

Examiners' Report
January 2013

GCE English Literature 6ET03 01

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Introduction

It is evident that the requirements of this paper are now familiar to all candidates. Whilst quite a small number of candidates sat the examination at the January 2013 sitting, all answered on both sections of the paper and followed the rubric to answer on at least one post-1990 text.

Successful candidates wrote clearly and legibly and were able to address the relevant assessment objectives in each section of the paper in detailed, focussed and analytical writing with often impressive textual knowledge.

Candidates at a lower level of achievement were not as likely to be focussed on the relevant AOs and were inclined to show less detailed knowledge, less focus on the topic, less analytical writing and more limited evidence of detailed textual knowledge.

Question 1

As usual, examiners noted that the poetry question was the more popular option for the unseen although they also saw a wide range of answers on the prose extract.

Candidates are reminded that only AOs 1 and 2 are being assessed in this section so speculation about AO4 type context issues arising from the date of composition are a waste of valuable time.

Throughout the paper examiners are looking for a consistent literary approach to the task. Use of critical terminology is desirable although not essential if the idea of the technique being used is conveyed successfully. The quality of English expression and mechanical accuracy are important, but not the only aspect of the work being assessed for AO1.

When dealing with the three ideas of structure, form and language examiners noted less mere feature spotting as successful candidates made valid attempts to make links between technique and meanings. The extremes of merely identifying features such as rhyme, repeated images, a narrative style, setting and so on, need to be linked to an understanding of what the writers are trying to convey.

Examiners were able to reward understanding and analysis of this poem on a variety of levels. It is important to remember that AO2 requires the writer to deal with structure, form and language as well as to engage with the meaning of the poem. Many candidates were able to see the connections with the story of the feeding of the five thousand although it was perfectly possible to explore the nature of the miracle being described in the poem without knowing about this. Candidates often dealt effectively with the nature of social class and hierarchy when dealing with the section about the balcony and the man with his head in the clouds. What was very largely ignored was the shift in perspective from the first person plural to the singular voice of stanzas five and six. Engagement with the main first person plural narrative voice was occasionally speculative but at best exploring the narrators' role in the events of the poem and the use of images often repeated such as the key words 'coffee', 'crumb', 'balcony', 'miracle', 'sun' and 'river'.

Many candidates did note the formal structure of the poem and some were able to identify it as a sestina, with its regular stanza lengths, the short final envoi, the regular repetition of the end words of each line in a different order each time and the way that each stanza's final line was echoed in the first line of the next. Accurate comments on metre were very rare; the poem is certainly not in iambic pentameters. Comments on the freedom of the structure within each stanza were nearer the mark. The ability to integrate the technical analysis with the content characterised the best answers.

When comments about the features above are made it is important to attempt to say how they contribute to the poem's meaning.

'A Miracle for Breakfast' by Elizabeth Bishop could be interpreted as the feeding of the five thousand by Jesus from the bible. Bishop presents a poem depicting a story consisting of getting coffee and a crumb, served on a balcony overlooking a river witnessing a miracle. Bishop has used a fairly regular structure consisting of seven stanzas, which correlates with the biblical references in the poem, as seven is the number of God, demonstrating the seven days in which God made the earth, whilst also displaying a steady progression of the story each stanza having six lines, until the end when the final stanza is halved.



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Examiner Comments

The candidate has made a sound attempt to begin the essay with an overview of the poem and link it to some structural features. The miracle is contextualised in a valid way although there may be a little too much interpretation at times.



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Examiner Tip

A good introduction should include a clear overview but beware of over interpretation.

PLAN

rhetoric. Conversational tone.

Iambic pentameter

Biblical story = loaves & fish.

Sun = gracing those fortunate = metaphorical conceit.

'A Miracle for Breakfast' (Miracle) by Elizabeth Bishop is a first hand account of what the person sees as they look around them, at six o'clock in the morning. The basis of the poem makes reference to the biblical tale where Jesus fed the masses on two loaves of bread and a fish. Everyone has surrounded the balcony, awaiting the arrival of this man, for a miracle to be performed. The powerful figure, described 'like Kings of old, or like a miracle' ~~has~~ appears to have control over these people's future, their destiny.



ResultsPlus Examiner Comments

This candidate has made a clear introduction to the essay. It is quite descriptive but also contains some literary language.



ResultsPlus Examiner Tip

A good, clear introduction is likely to make a good impression on the examiner.

Throughout the first six stanzas, the poem contains the same five words at the end of each line - coffee, crumb, balcony, miracle, sun and river; just in a different order. This demonstrates the fact that these are the ~~five~~ six most important aspects within the poem. The coffee is the rich nectar of life that the persona will enjoy once this miracle has been performed, the crumb is the reality of what society is offering the persona at the moment in terms of opportunities. The balcony, the area to which they could preach their wisdom and success from is detailed alongside the idea of a miracle, what the persona needs to make all of their goals ~~in~~ in life emerge. The river, on the other hand, reflects freedom. The sun which shines upon the miracle is reflected in the river, its glory and power is projected. The freedom of the river is expressed by, 'One foot of the sun / steadied itself on a long ripple in the river.' The sun is personified, it is only early morning, it is wakening and steadying itself upon the river which is forever present.



ResultsPlus Examiner Comments

The candidate makes some quite insightful comments on the key words in the poem which contribute to its structure. However there is one slip referring to five words rather than six. There is quite a lot of interpretative comment which is slightly uneven in quality.



ResultsPlus Examiner Tip

Comments on specific features of the language are essential, especially if they link meaning to structure.

Question 2

The prose extract, although less popular, showed a detailed level of engagement with the very conversational nature of the narrative voice and the picture she was creating of her early life, family and experiences. However it is wise to assume that the narrator is not the author herself. The ways in which the narrator engages with the reader through her question and answer technique received a good deal of attention. There were some minor misreadings of the period when the extract was set. The clues from the references to the royal patronage are there, although they are not crucial to an understanding of what is going on (as already noted AO4 is not being assessed), but there is a sense of times past in the language and the scene being depicted. Interestingly many writers picked up on the final references to love near the end and speculated about what might be going to happen next, deducing that this was the beginning of a sort of fictional biography.

Furthermore, the linguistic devices used in this extract help create meaning through the detailed use of descriptive yet formal language, the use of punctuation and alliteration setting the tone and pace of the extract. The first five paragraphs are an introduction to the narrator's life and all of them (except the fifth) are almost entirely description, and rhetorical questions. This makes the reader feel as if the narrator is waiting for a response, and using his detailed description to almost jog the reader's memory. The language used gives this extract the quality of a spoken story, which makes it interesting. There is a large amount of alliteration and assonance used, so that the extract seems almost poem like, "Kenish coasting High Street and the harbour, Aslep oysters savourst yet subtlest, chequered cloth, sweating slabs". These uses of these linguistic devices carry the extract on like a story, or like a poem, without rhymes.

yet subtlest, chequered cloth, sweating 'slabs' These uses of these linguistic devices carry the extract on like a story, or like a poem, without rhymes but with a sort of rhythm and pace. The repeated



ResultsPlus Examiner Comments

This candidate makes some valid points about structure and language, but does not always illustrate them precisely. The first part of the extract manages this less well than the concluding section



ResultsPlus Examiner Tip

Always illustrate points clearly with a brief and relevant quotation.

This extract by Sarah Waters is very direct and personal and somewhat conversational through the recurring use of the word 'you'. Furthermore, the goal of this extract is to try and address ~~the~~ ^{the} reader's memory, by constantly asking questions, and, if in the likely event the reader fails to possess any recollection of Whitstable, the extract uses its ~~its~~ incredibly visual descriptions as a means of filling in the blanks. Additionally, the structure of this extract is somewhat similar to a rather one sided dialogue between two people, and the first and final paragraph resemble an introduction to the discussion as well as a conclusion.



ResultsPlus Examiner Comments

A good introduction which makes some literary points about tone and narrative style.



ResultsPlus Examiner Tip

Get straight to the point.

Perhaps the most prominent aspect of this extract is the interactive first-person narrator which sets a relaxed, almost conversational, tone. The extract begins with a



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Examiner Comments

This candidate is able to make points clearly and concisely. There is a focus on the way in which the story unfolds.



ResultsPlus
Examiner Tip

Make clear, concise comments.

In this local debate, the reader is being engaged from the very beginning to recall a taste which is a good stimulus for thought and memory, and her unnecessary comments between sentences such as "quite rightly," ~~and~~ ^{give} the extract a ~~good~~ ^{colloquial and} a ~~natural~~ ^{flow,} ~~and~~ perhaps telling us the talkative nature of the narrator. The narrator



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Examiner Comments

There are some very insightful comments on how the narrative works with impressive short quotations to support the points being made. The comments on the link between reader and narrator are particularly good.



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Examiner Tip

Use short quotations to support points and comment on narrative style and reader response when dealing with a prose extract.

Question 3 (a)

The most important issues about this section of the paper are to do with the choice of texts, how to make connections between them whilst focussing on the question, writing in a consistently literary and accurate way (as in Section A), and ensuring that contexts and other readings are covered. In other words, meeting all four of the AOs. The intention of the questions is to enable the candidates to show what they know without being obsessive about reminding the reader of the key phrases from the question or merely offering a pre-prepared answer.

There is a tendency for candidates to refer to only two texts in their answers, and in a significant number of cases, answers refer to only prose or poetry. Whilst the examiners acknowledge that the rubric asks candidates to refer to **at least** two texts, the range of reference, especially when dealing with a limited repertoire of poems, can be disturbingly thin. This is by no means a universal phenomenon; many candidates show evidence of wide reading, provide coverage of both genres and show impressive and detailed textual knowledge.

The tendency to write in a descriptive or narrative fashion can still be observed as well as to make very general comparisons.

Examiners are often impressed by the candidates' ability to deal with poetic structure, form and language whilst regretting that this is often not carried over at the same level to discussion of technique on the prose writers.

It is important to realise that when making links between texts that more is needed than simple link words such as 'likewise', 'similarly' or 'in contrast' without developing the comparison much further. More sustained and well-informed comparisons will characterise higher achieving answers. Comments from critics and references to critical approaches are often well-managed when the reference is precise, linked to the candidate's own argument and to the texts under discussion as well as being clearly and concisely illustrated. Add-on comments are rarer and the anonymous Marxist, feminist and psychoanalytical critics can be used to develop an integrated argument. Nevertheless, the use of critics is a clear point of differentiation. The candidate's own engagement with the topic and an ability to challenge or debate its different facets are equally valid ways of achieving this aspect of AO3.

Question 3 was by far the most popular section of the paper with more candidates opting for 3 (a) than 3 (b).

The examiners saw a range of very interesting answers on both of the questions in this section. Many answers which dealt with poetry focussed on *Rapture* with some often insightful connections to the Metaphysicals, especially Donne and Marvell, but also Carew, Herbert and Philips. Those who dealt with the Duffy collection were effective when dealing with the sense of the collection as an entity with an over-riding structure, even if they only discussed a small number of poems in detail. There were some good insights into Duffy's use of the sonnet form, for example, with specific reference to the title poem in the collection. Different kinds of relationships such as those between man and God, between members of the same sex as well as between man and woman (in wedlock and out of it) were used with often impressive links made between poets of different historical periods as well as between poets and novelists. The poetic ways in which Donne's world of political and religious upheaval were related to his own personal relationships, and his role as a clergyman, were treated by a significant number of writers with sympathy and insight. The ways in which possibly taboo relationships are presented in both novels and poems found a sympathetic response in many accomplished answers. There was perhaps too much emphasis on Duffy's biographical details although there is a lot of information available about this. Donne's world, as reflected in his language, was often used interestingly to compare the world of 1920s America presented in *The Great Gatsby*, the specific cultural world in *Corelli* and the Victorian world of *Tess*. Contemporary reactions to *Tess* and the

effect they had on Hardy and the ways in which he revised the text can be used most effectively. In particular, the presentation of the roles of women in those worlds was treated with great insights and sympathy by many candidates.

There were some limitations in the range of relationships discussed in *Corelli*, but with more attention to Pelagia and Mandras than the other male/female. There was some sympathetic treatment of Carlo and the ways in which he is presented. Characters' or writers' sexuality as in Duffy, Carlo, Philips and Nick Carraway, for example, provided plenty of opportunity for discussion and analysis. The texts also provided plenty of opportunities for discussion of the status and treatment of women and gay people in a range of contexts.

Detailed engagement with texts and hitting more than one of the assessment objectives in a discussion are useful skills displayed by this candidate.

Carol Ann Duffy's collection ~~was~~ is said to be "as intimate as a diary" by literary critic Kate Kellaway which would explain why her supposedly autobiographical collection is so intimate. ~~Carol Ann Duffy says~~ that the collection is for everyone to relate to yet ~~as~~ it is important to know that during the time of writing 'Rapture' she went through a divorce to her husband and began a relationship with a woman perhaps influencing her collection's content. The poem ~~the~~ 'World' is a part of Duffy's emotional journey when ~~her~~

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the persona of the poem is apart from their loved one. It discusses their separation "On the other side of the world" which symbolises their inequality in the relationship. The world is a metaphor for the distance which is not uniting them but drawing them further apart. Whereas in Andrew Marvell's ^{definition} ~~Elegy~~ the lovers are drawn apart ^{by} ~~from~~ social class. The male persona desires a lady in which fate separates them. A Marxist



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Examiner Comments

Using critics to support an argument is a useful skill. Contexts need to be handled carefully. This candidate makes one or two rather dogmatic statements but in general is on target to hit AOs 3 and 4 in band 4.



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Examiner Tip

Use critics to support points as precisely as possible. Use contexts to support literary analysis.

This candidate also makes good links between texts.

Carol Ann Duffy's collection ~~was~~ is said to be "as intimate as a diary" by literary critic Kate Kellaway which would explain why her supposedly autobiographical collection is so intimate. ~~Carol Ann Duffy~~ Carol Ann Duffy says that the collection is for everyone to relate to yet ~~as~~ it is important to know that during the time of writing 'Rapture' she went through a divorce to her husband and began a relationship with a woman perhaps influencing her collection's content. The poem ~~the~~ 'World' is a part of Duffy's emotional journey when ~~to~~ of the ladies' by a contemporary. This ~~is~~ these shocks even now and would have likely been met with disgust in the 17th century society she lived in. The modern critic James Winnely has described this "intense fascination with sex" as "at once alluring and repelling".

In comparison the poem 'Give' ~~also~~ by Duffy also features the theme of submission in a relationship, with the narrator's answering the demands of her lover to "Give" her increasingly extravagant gifts suggesting an inequality in this relationship as well. The frequent imperatives "give" at the start of each stanza lend the poem a demanding tone, while the gifts themselves, references to comic poems (eg 'Forest' or 'Treasure' (the "gold")) also possibly hint at a lack of originality within the relationship, with repeated themes, an idea explored later in the anthology with 'Finding the Words' and its borrowings from other poet's works.

This theme of repetition throughout the anthology has been ~~noted~~ noted by critics - eg the Telegraph notes that the "singularity of subject matter [in 'Rapture'] could become re-
lentless", however other readers may see it as a strong link throughout a narrative work. In



ResultsPlus Examiner Comments

There is clear focus on the topic at the beginning of this extract. The writing is consistently literary, Donne is put into a precise context and the links between the two poems are well managed. There is a tendency for each poem to be discussed separately but the links are nevertheless there. This candidate is in low band 5 for AOs 3 and 4.



ResultsPlus Examiner Tip

Keep making the links between texts as frequently as possible.

This candidate makes some good links between poetry and prose texts.

Moreover, Duffy uses a lexical field of wealth to emphasise the strength of feelings she has for her lover. The idea that 'we are millionaires' and 'treasure on the ground' is not a reference to physical riches, but the gift of 'time' which affords the subject interactions with her partner, the figurative wealth she seeks. Contrastingly, 'The Great Gatsby' by F. Scott Fitzgerald uses wealth as a theme ~~throughout~~ throughout the novel to symbolise the inequality between Gatsby the protagonist, and Daisy, the 'material symbol of his affections'. In his pursuit of her, Gatsby invests in a 'mansion', with 'period bedrooms swathed in rose and lavender silk' and dons 'shirts of sheer linen and thick silk'.



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Examiner Comments

The thread of 'wealth' mentioned by the candidate at the beginning of this extract is well-developed and illustrated from both texts. There are some effective short quotations to illustrate the points. This candidate is in band 5 for AO3.



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Examiner Tip

Make thematic and linguistic links where possible, even between prose and poetry.

Make thematic and linguistic links where possible, even between prose and poetry.

between a few people, and a politically charged story of the nation. This would have been felt as much when it was written as it will be now in hindsight because America grew from the very start out of its wonderful, 'magical' American dream. 'Rapture' by Carol Ann Duggan is another sort of text. The lovers are in their own world, in fact the poet conceives an altogether different landscape for them, an ancient and mythical one far away from mundane reality. ~~Yet in this~~ ~~sharps~~ And yet, the dream of equality permeates the landscape as we can see that the lovers are seeking to be united with each other, their own self and the natural world around them. Duggan also explores the question of equality within a relationship and whether it is ever possible to find equality and if it is desirable at all.

The nature of the beloved is an important theme in both texts. In both we see the lover look towards their beloved in admiration and adoration, thus there is a question of whether they can ever find equality. In ~~the~~ 'The Great Gatsby' Daisy is lovingly called the 'golden girl'.

the 'King's daughter' and in the epigram of the novel the lover is advised to 'bounce high' for the female and 'wear the gold hat' for the female lover.

On a biographical side note, the book is dedicated to Fitzgerald's wife Zelda. The beloved is immediately placed on a pedestal and made the object of worship from afar and we know that any kind of devotional relationship is founded on a hierarchy. Daisy is likened to the princesses in the 'Grimm fairy tales and 'One Thousand and One Arabian Nights' ~~in that she~~ who are trapped in a tower, hopelessly inaccessible to their lovers who must 'bounce' on high' and go on quests - ~~find the~~ to find the 'gold hat' perhaps - and to please her and reach her. In the poem 'Give' Duffy explores very similar themes.

They even draw allusions to myths and fairy tales in which lovers have to go on quests or ones in which wishes are granted.

The demands from the lover 'Give me' - are repeated and form the stanza starters (anaphora) to emphasise the growing gulf between the lovers. Like Fitzgerald's Gatsby who has to fight in the war and build up a massive empire of wealth and an incredible house 'like the World's Fair' to please Daisy, the speaker of 'Give' has

to leave the 'warmth of our sheets' and suffer the cruelty of a ~~man~~ beloved who 'howled' at her. The exaggeration of the lover's ~~beauty~~ qualities can be found in this poem too. ~~Beauty~~ If Daisy is the 'golden girl', this beloved is even more unearthly in her beauty: 'moonlight on your throat/ outshone the pale story I told'. Fitzgerald and Duffy use colour; 'pale' and 'golden', to suggest the gulf between the lovers in terms of beauty and status. The poem 'Night Marriage' is



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There are some good contextual points and some well-managed comparisons here. The contexts are both biographical and cultural in nature. This candidate scored in band 5 for AOs 3 and 4.



ResultsPlus Examiner Tip

Use biographical details about the writer if they are relevant, as here. Other contexts are also shown in this extract.

Question 3 (b)

Comments on 3(a) also apply to 3(b).

This is a brief extract from a good essay which was awarded marks in the top band for each AO.

'The Great Gatsby' by F. Scott Fitzgerald and 'Rapture' by Carol Ann Duffy both explore relationships in such thoroughness that any reader can relate to. Duffy's collection has been branded by Kate Kellaway, who writes for The Observer, to be 'intimate as a diary' due to the honest feelings she shows through her poetry. However, as the collection continues, it is clear many of the feelings she possesses are not happy ones. Similarly, Ronald Burnham, also^a critical writer, commented that 'The Great Gatsby' explores 'broken relationships and false relationships'. This can be said to be true of 'Rapture' also as the relationship permanently has a



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Examiner Comments

The candidate has used critics effectively to support the introductory remarks about each of the writers being discussed.



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Examiner Tip

Critics are useful to support your own argument.

new found relationship. Duffy displays the consequences of her undevoted love for her partner ~~by~~ failing to be murdered by her lover. Duffy firstly presents this in the poem "Luba", during which all of the stereotypical symbols of love are disregarded during what seems to be a personal low point of the emotional journey, "No lighting the red rose...", "No glass of champagne". By ~~removing~~ ~~these~~ these well known images of romance Duffy has shown the lack of love that is evident. Duffy also uses strong death imagery during this poem which also emphasises the lack of warmth and love, "No black cab, sad kee-see, on the rank", suggesting perhaps the death ^{and decay} of their love. The use of death imagery is also used by John Donne in his poem, "The Apparition", "O murderer, I am Dead" in his opening line. This use of imagery sets the mood for the rest of the poem as very bleak and negative, ~~which~~



ResultsPlus Examiner Comments

This writer has made some interesting links between Duffy and Donne. There is good use of quotations. The transition between the texts is well-managed. It could be slightly more concise. This was high band 4 work for A03.



ResultsPlus Examiner Tip

Make relevant comparisons, illustrate, be concise.

Question 4 (a)

Examiners did not see a sufficient number of answers to 4(a) and (b) to make any comments on quality or variety of response.

Question 4 (b)

Examiners did not see a sufficient number of answers to 4(b) to make any comments on quality or variety of response.

Question 5 (a)

Examiners saw no answers to this question.

Question 5 (b)

Examiners saw no answers to this question.

Question 6 (a)

The war section remains a popular choice and examiners saw a wide range of answers that dealt with all three of the novels and two of the poetry anthologies. However examiners did not see any answers on *Legion*.

Candidates usually show secure knowledge of the texts studied and although popular poems by Owen, Sassoon and Pinter will always be included, it was gratifying to see a range of other writers being explored. Examiners saw excellent links being made between poetry and prose texts to demonstrate the dehumanising effects of war. Again, the popular poems such as *Dulce et Decorum Est*, *The General*, *Six Young Men*, *American Football* and *Futility* were often linked to key passages in the novels such as the fate of Uncle Peter, Hassan's rape, Amir's guilt and how he resolves it, and the portrayal of Prior and Hallet. There is sound contextual knowledge about writers' direct experience of war. Owen, Rosenberg, Douglas and Sassoon for example, are often interestingly compared to writers looking back on war with hindsight and fictionalising what went on, such as Barker, Frayn and Hosseini in the novels and Pinter, Larkin and Hughes in the poems. The ability to interweave comments about the texts rather than writing one paragraph about one followed by one about the other was often impressive in this section of the paper.

This extract shows a candidate moving tentatively towards comparison and using context to support the ideas, with limited success.

In 'The Ghost Road' by Barker she uses words such as 'Hell' throughout which creates a big link to writers involved in the war such as Owen. Although Owen wrote many poems throughout his time in the war such as *Dulce et Decorum Est*. We also have evidence of his true untamed opinion due to the letters sent to his mother. In the letter Owen states been through 'seventh hell' which not only connotes religion but also leads the reader to the belief of beyond human control and adds the sense of 'dehumanising'.



ResultsPlus Examiner Comments

This candidate has made a valid link between *The Ghost Road* and *Dulce et Decorum Est*. There is some valid contextual information about Owen. Textual support is very limited. This candidate is in band 3 for AOs 3 and 4, but would not need to do a lot more to score higher ie quote in more detail to support the basic point about war as 'Hell' from both texts.



ResultsPlus Examiner Tip

Use quotations to support points.

Question 6 (b)

The comments on 6(a) also apply to 6(b).

This writer has a developing sense of how to use quotations and incorporate the views of other readers.

on people is seen through the character of Uncle Peter. Uncle Peter, originally a "reckless" RAF bomber pilot, "famous" in the close for his "blee" "disregard for danger", eventually, due to the damaging psychological impact that war has had on him, becomes nothing more than a "tramp" living "under sheets of corrugated iron". Although courage is seen through him being a pilot and dignity is seen through the fact that he avoids shaming himself as a "deserter" in front of the close, this does not emerge as a result of the war, but is taken away because of it. However, whether or not Uncle Peter is seen as a brave pilot or a cowardly deserter depends entirely on the epoque at which the novel is read. Contemporary readers at the time the book is set would have been ashamed to know a such a dishonorable man, however, modern readers criticise not the victim, but the aggressor, in this case, was itself. Although "great ~~the~~ cruelty" and "horror" are not always associated with courage and dignity, they are often twisted with social change.



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The use of quotations to support points is generally effective because they are mostly very short and are incorporated into the discussion. However there are perhaps slightly too many of them. The reference to 'contemporary readers at the time the book is set' narrowly avoids the assumption that the book could have been read sixty years before it was written. The idea about different responses to Uncle Peter is a perfectly valid one. This candidate scores in band 3 for AOs 3 and 4.



ResultsPlus Examiner Tip

Use short quotations selectively to support points. Be careful about contexts when a modern text is set in the past.

This candidate moves between the two texts quite effectively

Firstly the theme of innocence, or the loss of it runs through both books. In 'Spies' it is personified by Stephen, a naive but good hearted young boy. In 'The Ghost Road' Prior makes many remarks about how hardened and uncaring he has become due to the war, which contrasts completely to Hallet who is completely innocent of the horrors of war and even argues for the war. Stephen acts in many cowardly and undignified ways throughout the book, and Prior shows absolutely no dignity or respect for society or even himself, whereas Hallet has a long, painful and undignified death all due to war. ~~However~~ Although Stephen does often show courage in a sense, as he is clearly quite cowardly so any small act of courage is a feat for him. For example when Stephen sneaks out at night to find what is inside the shoebox, ~~and~~ even though he knows it is unlike him to be brave "I shall have the courage to go through with it, of course... though, I must" This shows his loss of innocence as he is defying his parents, yet has courage to do so. However when he is approached whilst down the tunnel, he freezes and then runs away, showing a complete lack of dignity and courage. Hallet's death is a perfect example of showing the cruelty and

horror of war, he was so courageous to fight a war which in truth he didn't know the real reason for yet died in such a horrible and undignified manner, paralyzed and disfigured in a hospital bed, unable to even properly convey his last dying words "Shot or not" or "it's not worth it". Even in the context, his family and



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Having identified the idea of 'innocence', the writer makes some fairly focussed links between characters from both *Spies* and *The Ghost Road*. It's a little while before the examples get really specific and make precise textual references, but the on-going discussion is quite thoughtful and relevant. The switching to and fro between the two texts is well-managed. This candidate was scoring in band 3 for AOs 1 and 2, band 5 for AO3 and band 4 for AO4.



ResultsPlus Examiner Tip

Make links between texts to develop particular facets of your argument whilst being as precise as you can in your use of quotations or close references to the texts.

Summary

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

- Focus on the terms of the question
- Remember to meet the relevant assessment objectives
- Write clearly, accurately and in an appropriate literary style
- Use quotations to illustrate points whenever possible
- Make references to other readers and contexts to support your argument
- Answer the question on the books that you have studied
- Choose the question that will enable you to show your knowledge most effectively.

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