

Examiners' Report
June 2015

GCE English Literature 6ET01 01

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Introduction

Centres continue to prepare students effectively for this exam. Even as it comes to the end of its life, however, there are some points from previous series which bear repeating.

The primary focuses for Unit 1 are AO1, AO2 and AO3 and even then, the first and second of these dominate – only 20 out of the 100 marks available are apportioned to AO3.

Accordingly, structure, form and language, concepts and terminology remain the key contributing factors, along with coherent, accurate written expression. Although many of the tasks attempt to support candidates by directing them explicitly towards techniques such as imagery, irony, tone and mood, language choices, dialogue, contrast, setting and characterisation, there remains a tendency amongst a significant proportion to opt for narration and description, particularly in Sections B and C.

The tendency amongst some centres to take the 'other readers' injunction expressed in the specification to mean 'discuss schools of criticism' was perhaps slightly less marked this year but, once again, there is little need for, or use in, bolted-on comments beginning 'a Marxist / feminist / structuralist (delete as necessary) would say that...' Some students can construct compelling arguments based on theoretical constructs but they tend to be in the minority. In this case, the 'other reader' is the voice of the question prompt and whilst it would be wrong to discourage teachers or lecturers from exploring wider issues with their students, there needs to be a judicious address of how such material is best used.

Handwriting was, again, a problem in more cases than might have been desired. Examiners are instructed to do their best to decode what has been committed to the page and there is plenty of understanding about how the pressures of time mitigate against utter legibility. However, it was often very difficult to decipher what some students had written.

The prompts for the tasks in Sections B and C are often intended to provoke argument, however nuanced, and it was good to see more students taking issue with the injunction as opposed to simply agreeing.

Question 1

In the poem the use of full masculine rhymes create an air of assertiveness and rhythm. Rhymes such as "air" and "flare" create a soft sound to the poem and makes it seem all the more sensitive. The fact that "air" and "flare" rhyme, coupled with the fact that they chime together well due to their assonance also reinforces the idea of a peaceful city scene.

In addition the ABBA rhyme scheme of the first 8 lines of the poem, the octave before the volta shifts the rhyme scheme, is also noteworthy. The regular rhyme scheme emphasises the regularity of ordinary city life and mirrors the traditional conventions of a Petrarchan sonnet, although the poem is in itself not a sonnet.

The irregularity of the last 8 lines in terms of the rhyme scheme indicates a shift in the poem's mood and the rhyming words become more negative "cries", "butterflies" - suggesting something more sinister. The rhyming couplet at the end is effective as it emphasises this ~~new~~ new shift of tone.



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Examiner Comments

There was a lot of variation here - more than might have been anticipated at this point. 'Rhyme' simply threw a lot of candidates who either left the answer blank, talked about something else altogether such as rhythm or resorted to the tried and tested 'lyrical or song-like feel', which has been much commented on in previous Reports. Weaker responses were often noticeable by their use of some form of 'helps to make it flow'. At the other extreme, candidates delineated the whole scheme, sometimes without any comment on effect at all. In this example however, the candidate responds very well, scoring 5.

(b) Poets often make use of language choices.

Using **two** examples from the poem, explore the effect of language choices in the poem.

(AO2 = 5)

Stowell describes people chasing 'the jewelled butterfly'.
The pre-modifying adjective ^{'jewelled'} combined with the noun, 'butterfly' creates a phrase with connotations of beauty, wealth and desirability, highlighting to the audience ~~reader~~ the peoples' chase for a glamorous and exciting life.

In addition, the oxymoronic description of 'baby cries' as 'lovely', an adjective often carrying positive and blissful connotations, implies to the listener that happiness can be found in the most unexpected places.



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Examiner Comments

Language choice seemed like much firmer ground for a lot of candidates, including this one, who scored 5/5.

(c) In poetry, themes are explored in different ways.

Using your knowledge of poetry, discuss what you think the themes in this poem are and comment on the ways in which they are developed.

(AO1 = 5, AO2 = 5)

In this poem, themes of regret and the struggles of the working class are explored. The contrast of the 'creeping beggar's' thoughts to the scene described highlights the character's regret — the peace of terms such as 'frees', 'whisper', 'small' and 'quiet', a ~~scene~~ ^{lexical field} of ~~peace~~ ^{tranquility}, creates clear juxtaposition to the industrial ^{the term 'black' implying villainy} 'lamps' and imposing images of 'Black horses', highlighting the beggar's longing to escape this environment. Regret is also explored through the symbol of the 'jewelled butterfly', an image of delicacy which is almost ~~overly poetic~~ ^{overly poetic}.

The rapid, juttering sound created by the short syllables of 'butterfly' and contrast between the euphony in 'jewelled' and cacophony in 'butterfly', ^{implying} the symbol's delicate beauty. This is an object of aspiration for the beggar, however the final lines comparing the image to 'their baby cries', implying that they have long since lost the potential to reach this perfection ^{creating a} tone of regret which explores the theme of longing and

requit. The first half of the poem, as well as this industry to achieve the 'jumbled butterfly' highlights the theme of the struggle of working class life. The morose imagery of the city, 'mammoth orange moths' highlights the environment's reproachability, the description of the city having a 'leaden fall' establishes a cloying metallic heat at the work's beginning to further suggest the unpleasantness of ^{the city's} industrialization, ~~the~~ ^{confusing} to explore the role of the neglected beggar and exposing a third theme; industrialization.



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The candidate scored 9 (4 + 5) for a proficient consideration of themes in the poem. It was often the case that students didn't seem to know the difference between 'theme' and 'motif', so quite a lot of interesting but not too relevant writing about 'light' and 'dark' or 'butterflies and moths' went relatively unrewarded.

Question 2

(a) Novelists use imagery to create interest.

Identify and comment on the effect of the writer's use of imagery in this extract.

(AO1 = 5)

The hostile camp-fires are described as having a 'red, eyelike gleam' which conveys the ^{unnerving} idea of the enemy keeping watch on the soldiers.

The landscape is described as changing from brown to green suggesting a development in the seasons, emphasising how long the soldiers have been waiting for.

The men 'scattered' when hearing the news which not only presents their excitement at ^{hearing} something to talk about but foreshadows the scattering of shrapnel.

A soldier waves his garment bannerlike, displaying the eagerness ~~for~~ ^{for} his return and conveying of news but foreshadowing ~~a~~ the waving of white flags.

The soldier is described as having the 'air of a herald' which portrays how ~~greatly~~ much attention the other soldiers are ~~giving him~~ ^{giving him} and ~~how they~~



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Examiner Comments

Imagery is, by now, mainly well understood as a concept for exploration in 6ET01. Here, a focused answer runs sensibly through a few examples. It could be said to be short on evaluation, but there is some discussion of effect and the eventual mark was 5 out of 5.

(b) Novelists use sound devices to create particular effects.

Identify **two** examples of sound devices that add to the effect of the narrative, and comment on their use in the extract.

(AO2 = 5)

Crane uses sibilance at first to reflect the "hostile camp-fires" of the enemies in the distance. The 's' sounds evoke connotations of danger and are also onomatopoeic of the sizzling and hissing of the fires themselves. This eerie sound is also reflective of the siren across the "sombre blackness" of the stream as it separates the two foes.

Crane ~~also~~^{then} uses plosive sounds to mirror the men's excitement about the new news: "elaborate plan of a very brilliant campaign". The plosive 'b' and 'p' demonstrate the newfound robustness in the men's attitudes and is also reflective of the boldness of their "elaborate plan". This now adds excitement for the reader as they are intrigued by the new plan also.



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Examiner Comments

Although there was still some confusion about 'sound devices', it was more residual. This response illustrates the sort of work which many candidates produced - effectively two features are identified and discussed in a generally competent manner. The answer was given 5 out of 5.

(c) Novelists use voice to create interest in their work.

Using your knowledge of voice, discuss ways in which Stephen Crane uses it in this extract.

(AO1 = 5, AO2 = 5)

Stephen Crane effectively uses voice to create interest. The narrator's voice in the extract is Third Person which effectively allows the reader to have an intimate relationship with the character as we are given close insights to their emotions. For instance the narrator uses a metaphor 'he sat mournfully down' here Crane uses an inverted syntax in order to create interest within the reader. This also works effectively with the use of colloquial language in the dialogue between the characters. 'we're gainin' more + morral' this use of colloquial language is particularly effective as it gives the characters a distinct voice rather than an ordinary one. It is most successful as it reinforces the name of our novel how each and every soldier has their own personality rather than just being a number in the crowd.

Moreover the voice of the narrator is effective as it conveys an element of an

all know God type figure as the narrator
voice still depicts the emotions of the ~~character~~
characters. 'His smooth face was flushed'
The use of voice is particularly effective
here as the silence creates a very
soft tone. This is also mimicked by the
assonance in 'Smooth'.



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Examiner Comments

This student deals well enough with some of the issues of voice in the extract, including style of narration and the use of colloquialisms. The overall mark was 4 + 5 and therefore 9/10.

Question 3 (a)

In both Dickinson's 'Sweet-Safe-Houses-' and Sweeney's 'The House', writers attempt to ^{conduct} ~~create~~ profound exploration of the theme of 'home', the former aiming to ridicule the protection and grandeur of homes of the rich, outlining their imperorality, while ~~Dickinson~~ ^{Sweeney} does the opposite, exploring what makes his childhood home special to him. In each attempting to escape stereotype to present these personal and imperoral views of home, both fail, due to their use of altered stereotypes to create irony and deeper meaning. Long possibly misinterpreted by ~~other readers~~ ^{readers}.



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Examiner Comments

In this thoughtful opening, the candidate engages well with the question, choosing to take issue with the prompt. The argument was well-developed in what followed and the answer scored maximum marks.

Question 3 (b)

Both of the poems look at the important theme of legacy and, more particularly, legacies which might be better forgotten. Writing in the midst of the Irish Civil War, Yeats is actually fairly positive about the legacy of the ancestral houses he seems to admire the 'rich man's flowering lawns' and the 'glory of escutcheoned doors'. This suggests that Yeats can appreciate the houses for their beauty and design, although he ^{appreciates} acknowledges the history of them and the fact that

they were built by 'violent, bitter men'. This reveals that although Yeats is in admiration of the way the houses were constructed, he believes that they are home to a violent and bloody history that the outwardly stately nature does not reveal. Walcott also writes a length about an English house on foreign soil, but with none of Yeats' quiet admiration. He describes how the 'deciduous beauty prospered and is gone'. The adjective 'deciduous' suggests the sheer scale and grandiose nature that

the house once held, but has lost with the fall of an empire. He also talks about how "the imperious vases are gone, their bright girls gone" hinting at the legacy left by 'Hawkins, Walter Raleigh, Drake' and how with the death of the British Empire, these men have lost their grip on this land and their heroic legacy has been destroyed, but not forgotten. However, it is also



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Examiner Comments

Though the candidate begins to drift mildly towards narrative by the end of excerpt, there is enough evidence of sophistication and specific analysis here to warrant a high award. The overall response gained 35 (13, 4, 18).

Question 4 (a)

The first poem, I am going to write about is a poem called Aunt Julia. This poem describes an Aunt who ~~is~~ dies but ~~pa~~ before she dies she tries to teach her niece/nephew how to speak Gaelic. "By the time I had learned a little, she lay silenced in the absolute black of a sandy grave at Luskentyne".

This quote from the poem shows the reader how devastated they were when Aunt Julia died. ~~But~~

This poem describes the ~~loss~~ ^{Loss} of someone they loved, we also see that this poem has repetition towards the end "getting angry, getting angry" and "Aunt Julia spoke Gaelic, Aunt Julia spoke Gaelic". This is shown as memories they don't want to forget about and the repetition of her name shows to ~~audience~~ reader how much of a shock it is. This poem



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Reports on 6ET01 have tended to suggest that narration and description need to be avoided in favour of analysis and argument. It isn't always easy to exemplify the former, but this answer does provide some idea of what might be meant. It scored 14 out of 40 (6, 1, 7).

Question 4 (b)

This was a less popular task than 4a. However there were plenty of opportunities and many candidates commented well on the lives presented in chosen poems, with the best answers keeping the concept of "vivid" in clear focus. Though it is hard to be precise, 'Going, Going' and 'Bermudas' seemed to attract more answers than 'Welsh Landscape'.

Question 5 (a)

On the other hand, ~~Teasdale~~ presents a lack of power. ~~Hay~~ Making presents equality amongst people in their work rather than power. The poem is an internal monologue, the free flow of thoughts juxtaposing the 7 line stanza poem 'O Lumber-loving Cellier', immediately presenting the shared harmony in work rather than its power. Pastoral imagery, ranging in magical is presented in 'Hay-Making'; 'the glittering sunbeams' and the 'fragrant hay' painting a 'cheerful' picture in comparison to that of Aedon. The community of work 'the old and young, the weak and strong' all pulling together is presented by Baillie, this further adding to the poem's positive tone. Baillie further more or less adheres to the use of iambic pentameter, this considering the poem through its typical use in love poetry, contrasting the idea that work poetry is about power. Although

The poet is an unreliable narrator as she is not involved in the trial, nor the less the presence of the 'simple maid' and 'village crone' etc. are common to their work, power unimportant concerning the statement.



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Examiner Comments

Here a candidate uses 'Hay-Making' to draw an effective parallel and to extend an argument. Though not everything here is totally compelling, it is certainly credible enough and the response is discursive, which is positive. The overall mark was 33 (13, 4, 16).

Question 5 (b)

The language in the poem 'Thoughts after Ruskin' is also effective in conveying the satirical poetic voice. The diction of 'lilies and roses' conveys how Ruskin believed women were delicate flowers who had to be left to bloom. However the contrast and positive language of 'blood' and 'bleed' juxtaposes this and highlights the satirical voice with this contrast. This is effective as it portrays how ~~women~~ women are seen as delicate creatures who have to be protected, when

really, women are just as hard tough as men, implying how stereotyping women is morally wrong. The use of the present participles, 'cutting and stinging, picking and preserving' is also effective in conveying a repulsive tone with a complete contrast to Ruskin's views. The

complete contrast to Ruskin's views. The use of the personal pronoun 'me' also implies how the poet is challenging the views that women should stay at home and be housewives, with her conveying how a woman the moral point that a woman's work in the home is not easy.



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Examiner Comments

If anything, this excerpt is indicative of an almost overly-linguistic focus on 'Thoughts after Ruskin', a poem which proved popular here. Nonetheless, there is much to credit in the student's steadfast approach to addressing both the task and what is being assessed. The overall mark was 31 (11, 4, 16).

Question 6 (a)

In 'The Magic Toyshop' Melanie has one clear desire and this is sexual. As a teen she is developing an idea for romance and she is desperate to find this lust, unlike most people Melanie is not looking for conventional love. An example of this is when Melanie prays 'please God let me get married, or, let me have sex' showing how she only wants to be married so that she can explore her sexuality. Melanie's tension reaches its peak when she puts on her mother's wedding dress referring to the dress as 'a strange way to dress up just in order to lose your virginity' suggesting that Melanie does not see a wedding as a symbol of love, but as a way to have sex. She is so empowered by sexual desire that she ventures into the garden where she destroys the dress.



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Examiner Comments

Sometimes candidates find themselves dealing with what might be termed 'adult content'. In this extract it is handled deftly and whilst retaining a good focus on the terms of the question. Pleasingly, this sort of writing has become increasingly typical in 6ET01 and is indicative of sensitivity and maturity both in learning and, one imagines, teaching. The overall mark here was 32 (12, 20).

Question 6 (b)

Brontë continues to build suspense with ~~chronological order~~ "a demoniac laugh-low, suppressed and deep-uttered", again the use of the verb "demoniac" ~~and the~~ ~~word~~ has connotations of evil and the devil, but when put ~~next~~ before the word "laugh" she creates a sinister ambience to the ~~incident~~ which reinforces the gothic horror theme, "low suppressed and deep-uttered", further describes the laugh and makes it ~~all~~ seem palpable to a degree, as if it is ringing throughout the house. These sub-events prepare the reader for the main event, to which all Jane's hidden wants and desires, figuratively set ablaze Rochester's Bedroom; "Tongue of flame darted round the bed: the curtains were on fire", once again the structure of the sentence ~~adds~~ ~~to~~ its content, The metaphorical "tongues" are

around the bed the sentence is almost cut off from everything else due to it being separated by a colon, it ~~shows~~ is what the reader first focuses on, which is significant as ~~it~~ is all Jane ~~attempts~~ is trying to suppress, her sexual desires her "fine", the "Homesick" within herself.



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Examiner Comments

Candidates sometimes neglect to comment in sufficient detail on the extract specified in the task for the b.) questions. Equally, they sometimes forget to broaden their discussion into the rest of the main novel (or the second text). Here, there is a sense that the writing is fully engaged with the named passage. The mark was 29 (11, 18).

Question 7 (a)

By setting up an opposition between the asceticism and bleakness of ~~the~~ ~~the~~ the character of Pirkie and the indulgence and hedonism of ~~the~~ the character of Ida, the foil to Pirkie, Greene explores selfishness within human nature. ^{* within Brighton Road} However, whether or not Greene takes pleasure in depicting the cold squalor of Pirkie's life as a model of unselfishness and the care-free attitude of Ida as a model of selfishness, is another matter. A companion with Burgess' *A Clockwork Orange* can further shed light on the selfishness of human nature and whether an author can possibly revel in it.



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Examiner Comments

This script was used at standardisation and thoroughly commended by almost everyone who read it. Its introduction is indicative of the kind of thing that followed, at some length, on the way to achieving full marks.

Question 7 (b)

Both writers use imagery to present 'memorable scenes', 'I was looking in the soap-dish' through the use of the image of a 'soap-dish' we as an audience are able to recall on past experiences of 'soap-dishes'. The most famous story in the world is the death of Jesus and Greene cleverly allows for a direct comparison between Mr Arewitt and Pontius Pilot. The symbolic use of the 'soap-dish' presents wrong doing but also a neglect towards what is right and wrong. This is effective in creating a memorable scene as a boy with understanding of Jesus' death ~~and~~ there is added tension making for a more dramatic scene, after all everybody does love a good murder cover up and a cup of tea in the morning.



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Examiner Comments

It's often interesting when students evince some sense of their own personality in their writing (assuming that's not all they do)! This response earned 25 marks (9, 16).

Question 8 (a)

Austen carefully crafts a variety of characters in order to mock the Regency period's patriarchal and social class focussed society. The protagonist, Elizabeth, is presented with a fatal flaw - prejudice. However, this ^{does} not suggest that she is to be unloved. Austen takes the reader on ^{Elizabeth's} ~~a~~ self-reflect journey to overcome her self-conflict, and when she ^{does}, we do indeed love and appreciate the character and her forward-thinking attitude in the society Austen mocks. The other characters are merely props ^{in order}, to either encourage or hold back ^{Elizabeth's} her progression in overcoming her habit of ~~making~~, (the novel's original title), "First Impressions". In TVWP, the narrator is a tool to express Gilman's hatred for the rest cure and is mistreated. As the readers sympathise with her, they also feel a sense of love.



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Examiner Comments

This eminently sensible start lays out a clear programme for the rest of the response - it's a long, long way from the sorts of 'In this essay I have been asked to write about...' beginnings which used to be a staple even of AS-Level answers. It is neatly emblematic of how a student can take issue with the proposition from the outset and prosper - the mark in this case was 37 (14, 23).

Question 8 (b)

Therefore to conclude, it is clear that ~~both~~ Austen and Gilman are successful in creating drama in their texts. The slow depiction of character is one method used by Austen in the case of Catherine de Bourgh and possibly Darcy's revelation of his true feelings at the climax of the novel; ~~it~~ ^{it} is also ~~seen~~ mastered by Gilman to illustrate her narrator's growing insanity. ~~In the passage,~~ The withholding of information is a common structural device ^{used by} ~~by both~~ Austen to deploy drama in her situations and to heighten the suspense

of her events, ~~to~~ ^{maximising} ~~maximize~~ the reactions from the ~~reader~~ ^{reader} and the characters themselves, as ~~seen~~ ^{shown} ~~with~~ by Darcy's dramatic and 'humoured manner' of presenting his true feelings to Elizabeth, and her 'astonishment' being 'beyond expression'.



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Examiner Comments

Here, a candidate offers a purposeful conclusion to a fairly well-argued essay about drama and dramatic scenes in 'Pride & Prejudice' and 'The Yellow Wallpaper'. The overall mark was 32 (12, 20).

Question 9 (a)

In 'Wuthering Heights', the main female protagonist is arguably Catherine Earnshaw and, ironically, she is perhaps the most unfeminine. As a child growing up at ~~the~~ Heights, she is wild - described as a 'hatless little savage', a noun implying a destructive force to be reckoned with. In spite of this, though, she is continually pardoned of her behaviour, with Nelly stating she was 'much too fond of Heathcliff' as though the mischievousness was not, could not, be an inborn trait of a girl, but a characteristic ~~inherited~~ ^{imposed} from hanging around the wrong people. Furthermore, her behaviour is separated from her by implying she was not acting of her own accord, but was irresistibly compelled' by a 'naughty spirit within her'. This influence of the narrative voice shapes the readers'

perception of Catherine; ~~showing~~ Nelly designates blame on a 'naughty spirit', ~~the~~ and the coupling of a trivial adjective ('naughty') and supernatural imagery ('spirit') creates a ludicrous atmosphere in which ~~the~~ act of her hitting Nelly grows insignificant and unblamable. On one hand, this could be seen as an advantage - Catherine Sr. doesn't struggle for she never has to claim res-

possibility. In actual fact, however, it is a diluting of her character which stems from deeply entrenched expectations of womanhood at the time of Brontë's writing. It is as if Brontë is highlighting that the stubborn, ~~and~~ sharp-tongued character she created struggles from a dismissal of her innate characteristics, and thus her personality is oppressed and she concludes her timeline as an ill and distant woman, far from the active boyishness of her youth. Thus,



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Examiner Comments

This extract is representative of an emerging trend towards disputatious, opinionated response which, where it is as well expressed and cogent as it is here, is to be welcomed. Love it or hate it, there is no denying this candidate's engagement with what they have read. The overall mark was 36 (13, 23).

Question 9 (b)

The notion that 'time heals all wounds' was seemingly understood and often interestingly addressed here, with some good, detailed focus on the extract specified and some effective development of argument. What was perhaps missing in many responses was an approach to the second part of the stem which asked whether or not candidates felt that this was a 'disappoint(ment)' in the context of the texts in question. Many candidates felt that for Celie and Nettie in 'The Color Purple' there was nothing wrong at all - they richly deserved their happy endings, given their previous suffering. This was also largely true for Hester in 'The Scarlet Letter'. There was much less clarity as regards 'Wuthering Heights' and quite a lot of answers simply dodged the issue altogether.

Question 10 (a)

In *Howards End*, it is evident immediately from the tone of the narrative that the author intends to satirise, rather than sympathise with, the extremes of social class. The way he apologises for Margaret's viewing King's Cross station as an 'infinity', suggests a condescension to the whimsical and often insubstantial philosophical musings of the educated upper-classes. Additionally, sweeping statements such as 'we are not concerned with the very poor. They are to be approached only by the poet and the statistician' bracket together all those in a position of relative comfort and wealth, to give the sense of an overwhelming societal ignorance towards the poor. This creates a vivid sense of injustice, and perhaps guilt, in the reader.



ResultsPlus Examiner Comments

Questions 10a and 10b have tended, as often previously noted, to draw lots of high quality responses. This year was no exception. Here a student gets straight to the heart of class issues in 'Howards End' in an eloquent and informed manner. This essay gained full marks - 40.

Question 10 (b)

'It is the lesser characters who present much of the interest here.'

the author of 'Howards End'; Forster, creates an agitated tone during this extract, "he protested, suddenly sitting up, alert and angry", to portray the childishness of Tibby's character. Similarly in 'The Remains of the Day' ~~the other hand~~, Ishiguro, presents 'lesser characters' such as Mr Cardinal ~~the~~ with an impatient tone, "Cardinal gave a sigh and said: 'I'm only too aware of that... Would you mind getting to the point?'"

Both characters are "young gentlemen"; with a keen interest for study, "seen in Cardinal's "extensive reading and background work", and Tibby being "now on his second year of Oxford". Although these men are considered 'lesser characters', they are also intellectual ones, which explains their agitated tones when their knowledge is doubted -

"Everyone is better for some regular work", "Sir David wishes you to know, sir, that ladies and gentlemen..."

The conversation between Tibby and Margaret is structured so as to make Margaret a more significant character, due to her large sections of dialogue "So take warning: you must work... regularly and honestly." Whereas Tibby gets short, punchy sentences, "Spare me the witcoxes", which ~~making him~~ automatically portrays him as a lesser character.

On the other hand, Ishiguro ~~structures~~ structures the conversation between Stevens and Mr Cardinal ~~the same~~ differently - Stevens, the main character is given short, repeated lines, "Is that so, sir?", and Mr Cardinal, ^{the 'lesser character',} is given long-winded lines - "Father is perpetually underestimating me...." This ~~ensures~~ ensures the conversation is awkward and uncomfortable between the two characters.

"Leant so far back in his chair that he extended in a horizontal line..." - here, Forster mentions Tibby's physical appearance through suggestiveness of ~~his~~ flimsiness. This ~~gives~~ gives the character a sense of weakness, revealing Tibby as the boyish character he is typically known as.

Contrastingly, Ishiguro portrays the lesser person in 'The Remains of the Day' - Mr Cardinal - as one of initiative and protection, through imagery of ~~defense~~ being alert, "the young ~~man~~ gentleman suddenly rose to his feet and dutchong...".

Forster ~~g~~ uses diction of fondness when describing Tibby, despite his 'defects', as having "a genuine personality", giving the reader ~~the an~~ ^{strong} impression of his 'lesser character'. Whereas in the situation in 'The Remains of the Day', involving Mr Cardinal, there is only diction of discomfort, ^{coming from} Stevens "I coughed again...".



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Examiner Comments

Despite the comments on 10a, there was some indifferent work on this cluster. In this case, quite unusually, the candidate pretty much fails to look beyond the named extract in any meaningful way, thereby limiting their chances severely. The total mark was 16 (7, 9).

Paper Summary

As 6ET01 nears the end of its short life, all those who taught it are warmly thanked for their efforts, as are the students themselves, the officers of the Board and the examining teams. Though examining itself is often quite a time-pressured business, it has been genuinely rewarding to see the development of candidates' work over the series since the unit's inception - there has been much to enjoy.

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

- Address the terms of the task as precisely as possible in Section A.
- Avoid narrative re-count, plot focus and solely character-driven discussions in Section C.
- At least parts of the response should be on the set passage in Section C if a (b) task is chosen.
- Remember that some part of the answers in Section C need to deal in relatively close detail with the secondary text.
- Ensure that answers are based on the correct named text for the poetry anthology in Section B.
- Quote from the text/s in all sections.
- Use, as a general rule, two examples in Q1(a) and Q1(b) or Q2(a) and Q2(b).
- Make use of appropriate terminology in Section A.

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