

Examiners' Report
June 2015

GCE English Language and Literature
6EL03 01

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INTRODUCTION

This unit comprises the examined component of GCE A2 English Language and Literature.

Students 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 prose extract in Section A, and one on two prepared literary 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. Students are expected to compare writers' use of linguistic and literary devices.

A number of candidates again need to be reminded to answer both questions relating to their chosen topic (e.g. both questions on "Love and Loss"). Some candidates wasted time by starting a question from the wrong section, crossing out their work and starting again. This can also be self-penalising as candidates will have studied a variety of texts relating to their topic and a candidate who has studied "Love and Loss" might reasonably be expected to have more to say about a love letter than a travel article.

SECTION A OVERVIEW

The overall impression was that candidates had been well-prepared for this section and were secure in discussing the lexical and syntactical features they encountered and were also comfortable with the different genres which were offered. There seemed to be a willingness to discuss syntax in a coherent manner and some candidates adopted a clear framework for analysing specific aspects of the texts.

Once again there was evidence of candidates using the rather limiting approach of working chronologically through the extract, sometimes paragraphing their own work in accordance with the structure of the passage and offering an explanation of the content. A further danger of this approach is that, if the candidate is pressed for time, the final paragraphs of the extract are neglected. This was most frequently seen in "A Sense of Place" and "Family Relationships", in which vital clues to the overall mood and tone of the pieces are placed in the concluding paragraphs. While many lower and lower-middle band answers are now highly adept at detecting linguistic and literary features in the paragraphs they work through, and offer mostly accurate definitions of terminology, there was not always evidence of an ability to articulate the effect of such techniques.

The most successful answers discussed the implications of specific lexical and syntactical choices and showed how attitudes could be conveyed precisely through tone. They were able to move beyond feature-spotting and to explore shifts in register, as well as comment on the effect of irony and humour. They were also clearly familiar with the genres of the pieces and how conventions and expectations were exploited for particular effects.

Again lower-band answers were often characterised by all-purpose introductions to explain generic features but are not integrating this into analysis of the extract and are spending valuable time on generalisations which could apply to almost any piece of writing.

SECTION B OVERVIEW

In Section B, the drama texts were by far the most popular choices but there were many outstanding responses to the poetry questions. Candidates are approaching the AO3 component, worth 40 of the 60 marks, in various ways, though some are more likely to produce successful answers than others. Most candidates attempt some comparison of their texts, although a number simply wrote two separate sections about the two texts and suggested a connection in the final paragraph. A number of poetry answers worked their way through whole poems, sometimes chronologically, although the strongest essays showed evidence of a much more sophisticated selection of material and were sometimes quite wide-ranging. The best answers showed evidence of careful selection of relevant material but many candidates struggled to integrate their contextual material.

Although less prevalent than in previous series, there are still a significant number of answers which 'do' the context on the first page of the answer and then refer to it fleetingly, if at all, in the body of the answer. (The terminology of language and literature is sometimes similarly 'front-loaded'). Contexts of textual production (socio-historical details, intertextual relationships, staging history, author biography, etc.) are more often deployed than contexts of reception, though a blend of both tends to produce the richest answers. A significant number of candidates present memorised quotations from critics (usually reviews of drama productions) but only receive full credit for doing so when the material is judiciously selected and applied to the task. Too many such quotations appeared regardless of their relevance to the question focus.

There is diminishing evidence of candidates who are merely rehearsing prepared discussions of major scenes, but nonetheless enough to make it worth reiterating that such work is readily detectable by examiners, and tends to have a suppressing effect on scores at both AO2 and AO3.

Question 1

A Sense of Place

Almost all candidates were able to detect several techniques deployed by D.H. Lawrence in crafting this piece (an extract from "Nottinghamshire and the Mining Country", published in *The New Adelphi*), and so very few answers indeed fell into the bottom band at AO1.

The style and genre were also readily detectable by most candidates, but the medium of the 'literary magazine' and its likely audience led to some guesswork, not always accurate. Few, if any, used the contextual clues provided in the heading to the extract: there was no awareness of Lawrence's literary credentials, and few sought to situate the text in the context of its being written in 1930.

The higher scoring answers were able to sift through the personal memories and descriptions to detect Lawrence's political and cultural agendas, leading to sophisticated discussions of attitudes and values. Only the very best were willing to speculate on Lawrence's reasons for wanting to write such a piece in (most likely) a London publication.

Responses to this text tended, to a greater degree than the other unseen passages, to prompt a linear working through of the piece paragraph by paragraph. Several such answers did not give full treatment to Lawrence's reflections upon his father's sense of place at the end of the extract, a rich seam for analysis that few candidates mined.

As in previous series, the best answers looked at the piece as a whole and were able to discuss it as a complete piece of writing, rather than as a series of techniques to be identified without any developed analysis of the shaping of the piece.

The Individual in Society

As in "A Sense of Place", almost all candidates were able to detect multiple features of the extract's style. Not all however managed to grasp Owen Jones' polemical purpose, however. Many candidates made only tentative attempts to engage with questions of class difference and prejudice, and class-related vocabulary, e.g. 'gentrification', was often avoided or misinterpreted in favour of somewhat obvious points about the use of assumed knowledge in shortening Woolworths to "Woolies", or the effects generated by the opening inclusive pronoun.

Candidates who did have the confidence to engage with the argument, rather than describe or paraphrase it, tended to do very well, and some of the best answers even speculated upon Jones's own status within the social circles he critiques. Another feature of many successful answers was an attentiveness to the author's use of imagery, for example the recurring animal/hunting metaphors. There were however slightly fewer exceptional responses than in previous series.

Love and Loss

A private letter proved to be something of a challenge for a number of candidates, who tended to get rather caught up in the soap opera aspects of the letter writer's sexual and emotional history, sometimes with much confusion - perhaps due to rushing the reading of the passage.

Some avoided the author's tangled relationship with Brian in favour of focusing on the rapport she has, or attempts to reinstate, with the addressee. Better answers were those that could discern Margaret's self-obsession, and her self-justifying purposes; the best considered the letter's potentially cathartic properties. Almost all candidates noticed, and most speculated upon the reasons for, the lack of conventional letter layout. Surprisingly, since all candidates have studied either Plath or *Betrayal*, discussion of sexual mores in the 1960s lacked precision and, in some cases, credibility. As one examiner noted, "many thought the 1960s were a time of almost medieval attitudes to sex and marriage, while others thought the 60s were a time of unmitigated free love".

Family Relationships

This was again the most popular of the four unseen extracts and there were many excellent, integrated answers which showed an awareness of genre, purpose and audience. However, several examiners noted that this extract tended to produce the most polarised range of answers: as well as many exceptional responses, there was much more evidence of work in the lowest bands compared to that done on the other three extracts.

Key to the success or otherwise of many answers was an ability to detect Murray's use of humour and tone shift. Those candidates that took the opening paragraph's rather flippant reference to child abuse too literally were set on a path that resulted in a profound misreading of Murray's (fraught, but not abusive) relationship with her mother.

In some cases, this error was a direct result of the methodical approach of painstakingly working through the extract, paragraph by paragraph. Although there were fewer such answers overall this year, they tended to be more prevalent in response to "A Sense of Place" and "Family Relationships". The Murray extract was certainly better answered by those with a secure grasp of the whole text and its use of hedge, litotes and asides to generate humour, and by those able to situate the family relationships and the gendered division of labour that Murray presents within the specifics of a post-war society (as one would expect of candidates who have studied either Tony Harrison or Arthur Miller).

Many candidates clearly benefited from working with previous examination papers, in which the memoir form has featured. There was a widespread command of the conventions of the genre, though some (often lower and lower-middle band) answers were rather fixated upon identifying such features and Murray's general convergence with, and occasional deviation from, generic convention. Better answers were alert to the dual perspective of the memoir, and were able to discuss, in some cases very cogently, how Murray's voice at times captures that of her childhood self, with some candidates even making reference to similar effects achieved by Angela Carter and Roddy Doyle on the AS unit 6EL01, "Exploring Voices".

Here are a variety of Question 1 responses:

This is a letter written in 1964 by Margaret Buckley to her closest friend. The audience of this letter would be her friend May Arden, as this is a letter, which usually is ~~not~~ written privately for the person, there may be perhaps no other audience than her friend. The purpose of this letter is to ~~thank~~ thank her friend and to remind her how much of a nice friend she is to Margaret.

This letter starts off with Margaret thanking May for the 'lovely' letter she has received.

It shows how ~~the~~ Buckley perhaps may have written Andrew a very nasty letter which she really feels bad about. The use of the adjective 'lovely' suggests how perhaps Buckley was not expecting such letter and is grateful to have a friend like Andrew.

It seems as if Buckley feels ~~unworthy~~ ^{unworthy} of being shown any kind of affection. '— don't worry May, I'm not worth it' and 'I'm tough as old boots anyway, I think!'. She then tries to ~~brush~~ brush it off with saying that she doesn't really mind. The use of the minor fragment 'I think' suggests that she isn't actually sure or perhaps ~~is~~ convinced that she is in fact a strong person. Perhaps saying it that she is

would make ~~her~~ her much better and would believe in herself more.

It seems as if she has a weakness for men. 'If only I knew why I ever got into this predicament! I don't really love them' This could suggest that there might have been some history between her and some men but it seems like she ~~is~~ deeply regrets it. She is in absolute love with her husband Brian.

'It must ~~be~~ seem incredibly phoney or humbugging but so help me God it's true!' Buckley realises that by her ~~showing~~ telling her friend how much she loves her husband it may not be true at all, due to the run ins with other men in the past. She admits that she is easily seduced or impressed by men who are 'attractive, intelligent' and 'sensitive'. The use of the colon ':' at the end ~~is~~ followed by 'I'm done for' suggests how that is ~~her~~ her weakness in men. It's almost as if when ~~she~~ she comes across a man with these qualities, that when she falls ~~to~~ for them. Perhaps this could suggest that although she is happy with her marriage to Brian, ~~there~~ there may be something missing. That could be the reason ~~why~~ why she goes for men like them. 'The innocence of

the feeling I have for them and they for ~~me~~ me seems its own justification, its own reason for being an accepted... This suggests that although she knows what she is doing is wrong, she feels like she would be able to justify herself and her actions.

As Buckley states that this isn't a 'proper' letter, the way this has been set out seems as if the paragraphs are split in a way for her to be able to fill her friend in what has been happening. Four 'Thank you, my dear one,'

~~Here~~ The use of the term of address 'dear one' suggests how the two are very close with each other. The repetition of 'thank you' reinforces how truly grateful she is for her friend always being there for her when she needs it and supporting her, although ~~she~~ ^{her friend} may not always agree with what Buckley ~~does~~ does.

'I am very happy for you not to mention it.'

Buckley is grateful for the fact her friend has not pointed ~~out~~ out all of her mistakes and has allowed her to realise them by herself.

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This response is largely descriptive, and the occasional attempts at analysis soon become entangled in unwarranted speculation about the letter writer's character. There are several errors also, and so it was placed at the top of band 1 for AO1, and at the top of band 2 for AO2.

The form of this text is a social commentary. The audience is any person who finds Jones's line here funny, perhaps more middle class professionals. The purpose of this text is to inform the audience of what they are doing wrong and to think about what they are saying. It is done to trigger emotions of guilt.

This piece of text starts with a simple declarative sentence. It automatically includes the audience into the commentary by the use of the inclusive pronoun "we're".

The next sentence also starts with a second person pronoun "you're", this fits to trigger guilt later on because they feel included in the ~~message~~ commentary straight away.

Using dynamic verbs like "shocks" shows how the reader felt disgusted with the comments that were made about "chavs". This automatically shows the audience that he is not like the people he socialises with and does not feel right about what was said.

Throughout the commentary, he is very colloquial in the way he speaks, almost making the ~~text~~

commentary conversation like. This is done by the use of elisions "it's" and "wasn't"

The second paragraph is left on its own to offer fine detail of the setting such as giving detail about the blackcurrant cheesecake. The fact that he's giving details showing it was all a normal night until the conjunction "suddenly". This ~~use~~ shows a shift in tone and topic.

The writer refers to the jone using the adjective "light-hearted". This use of this adjective is used out of sarcasm as he knows the jone is actually offensive. The use of the adjective shows that he is referring to it as a kind of jone everyone would see it as however, it is not like that for him.

He then places the jone in ~~its~~ its own paragraph, separate from the others.

The purpose of this is so that it stands out to the reader. ~~As it is placed on its own it stands out~~ The effect of that is to make the reader think about the jone.

The term "chavs" is very colloquial and in the terms of the writer is in fact taboo.

He uses more colloquial terms such as

'Paki' and 'poof' which he is trying to make the audience feel bad for as he is comparing 'char' to mat. This fits the purpose to evoke emotion in the audience as when compared to taboo terms like 'Paki' they will feel bad.

From lines 20 - 25 he gives factual information about the origins of the word 'char'.

Using the triadic structure: "checkout cashiers, fast-food restaurant workers and cleaners" it again evokes guilt. The writer is trying to show that just as well as the middle class individuals, the working class work just as hard in the places they need such as supermarkets. It is trying to make them seem just like everyone else.

The disgust the writer feels is shown by the use of the ~~dynamic~~ adjective "insulting". This is an emotive adjective and again generates

guilt and shows how the writer actually feels about James like this. The use of the ~~adjective~~ dynamic verb ~~insulting~~ 'insulted' shows that he did not believe anyone like that and his views have changed.

The writer has used emphasis on the nouns 'what' and 'who'. This again shows the disgust he feels towards James like this

and the fact that it shocked him by emphasizing me who.

The writer also uses rhetorical question. This again involves guilt and causes the reader to think about what they find funny.

'How has the hatred of working class people become so socially acceptable?'

It shows the writer's disgust towards society and how he finds these kinds of people horrible.

The fact that he referred to as 'socially acceptable' is inclusive as he is referring to society as a whole.

He also referred to the noun 'joke' in abbreviated commas. This shows the emphasis of the noun 'joke' promoting sarcasm. This makes us aware that he did not actually see it as a joke just as the ~~other~~ others did.

On line 14, he refers to his friends in the 3rd person pronoun 'they all' showing that he did not feel included and did not want any part of it.

In the last paragraph, the writer makes reference to Little Britain by downgrading its amusement ~~value~~ ^{and} entertainment value. It is comparing the 'privately educated, multi-millionaire millionaires' to 'chavs' showing they are from a different world.

The last declarative of the commentary leaves the reader feeling guilty and sorry for the working class people who are bullied in society. It may make them not want to laugh at Jaws like that anymore.

By using the noun "society" it is inclusive because it shows the audience that we are all part of the same audience and therefore should be treated ~~attant~~ similarly.

Lines 34-35 show that he is disgusted that his behaviour still exists ~~mm~~ centuries ago.



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Examiner Comments

This is the work of an able candidate whose achievement is somewhat limited by the use of a methodical paragraph-by-paragraph approach. This technique ensures a range of features, attitudes and values are detected and explained, but without a fully synthesised perspective on the entire extract, it lacks focus. AO1: mid band 2. AO2: low band 4.

This extract is from Jenni Murray's memoir written in 2008 about her life as a child. From this, it is expected that there will be many familial references and images of learning experiences. Furthermore, as Murray is a broadcaster, it is likely to be well versed and integrate literary and structural techniques to convey attitudes, values and ideas. The purpose is to inform and entertain.

In this extract, Murray focuses particularly on the relationship she had with various family members. ~~As the first of which being her grand parents~~ Although the opening declarative references the modern idea of child safety, "In the early 1950s no one thought of child abduction or abuse," this idea does not return for the rest of the extract. This suggests that Murray is deciding instead to focus on her personal experiences as the primary audience would be fans of the broadcaster. Alternatively, it could imply that she is describing a more subtle form of abuse. However, this does not arise until halfway through the extract with the declarative phrase "I can't remember what age I was when I began to wonder whether I was not quite all my mother had wanted." The euphemism "not quite all" and the intentionally formal term of address "mother" spark the idea that Murray was an unwanted or neglected child. Particularly through "mother" as it does not express affection. Both the euphemism and term of address, however, do express respect, showing that although she may not be perfect in her mother's eyes, she still loves her. Murray's readers would be shocked

and sympathetic of this revelation of Murray's attitude, earning Murray credit for drawing in her audience. This could imply that Murray's intentions of revealing her traumatic childhood is to gain more attention to herself. ~~the~~ Murray's neglect is further affirmed by the constant temporal deixis ~~in the~~ in the phrase "my mother told me very early on" and variations of the phrase. This implies that Murray's childhood was not overly pleasant as she was constantly reminded of horrible things. This is shown to have affected her attitude growing up as she defends her mother's actions, shown when addressing the labour stage of her pregnancy. The intensifier "awful" is used in the declarative towards the end of the extract "what an awful time she had had giving birth to me." This would be read by Murray's readers as an outrageous thing to tell a child. However, whether through naivety or general kindness, Murray defends her mother's actions by suggesting that other mothers are "strange" for not telling their daughters of the delivery room experiences. This shows how Murray's value of family overpowers the degrading attitude of neglect her mother pushed onto her.

Murray is shown to humbly accept and brush off the negativity directed at her by her mother. The declarative "she had longed for a little boy ... called the baby David Robert" implies that the mother was disappointed in her child simply for her gender. However, Murray uses this idea to describe herself as having a "wild imagination," able to tell of her mother's fake pregnancy

to a baby boy called David Robert. This positive lexis juxtaposed against negative imagery shows how Murray is trying to hide the hurt she must be feeling. This disappointment is reaffirmed two paragraphs later with the patterning "she hadn't been able to think of a name for me." This implies that Murray's mother was so excited at the prospect of a boy that the outcome of a girl threw her off guard and she wasn't prepared with even a name. Many mothers can relate to the excitement of naming a child yet Murray's mother was "prepared to go along with whatever [the father and grandmother] suggested." This shows the mother's attitude towards Murray as general dismissal and a severe lack of interest or care. However, again, Murray tries to hide this obviously outrageous action through embedded humour. Upon hearing her mother describe her gender revelation as the midwives "awful words 'Ah, look, you have a sweet little girl,'" Murray adds humour through parenthesis. The irony of the parenthetical declarative "I'm quite sure I determined right then not to ~~the~~ fulfil their infuriating prediction - sweet I was never going to be." is that Murray is suggesting that as a ^{newborn} ~~child~~, she had the capabilities of understanding speech and ~~not~~ responding with rebellion. This suggestion is comical to Murray's readers as she attempts to draw attention away from her mother repeatedly associating her with "awful" and "disappointment." However, it is clear that Murray is traumatised by the closing rebuttal about mother's protecting their children from the details of the delivery room.

with the simple sharp declarative "My mother was not one of them. As a closing declarative in a paragraph on its own, Murray is making her closing statement clear - that her mother is unloving and despite a value of family, Murray will never be close to her.

However, Murray is shown to have positive connections with her grandparents. This is immediately shown by her proximity to them, being able to have "trotted happily" across the road and be at their house. The positive ~~verb~~ modifier "happily" creates a warm atmosphere around her grandparents. This warm atmosphere is supported by ideas of natural beauty by the alliteration "grandfather's garden" and the polysyndetic listing which follows "boasted the tastiest of sprouts and cabbages in the neighbourhood, and the most blight-free potatoes, and beds of strawberries and canes of raspberries. The use of polysyndetic listing by the conjunction "and" creates an image of excitement and positivity at the idea of visiting her grandparents.* Furthermore, Murray describes this luxury as "constant access to the comforts of two homes," confirming that her grandparents acted as a second home to her. ~~This~~ This implies that if needed, she could utilize it as an escape from her mother's neglect. Murray was also close to her Furthermore, this shows Murray's value of food, confirmed by the modifiers "beautifully cooked food" and anaphoric reference to being an "evening broadcast" grand mother and describes experiences that could be interpreted as maternal. For example, the fact that she took after her

grandmother's obsession of having a pristine toilet, using reported speech to quote her grandmother saying "you could eat your dinner from her toilet seat." This comical aspect ~~over~~ shows Murray's strong family and creates a positive attitude towards her grandmother's which her audience can ~~see~~ identify. Furthermore, her grandmother took on the duty of naming Murray after her mother rejected to, even giving her one of a celebrity to create a positive atmosphere for Murray to feel when thinking of how she was named. This implies how Murray would have stronger maternal associations to her grandmother than to her mother due to their influences and actions ~~in~~ in her childhood.

In conclusion, Murray has effectively informed her audience about her childhood by revealing some dark secrets about it. She juxtaposes negative imagery of her mother not wanting her with comedy and positive references regarding her grandparents. This shows how Murray masks her pain behind a positive face to appease her public image.



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Examiner Comments

While not without errors, this answer is written with fluency and applies enough language and literature terms and concepts to secure a band 3 score for AO1. The AO2 score is also high, in the lower-middle reaches of band 5, a fair reward for an answer that is alert to the passage's tone shifts and subtle uses of humour.

Love and loss

The text is a personal letter written to a close friend, aiming to justify her 'supposed' affection with a David White. To achieve the transactional, expressive and argumentative purposes of the letter, Buckley adopts a negative and defensive attitude towards the relationship and expresses her values of family, friendship and integrity. Thus, she expresses the idea that she was innocent.

The letter, being expressive, takes a personal register which enables the writer to convey her attitude. Thus, the tone of the letter is reflected syntactically, with a widespread use of informal devices. By adopting idiom ('Anyway so what'), Buckley expresses her defensive attitude towards the issue and demonstrates her value of Mary as a friend. This is also seen in the usage of first-person collective pronouns ('we'll see each other') and the imperative ('don't worry Mary'), which not only seeks the receiver's attention but also shows her idea that they should remain friends regardless of the incident.

The writer uses a range of sentence structures to punctuate the flow of the text and to mimic

nuance in intonation. Complex sentences, whose clauses are loosely compiled with parentheses (Anyway so what - ... I think!) imitate spontaneous speech where self-corrections are common. This expresses an attitude of familiarity, and facilitates the writer's directness of expression ^{of subjective opinions}. Concisely, the use of dechloratives ('We prised his car one evening') contributes to the credibility of factual information by appealing to ethos; thus, Buckley aims to promote the idea that she is credible.

Syntax is also manipulated rhetorically, in order to appeal to pathos and logos. Buckley expresses her negative attitude towards David White through the use of pleonasm ('I don't really love them... live with them'), which creates a tricolon crescens to emphasise her emotional condition. As the text is subjective and could be easily negated, Buckley adopts *distinctio* in defining her innocence ('If "innocence" sounds phoney...') to defend against Andrew's emotional response and to present her idea ~~that~~ of innocence as a product of logic - and that her logic originates from shared values, as mentioned in a *congeries* ('he's so easily hurt... he's intelligent and masculine'). She also accentuates any ~~and objective~~ factual statements by the use of antithesis and polysyndeton ('She used to complain... paint or do some work or read'). Here, the

writer describes her idea that she possesses no ^{romantic} interest in David due to his introversion — it is only passively that she ~~had~~ enjoyed intimacy with him, as ~~shown~~ demonstrated by her use of cliché and inversion ('pressing a button... upon that gap I rely'). Thus, Buckley emphasises her value of integrity, which she supposes is unfazed despite her situation.

To enhance the emotional appeal of the text regarding her circumstances, she ~~has~~ makes a lexical choice of the ~~an~~ archaic 'predicament'; by the 1960s the usage of this word had ~~been~~ already become rare and intense; thus, the writer demonstrates a blameworthy attitude towards her ~~own~~ condition.

This could also be observed in ^{other} ~~the~~ formal lexical choices, including 'constructive' and 'graveyard' — although these lexes may seem out of place in the register ^{and context} of the letter, the writer assimilates them in order to give the air of credibility, both emotionally and factually.

On the other hand, the writer is able to maintain ~~a~~ a personal register by her use of ~~the~~ modifiers ('undeniably', 'rotten').

By juxtaposing these lexes, used to represent personal opinion in casual situations, with more

eloquent vocabulary suited to the expression of logos, Buckley emphasises ~~that~~ her idea that the letter is personal and the information therein is to be treated with ~~not~~ not only seriousness, but also personal care.

Formally, the letter does not conform to the conventions of letter writing ('This isn't a real letter') in the absence of terms of address ~~and~~ and salutations. This ~~devalues~~ ~~the formality of~~ formalities in the text ~~and~~ as an impediment to ~~prevent~~ the emotive purpose of communication. Thus, ~~as in~~ ~~the impression that~~ the author impresses the receiver in the idea that ~~the~~ the ethos of the text is truthful and ~~is~~ clear. ~~She~~ She also ^{expresses} ~~expresses~~ that a future letter is to be anticipated; ~~the~~ towards the end

('I'll write properly'); ~~the~~ in doing so she reiterates the importance of ^{the maintenance of} a personal bond, and her value of friendship.

The unconventional features of the letter is summarised by a variable idiolect, ~~which~~ which is also at odds to ^{the} 1760's chronolect. The use of typography ('any other man'; 'redly love ten') demonstrates an imitation of prosodic stress,

which the reader assumes is marked. Thus, the letter is seen as personal.



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Examiner Comments

This candidate received full marks for AO1, a just reward for the array of lang-lit features and concepts detected. The AO2 score is also high, but not quite full marks – the application of the terminology, as a means of elucidating attitudes and values, is very good, but not quite so impressive as the AO1 performance.

The extract is from a memoir, with a purpose to inform and entertain the reader, but also perhaps for the author to document and reflect back on her life. The audience may be those specifically interested in Jenni Murray and her life, but more broadly those who can relate to her upbringing. For example, she appears to appeal to mothers, like herself, by referencing "child psychology" and using "the" to reference the "thoughtless and sloppy-arm stage" as though it is something that the audience will be familiar with. The ironic, critical tone of "sloppy-arm" is something the audience might find humorous.

The genre of a memoir, with its autobiographical nature, typically lacks assumed knowledge and instead aims to inform the reader, as Murray does hereby beginning with the time-place adverbial "early 1950s" to give the reader immediate context. Dual-discourse is another conventional discourse feature of a memoir, which Murray utilises in order to characterise her younger self whilst maintaining a strong sense of her present-day voice and her attitudes. Interestingly rather than contrasting her previous and present attitudes, values & ideas, she uses dual-discourse to emphasise solidarity between her old and new thoughts, "was always immaculate and still is" and "before or since" foreground the strength of her values and exaggerate the significance of one of her anecdotes.

The structure is employed specifically to aid the purpose and form here, by beginning with an adjectivally-dense descriptive paragraph to set the scene for the reader, before changing the subject to explore Murray's relationship with her mother in more detail. By inserting anecdotes throughout typical of autobiographical writing, the reader gets a more rounded view of the theme she is exploring. Interestingly, at the end of the extract she moves away briefly from just "my mother" and references the reader much more general "some mothers", perhaps attempting to look at her situation in a broader perspective, and invite her readers to do the same.

Lexical features are employed most noticeably in the first paragraph, with the purpose to describe the context for the reader, to create an idealistic image of Murray's childhood, perhaps a sense of childhood innocence. "Abducted" "Abduction" and "abuse" which Murray associates with the modern world, is contrasted to verbs such as "trotted" and "rolled" which have cheerful connotations. The superlatives "tastiest" and "best" give the reader no option but to believe these positive claims. Murray's clearly fond attitude and sense of nostalgia is further conveyed through alliteration of "grandfather's garden" and "regularly raided", which almost mimics the cheerful tone of a children's story book. After this positive imagery, the alliteration of "life-long leathery" has the opposite effect, illustrating her strong negative emotions, ~~humorous~~ humorous, seeing as the

subject of her "loathing" is a "gooseberry bush". Murray continues to use the ^{abstract} nouns "comforts" and "harmony" among adjectives such as "wonderful", further demonstrated a positive attitude towards her family and childhood.

In the latter part of the extract, Murray employs rhetorical devices in order to encourage the reader to empathise with her. Rhetorical questions mimic the voice of her childhood self, with the humble use of "quite" / in "Maybe if I couldn't be quite what she expected..." encouraging the reader to engage with and feel sorry for her. ~~Use~~ The use of the antithesis "the awful words" and "sweet little girl" are effective in demonstrating the sadness and unfairness of the situation.

Spoken word features, too, help to characterise Murray's mother and in turn manipulate the audience's impression of her. The reported speech of "H!" conjures up negative stereotypes of older women which Murray might see her mother as fitting into. Also the use of colloquial language such as "come up" and "go along with whatever" in the paragraph describing Murray being named seems to pragmatically suggest her mother's disillusionment with the situation. The "mistful dissapoint" Murray goes on to reference declaratively confirms this.

Syntactically, several features are employed in order to

emphasise the meaning behind Murray's words. By foregrounding the adjective "sweet" by inverting the syntax of the aside "sweet / was never going to be" we get a strong sense that an opinion that Murray held as a child has been cemented and heightened as an adult, an example of Murray's present-day narrative coming through by dual discourse. Syntax again aids Murray's narrative by creating the sense that she is a reliable narrator through declarative sentences. Since this is a memoir, the reader is prepared for factual writing (something she takes advantage of ~~by~~ when the reader believe she has a younger brother, before realising it is made up, mimicking the experience of the "dinner ladies"), and therefore declarative sentences ~~are~~ help to inform the audience. ~~effect~~ The most effective example of this being the final climactic sentence, foregrounded graphologically in its own paragraph, ^{*}("My mother", ~~is~~ syntactically foregrounded at the beginning of the sentence) "My mother was not one of them" ^{*} seems to set up a theme for the rest of the memoir, ~~the~~ or if not, certainly dramatises the nature of her mother and ^{indicates} suggests ~~that~~ some strong negative attitudes, suggesting ~~that Murray~~ in such an abrupt manner that Murray's mother was "not one" to "protect."



ResultsPlus Examiner Comments

This answer is very receptive to the author's use of the memoir form to capture the complexities of a post-war family, and goes into the top band for both AOs.

Question 2

A Sense of Place

This was, numerically, the least popular question and the majority of responses were to the drama texts. The question required candidates to discuss the contrast between people and places under threat, and as many examiners noted, the work on the drama texts this year was probably the best seen since the specification was first examined.

Translations was well situated in the context of the Troubles and the various communities, present and past, under threat. The focus on people as well as places seems to have prompted more expansive explorations of *Stuff Happens* in particular, with Blair and Powell receiving considerable and often impressive attention. The staging history of both texts was amply and relevantly explored in many responses. A combination of the socio-political and production contexts was a feature of the very best answers; answers that neglected either or both were inevitably more limited in terms of contextual richness.

The poetry texts were also well served by this question focus, and while some incisive work was seen, especially on Betjeman, too many answers resorted to recounting the narrative thrust of the poems or to palpably pre-rehearsed paragraphs on Hardy's wife. Too few meanwhile explored connections between the poems – there was a distinct sense of prepared mini-essays on the poems, often with negligible connection or attention to the question focus.

This extract is from a reasonably successful response using the drama texts:

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

Chosen question number: Question 2 Question 3
Question 4 Question 5

Translations is a piece of naturalistic theatre based around the lives of fictional characters in Northern Ireland during the commencing of the Ordnance Survey (1824) which put many of the characters' livelihood under threat. The play was first performed in 1980 in Londonderry a key time period in which political events took place such as the Troubles ~~in~~ (1968 to 1998) and Bloody Sunday ~~in~~ (1972). Similarly, Stuff Happens, ~~is~~ a piece of epic theatre, reflects how many of its characters and places involved were under threat. Stuff Happens is based around the events that lead up to the Iraq war (2003) in public and behind closed doors.

Throughout Translations Friel shows how many characters were under threat due to events such as the Ordnance Survey (1824). The character of Doalty can be seen in the beginning of the play as the stereotypical class clown, the declarative 'Ignari, stulti, rusticus... semi-literates and illegimates' connotes ~~to~~ how Doalty is making

fun of the hedge school master Hugh. This 'jack the lad' attitude can be seen up until the very end, however it now begins to reflect his political immersed view. The declarative, 'Tell him his whole camp's on fire' reinforces his trouble-maker nature, and how anti-British he's now becoming. Furthermore, the declarative 'when my grandfather was a boy they did the same thing' connotes how Doalty now truly realises how his generations cultural heritage is under threat, it also reflects how the British have been unfair towards other cultures for years. Lastly, the metaphorical declarative 'I've damned little to defend but he'll not put me out without a fight' reflects how Doalty is now culturally aware of what the British are destroying; that what's happening is no laughing matter. An IRA critic argues that Doalty can be seen as a 'true, representative figure for the commencing of the IRA'.

Similarly, flare demonstrates how innocent people are under threat due to culturally imperialist powers. The Iraqi Exile's direct address monologue (a common form of epic theatre) reflects this notion of innocents being under threat. The declarative, 'I longed for the fall of the dictator' connotes how the Iraqi

people were behind/backing the removal of Saddam Hussein (who was executed/killed in 2003) due to the threat of their lives being taken away on a daily basis. The rhetoric interrogatives, 'How many Iraqis have died? How many civilians?' shows how the innocent by-standers were most affected by the American's governments pre-conceived ideas that Iraq was a true, deadly threat to the safety of their country. The short, sharp declarative, 'Our dead our unwanted' reinforces how the Americans cultural imperialist attitude caused destruction to so many innocent civilians, a critic of the Guardian claims that stuff happens was a 'true ~~is~~ reflection/portrayal of colonialism'. Lastly the multi-clausal declarative 'We opposed Saddam Hussein, many of us, because he harmed people' connotes how the Iraqi exile agrees with the American's views towards Saddam Hussein due to the threat he put on people's well-being; his threat of control.

Translations can also be seen to show how people and places are under threat through the threat of becoming arguably 'job-less', through events such as the introduction of national schools (1831). The character of Hugh can be seen to have his

livelihood/career under threat throughout. The stage direction ~~'The hedge school'~~ (a common form of naturalistic theatre), 'The hedge school is held in a disused barn or hay-shed or byre' creates a sense of place for the audience, but also reflects how this will no longer be relevant once the national schools are up and running. The declarative 'perhaps not in sobrietate perfecta but adequately sobrius to overhear your quip'; the Latinate lexis Hugh uses, 'sobrietate perfecta', connotes how his educational services will no longer be needed as the national schools will only teach English, not dead archaic languages like Latin; thus meaning that Hugh's current job is under threat. The exclamatory 'put some order on things!' reflects Hugh's powerful and authoritative tone over the students of the hedge school, this reflects how once the national schools are introduced 'Hugh's' dominant position will also be under threat. Hugh can be seen to recognise how his job is under threat by the end of the play through the ~~is~~ multi-clausal declarative, 'Yes, I will teach you English, Maire Chatach'; reflects how Hugh realises in order for his livelihood to survive he must adapt to the needs and wants of the changing state of Northern Ireland.



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Examiner Comments

The candidate judiciously selects examples of people and places under threat from both plays. The contexts are rather “front-loaded”, however, with a series of facts delivered on the opening page which are not fully integrated into the subsequent discussion. An awkwardness of expression in quoting “An IRA critic” detracts a little from the overall achievement.



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Examiner Tip

Try to integrate contextual details into your discussion throughout the answer – not just at the start.

Question 3

The Individual in Society

This question required candidates to discuss the presentation of individuals affected by violence, which was eminently suited to all the drama texts and a wide range of poems by Gunn, Hughes and Eliot. Some excellent work was seen on 'Macaw and Little Miss', 'The Unsettled Motorcyclist', 'The Wound', 'Wind'; from Prufrock "sprawling on a pin" to multiple episodes in 'The Waste Land', Eliot was particularly well analysed, with insightful contextualisation in terms of a response to the horrors of WWI. For one examiner, the poetry answers for Question 3 were "the most well-informed and responsive to poetry as poetry, seen in the exam".

Othello/Equus continues, as in previous series, to produce some of the very best work but also some of the least impressive. This year, several candidates appeared unprepared for the subtlety of the question: several answers were seen that focused exclusively on acts of violence, rather than on how individuals were affected. More typically, it seemed to one examiner "as if candidates wanted to go through their prepared series of points on racism in *Othello*, or *Dysart* and R.D. Laing, rather than tackling the question set." It is worth reiterating that such points will only receive significant credit when they are – as of course they can be – deployed in service of an answer to the specific question.

However, it was encouraging to see more relevant discussion of the staging of the plays than in previous years, though more contextual attention to how *audiences* are affected by violence – in both the seventeenth and twenty-first centuries – would have lent a further richness to many answers. Some highly sophisticated discussion of psychotherapy as a form of social violence added impressively to much of the best work seen on *Equus*.

At AO1, most candidates were able to write with sufficient clarity and use enough appropriate terminology to secure a band 2 score, but relatively few made the leap into the top bands. Very often on Q3 and on the other questions also, candidates begin with good intentions, brandishing a number of technical language and literature terms in the opening pages of the answer, but thereafter largely neglecting this aspect of the task.

The answer below is a successful response, making thoughtful comparisons and (for the most part) using pertinent contextual details:

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

Chosen question number: Question 2 Question 3

Question 4 Question 5

Plan

- ~~- Desdemona is affected by physical violence from Othello~~
- ~~- Othello is affected by violence - physical fit.~~
- ~~- Alan is affected through psychological violence.~~
- ~~- Dysant is affected through violence~~

Both playwrights Shakespeare and Shaffer present characters in their plays as being affected by both physical and psychological violence.

Iago's manipulative nature ~~from~~ is evident from the beginning of the play when he ~~denounces~~ denounces that he intends to bring 'Hell and night' to those around.

Othello's hamartia is his trust in Iago, who makes him believe his wife Desdemona is having an affair with Cassio. This then leads Othello to become obsessed with

'Handkerchief - confession - handkerchief!'
This use of epianalepsis with the

concrete man placed at the beginning and end of the exclamatory sentence reveals this violent image of Desdemona's infidelity which revolves in ~~his~~^{Othello's} mind to the point that his language becomes incoherent and written in blank verse to emphasise this. This psychological torment then transforms 'into an epilepsy', which further emphasises the violent extent that Iago's manipulation of Othello has caused. The 1995 film version of Othello starring Laurence Fishburne is able to create hypothetical film of Desdemona and Cassio making love whilst Othello undergoes this fit, which intensifies the violent nature of this physical trauma.

The context of this is important because in Jacobean times, the audience would have been incredibly xenophobic and would have believed that this physical violence was possession of the Devil or punishment by God for sinning. Moreover, the Spanish and Portuguese slave trade in 1502 in addition to the fact that Othello was 'sold to

'Slavery' would have left inferior conceptions of black people for the audience.

Similarly, in *Evens* the protagonist Alan is affected by psychological torment which also leads to a physical fit at the end of the play. He ends up screaming 'Find me! ... KILL ME! ...', this juxtaposition of dynamic verbs placed next to the first person personal pronoun emphasizes the psychological torment that Alan is undergoing. Furthermore the use of the exclamation marks and dotted ellipsis indicate prosodic features to create dramatic pauses in order to make the audience feel uncomfortable. This then, like *Othello*, leads to a physical fit, ~~on the floor~~ and also bears similarities to the incoherency of *Othello's* language too, as if he is so full of emotions he is unable to ~~to~~ vocalise them. Additionally this incoherent nature is evident in Alan even in Act 1 scene 21, where he feels *Evens* ' - naked in his chinkle - chunkle.' The use of the onomatopoeia of the

sounds of the chain ~~is~~ represents not only a sexual connotation, but also violence of being ^{violently} trapped. The use of the dash which fronts the stative verb 'naked' indicates a dramatic pause, again reiterating the build up of emotions in his head, showing how Shaffer wants the audience to feel some sort of catharsis at the end of the play. In the 2007 West End production of 'Equus' with Daniel Radcliffe and Richard Griffiths, this particular scene uses dark blue lighting and smoke machines in order to heighten suspense. Furthermore, they make use of transparent metal horse heads which reveal a naked man underneath, which perhaps symbolises how Alan sees Equus as a human, not just a horse. Therefore, this use of props and lighting is designed to heighten the sense of violence and conflict for Alan of 'the most shocking case I ever tried.'

However, the context of this is important, because during the 1960's and 70's there was a sudden sexual liberation, where

the birth control pill and homosexuality were legalised, and people became more open about their sexuality. Society in Britain was becoming much ^{more} secular, and there was a huge drop in Church attendance. Due to the fact that Alan's mother is a fundamentalist Christian who is very conservative and that his father is a fundamentalist atheist who is very communist, there were very strong contrasting methods of upbringing. This is what led to Alan's sexual desire for horses, and he is criminalised by society because of it, leading to severe violent repercussions. This therefore shows that both Othello and Alan ~~are~~ become a physical state, from the pressures of society.

Within 'Othello', the character of Desdemona is presented with more direct, physical violence. Othello gives the exclamatory 'Devill' and the stage direction indicates that 'He strikes her.' The use of the semantic field of evil incorporated into a minor exclamatory sentence,

intensifies the extent of anger that Othello feels for Desdemona. However, Desdemona replies simply that she has 'not deserved this.' This declarative sentence manages to portray a calm, relaxed tone of voice, despite the fact that her husband struck her. In Jacobean times, like foreigners, they were very suspicious of women. Husbands were permitted to beat and rape their wives because they were seen as sexual creatures (referred to as 'Eve's Daughters') who would often be unfaithful. In fact they believed that particularly unmarried women were witches that 'could enchant people with magic, therefore this physical violence upon ~~would not~~ Desdemona would not have been seen as uncommon.

Furthermore, even at the point when Othello smothers his own wife with a pillow on their 'wedding sheets', she is ~~still~~ somewhat ~~fubbed~~, and ~~calm~~ more desperate. As she begs Othello, 'O Lord, Lord, Lord!', the use of the triplet syntactical structure emphasised

through the exclamatory displays that despite the apparent danger, she still uses the concrete noun 'lord' as terms of address. Therefore, this shows that Desdemona was actually faithful and respectful towards Othello even when he kills her, which contrasts ironically to the misogynist that all women were unfaithful. However, during Jacobean times there was a law ~~that~~ until 1660, that all actors had to be male, therefore Desdemona would have been played by a young boy. As a result, this may have made the audience ~~has~~ to feel slightly less sympathetic towards the physical violence because it is slight less realistic.

Additionally, the character of Dysant can be seen as experiencing some psychological pain that leads to physical violence a complete mental breakdown at the end of the play. In Act 7 scene 17, Alan demands the interrogative 'Is that because you don't fuck?' The use of tapinosis ~~use the~~ where the word 'fuck' is used as a dynamic

near to evoke a violent nature from Dysant. To which ~~he~~ Dysant replies '(sharp) Go to your room. Go on: quick march.' The consecutive imperatives which use the active verb 'go' convey the built up anger inside of Dysant is building up. In addition, the use of the stage direction '(Sharp)' further intensifies this anger within Dysant which is beginning to come through. The context behind this is that Dysant's wife, Margaret, is an Etonian woman holding very traditional values, meaning that sex would be less frequent. Therefore, Dysant felt much more secluded from society during this time of 'sexual liberation.' Shaffer uses the character of Dysant to vocalise the views of the unfashionable psychiatrist R. D. Laing in the 1960's, who proclaimed that people with mental problems were actually more intellectually advanced and ~~we~~ had greater understanding of concepts such as love, nature and beauty. Dysant describes himself as 'looking at pages of centaurs', whereas Alan is 'outside my window... trying to become

one in a Hampshire field.' This metaphoric barrier of the window, portrays Dysant's feeling of isolation which leads to his violent breakdown at the end of the play.

syllogistically

Shaffer uses the metaphor, 'Sharp chain. And it never comes out.' There is ~~also use of~~ The use of the pre-modifier 'Sharp' emphasises the feeling of pain and suffering in Dysant's voice. Moreover, the fronting of the conjunction is important because this atypical syntax, gives ~~some~~ a sense of little control as if he is about to erupt violently with rage. In addition, this breaking of the fourth wall is made more effective in the way the stage is shaped like an 'eye', so that the audience encircle the stage. This is meant to represent R.D. Laing's ideology that society is watching and judging everyone, which heightens the tension and understanding for Dysant's complete ~~mental~~ violent mental breakdown.

In conclusion, both writers portray how characters are judged and affected by society to the point that they undergo a violent breakdown in some form by the end of each play.



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Examiner Comments

The candidate uses a wide range of terminology, makes thoughtful comparisons, and uses a variety of contextual details – from historical background to contemporary productions – to enhance the reading of the texts and crucially, to answer the question. A slight lack of precision in expression, and an occasional over-stretching of the concept of being affected by violence, mean that the score is at the lower end of band 3 for AO1 and AO2, and close to achieving a top band score at AO3.



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Examiner Tip

A variety of contextual details – not just a list of historical facts – is essential for a high-scoring answer.

Question 4

Love and Loss

This was a popular question which asked candidates to discuss the conflict between appearances and reality in relationships.

Drama candidates tended to do particularly well on *Betrayal*, with its plot driven by multiple secret liaisons and the proximity of that plot to Pinter's own experience. Discussions of *The Glass Menagerie* identified multiple instances of deception and misinterpretation in the plot, but found it more difficult to contextualise such plot developments. In this regard, many answers did not extend beyond the genre of Memory Play, and reading Tom in the light of Williams' 'closet' homosexuality. In particular, the reception of Williams was little mentioned, and while *Betrayal* was more fully considered in this regard, a good deal of the many reviews cited were entirely detached from relevance to the question, or missed the opportunity to make a connection.

The very best answers, one examiner noted, "explored the contrast between Pinter's theatrically "realistic" portrayal of deceptive appearances, where emotions are masked and falsified by language, and Williams's theatrically unrealistic portrayal of emotional truth, revealed directly to the audience through imagery and staging. The point that the extravagant metaphorical language of Amanda and Tom is in some senses more truthful than the minimalistic phatic exchanges in *Betrayal*, was very well made by some students."

A significant number of poetry candidates tended to force the concepts of appearance and reality onto the poems rather than teasing them out, or even chose to focus on conflict in general. Candidates were well prepared on topics such as religion, love, death etc. and most used a reasonable range of poems – typically, six poems were discussed in detail with others referred to in passing - but a significant minority were unable to adapt their textual and contextual knowledge to this question. Some examiners wondered if candidates choosing poetry for Question 4 were if anything too rigid in their preparation and thus lacked the flexibility to adapt their knowledge to this demanding, but certainly approachable, question focus.

This is an extract from a successful poetry answer, but it makes one or two errors at the start that all candidates should be careful to avoid:

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

Chosen question number: Question 2 Question 3

Question 4 Question 5

Both Sylvia Plath and the Metaphysical poets present relationships in numerous ways. The appearance and reality of any form of relationship can be very different.

In Andrew Marvell's "Mourning" he details the falsehood of a woman in supposed grief of her husband.

He opens with a metaphor "spring from the stars of Chlora's eyes" The use of enjambment here creates tension on the word "spring" suggesting an irony, as he is implying her tears are fake. Her eyes are referenced as "stars" suggesting they are still full of light and happiness, ~~also~~ also reflecting this was the age of new astronomical discoveries. He continues to call her sadness fake, as he believes this is all for attention. The line "Her eyes confused and doubled o'er" personifies her eyes, as if they are a separate entity. The elision of "v" in "o'er" is archaic and inkeeping with the style, ~~as and then~~ and thus keeps with the rhyming couplet style.

The phonology of this is interesting, as he rhymes "o'er" with "restore" suggesting a different sound pattern to how it would be read in a modern accent.

In stanza five he suggests a taboo subject. The line "Within her solitary bairn, she courts herself in an'raus rain":

This innendo implies she is pleasuring herself soon after her husband's death, and does not truly miss him. The use of "bairn" is an archaic term for a bedroom, that has now become private.

The poem ends with Marvell suggesting her appearance is false, as are all women's. The line "^{But} Be sure as oft women weep, It is to be supposed they grieve": This reflects the true feelings of Marvell, as is a more simple direct line of the poem. By beginning with the connective "but" he is suggesting a new idea to the reader, that appearances can be altered for personal gain.

Similarly in Plath's "Edge" she presents loss of self as a conflicted ideal. Death is a recurring theme in each of these poems. In this poem, Plath begins by describing a scene, "The woman is perfected" in a single simple declarative. Perfected becomes ~~a static verb, showing~~ state of being, despite her death. The enjambment between "Her dead// Body" creates impact on "dead", in a similar way to Marvell's use of enjambment to make certain words have greater impact. The assonance of "perfected" and "dead" juxtaposes the two ideas and creates a sense of paradox. The woman



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Examiner Comments

This candidate went on to produce a highly successful answer, but the opening was less sure-footed. First, while discussion of poetic and dramatic language and form is of course encouraged, it can only be fully rewarded if it is used to answer the question set. The discussion of the rhyming of *o'er* and *restore* is not connected to the conflict of appearance and reality and is thus of limited value. Also, there is spurious comparison made on page 2, where the "Similarly" is used without real justification. At the end of page 2, a valid comparative point about *enjambement* is made, however. This may have been a better point of connection between the paragraphs.



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Examiner Tip

Take a few minutes to plan your answer carefully so that you are focused on the question from the outset of your answer.

Question 5

Family Relationships

In this question, candidates were asked to discuss the presentation of different attitudes to gender roles in family relationships. This was, by far, the most popular question. The vast majority of the answers addressed the drama texts, although the responses to Chaucer/Harrison were often, as in previous series, very strong and candidates responded thoughtfully and with insight into the texts. Generally, candidates were more comfortable writing about Tony Harrison (and again, as in previous series, often skated over the specifics of Chaucer's language.)

The focus on gender led to something of a neglect, in this series, of staging directions and production history. *A Doll's House* tended to be the more fully contextualised, but mainly in terms of socio-historic details. Nonetheless, a significant minority of candidates trotted out rather bland, routine, unnuanced statements about women in nineteenth-century (or, quite inappropriately, 'Victorian') Norway and assumed unfortunately that the work of contextualisation was thereby complete. *All My Sons* saw less in the way of prepared contextual details, as many candidates contemplated the presentation of various models of pre- and post-war masculinity, some linking this thoughtfully to Torvald as himself in some ways trapped in gendered convention. Almost all candidates were able to contextualise and compare the more predictable treatment of 'Mother'. Some thoughtful work was done on the various domestic arrangements of the Kellers' neighbours.

Discussions of Anne as the inheritor of Nora's New Woman mantle were less convincing however, given that, as one examiner commented, "she spends her first pay cheques on a dress to make herself attractive to her fiancé."

Here are examples of two successful Question 5 answers (one on poetry, one on drama):

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

Chosen question number: Question 2 ☒ Question 3 ☒
Question 4 ☒ Question 5 ☒

POINT EVIDENCE ANALYSIS LINK TO CONTEXT Marriage
Death Sex Love

Plan: Point 1 - gender stereotypes / domestication / subordination

Chaucer: Wob upheaves traditia. Biblical exegesis + mercantile imagery - describes men as "bacon" and has had 5 husbands. Context of patriarchy. She is perhaps ^{to be} "ridiculed" by him however. D.W. Robertson says she is a "nice". Pateron says she is traditional

Hamlet: remark field of cooking with mother. "Home to my woman" is V.

Part 2 - ~~love + sex~~ women can hold no power ~~violence + love sex within marriage~~
economically morally
widening WOP ← sexual power ← PARDONERS INTERRUPTION
→ cuckoldry → mother held power to hold Hamlet + father together.
Book Ends.
→ Long Distance Marked with D

Part 3 - ~~men are the ones who go out~~ marriage to gain material wealth (woman) **MAN AS BREADWINNER**

The contents of Chaucer's 'The Wife of Bath's Prologue and Tale' and Hamson's 'School of Eloquence' naturally mean that the two poets' attitude and approach towards the matter of gender roles within their writing differs. The patriarchal system that dominated Chaucerian Britain, however, is not necessarily reflected through the character of the Wife of Bath, whereas it is arguable that the underlying sexism of modern post-war Britain is indeed reflected in Hamson's work - something that I intend to explore further within this essay.

One of the key ideals that comes to mind when discussing gender roles in family relationships is that of the domestication (and therefore subordination) of women, and Chaucer's Wife of Bath completely upheaves this in her medieval context. The character of Alison uses biblical exegesis throughout her prologue in order to justify the fact that "householdes at chirche done I have had five". Her referencing of "the wise king, dauid Salomon" (whom had seven hundred wives and yet was still loved by god) and "The apostel" (St. Paul, who stated that it was "better to marry than to burn with passion") gives both the fictional ^{listening} pilgrim audience and indeed the modern readership the impression that she is a well-educated and independent woman. Furthermore, her objectification of one of her husbands through the metaphor of "the bacon was nat for hem" combined with the ornate

"weilaway!" which the old men would cry as she "worked them hard" is humorous but also objectifies her male counterparts in a way that was completely unheard of in the medieval context, as she implies that they are little more to her than a piece of meat. However the suggestion that Chaucer may have been a protofeminist in his sexual liberalization and anti-subordination of Allison is questionable when viewing the rest of his poetry, and suggests that perhaps Kittredge is correct in asserting that "the words of the wife were those to provoke comment" (or laughter). Within the General Prologue, Chaucer describes in detail the appearance of the wife, structurally implying that ~~her~~ the way she looks is more important than what she has to say - additionally the assertion that she was "gat-toothed" makes her a symbol of medieval lust and beauty, and through this Chaucer objectifies the wife. In the medieval context, too, Allison is revealed to be more submissive to males than her confident exterior suggests. She states that she has been married "sith I twelwe year was of age", as so many young girls were in the era, due to the legal marrying age being only twelve years. This naturally gave way to abuse of young wives from their older counterparts, and by entering into this system perhaps Allison is more conventional than we first perceive.

Hamison's poetry also enforces the stereotypes of domesticated women, despite the fact that women had been granted

a lot more freedom in his modern context through both the Suffragette movement and second wave feminism. The constant association with his mother and the semantic field of food - "we chew it slowly that last apple pie" within *Book Ends*, for example, combined with the italicized exclamation of "carrots choke us w/out your mam's white sauce!" in *Long Distance*^{*}, presents the idea that his mother was relied upon by his father heavily for all domestic roles and household duties. A similar domestication of his wife is enforced by Hamlet in "V". The biadic list of "home, home, home to my woman" not only groups the wife with the household but objectifies her, as she is known to Hamlet as the possessive "my woman" rather than being referred to by her name. Hamlet accessed increased social nobility through his own scholarly education (as made ^{possible} ~~accessible~~ to him by the 1944 Butler Act), it is somewhat surprising that Hamlet's poetry does not offer the same social freedom to the women he talks about.

~~The~~ Another key theme to discuss when viewing traditional gender roles is the idea that women cannot hold power - and this is something that is somewhat defied within both sets of poetry. *The Wife of Bath's Tale* explores the extent to which women

desire power over men, with Chaucer using parallel phrasing "Somme seyde... somme seyde..." to reveal the true extent to which the Knight goes in order to try and find out what women desire the most. The structure of the sentence "wommen desiren to have sovereyntee as wel over hir housband as hir love" mirrors ^{physically} ~~structurally~~ that women desire to have sovereignty as their first priority, before the love of their husband. Within the medieval context, just as Allisan is sexually empowered through her liberal use of "myr instrument", women could hold power over their husbands through cuckolding. They had the choice of who they slept with and therefore who was the true father to their children - a power that men could not retract from them.

Within Hamlet's poetry too the clear power that his mother's legacy holds over his father is something notable. Despite the fact that in their married life ~~the~~ ~~to~~ she was somewhat domesticated the lasting impact she continued to hold over Hamlet's father is revealed within long Distance 11. The choice of verb "popped out to get the tea" is ironic in that the lighthearted normality of the verb "popped" combined with the italicised "knew" shows a feigned ignorance from Hamlet's father in accepting the death of his wife, and the underlying grief and loss that he must feel towards the situation. Furthermore

The meretricious sonnet style of "Painkiller" implies estranged love and within this we see Hamon use verb choice such as "learning to stop so late in his old age" to again reveal the true reliance that his father had on his mother. Although this could be said to simply emphasise again her domestication in her role as a wife, it does show a poignant emotional pain that she continues to bear following her death.

However at least Hamon is frank within his assignings of women into their traditional gender roles. Chance seems to poke fun at The Wife of Bath subtly and therefore provoke humor from the active listening audience. The complex of her pain in her Prologue as she speaks colloquially and crudely to the audience ("my belle-chere") is undermined entirely by the Pardoner's intemperance. Not only does Chance use the intemperance as a key discourse marker in steering the action of the text, but it shows an unconventional and confident woman to be silenced by her male peer - an implied undermining of her authority by Chance. Furthermore his authorial comment on line 193 of "for myn entente is nat but for to playe" suggests to the medieval audience that Alison is simply a characterisation of a woman so confident

and sexually liberal that she is to be laughed and jeered at rather than being a prototype of what all women should be.

To conclude, both poets present attitudes towards gender roles that display elements of similarity in their sexism. We see an underlying attitude in Harrison's northern working-class Britain that presents the same values of subordination that would have been present within Chaucerian Britain, with the woman's traditional place being viewed of that in a home environment (emphasised by the continual use of mercantile imagery by Chaucer in the Wife's Prologue - "bacinis, lavans... spoons and stokes" which, as Harrison's use of the semantic field of food, associate women with the homestead). Both texts are mildly shocking in their prospective context in terms of the way the poets deal with gender roles, too. It could be argued that the farcical nature of Allison was designed only to shock and entertain the listening medieval audiences, whereas as the modern readership of *The Husband* we are somewhat shocked that his attitude towards women has not yet modernised in keeping with post-war Britain's liberalisation under the Wilson government of the 1960's.



ResultsPlus

Examiner Comments

This is in many ways an impressive answer: it's fluently written, with credible comparisons, thoughtful analysis, and judicious contextualisation. Its range of examples might have been more extensive, however, and while there is helpful attention to language features, there is relatively little on the poetic qualities of the poems. These shortcomings kept the score just below full marks for AO1 and in Band 6 for AO3.



ResultsPlus

Examiner Tip

A variety of types of language and literary features will boost your score at AO1.

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

Chosen question number: Question 2 ☒ Question 3 ☒
Question 4 ☒ Question 5 ☒

PLAN

Attitudes to gender roles within family.

ADH

AMS

• Men & work Mrs Linde pg 64.
pg 11

Keller & Chris pg 17
pg 18

Torvald. pg 32

Jim/Sue 44/45.

• Women & children

ADH.

AMS

Mothering pg 36/35

Lydia/generation

Duty pg 82.

pg 61

Kate → Larry pg 22

• Complizance of wife

ADH

Difference in context

AMS

Act 3 pg 69

Joe's reliance on

Difference (Act 1 pg 5 mimicking
idioclect

Kate pg 76

→ Act 3 pg 85.

Jim's reliance on

Reception in 19th

Sue pg 44.

ESSAY

In both *A Doll's House* and *All My Sons*, Ibsen and Miller presents men and women as having implicit roles within their families. However, between the first production of ADH in the 19th century and the post-war production of AMS in 1947, women's role in familys became more

independently managed due to the war period spent without the
majority of men. The ~~repe-recept~~ original audience of
reception of ADH was therefore of more shock than AMS because
Norz's defiant act of independence, structured by Ibsen for a
dramatic finale, was ~~unhear~~ against the accepted norms
of society at the time.

Ibsen was representative of the period in his portrayal of
Torvald, ~~as~~ who has the role of earning the money for his
family. 'I have to work on it over ... Christmas...' Ibsen presents
Torvald as obsessed with his career and the use of the
infinite 'have to' rather than using the future tense suggests
a sense of obligation. ~~and~~ The ~~is~~ setting of 'Christmas' and
the professional recluse of his office, 'He goes into his study
and shuts the door', presents the paradox between family and
work to the audience. In the Young Vic production recently,
a revolving stage was used and Torvald was actually seen
in his office during transitions. This created ~~a~~ contrasting
proximities as the audience could see Torvald was omnipresent
in the house, but clearly separated his family from his work.
Ibsen

Millers uses Keller as a similar dominant male figure in
AMS, where the early dialogue with Chris establishes
a language lexical field of business for the male characters.
'You've got a business here...' The repetition of the word
business during this sequence is symbolic of their relationship

not only as father and son, but as business partners.

Different to the attitude Ibsen portrays with Torvald, ~~Keller's work ethic~~ Miller presents Keller's work ethic as synonymous with his family life. 'I used to think that when I got money again... ~~would~~ my wife would take it easy.' The use of past tense alludes to the traditional role of the wife being the domestic servant to the husband and Keller's annoyance at having to take out the garbage would be received as humour by the audience. However, like Ibsen represents the work obsessed man of the 19th century, Miller is representing those men of the 1950s who were sceptical of the gender equality in both domesticity ⁱⁿ quibidism domestic chores and in the professional workplace.

The relationship between Nora and her children is presented ~~them~~ by Ibsen as closer and more equal than her relationship with Torvald. Ibsen structures a revelatory moment in the final act to be as similar to the growth of a child. She values 'my duty to myself' as 'equally sacred' to her duty as a mother, which Ibsen uses to measure her development. ~~At the start of Act Two, 'They are so used to being with Mummy.'~~² The use of comparative modifiers in Nora's language suggests she herself values both individualism and her role as a mother. However, Torvald is definitive in his belief, 'first and foremost, you are a wife and mother'. Torvald's consistent use of

aphorisms and generalised viewpoints is reflective of the 19th society which was rigid in its laws restraining women's independence. The use of two adjectives 'first and foremost' with similar phonology and the patterning with two nouns creates an epigram. ~~This~~ The audience would find Torvald to be assured and ~~pers~~ expressive of his beliefs. Earlier in the play, Torvald describes Nora as 'childlike', emphasising her role with the children.

Miller explores aspects of the relationship between a mother and her children, which Ibsen overlooks, by presenting two different generations. ~~tho~~ While ADH was controversial for conveying differing values of women from gender roles from ~~the~~ society's, AMS ~~shows was controversial~~ shows the differing values of those affected by the war, especially concerning the romantic roles of men and women. 'That big dope has... has three children and his house paid off. Stop being a philosopher...' The previous generation is embodied by Kate and her values of parenting and lifestyle, whereas Chris, George, and Anne see the romantic idea of ~~being with some~~ adhering to gender roles in marriage as ~~less~~ less important than their moral integrity.



ResultsPlus

Examiner Comments

This extract is from a very successful answer. The contextual detail is thoroughly focused on the question (about gender roles in families) – the discussion of how masculinity is shaped by social ideas about work is illuminated by the pertinent reference to a recent production of *A Doll's House*.



ResultsPlus

Examiner Tip

Ensuring that your contextualisation is relevant to the question is a key to success at A03.

Paper Summary

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

- When planning your answer to Section A, don't just work through the extract in order; select your material carefully and think about the whole text.
- Use a wide range of terminology to identify ways in which writers create meaning; discuss the effect of these techniques on the reader or audience.
- In Section B, plan your work so that you are comparing what the writers are doing.
- Don't just copy out lots of context material in Section B; use it to support what you are saying about the play or poem and tailor it to the precise terms of the question.
- Read the exact wording of the question carefully and answer *this* question, rather than one you practised before the exam.
- Enjoy your writing and share your enthusiasm with the examiner.

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>

Ofqual



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