



Examiners' Report June 2012

GCE English Literature 6ET03 01





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June 2012

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Introduction

Almost every candidate for this paper manages to deal with the demands of a two and three quarter hour long paper, answering both the unseen and the text-based question. With only a tiny number of exceptions, candidates had no difficulty in satisfying the requirement to answer on a post-1990 text.

Examiners notice that the lower achieving responses often show evidence of a very limited range of reading referring to only a few characters or episodes from novels and occasionally just one or two poems, sometimes very short ones. These references tend to be descriptive with a limited sense of literary analysis. They are therefore likely be scoring quite low marks in band 2 for AOs 1 and 2, even going into band 1 on occasion and no higher than band 3 for AOs 3 and 4.

High achieving responses, on the contrary, usually show wide ranging knowledge of the texts studied and this is reflected in very detailed and appropriate references with some excellent links made between texts to develop the argument. These are therefore likely to be high in band 2 or band 3 for AOs 1 and 2 and in bands 4 and 5 for AOs 3 and 4.

Question 1

This remains the more popular option for the unseen section of the paper. A key discriminator is the difference between being able to identify key features in the writing and the more subtle task of going on to make analytical comments about them. The best candidates showed impressive ability to make sustained and evaluative comments in their accounts with an ability to explore and interpret.

The best answers distinguished themselves by pointing out the irony of the poet's apparent disdain for poetry, whilst realising that this was not in fact the case and that the poem was an exploration of the nature of poetry and the kind of language appropriate to it. Many candidates identified and responded well to the playfulness in the text of the poem (such as the treatment of critics) and the ways in which it was presented on the page. A number felt that the date of the poem might link it to modernism. An effective discriminator was the way in which candidates noted the camaraderie being developed as the poetic voice invites her readers into the poem with her use of 'too', 'we', 'us' and 'you'.

There was a temptation in low achieving responses to get too concerned with merely identifying features such as the number of lines in a stanza, the relative lengths of lines, enjambement and the caesura without saying too much about their effects on the reader. Many candidates include long quotations with limited supporting comment. A short quotation often consisting of just a key word or phrase will do the job more effectively.

Marianne Moore's poem opens with an ambiguous,
sudden statement of "1, too, dislike it" that proves
it self to set the tone for the vest of the 29 lines
as a poem of one individuals' musings and thought.
The ambiguous opening sparks curiosity and interest
within the resder, who from the outset takes a
stance that transcends the boundary of the narrators
mind.



This opening has a precise focus and deals with aspects of language and structure that will developed later in the essay.



poet takes an admissing vole in the second to last the piece bи hmani Mar COUL d suggesting Oł 1 dragged into зШ been the SUPERIOVITY SUGA 'dragged' 1150 0 SOV (S process O alluding TO ang 1/10 ple poets 11/0010 exam personal TUR Qł USING IMPANATION M and phipses 'literalist Oł USP tojds MM VQS In govens gunan to show Wha sle SPOSIDO 25000 ideally COMPAVED TU This JIMOST N MOCHING X DMO poet bl COMPA CM TO 1U 2 NEUVEINA MM Û stage) bl na) IN Ö 10 VULSI 268 NING CM VNO SINON undresse them ONOX anticlimanc ballo 0 Crish NA 2 1100 DOC 37 DAN inthe hee rolarlundua rable alludas 1 Unis



Good use of terminology. Comments on tone and language. References to poetic structure. This candidate has gone through the poem in chronological order which is an effective way of covering the material.



Show awareness of poetic features, tone and language and provide specific examples supported by comments on the effect they have on you as a reader.

Question 2

Although the less popular unseen option, the balance between prose and poetry on this occasion was more evenly distributed than in the past.

This passage seemed to work well in prompting candidates to explore how the narrative voice made an effective link between the situation being described and the reader. Good answers noted the contrasts drawn by the writer between the ordinary urbanites and the 'high-up ones', the very different kinds of food they enjoyed and how the effect of that on their appearance, especially their hair, was described.

Very perceptive candidates could note the tone of voice, ironic and even sarcastic at times, employed by the narrator as she made these contrasts. Many responses referred to the narrative voice of someone apparently involved in the siege and the effects of the collusive 'your' and 'you' in the latter part of the extract. The other main aspect of the writing noted by many candidates was the use of a wide range of contrasts in particular the language associated with food and its uneven and unjust distribution amongst the 'urbanites' and the 'high-up ones'.

They realised that these ordinary people had lived a life of deprivation even before this particular set of disasters. Many good answers noticed the patterns in the language such as the range of imagery connected with the burning. The smells and sounds for example received a lot of attention being described and analysed in some detail. References to foraging, and carcasses as key images provoked effective comments. The precision of the language, including the date of the events being described was often commented upon although the fact that it was a fictionalised account of an actual event was not really focused on. Some candidates may not have realised that the situation described is based on a real event; others made too much of their knowledge of the context.

Weaker answers made some surprising misreadings such as interpreting the volcano and the river as literal ones, the significance of the islands, the city's isolation and the action taking place in Mga. Some felt the need to interpret the editing of the passage between paragraphs three and four as a deliberate stylistic feature. A surprising number referred to the passage as a poem.

In fext B, Dunmore expresses the eless extent of poverty and class divide in Ruma. The extract begins with the short stalement sentence 'entries burns,', the vibilance envertaining the minician the round of moke. The number is then personified at if it is it's own entity, emphanized by the parallel phraning it sends. It Misses: Durmore user the anomta opeaus "hirres" and 'crackles' to mimic the round of a fire, and the nibilance throughout echo's the round of the smoke. The similie, like a over of flame is almost ronic as fire and water are two different. opporing elements, however it emphasises the natural, unstopable Flow of the fire. Dunmore where the metaphor of a volcans of SUSAr BURGUNS BARRAN WARDEN SPECIAL MARCA COMPAGE PRAGE to depict the image of the fire at it 'spews' and sparks. Dunmore

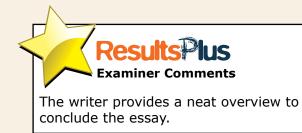
Results Plus Examiner Comments

The writer, near the beginning of the discussion, makes a number of succinct comments on sentence structure and language with appropriate use of terms such as 'sibilance', 'personified', 'onomatopoeic', 'mimic', 'simile' and metaphor, all closely linked to the text.



Be concise; use technical language as appropriate; link comments to text.

Dunmore looks at the macrocom of the city, which is burning, and the poverts of the people, and juxtapores this to the microscom of wealth, to emphanise the extent of poverty and loss, in a corrupt society with a large class divide.





Leaving the reader with an overview and a sense of completion will inevitably make a positive impression on the examiner.

Oursmore's use of me, though the phases "buns" and - Inone" weate a very Hell- like mage for de reade this, innedicately highlighting to de nearer just homps conditions is Lering and are; bus is juster emphasized trough the use of the mona black wow that has constations mer darmers and emi; this darmess is added to by Ownore setting the Evene at "night" 1: a time they accounted with damess. By using short sentences Dumore is alle to beats tension as the scene reciples its dimax. Alto matively

ResultsPlus

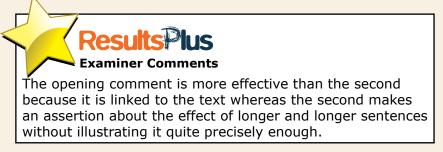
Examiner Comments

There is some effective comment on one aspect of the language with some illustration although it could be more concise.



This would be more effective with some use of literary terminology linked to the quite good quotations.

though the since " like a rule of the plane". The mage of a "nue of plane" gues de moresaion that hornor is rene- ending; like a ne, they are on idea amaned by the serve that there and they cannot escape - A Alternatively but junite could This dea s errord by the nexter's use of longe and longe ientonies representing de horfor building up, and of hlighting how it is becoming harder and harder to escape from A ternaturely, on a physici lever,



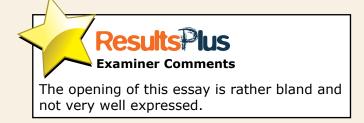
Question 3 (a)

This was by far the most popular question on the paper and the quality of answers seen covered a very wide range of achievement.

It was quite important for candidates to arrive at some kind of understanding of what they understood by the terms of the question. It was all too easy for them to perceive almost any kind of relationship to be unconventional. If they agreed with the proposition plenty of evidence for the unconventional in relationships was offered in the novels and poems with plenty of focus on adultery (Tom, Daisy, Myrtle, Gatsby), other extra-marital relationships (Pelagia, Mandras, Corelli, Tess, Alec, Donne, Marvell), gay and lesbian (Duffy, Carlo, Francesco, Philips, Nick), parents and children (Pelagia and Dr Iannis, Drosoula and Mandras, Tess and her mother, Gatsby and his father). A number of candidates also dealt with Donne's relationship with his God and Tess's relationship with hers. At best this sort of thing was explored with good, detailed textual support, at worst the tendency was to be assertive about say, Nick's feelings for Gatsby, without necessarily providing a reference to clinch the point.

Good candidates were able to deal with what might be considered as unusual in the light of the texts' depiction of relationships through structure, form and language. The use of critical views when linked to a developing argument was often impressive although at times the naming of a critic or a critical movement was seen as sufficient to cover the last bullet point of AO3. Popular critical movements much cited included post-modernism, Marxism, feminism, even queer theory, but they were often used very loosely or inaccurately. Attitudes towards homosexuality tended to make very bland and generalised contrasts between modern attitudes and those in the different periods covered by the poems and novels. Other contextual areas dealt with effectively included the changing roles of women, the world of 1920s America with some telling comments on prohibition and how Gatsby had made his money, the role of religion in the metaphysical poems, 'Tess' and 'Corelli'.

As a reader of literature, 1 ogree uncoventional relationships are most and attract people to continue reading discover relationships as it make a more interesting see ffecing characters have to overcane



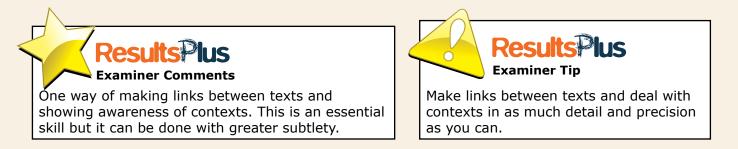


that will make him/her want to read on.

This is from slightly further on in the same essay.

homospicul compaision Carlo. (arlo baendures a constant struggle with his innerself due to his sexuality conscially as he origenates from a Catholic background were homosexuality would not be permitted and he would be aut-costed. In addition, as of the Italian forces, this wall be Dark bitsidde forbbiden forbidden and war 50 as a people or worse Classed Clisaraceto country. "It is hard enough to live at peace with yourself when you are a sexual outsider"

Moreover, this is supported by the parm "A priest in the Sabbach Dawn Addressed His Somnalent Mistress". The priest in this poor is also torn by his religious duties and his inner feelings which eattracts us as readers due to his unconventional Struggle -boung AS REVEN Enalgh the priest isnt modern clay reciclers we donit feel the immoral having Sexual bu bency Griest IS relationsions with the mistness as i understand that humans as have sex desires and one healthy to be express



In "The Sin Pising", Donne addresses the Son itself, telling it that, "This bed they dentre is there walls they drove " At a fine when there are advances were being made they diere At in the field of astronomy ponne appears to be playing off of the correct challonges bein made to the anuartional opinion that the earth is at the centre of the day system. His use of doord argument, a hypical technique of nehe physical poets, at have elevates the relationship to & alestial status, and calls upon the reader to view it with the appropriatio reverence Gilic Achsah Ruibbary argues that "part of Donne's felines ones from his intense analysis of important aspects of human experience. However, intread of focusing on the human side of relationship, Donne met here creates a microcom around it making his postrayed all the more compelling for the

reador.

constructed in Smilia A is Micro Coom writer N Rho 10 DP OUL Noon (19/10) to thing and 122 sugerine tone flie 0 mebald hea leavie 0 lovers UP who the NO I Dun 211 Donnes laed A) MM 0 1001 hi mana also elosa 6A NON 0 221 and 6 ones Com maino reade 0 See as 012 Λ h 6 F



This writer is doing something similar to the previous one but in a more sophisticated way.



Try to make the links between texts literary ones as in the link between Donne and Duffy in this extract.

Question 3 (b)

Although a less popular option, this question received a number of interesting and, at times, impressive, perceptive and sophisticated responses. The chosen extracts show the high level achieved by the best responses to this question.

idea of a 'toucho This ean' s Å. .d LD ... things a ~2 explored 7.6 nabury Gataky TTLA 0 exemply dre tangible LO. yeam Darm this great 0.7 uzu ort he utretched ock ms th towar A. dach water anon Ø. Th martic war 0 mage is. ...*Ch*... 17he Lon oroptored oupy's Put inpration the ans ' from in nuch 86 dr mort Shelley's ass the desi famo pucts Lora anch the star, This . 6. J... histh tr eth al a goal suggests and La 1 miles sch gui reachable. The fact ner Duff to incorporate choses 20 extracts 12 Da from porch ma heggeare, Thom wyatt a 18 202 exemple the debt by forda . our a CA odem timeless port warm empli Th L. of th works. physical tracts IYL ende πa ane thin wit Chan De Th In., Donne's sun aterature. Jonn

Rising', microcom is created in which Ame LA bind Instead, u nor late. Love th e 1 embody ++ en ٩ non powerlesses mock the And th she us 70 and t little to the first thou Furthermore, th S.f everyor sm, nes p(Ton spangung por Ren such penod, Es also usance. CAYP 6 ore A asi "Prnces to but play us, compa honoris. minic th AUL Or eny. and This suggests ou 42 their one noon non of_ them. Th antraska imita 60 1 176 mth Great Gatoby world and spinni mater is shown par en This Dain Conto to loug 5 8-e 2 time Rarrado Carra Nich 0 stand ree aroz a way, in as thou Ø. pre astor O d Longer

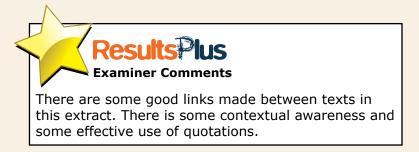


This candidate has managed to make some effective links between two poets and a novelist in an impressive and sustained discussion. There are some especially perceptive contextual references which show very detailed background knowledge. Results Plus Examiner Tip

Use literary links to make and support points and do not forget to use contexts to support your analysis as well.

Tess's motivation for having an affair with Alec, once Angel abandons based on a reed for financial stability both her and her family. then Alec uses

emotional blackmail to entice Tess back to himpy mentioning her sisters and brothers. 'Tess's heart vered-he was touching her in a weak place. use of a dash here emphasises the vers and enforces it's meaning; quivered els -ess so emotionally attached and responsible for her family. In companion, the adulterous relationship between Tom and Myrtle is more Selfish in it's nature. It is based on lust materialism; two features wh and the JAZZ Age Ch aractensed book was Set and written in Myrtle SELSOM reed of serva My confident women in the I overtu presen an body were enris of con smouldering " Nai me wihn has a al anit Rank



The following extract is from later in the same essay.

'n 'You' Oufy describes falling in love as glamorous hell'. The juxtaposition of these in words develops the moral dilemna the lovers are faced with. Kate Kellaway's review Rapture' in the The Observer said the persona was 'obsessed to a self-purish degree'. The same can also be said Tess in her relationship with Angel. He sense of guilt is 'self-punishing' leading her to act impulsively to overcome any Argel by murdering Alec. Angel's 'horror at her impulse was mixed with anazement at the strenghth of her affection for he Even Angel, who is part of the relationship, is anated at the extents to which Tess's love takes her to. This connection can also be made

with Gatsby in the Strength of his affections INST DOING a Mela $\sigma_{\Lambda\Lambda}$ on St IIK a described Scene? ola Dri 120 childs sts m ŧĊ the extremes To which Drei ab INIX Their relationships. nons of ers Latsb. à In DW



The ability to manage links between three texts and incorporate a critical response is a sign of a high-achieving candidate. There are also some effective quotations to clinch the links.

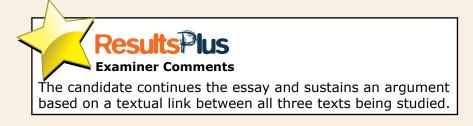


If you can make precise literary links between the texts you are likely to be in top band for AO3.

Connections in the symbols used by writers can be particularly rerealing when exploring their differt treatments. The moon is a traditionally remarkic object, and it features strongly in all three Kests. un When Angel is sleep walking holding Tess, the image of the fire and picturesque girl has been destroyed in Argel's nind. This is reflected in Mardy's description of thir snoondings: The swift stream raced and gyreited under them, tossing, distorting and Splitting the moon's reflected face ! The triplet of violent verbs 'attacking' the once romantic image of the moon, which Hardy personifies, reflects Angel's enotional attack on the image he once held and loved of Tess. In the same way, in 'Over', by the could Dufy, the moon is also a symbol of love, which becomes marred by the reality of the relationship, ' no moon to speak of'all the mance of the past is lost. However, in Gatsby, the abon is used as a symbol of longing for Daisy. It [Daisy] had seemed as close as a star to the moon'

the moon between the texts enforces the sense of loss of mance an apture', howeve a perspective, en Seves as between th reality o 0 connel Al a $\sigma \sigma$ Vara cu arly 0 ise 11 Mareau once SO റത aDVL connotations in

and Kas 1





Try to sustain your argument with close links between texts and which have some linguistic connection if possible. 11

Question 4 (a)

Although not as popular as Relationships and War, the Identifying Self section has an increasing number of followers and the range of texts dealt with is quite wide with some especially interesting comparisons between the poetry texts which cover a great diversity of time and cultures. We saw some interesting answers which focused entirely on poetry comparing and contrasting Chaucer's Alyson and Nichols's fat black woman and how they subverted expectations about gender roles. Good answers dealt with 'subvert' as well as 'surprise and exaggerate'. The Martel and Atkinson texts were especially useful for this question and there were some effective use of all three of the poetry texts. All of them were used to show how the reader is frequently being manipulated through the subtle use of an unreliable narrator or speaker. There was for example some interesting discussion of the different versions of Pi's story as well as the element of surprise in the ways that Dickens and Atkinson used their narrators to tell their respective stories.

Question 4 (b)

There was plenty of opportunity to explore this topic in all of the texts. Innocence was variously interpreted as spiritual and cultural, leaving childhood or losing ones virginity. 'Great Expectations' was especially useful although there was plenty of diverse opinion about when exactly Pip might have lost his innocence. One interesting response to 'Pi' dealt with the fall from innocence and descent into savagery when dealing with Pi's cannibalism.

Examiners did note the tendency to retell the stories of the novels when dealing with this question. Post-modern was much used as a term but not with any precision in most cases. Those who answered on the Wife of Bath often dealt with gender politics and social class, often making fruitful links with the worlds created in the Atkinson novel and the Nichols poems.

Question 5 (a)

The Journeys section remains the least popular option on the paper. Examiners have noted that candidates displayed good textual knowledge but tended to narrate rather than to analyse when dealing with the journeys undertaken by characters. One approach was to provide a simple retelling of aspects of characters' physical journeys within the text or individuals' lessons in life. There was some consideration of expectations and disappointments. Some worthwhile answers were seen comparing the main characters in 'Small Island' and 'The Final Passage'.

Question 5 (b)

See the comments on 5a. There were too few answers on this question for any detailed separate comments to be made.

Question 6 (a)

The War texts remain a popular option and we saw answers on all of the texts set for this unit with each of the novels providing material for a range of responses and the raw material for much interesting discussion and comparison. The range of poetry was fairly wide.

The best answers evaluated what might be seen as the writer's duty and although the tendency was to agree with the proposition there were some interesting alternative views employing War Music, the Knight's tale and the Battle of Maldon for example to show war or conflict being glorified. Many writers responded with sensitivity to the presentation of characters such as Prior and Uncle Peter in particular, but also Baba and Amir. Examiners saw very accomplished answers which made comparisons between the poems from World War 1 and the modern novels in a very intelligent and convincing way with good focus on the modern reader, but also referring to readers from the time of writing such as Jessie Pope, the friend addressed in Dulce et Decorum Est.

Greater exploration of techniques employed in the novels has been noted and this is one way which candidates can score more highly in AO2.

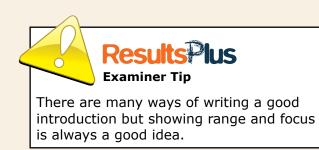
Weaker responses did not really analyse the proposition and tended to write about conflict, ignoring the rest of the sentence. Some candidates appeared to be regurgitating received knowledge. Although a number of candidates enjoyed the frisson of quoting from the Pinter poem, a number assumed that it was actually glorifying war.

ters 6 War arguably 01 have their the ough are dua ind. meions ersism orri ca annerowing 50 Yhese was encine nak alonhe ary 100 Mabl or examp 15 This Mowever 2 co cum courage sonourably So up ahng ndion Seen 0250 \mathcal{O} VOV nohion priversel meti 1940 Show none of

complete convardice in order to show was's standy appears that devidenting impacts. this case, ir ave dis not just hickes TCCOI Ĺ 67 Courage lasses but and also achier \mathcal{O} Sasi ploning perce Khroug Q X D S Mar Way 20 erent 01 C SR



This introduction covers quite a lot of ground and promises exploration of a range of texts whist keeping an eye on the terms of the question.



Firstly Babas The Kile Runner" (avage ex ridence wroter's show 01 CA. out Kle how NNO best CN WOR Can Showing peopl woor as hell a Q 5 No. m 117e/1 ould sniped xas dial 01 ogne Smilarly courag (0) Q Lospes Celn 15 ITE COU Q Dell 0 15 Sv NSRZA ad par C literary work Serve elles, 0 Some 001 2 0 mar d S Q Pete throug Ø શ $\mathcal{O}($ examp a comage 3 01



These short extracts show how the candidate shows clear evidence of a developing argument addressing both facets of the question.



Show how your argument is going to develop and move on clearly.

Question 6 (b)

There were some effective responses which dealt with the idea of victory being short-lived whilst defeat goes on for generations. The better answers certainly dealt with both aspects of the proposition with neat juxtapositioning of Dulce et Decorum Est and the Battle of Maldon, for example. Defeat did tend to focus on the fates of individuals such Uncle Peter, the soldiers in Futility and Dulce et Decorum Est and Yeats's Irish Airman. It also dealt with the fate of civilians such as Levertov's 'people of Vietnam', Dorothy Parker's Penelope and the victim of the Hiroshima bombing in Fell's August 6, 1945. Interesting links were also made between writers who are dealing with events long after they had happened such as Larkin's MCMXIV and Hughes's Six Young Men as well as contrasts drawn between the characters such as Sassoon and Owen in The Ghost Road and their real selves. Such answers tended to make profitable references to modern readers' responses to the horrors of the past.

Some candidates wrote effectively about the horrors of the trenches whilst still keeping an eye on the question. Other horrors such as the rape of Hassan, the stoning in Ghazi stadium and Amir's fight with Assef in 'The Kite Runner', Uncle Peter's death in 'Spies' the fate of the soldiers in 'The Ghost Road' received quite a lot of appropriate attention.

Weaker answers would dwell on list-like enumeration of joys of victory contrasted with examples of defeat.

Paper Summary

Dos and don'ts:

- Make sure that you are answering the question that matches the texts that you have been studying.
- Do write as clearly as possible.
- Do not answer any part of a Section B question in the Section A part of the answer book.

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