dear Martin' shows affection, indicating a potential closeness between the two, and his sign-off implies this even further, as he uses a familial phrase that attempts to bring Martin's Jewish connections to the foreground: 'Our prayers are with you. Eisenstein'. By signing off with his obviously Jewish surname, Eisenstein is showing his awareness of how dangerous these links will be for Martin under Hitler's regime. However, Max's intentions do not stop at showing that Schulze receives letters from Jews, as he is aiming to show to the censors that Martin is heavily involved in this perceived Jewish plot. His opening, 'your last ~~letter~~ letter,' implies a previous correspondence from Martin regarding



**ResultsPlus**  
Examiner Comments

The opening comparison shows some sophistication. Comments on convention show a clear understanding of the epistolary form and how Martin manipulates it to incriminate Martin.

~~Max~~ which the authorities would not have been aware of.  
<sup>Max</sup> Martin knows how ~~the~~ much suspicion this would put on Martin, so he uses these implications to incriminate him.

Max's writing as a whole in this letter intentionally evokes the idea of a code, perhaps pertaining to a wider plot, throwing in numbers that, in certain cases, are fairly obviously unrealistic. The idea of a Rubens painting with dimensions '15 by 204' ~~is~~ is blatantly ridiculous, as it is intended to catch the eye of the censors. He picks his language carefully when discussing the artworks, and most striking is his choice of the word 'League', a word that seems innocent enough, but under scrutiny would appear to hint at a more rebellious or revolutionary organisation. Throughout the letter, his use of close, familial language implicates Martin still further in the plot, discussing an 'Aunt Rhea', whom Martin appears to know well, which not only suggests further Jewish ties, but also Martin's closeness to the character in question. In addition, he uses the ~~second person~~ ~~pronoun 'you'~~ ~~frequently~~ ~~throughout~~ ~~'you will be tired'~~ ~~'our prayers are with you'~~ first person inclusive pronoun 'our' towards the end ('our prayers are with you') to show that Martin is regarded as being close to the Jews.

Martin's voice, in stark comparison to Max, shows an element of pleading, his desperate attempts at garnering sympathy showing that he is begging for his life. His



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Examiner Comments

Exploration of the codes maintains focus on the task and offers clear links between method and effect.

salutation is effusive, showing that he is trying to re-establish a connection, a friendship between himself and Max ('Max, My old Friend'). This idea is furthered by ~~the~~ the fact that he appears to have come to a compromise over their correspondence, writing from his home at Schloss Rantzenburg despite his initial protestations that this would be impossible. As such, he betrays his own desperation, the idea that he would do anything to escape his fate. This despair is evident through his use of language, his ~~own~~ writing dotted with incomplete phrases and exclamations ('This wavy cable!', 'A code?') His panic is even more evident through his pleading with Max. Even as he begs for sympathy, his disbelief in the situation as a whole is evident from the sheer volume of rhetorical questions in his writing ('How can you, a friend of long years, do this to me?', 'Do you have any idea what this means?')

Martin uses his family to try to appeal to Max for mercy, an ironic reversal of his treatment of Griselle earlier in the novella. This irony is furthered by his description of Max's actions as 'madness', not realising that reflects back onto his own attitudes from earlier. In addition to this, Martin's obsession with status is made obvious over actually caring for his family is made obvious towards the end of the extract, when he states his reasoning for his panic. His primary 'worries' are that 'Heinrich is no longer in the boys'



## ResultsPlus

Examiner Comments

Para 1: Analysis of Taylor's technique in constructing Martin's response is assured. It offers parallels and contrasts with Max's voice and incorporates the second bullet fluidly by contrasting and linking back to previous letters. Lit/lang frameworks and attendant terminology are confidently applied.

Para 2: The irony of Max's tactics is not lost on this candidate and is evidenced by looking back across the collection and selecting examples judiciously.



corps; and that, with regard to Elsa, the officials no longer speak to her on the street.' From these priorities of his, it is apparent that Martin still has not truly reformed from his earlier actions.

~~Both~~ Both of their voices show marked contrasts from their attitudes through the novella as a whole, in particular Max. Despite the ~~clinical~~ clinical way in which he crafts the letter of the 29th, ~~it is~~ throughout the rest of their correspondence it is he who is more effusive, more familial, not Martin, despite Schulze's final letter. ~~His very first~~ Max's very first words are nostalgic and excited, a pair of exclamations indicating these sentiments: 'Back in Germany! How I envy you!' For a good part of the novella, Max refuses to give up on his optimistic, even romantic outlook, indicated by his plea to Martin on the 18th of May, ~~after~~ shortly after hearing of the troubles in Germany. His overly dramatic use of hendiadys ('faith and friendship') demonstrates his unwavering belief in his friend, which Martin later reflects in his ~~letter~~ letter of February the 12th, ~~where he finds the same refusal~~ <sup>that</sup> Martin himself had shown Max earlier.

The pleading nature of Max's continues into his three consecutive letters between September 5th and November 23rd, his language becoming more and more desperate. His initial words ~~at the beginning~~ at the beginning of the third of these letters,

'I turn to you in despair,' is a cataphoric reference to Martin's 'I write an appeal from a despair you cannot imagine,' and shows how Martin's voice later on mirrors Max's earlier pleas, as well as demonstrating a slight irony, that Martin cannot see how similar the two situations are. This mirroring of effusive language in their pleas is furthered as both attempt to strengthen their familial relationships when they are in need. Martin's 'I have loved you like a brother,' is eerily reminiscent of Max's, 'The man I have loved as a brother.' ~~Both of them plead to each other's sense of~~ ~~friendship~~ from August 1st. Both of them plead to each other's sense of friendship and family, but neither find success.

However, Martin is not the only one whose attitude echoes the other, as Max's ruthless set of letters towards the end of the novella, show a distinctly similar, clinical style to the way Martin had treated him earlier. Whereas on December 8th, Martin had condemned Max's sister, and delivered the news to him with such disregard, Max effectively executes Martin in a way that instils in him the same helplessness that Max had felt earlier. In each of Max's 'coded' letters, he refuses to acknowledge Martin's pleas, as Martin had done to him earlier.

Max also turns Martin's sharp, clinical views on <sup>Jews</sup> ~~the Jews~~ on its head, attempting to fit as many allusions to Judaism

into his letters as he can. Once again, these actions almost ironically reflect ~~the~~ Martin's roots against the Jews, describing them as a 'soil spot' on June the 9th, and a 'cancer' on August 18th. ~~The clinical~~ Here, Martin uses the semantic field of medicine to denounce the Jews, and the idea of clinical removal created by this is reflected in the cold-blooded manner with which Max treats Martin later on, as well as turning the tables with regards to Judaism. Where Martin had once advocated the 'purging of our bloodstream' of the Jews, he now faces the terrible threat that this had caused them, at the hands of ~~the~~ a Jew, no less.



**ResultsPlus**  
Examiner Comments

Para 1: The parallels drawn between the two voices here are very effective and demonstrate a detailed understanding of the novella.

## **Question 7**

Although one of the less popular texts there were many very successful responses to the Winton question. In these, there was sustained focus on the central issues of the task and, in many, a genuine understanding and appreciation of the complex nature of the narrative voices across the novel as a whole.

Successful answers used the extract as a springboard to the second prompt, ranging with considerable skill, and selecting episodes that were wholly appropriate to the significance of the house such as the murders that precede the extract and the haven/immunity that Cloudstreet represents. Such responses applied analytical evidence in broad range and differentiated between voices and relationships with keen discrimination.

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

## **Question 8**

The best responses to the Joyce question were some of the best overall. Insightful, forensic in their application of linguistic and literary terms, they also responded to the extract that they had in front of them and didn't try to shoehorn a learnt answer into their response. Many could comment with confidence on how Joyce communicates Mrs Kearney's anger and move to evaluate the unequal treatment of, and attitudes towards, women in Dublin.

The strongest responses drew on examples from a small number of relevant second stories—with 'Eveline' being the favourite by some way. Arguably, there are other stories in this collection that may have been better employed if the candidate had a truly comfortable knowledge of all the stories and of those that might seem to deal with mainly the masculine experience on initial reading and early engagement.

As in past series, in less successful responses, the question on Joyce was sometimes the repository of 'agenda pushing' in the form of prepared material around the wide-arching concept of paralysis.

## Paper Summary

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

Question 1 (a) :

- be precise in your use of terminology and avoid generic definitions – link comments on features specifically to their function within the extract.

Question 1 (b) :

- consider the contextual factors that influence the production and reception of the extracts
- demonstrate awareness of audience and purpose
- make clear links between form and function.

Question 2 - Question 8

- use the specific focus of the question to frame your response
- work through the extract in detail and give equal time for comment on the wider text
- don't describe, but analyse and avoid generalised comment on literary features as well as linguistic features.
- where you are dealing with two extracts (Q1(b)) or more than one bullet (Q2 - Q8) give equal consideration to both/all apply frameworks and terminology at word, sentence and whole text level exemplify consistently.

## Grade Boundaries

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

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



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