

Examiners' Report
June 2013

GCE English Language and Literature
6EL01 01

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Introduction

Unit 1: Exploring Voices in Speech and Writing

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

SECTION A - questions 1(a) and 1(b) - involves the exploration of three unseen extracts. Candidates are required to identify features of spoken language and to examine how writers and speakers shape and craft the extracts provided.

SECTION B assesses understanding of how the spoken word is represented in literary texts and is based upon the text candidates have studied. An extract from their studied text is presented as a starting point for analysis and they are then to make links to the broader novel/novella/collection.

Question 1 (a)

Question 1 (a) (i) asked candidates to **identify** three spoken word features from Extract A (a transcript of an authentic conversation between a husband and wife and their daughter) and then to **provide an example of each feature** from the extract. Marks were awarded only when the feature matched the example given.

Question 1 (a) (ii) asked candidates to comment on the function of **two** of their selected features **within the extract**.

Question 1 (a) (i) was marked out of a maximum 6 marks at AO1 and, although the majority did well, it still generated responses across the mark range available. Some candidates failed to employ accurate terminology in the naming of features; others repeated the same feature and in this way restricted the potential for reward; some failed to match the feature named with an appropriate example from the extract.

Question 1 (a)(ii) had a maximum score of 4 marks (again at AO1). Responses here also covered the full range.

This first response achieves full marks for both components of the question.

1 Read Texts A, B and C on pages 2–4 of the Source Booklet.

(a) **Text A** is a transcript of a **spontaneous conversation**.

(i) Identify **three** different spoken word features in Text A **and** provide an example from the text of each language feature identified.

(AO1 = 6)

Feature 1 *Fillers*

Example *'Can't use erm type'*

Feature 2 *Interruptions*

Example *'Thanks mum (.) when // // what jobs'*

Feature 3 *False starts*

Example *'well (.) ill show (.) ill set it up.'*

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

(AO1 = 4)

Fillers are used to give the speaker time to think, in this case G is thinking why he won't be able to contact E as easily

Interruptions are used to let the speaker know that the listener is aware of what is being said, in this case G is letting E know that he knows about the jobs, just not which ones owned as to show concern for E, his daughter.



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Examiner Tip

In responding to Question 1(a)(ii) always make specific links between the features identified and their function within the extract itself.



ResultsPlus
Examiner Comments

Terms are identified and exemplified with accuracy and with clear links to their function within the extract.

This response achieves a mark of 6 for question 1(a)(i) and 2 for question 1(a)(ii).

1 Read Texts A, B and C on pages 2–4 of the Source Booklet.

(a) Text A is a transcript of a spontaneous conversation.

- (i) Identify **three** different spoken word features in Text A and provide an example from the text of each language feature identified.

(AO1 = 6)

Feature 1 fillers

Example 'erm'

Feature 2 repetition

Example 'like a (...) like a'

Feature 3 catch-on overlapping

Example 'won't it!'

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

(AO1 = 4)

Fillers such as 'erm' used by Gary's wife are to hold on to the turn of the speaker as well as giving time for the speaker to think and is a common feature of spontaneous conversation. Overlapping occurs when two or more people try to speak at the same time and occurs often in spontaneous conversation as three people in this case are talking and it is not scripted.



ResultsPlus Examiner Comments

It is representative of a significant minority in that it loses marks at (a)(ii) because it fails to link the features identified to their specific function in the extract. Rather it offers a generalised definition of the features and their function.



ResultsPlus Examiner Tip

Always link the features identified to their specific function in the extract itself.

Question 1 (b)

This second component of Question 1 links to two unseen extracts provided in the Source Booklet. Text B was a blog linked to 'The Guardian' website and Text C was an extract from the novel 'The Road'. The question asked candidates to examine how the writers:

- Shape or craft the texts to meet the expectations of their respective audience/purpose/context
- Employ aspects of spoken language in their texts.

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

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

At **AO3** successful responses offered developed comment on the context of both extracts with consideration of the factors that influenced the production and reception of each. Investigation of the blog considered the conventions associated with this form of communication and linked this to the ongoing relationship between the author and his readers, the multiple purposes of the text and to the link to 'The Guardian' newspaper. Investigation of the novel considered generic convention, authorial intent and crafting, the post-apocalyptic setting and the father/son dynamic.

Overall, candidates responded well to this question in that it gave them the opportunity to discuss a range of linguistic and contextual features. Most candidates had grasped that they needed to write in equal detail about BOTH texts and that they needed to tackle both bullet points. If they did miss something out, the most common problem was not analysing the "spoken language aspects" in sufficient detail rather than missing a text out entirely. Overall, candidates demonstrated reasonable word and text level analysis but were less secure on sentence level analysis. Features of spoken language were quite readily spotted – however the quality of contextualized comment covered a wide range.

Some candidates who attempted to compare Text B and C really restricted themselves, seeking to find links and differences between the texts which were mechanical at best and, more often than not, tenuous. Centres should be reminded that there is no requirement for comparative analysis for this component of the qualification. Others adopting the same approach did achieve highly successful, integrated responses but these were largely confined to the very top bands of achievement.

Text B proved to be generally more accessible than Text C which provided a key discriminator for this question. Higher band responses demonstrated awareness of the conventions - linguistic and contextual - of blogs. The majority were able to define the audience correctly (the best, cogently). The best responses were able to integrate their understanding of contextual factors with focused analysis, with some using embedded quotations and linguistic terminology. More successful candidates were able to identify secondary and more subtle purposes beyond the generic 'to inform' or 'to entertain', considering, for example, the desire to publicise the charity and perhaps encourage people to donate. Successful answers reflected on Tong's style in an analytical fashion; one or two candidates, for example, highlighted how the adjectives used to describe the bike ('unsexy, heavy and slow') could be an allusion to Boris himself, thereby creating humour as well as

satirising the creator of the cycle hire scheme.

In mid to lower band responses some of the argument/analysis was less convincing. Many answers offered very general and obvious interpretation rather than specific analysis. Many made minimal links to function such as 'this feature makes it entertaining' or 'makes the reader read on'. Analysis tended to be non-specific with vague phrases such as 'incorrect grammar'. Many such responses also included bold claims about contextual factors, particularly the audience. Many tried to outline a very specific age range: '18-25 year olds'; 'written for over 25 year olds because of the sophisticated lexis like 'awaiting'; 'written for elderly people because it is in clear paragraphs and therefore easy to read....' Additionally, others tried to state the gender, or educational or financial background of the audience.

The exploration of the extract from the novel, Text C, was less popular. Many less successful responses struggled with the audience, reverting to stereotypes in this respect ('working class Americans'). Most were able to comment on the subject specifics of the text and make links to audience on the basis of shared understanding. Most were able to pick out the obvious literary devices employed by the writer and make sensible suggestions about why these were used. The lack of speech marks certainly caused some confusion with some imaginative ideas as to why these had been omitted! Most commented on the fragmented sentence structure at the beginning of the extract, with more successful candidates exploring the impact this had on the metre of the writing, perhaps written to emulate the rhythm of the father's actions in digging or the father's breathlessness caused by his exertion. Some candidates did become slightly confused, however, and used the simple sentences as evidence that this story was written for children. The McCarthy piece attracted a variety of comments on wider contexts, and was used for the most part in less successful responses for discussion on dialect and/or sociolect. Stronger responses used these aspects as part of a 'whole' text perspective, as opposed to easy points of comparison

This is a very successful response to Question 1 (b). It sits in the higher range of achievement, meeting the criteria for Band 4 across the two AOs.

(b) **Text B** is an extract from a **blog** posted to the website of *The Guardian* newspaper and **Text C** is an excerpt from a **novel** *The Road* by American author Cormac McCarthy.

Examine how the speakers and writers:

- shape or craft each text to meet the expectations of their respective audience/purpose/context
- employ aspects of spoken language in their texts.

In your response, you must refer to Texts B and C.

(AO2 = 20, AO3 = 20)

(Total for Question 1 = 50 marks)

Text B is an extract from an article on the Guardian's website, designed to entertain readers with the humorous anecdote and to also promote both the bike ride and the charity 'Shelter from the Storm'. The expressive and informative account was aimed at Guardian readers, perhaps specifically the fans of Tong's articles but also those interested and participating in the Dynamo.

Blogs are a hybrid conversational medium, meaning although they are written, they are increasingly like spoken language. This can be seen in the ^{phrase} ' - those 23kg cycle hire beasts provided for public use around London - ' where the use of dashes mean the text is fragmented as broken, as if the writer is going off on a similar tangent that one would in a spoken conversation. Here, the 'side note' allows for any audience members unaware of what a Boris bike was would be informed. Spoken language features are further included in the direct address to the reader; 'If you haven't heard of it'. The use of 'you' makes the article much more similar to a personal conversation rather than a formal written



ResultsPlus Examiner Comments

The candidate addresses each text in turn and starts strongly with respect to the handling of the language conventions of a blog and the potential audiences for this specific text. Points are exemplified with accuracy and terminology is applied with a facility that speaks of confidence with the frameworks that underpin this specification.



ResultsPlus Examiner Tip

There is no requirement to compare texts in this component of the qualification - responses that address each text in turn are just as likely to be successful as those that attempt integrated comparison.

Tong aims to entertain his readers, which he achieves through the use of humour and wit. For example, referring to the bikes as 'beasts' and 'unsaxy' is amusing for the reader, moreover adding to the informativity of the article. This humour is further displayed in the ^{hypothetical} question; 'Could I physically endure this?' By alluding ^{to} his own athletic limitations he entertains the audience, moreover encouraging them to read on further in his article. There is also a promotional aspect to the blog, such as the use of hyperlinks to allow quick access to the websites of ^{the} Charity and the London Fixed-gear and Single Speed forum. As such, Tong is subtly giving rise to his charity and encouraging his readers to perhaps research and discover it themselves.



ResultsPlus Examiner Comments

There is careful consideration of the multiple purposes of the blog and the techniques applied by Tong to address them.



ResultsPlus Examiner Tip

Few texts have a single audience and purpose; be prepared for a range and match each with an example.

The response handles the extract from the novel (Text C) with equal confidence and as such typifies a top band answer.

Text C is an ~~novel~~^{expressive}, descriptive novel by Cormac McCarthy, principally aimed at his existing fan base but also those interested in post-apocalyptic life as, while being entertaining and for enjoyment, it, ^{perhaps} also serves to warn about the dangers of nuclear war.

Like Text B, the novel incorporates features of spoken language into its form. For example, the exchange between the Son and his father seems informal and colloquial; the use of contraction in 'it's' and 'let's' depicts their intimate and close relationship as there is no need to speak with formality at all. The verisimilitude is enhanced by the use of turn-taking in the exchange, which is a common feature of spoken language, such as in the utterance 'it's okay' 'no it's not'.



ResultsPlus

Examiner Comments

Spoken language features are identified with accuracy.

These comments extend to the more subtle links between form and function.

Text C is an ^{expressive} ~~novel~~, descriptive novel by Cormac McCarthy, principally aimed at his existing fan base but also those interested in post-apocalyptic life as, while being entertaining and for enjoyment, it, ^{perhaps} also serves to warn about the dangers of nuclear war.

Like Text B, the novel incorporates features of spoken language into its form. For example, the exchange between the Son and his father seems informal and colloquial; the use of contraction in 'it's' and 'let's' depicts their intimate and close relationship as there is no need to speak with formality at all. The verisimilitude is enhanced by the use of turn-taking in the exchange, which is a common feature of spoken language, such as in the utterance 'it's okay' 'no it's not'.

Furthermore, the use of brief, short utterances ⁱⁿ the opening paragraph, using ^{high} ~~high~~ frequency lexis, could be seen as imitating the pattern of spoken language as the cumulative ^{sentences} ~~in~~, all disjointed and fragmented could be a representation of how the father himself would speak with each shovel. The effort each dig takes and the exhaustion felt afterwards leading to a break between the next could be demonstrated here: as if each shovel were a sentence.



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Examiner Comments

Here the candidate explores the use of fragmented sentences to emulate the rhythm of the action of digging.

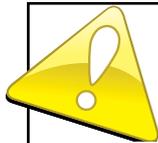
McCarthy refers to the son only as 'the boy' throughout the extract. The fact he remains nameless could be to indicate his youth and vulnerability through emphasising

his age, however it could perhaps be used to suggest how the father is unable to view the situation as real; he is distancing himself from the events that must have been horrific and painful ~~but~~ ^{by} making the situation impersonal. It could also depict how the family must have left everything in the war, they must have lost their entire livelihood, which McCarthy could seek to represent through the nameless and thus identityless boy. Through this he is warning of the tragedy of nuclear war and entertaining his audience through that ~~the~~ ^{approach} to the tale.



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Here the candidate explores authorial intent through the language used to refer to the characters, the effect and the possible reasons.



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Examiner Tip

Spend equal time - and equal detail - on both extracts.

This response sits in the mid-band of achievement and is representative of many Band 3 answers. It is systematic in its exploration, mostly consistent in its exemplification but analytical comment is essentially straightforward, or undeveloped at times.

Examine how the speakers and writers:

- shape or craft each text to meet the expectations of their respective audience/purpose/context
- employ aspects of spoken language in their texts.

In your response, you must refer to Texts B and C.

(AO2 = 20, AO3 = 20)

(Total for Question 1 = 50 marks)

Text B is an extract from a blog, despite being written by the Prestigious broadsheet newspaper of the Guardian, a typical convention of the genre is to create a fairly informal register which can be accessible for a mass based audience. The entry is targeted towards those who may take interest in local events or individuals who take a particular interest in Leo Tong's personal life. "What on Earth made me want to attempt this or something as unsexy, heavy and slow as a Bong Bike?" The rhetorical device aims to engage the audience and provide empathy within readers towards the task which was undertaken. Alternatively, it can be used as a technique to encourage readers to comment on the article and gain the audiences view upon the event. Moreover,



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Examiner Comments

The response opens reasonably well, handling Text B with appropriate consideration of its audience and purpose with some links to context.

the subject specific term of the "Bois pre buke" injects humour into the blog as it is an abbreviated and un-official term used to describe the cycle hire scheme, set up by Bois Johnson. The author may assume that readers are aware of the buke in discussion and have knowledge on how it may impede or hinder upon performance. The triad of adjectives "unsexy, heavy and slow", help to entertain the audience as the author lists the factors which made the cycling event problematic and laborious by creating imagery within readers minds on how the author must have appeared. The non-standard modifier of "unsexy" converges with readers and makes for a less formal read as colloquialism can be appealing for a entertaining read.



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Examiner Comments

Frameworks (and attendant terminology) are applied reasonably well here, although these are essentially confined to word-level analysis. Links between form and function are made in a straightforward manner.

Spontaneous speech features are also present within the text, "On the door, on a so called Boris bike - those 23Kg cycle hured beasts provided for public use around London and I made it". The use of parentheses allows further detail of the bikes involved and helps intensify the hyperbolic nature of the bog. The after thoughts

of "and I made it" reveals the authors pride in being successful and overcoming the obstacles in which he faced. ~~THE~~ Tony



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Examiner Comments

Comments on spoken features are limited - restricted here to the use of parenthesis/aside.



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Examiner Tip

Take time to explore the spoken language features employed in the extracts. These are a key focus of the assessment objectives.

There is reasonable balance between the exploration of both texts which secures a mid-band response.

Text C is of a novel extract in which the purpose is to entertain and engage an audience of readers who enjoy thriller and tragedy genres. "Gaw going. God he was tired. He leaned on the spade". The triadic pattern of sentence allows the author to punctuate the event and help set the scene. The use of ellipsis and incomplete sentence structure of "Gaw going" helps to encourage the audience to read further and learn to understand what is meant by the commencing vague language. "God he was tired", the use of deictic language is used as it is assumed the reader has a knowledge of who the male is meant to be. The ~~phrase~~ address of "God" reveals the narrative voice

dialect as he uses the blasphemous phrase to intensify and explain how tired the son actually was. It allows for the critics' own voice to be heard within the text.



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Examiner Comments

Sentence structures/patterns are identified but links to their function are rather vague. Their relationship to action is detected, for example, but comments are undeveloped. Reference to deixis and dialect are unconvincing.

Dialogue is present within the extract "Don't open it, Papa, he whispered, 'It's dead, Please, Papa. Please'. The son uses imperatives "don't" to instruct his father not to open the door as he fears what it may reveal. This helps to create a element of suspense and tension which helps to intrigue the audience as they are curious to discover what lies beneath. The term of address "Papa" reveals the concerning nature of the father and son relationship and helps the author to possibly reflect the young child as the address is of a childish nature. The prosody of "whispered" helps to reflect the character of the son as he does not wish to be exposed to the unknown and holds a cautious nature when disturbing his surrounding environment. The father provides the voice of reason as he sets to ease the mind of his son. He uses the phrase

"It's dead" in an attempt to reassure and establish his authority as the protector of his son. It allows the father to follow the pathos principle of ensuring the receiver feels good and comfortable within a situation.

"Please, Papa, please," the use of repetition helps to create a tone of desperation and the urgency in the voice to prevent the father from proceeding any further as they are dependent upon one another



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Examiner Comments

Exploration of dialogue is more successful. There is a reasonable range of features identified, terms are accurate and function is considered.

This is a significantly less successful response. Analysis is thin or undeveloped, but there are aspects which lift it into Band 2, such as consideration of context and purpose. The issues are compounded by the attempt to compare the texts which results in statements of what is NOT in evidence ('there is not particularly any specialist lexis/'non-multi-modal') sometimes at the expense of what IS there.

(b) **Text B** is an extract from a **blog** posted to the website of *The Guardian* newspaper and **Text C** is an excerpt from a **novel** *The Road* by American author Cormac McCarthy.

Examine how the speakers and writers:

- shape or craft each text to meet the expectations of their respective audience/purpose/context
- employ aspects of spoken language in their texts.

In your response, you must refer to Texts **B and C**.

(AO2 = 20, AO3 = 20)

(Total for Question 1 = 50 marks)

Text B has a much larger audience than text C as it is on 'The Guardian's' website. The main audience would be readers of the Guardian. The text includes a lot of specialist lexis and semantic field, 'Boris bike engineer', therefore the ~~extract~~ text may have been crafted for an audience which is familiar with the subject.

Text C's audience is people who will buy and read the novel, although unlike text B there is not particularly any specialist lexis in the extract, it is more likely to be people familiar or with some involvement or interest in the nuclear war who will read the novel.



ResultsPlus
Examiner Tip

There is no requirement to compare extracts in this examination. Responses that handle each text separately are just as likely to succeed as those that offer integrated comparison.



ResultsPlus
Examiner Comments

Comments on audience are very straightforward here.

The purpose of text B is to inform, promote and entertain. The speaker has continually included the names of charities, 'Shelter from The Storm' and forums 'London fixed-gear e single speed' suggesting promotion is one of his main aims. Throughout the text he is informing the audience of how he came to the conclusion of taking part in the bike ride, which is also a technique which readers will find entertaining.

Text C is also crafted to inform, but differing from text B the novel is also about educating. The extract is very dramatic and raw, ('bobbing up and down with fear') the writer aiming to emphasise the harsh reality during the war.

Context for text B, is on a popular online website, therefore generating a larger audience. The text will have to be crafted with the idea that mass audiences will be reading it.



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Examiner Comments

Although a straightforward response, there is a consideration of the multiple purpose of each text. This is a stronger aspect of the response which secures its position in Band 2.

When the conversation is heard in text C, repetition of phrases ('It's Okay') and words is shown 'please'. Repetition is a technique used when wanting to emphasize a point in a conversation, in this case the phrase 'It's Okay' is used to show reassurance to his son.

It also makes the audience sympathetic and therefore more involved in the novel, something purposefully crafted for the readers entertainment.

Simple dialog is used throughout the text, with short, simple sentences ('slow going') ('No it's not'). When having a conversation saying little can be just as effective as saying a lot, and in this case the short sentences, lexis and dialect makes what is being said and the situation more dramatic.



ResultsPlus
Examiner Comments

There is a valiant attempt at Text C which contributes to the overall Band 2 mark. This does focus on the obvious aspects of dialogue, however, and links between form and function are undeveloped.



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Examiner Tip

ALWAYS make comments on both texts - even if you find one more difficult than the other.

SECTION B : Introduction

Questions in this section cover the range of literary texts studied for the examination. Candidates were presented with an extract selected from their set text and were asked to explore aspects of voice that it contained. They were then directed to comment beyond the extract to the wider novel, novella or collection (according to the text studied).

A successful response to the literary set text should offer detailed investigation of the given extract and extend beyond it into the broader novel/novella/collection. There should be relatively sustained focus on the central issues of the task (this varies, of course, across questions and set texts) and selection of evidence should afford appropriate links to the extract and to the task.

At their best, responses were fluent, clear and technically accurate. Exploration of the extract was thorough and systematic and links to the broader text were well defined and appropriate. Exemplification was consistent and judiciously selected and examples were investigated using literary and linguistic approaches that were relevant to the task. Terminology was accurate and analysis extended to word, sentence and whole text level.

At AO2 there was a degree of confidence in consideration of structure, form and language. Links between the extract and the wider text were well defined and exemplified accurately. Responses demonstrated confidence with the specifics of analysis and used this to explore links to how meaning is shaped by structure, form and language.

Less successful responses offered limited analysis of the given extract and were unlikely to extend fully beyond it into the broader novel/novella/collection. There was also a significant number that offered limited investigation of the extract which, after a few limited remarks, launched into the wider work often resulting in unfocused generalities. A detailed exploration of the extract provides a clear and focused platform from which to approach broader considerations and candidates who clearly understood this almost always did better.

Focus on the central issues of the task (this varied, obviously, across questions and set texts) tended to be inconsistent and many digressed into generalised comment (for example the perceived feminism of Carter, the post-slavery context of Walker or the much investigated theme of paralysis in Joyce). Selection of evidence was inconsistent and at times supported general assertions rather than those that linked directly to the extract and to the task.

Exploration of the extract in these less successful responses was straightforward and comments on the wider text were generalised and/or descriptive. Exemplification tended to be inconsistent and not wholly appropriate. Investigation of examples was limited in terms of analysis and there was a tendency to describe. Terminology was offered in a very limited range and there was considerable incidence of error. There tended to be an imbalance of analysis at word, sentence and whole text level with the majority focussing their analysis on lexical choice.

At AO2 there was a lack of confidence in consideration of structure, form and language. Links between the extract and the wider text were weak and, at the lower bands of achievement, omitted. Responses demonstrated insecurity with the specifics of analysis, and links to how meaning is shaped by structure, form and language were limited.

Question 2

'The Bloody Chamber'

Responses to Carter generated interesting reading: the task, and the fact that there were several stories the candidates could choose, led to some varied and focused arguments. The most popular second story choice was 'The Tiger's Bride' but many chose alternatives, such as 'Lady of the House of Love', 'The Erl King' and 'The Company of Wolves' that linked effectively. Less successful candidates tended to focus on an example of transformation in the second story and did not always address the part of the task that required them to link it to the conventions of fairytales. The idea of the voice of the characters as being the key point of focus challenged some candidates who also wrote descriptively on their transformation. A number of candidates showed some real confidence when discussing authorial intent - whilst others did not extend beyond a feminist viewpoint.

The following response was awarded a mark in the mid bands of achievement.

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

Chosen question number:

Question 2

Question 3

Question 4

Question 5

Question 6

Question 7

Question 8

Explore how Carter's ~~own~~ the voices of Carter's character's convey their transformation -
examine how these transformations draw upon the conventions of fairytale and myth

Carter uses Beauty's rhetorical voice to convey her transformation from self-absorbed to ~~more~~ caring ~~from~~ ^{for} The Beast "Was it because she had only looked at her own face, reflected there?" Through this question, we are confronted with the obsession with the exterior of the conventional beautiful female ~~that are at their stark in fairytales~~ in fairytales. Beauty, being the personification of objective Beauty, had always watched herself being watched in The Beast's eyes, but through

her transformation, she realises that there is more
to ~~just the exterior~~ than just the shell of a beautiful
woman, and ~~through~~ in her awakening, her
~~passivity and introspection is gone~~ This
transformation is similar to The Countess's
transformation in The Lady of The House



ResultsPlus
Examiner Comments

The response starts well. It explores the transformation of the girl, links form to function and also touches on the ideology and authorial voice of Carter.

of love. In The Countess's death she "looked far older, less beautiful and so... fully human." Carter is implying that it takes death - the death of The Countess and the near death of The Beast, to transform these women into who they really are. Through the death of the mythical creature: ~~energy~~ the death of the vampire and the death of the beast and his transformation ~~to~~ into human, the women's fantastical elements are stripped back, (Beauty's ^{obsessed} exceptional beauty and The Countess's ~~maudlin~~ curse of being forever a vampire) and they become ~~human~~ normal; human.

Carter uses imagery to convey the transformation of the beast. She describes his "former purr" ~~and~~ ^{as} regressing to a ~~low~~ "cracked whisper." ~~Or~~ The word "cracked" gives connotations of ~~opening~~ and broken and "irreparable", but also the idea of a new beginning. As The Beast's voice cracks and breaks, a ~~new~~ new one forms in its place - the voice ~~of~~ of a human. Just like ~~the~~ The Countess's sunglasses, the object that protects her from the light, which will make her human



ResultsPlus Examiner Comments

The link to the second story is sound enough. However as the response progresses it begins to interpret the story rather than explore method and effect. There is a lack of security with specific terms (e.g. 'imagery'/'word').



ResultsPlus Examiner Tip

Apply specific terminology when commenting on features and their effect.

'smash to pieces on the tiled floor', we are reminded of The Beast. He too has elements that build him up and make him the mystical creature that he is, such as his ~~z~~ 'purr' and his 'meat-hooked claws', but as they dissolve, ~~we are~~ ~~rem~~ the reader is reminded of the conventional fairytale, and how anything unique about a character, such as The Beast in Beauty and The Beast, must be ~~got~~ removed for them to have their happy ending. However, it is The Countess that opposes this, she, in her death, finally becomes human, leaving us with a reversal of this concept.

Each The Courtship of Mr Lyon takes the form of a bildungsroman. Beauty progresses from naive, innocent, self-absorbed, to maturity and she gains empathy for The Beast. She kisses his "meat-hooked claws" which before she saw only to be "the death of any tender herbivore". ~~She~~ As soon as she had seen The Beast, she had judged him because of his appearance, believing him to be vicious. This shows the convention of ~~the~~ traditional fairytales, in which the deformed or ugly



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The links between the stories are mostly apt although the attempt at integrated comment is sometimes clumsy. The reference to fairytale convention is valid.

Although exploration of the transformation of Beauty is worthy, it is at the expense of the physical transformation of The Beast - an equally significant aspect of the extract and the wider story.



ResultsPlus Examiner Tip

Use the specific content of the extract as the springboard for analysis.

are usually characters ~~is~~ presented as evil. Carter is challenging this ~~by~~ by using Beauty's realisation as the reader's ~~z~~ education for the unfairness of the 'good' and 'evil' characters in fairytales. ~~This is further~~ Carter further conveys this point in *The Tiger's Bride*, when the beautiful protagonist transforms into ~~to~~ a tiger (a beast) and through that, she receives her happy ending; not through the beast becoming human so that they would be an acceptable couple in society.

Both *The Beast* and *Beauty* undergo a 'transformation'. The Beast's transformation is physical, and Beauty's transformation is mental. Beauty realises that there is more to people than their exterior which she sees through the Beast as ~~to~~ his metamorphosis leaves him like her - human, ~~which she spent the entire story~~ And the Beast, as his ~~clenched~~ "clenched" "fists" ~~to~~ begin to "stretch", ~~to~~ which is metaphorical for his frustration for not being human keeping him human, he becomes his desired form. And the 'drift of fallen petals' that



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Examiner Comments

There is a clear grasp of the underlying values and ideologies, but comments interpret or describe rather than analyse.

Question 3

'Paddy Clarke ha ha ha'

This question generated responses across the full range of achievement. There was, generally, effective exploration of the extract and Doyle's manipulation of Paddy's voice though some candidates did not fully reference the significance of the text, focussing purely on Paddy no longer being afraid of the dark.

Some successful responses commented on the link between Paddy's fear and his parents' marital problems, with some arguing that the dark was metaphorical and linked to his fear of his father and/or fear of the parental tensions that he could not control. Candidates often made reference back to the episode with Sinbad and the nightlight, picking up on the focus of attitudes to the dark, the best exploring the language used to convey Paddy's fear. Other candidates referenced further back in the novel, to the episode in the pipe with Kevin, again with most achieving some success.

Less successful responses struggled with the task set and seemed to include irrelevant information in what appeared to be a reworking of a 'prepared' response.

There were many highly successful responses to this question.

However, the following example represents the significant minority that struggled with its demands. There is insecurity with the frameworks of analysis and only restricted extension to the broader novel. It was awarded a mark in the lower bands of achievement.

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

Chosen question number:

Question 2

Question 3

Question 4

Question 5

Question 6

Question 7

Question 8

Paddy Doyle manipulates Paddy's voice in several ways. This creates his awareness to the 'test' firstly Doyle uses short sentences such as "Pitch dark black." and "I was testing myself" to show Paddy is reminding himself why he was in ~~there~~ there and it shows he was making himself feel brave. The repetition of "wasn't scared" gives the reader a sense of Paddy reassuring and convincing himself of this fact. The childish comparison "It was better than under the table" shows the voice of a child

who still has a young mind. It shows that a child thinks hiding under tables and in boiler cupboards would prepare him for the outdoors.

There is lack of speech tags but the reader knows when Paddy's mother is speaking with "said my ma" being used. However when the father speaks there is no tag to show this. This gives the reader a sense that Paddy has more respect for his mother than



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Examiner Comments

It opens reasonably well: there is some, if undeveloped, sense of the 'test' that is central to the question with some comment on technique (e.g. 'short sentences', 'repetition').

As the response continues there is less security, especially regarding speech tags.

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

Chosen question number:

Question 2

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Question 8

Paddy Doyle manipulates Paddy's voice in several ways. This creates his awareness to the 'test'

Firstly Doyle uses short sentences such as "Pitch dark black" and "I was testing myself" to show Paddy is reminding himself why he was in ~~the~~ there and it shows he was making himself feel brave. The repetition of "wasn't scared" gives the reader a sense of Paddy reassuring and convincing himself of this fact.

The childish comparison "It was better than under the table" shows the voice of a child who still has a young mind. It shows that a child thinks hiding under tables and in boiler cupboards would prepare him for the outdoors.

There is lack of speech tags but the reader knows when Paddy's mother is speaking with "said my ma" being used. However when the father speaks there is no tag to show this. This gives the reader a sense that Paddy has more respect for his mother than

his father.

The useless information "a woman had got sick on the train" gives the reader an idea that Paddy is still a child who takes in everything adults are saying and that he is listening for anything interesting.

Doyle also uses a self-note "remember the hood" to remind the reader that this is Paddy's thoughts. It also shows a child's mind as even as the story is being told, Paddy quickly reminds himself before continuing.

The "Pitch black dark" metaphor Doyle uses shows Paddy's voice is still young. Instead of describing it as very dark the extra detail shows a child exaggerating the situation to make it sound like a more scary situation.

Doyle uses episodic structure to give the reader an understanding that this is Paddy's thought processes and that ~~he~~ he is reflecting on past events while in the cupboard. When Doyle explores Paddy's memories of his father, he describes Paddy's father tickling the children with the bristles on his chin. He then goes on to say "They weren't there" which juxtaposes from the happy mood to the sad

reality. It also gives the reader the feeling that Paddy is innocent and childish. Now that the bristles are gone then so is the happiness. This makes the reader empathise with Paddy for facing so much sadness so young.

The idea that the reflection of this memory was happening whilst Paddy was in the cupboard shows Doyle could be trying to make a link to both events. While Paddy was in the "Pitch black dark" he is thinking of the happy memories going away. This shows he isn't just reflecting on the past but also the darkness of the present. The reason Paddy isn't scared in the cupboard is because of how brave he has been in the darkness of family breakdown. Therefore the reason he constantly reassures himself is to remember not to be scared of anything on the outside of the cupboard.



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Examiner Comments

As the response progresses it becomes less clear and less secure. There are points of relevance here, such as the comment on 'self note', the identification of metaphor and the cross textual reference to the father's beard. However, these are undeveloped and analysis, on the rare occasion it is offered, is minimal.

Question 4

'The Color Purple'

'The Color Purple' continues to be one of the most popular choices for centres.

The question was generally handled well. Candidates seemed to have a good range of ideas and used varied evidence to address the question. The best offered specific analysis that linked thoroughly to the task. Successful responses offered focused (and analytical) exploration of the extract and the voices of Celie and Albert. They took their cue from the extract to consider the characters of Shug, Sofia and/or Celie and how they challenged traditional gender roles.

Less successful were responses that read more like literary essays with only a little linguistic terminology that was often limited to comment on AAVE (African American Vernacular English). Many commented on the use of AAVE without making any developed comment or links to the question focus about its use, instead seeing it as something obvious which they must comment on.

Some of these addressed the question and extended beyond the extract demonstrating some clear understanding of the text. However, because there was no specific analysis the potential for reward was restricted. Other less successful responses focused on historical context, mainly outlining what the former gender divide was like in the novel, and at the time the novel was set, rather than explicitly referring to ways it has been challenged.

Some candidates wrote about Walker and her 'womanist' message at length but with little focussed reference on the specifics of the text.

This response was awarded a mark in the mid bands of achievement. It is mostly fluent and is competent across AOs and across both elements of the task. It is, however, essentially straightforward, if methodical.

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

Chosen question number:

Question 2

Question 3

Question 4

Question 5

Question 6

Question 7

Question 8

Walker manipulates the voice of Celie to reveal her greater understanding of the roles of men and women in a variety of ways.

Walker uses the declarative sentence "you mean they not like you or me." This indicates Celie's views on her and Albert and shows that she feels that she and him are the stereotypical men and women and that she knows that Sophia and Shug are not what most people consider stereotypical women. However, when ~~Celie~~ Walker uses the declarative sentence "what Shug got is womanly to me." This is used to show Celie's new found opinion that women should be strong and upstanding like Shug. This shows that Celie based most of her ideas of gender roles on how she and Albert were but now she bases her ideas of gender roles, particularly the roles of women, on how Shug acts.

Walker uses the stative verb "love" to show Celie's greater understanding of the roles of men and women as it shows that Celie now understands that the role of men



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Examiner Comments

It starts with appropriate focus on Celie's voice, with some sense of Walker's crafting of that voice to reflect on Albert and herself in terms of their gender roles, and, by comparison, on the roles of Shug and Sofia. It highlights the declarative tone - which is particularly relevant when evaluating the 'womanly' traits of Shug.

and women, especially in a relationship is to love one another.

The fact that Celie is now able to talk to Albert as an equal rather than how she used to be shows that Celie now feels that there should be no gender roles and that she feels as though men and women are equal.

Walker uses the adjective "womanly" when Celie describes Shug. This could indicate that Celie does still have an idea of how men and women are. This is shown when Celie and Mr. — are talking about how Shug and ^{Sofia} Sofia aren't like men either. This could show that Celie feels as though there are still stereotypical views of men and women but when ^{Walker} Celie uses the inclusive pronouns "me and you" it is shown that Celie feels as though her and Albert ~~are~~ felt as though they were examples of specific gender roles but it also shows Celie's understanding that everyone is different.

Walker manipulates the voice of Albert to show his greater understanding of gender roles by the repeated use of the noun "men". This shows that Mr. — still has the attitude that men should act like men and that women should act like women. However, Walker also uses the adjective "different" to show that he does understand that



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The response offers some specific analysis at word and sentence level to highlight and develop the differences between herself (and Albert) and Sofia and Shug. This is wholly appropriate - and accurate - but represents the bulk of the exploration of the extract, which is a shame as there are missed opportunities. There is a slight tendency to repetition.



ResultsPlus Examiner Tip

Explore the extract as fully as you can. It has been chosen carefully to give you as much opportunities for comment and analysis as possible.

Not everyone fits the conventional man and woman stereotype when it comes to gender roles.

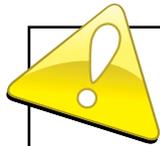
There is a lack of AAVE features in this extract. However, some features are still evident such as the omission of words, for example "she and Sophia the ones got it." This lack of AAVE shows that Celie has a greater understanding of gender roles as she now feels more confident with her language. It also marks the time in which oppression was slowly being lifted from women and more women were going out and getting an education.



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Examiner Comments

The comment on AAVE (or the lack of it) adds very little here. The link to 'oppression' is tenuous.



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Examiner Tip

When responding to 'The Color Purple' only comment on AAVE if it is directly relevant to the question. Try to avoid 'forcing' this issue.

An activity that Harpo enjoys. Like Mr., Harpo's love for cooking is seen as a feminine characteristic as women were just seen as housewives.

Sofia challenges gender roles by being the dominant one in her and Harpo's relationship. Sofia shows several masculine traits such as fighting and building work. "He... look up at me out of two eyes closed like fists" This quote shows Harpo after a fight with Sofia. Harpo has two swollen, black eyes whereas Sofia is described as just having "a bruise on her wrist." In this ~~part~~ letter, Sofia is seen "still working on the roof." Building work was typically seen as something a man would do.

Celie challenges traditional gender roles by making pants. The fact that Celie begins wearing pants shows that she no longer feels as though men and women have separate gender roles. This is a direct challenge to "who wears the pants?" This event marks ~~the~~ Celie's growing independence. ~~It~~ When Celie turns her hobby into a business, it shows a challenge to the idea that men are the typical wage earners and that women are financially dependent on their husbands.

Shug challenges traditional gender roles by being promiscuous. Promiscuity was typically seen as something only



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Examiner Comments

As the response moves across the broader novel it becomes an (extended) list of characters and the principal challenge they present to gender stereotype. All are appropriate and all are accurate, but equally all are undeveloped. Interpretation is sound but there is also a tendency to describe. There is minimal specific analysis in this section of the response.

Question 5

'Restoration'

There were relatively few responses to 'Restoration' in this series. However most candidates offered much tighter and specific analysis and there were fewer 'literary' responses to the novel than in previous years. The best responses focussed well on the extract and referenced backward and forward when exploring how fatherhood influenced Merivel. Successful responses were characterised by the systematic - and analytical - investigation of the extract and of the evidence selected from the wider novel to support assertions made. Less successful were those that offered an exploration which failed to balance comment with the specifics of analysis.

Question 6

'Address Unknown'

'Address Unknown' is a very popular text and, as ever, generated responses across the full range of achievement.

There were some very confident responses where candidates addressed the question fully. These offered good focus on language and literary techniques and close attention to the wording of the question. Candidates were often able to comment on sentence structures and functions as indicators of friction in the extract and their own selected episodes - pinpointing the development of this friction with some precision. Often candidates commented on the terms of address and the signing off in letters, and their changes, as points of friction. However, many less successful candidates did this at the expense of the content of these letters and, as a result, restricted the potential for reward.

A significant minority did not extend beyond the extract - even where some looked at both letters in detail. Some candidates had difficulty in fully addressing the question and wrote lengthy responses on why Martin and Max were no longer friends rather than on the developing friction which led to the end of their communication. Many looked forward in the novella to state the consequences of the end of friendship rather than the cause. These often struggled with the requirement to reference back in the novella to examine the friction developing and relied on commenting on Taylor's use of the continuing letters for revenge.

This is an extremely successful response to this question. It is fluent, insightful and incisive. There is clear critical engagement with the task and a sustained focus on its central issues. Links between form and function are developed clearly and appropriately. Analysis is integrated and confident. Both elements of the question are fully addressed through looking backwards across the novella selecting evidence for friction - and its causes - judiciously.

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

Chosen question number:

Question 2

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Question 4

Question 5

Question 6

Question 7

Question 8

The first letter is Martin's response to Max's appeal that Martin has not been changed by the intensifying events and swathe of propaganda occurring in Germany. Hitler has ascended to be the 'Führer'; and Martin denounces Max's foolish plea. The second letter is Max's reply to this - he expresses resignation, but instead appeals to Max to ensure Grisele's safety.

Martin rudely denounces Max's liberalism, using the phrase "musty sentimentalising", employing the emotive pre-modifier to highlight the irrelevance of Max's sentiment. He emphasises this by saying "you should wake", the accusatory second person pronoun and modal auxiliary adding strength to the command. This shows the passion of Martin's feeling against ~~Hitler's~~ Martin's condemnation of the Nazi regime. He realises that his attempts to persuade Max have been hopeless, so he dismissively states "you have never known a Hitler"; so how could he understand?



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Examiner Comments

It begins as it goes on - with precision and some sophistication. Analysis is accurate and integrated links to function are made with concision and with clear understanding of the historical and political backdrop that shape them.

It seems that Martin's love of Hitler has diverted him from his friend. ~~so much so that~~ He abstractly describes Hitler as "a drawn sword" - a powerful ^{noun phrase} metaphor that shows the Führer's dominance and might. - and personifies Germany as following "her glorious leader to triumph", the capitulation of this emphatic title shows the depth of Martin's admiration for Hitler. Such is the strength of Martin's feelings, he is forced to disregard his friend who is now irrelevant in the face of this new Germany. In his final paragraph, Martin definitively states "I must insist that you write no further", powerfully stating Max's obligation with the modal auxiliary and commanding verb of 'must insist', clearly expressing the end of their correspondence. He signs off simply with his ^{full} name, "Martin Schulze", as if he is formally ending their friendship with simple finality.

Max expresses the end of their communication with more resignation and sorrow. When appealing to Martin to look after Giselle, he states "for old friendship's sake" - he accepts that they are, in Martin's words, "no longer in sympathy", but none the less attempts to remind Max of their former relationship to persuade him. He definitively states "your new attitude I cannot discuss" - Max is so distressed that he

cannot bring himself to express his misgivings. The lack of hedges emphasise this bluntness. This is seen again at the end of his letter - "I shall not write again". Despite his sorrow, he does ~~the~~ what he can to accommodate his friend's demands, showing his tenderness, ironically

by not writing to him again. He signs off ~~the~~ with similar finality to Martin - "Goodbye, my friend", but with more sorrow and politeness - he closes with a farewell statement ^{and} still refers to Martin as his friend, the possessive first person pronoun evoking the closeness of their old relationship.

Previously in the epistolary novella, the reader has experienced a growing cleavage between the two characters, catalysed by the events in Naz. Germany and Naz. propaganda.

The most prominent source of friction was Martin's attitude towards Judaism. This initially was not an issue of contention - there is no mention of Max's race in Martin's first letter, but in his second (March 25 1933) he mentions in passing "a bad Jew-baiting". However this is not associated with Martin - it is the "rabble" who are responsible - and he dismisses the events as "the little surface scum when a big movement boils up",



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Examiner Comments

Literary and linguistic frameworks are applied in equal measure and with equal facility. Terms are in good range and exemplification is totally secure.

There is relevant comment on the structural conventions of letter writing - and pertinent observations about the nature of the sign-offs and what they reveal about both men. This is never at the expense of the detail in the body of these letters, however, and it is this that marks this out as an upper band response.

using a diminutive modifier to state their unimportance as part of his metaphor. In July 9, 1933, a dramatic change in attitude is seen in Martin in reply to Max's letter seeking reassurance over growing reports of a "terrible pogrom". Suddenly, the fact that Max is a Jew is offensive - "It is impossible for me to be in correspondence with a Jew" - and the brashly insulting statement "I have loved you, not because of your race but in spite of it", employing antithesis to display this surprising attitude which has not previously been obvious. He refers to the Jewish race using the semantic field of disease - it is a "sore spot to any nation that harbors it", and the ominous statement "we purge our bloodstream of its baser elements."

Another source of friction accompanying Martin's increasingly negative attitude towards Judaism is his increasing alignment with the Nazis. This is seen in his lofty, fantastical descriptions of "we go singing through our valleys with strong muscles finyling for a new world" - the use of the inclusive first person pronoun 'we',^{and 'our'} and the emotive noun phrase 'strong muscles' demonstrating this. It also demonstrates the influence of propaganda on Max - in his previous letters we have not witnessed him writing in such abstract terms, so this new register could have been inspired by the over-powering rhetoric of Adolf Hitler.



ResultsPlus Examiner Comments

As the response moves backwards across the novella it pinpoints and prioritises the causes of friction between Max and Martin.

The first reference to Jews is identified precisely and its application used to indicate the initial subtlety of the changes in Martin when compared - again with precision - to his words in the letter of July 9th, with integrated connections between method and effect.

Question 7

'Cloudstreet'

Although they were relatively few, there were some rather impressive responses to 'Cloudstreet' in this examination series. The majority handled the extract well, exploring what it revealed about Rose and Dolly and the epiphany that Dolly's revelation represents. The best focused on the voices of mother and daughter, and the dialogue between them as this was central to the question. These offered detailed consideration of Winton's choice of language to craft the voices. These successful candidates also made very sure to present their understanding of the complex nature of narrative voice and perspective both here and in the novel as a whole. Selection of evidence for the second bullet - the role of mothers - was mostly appropriate with Dolly and Oriel the most popular choice for extended consideration and comparison.

Question 8

'Dubliners'

Joyce's 'Dubliners' did not figure heavily as a chosen text in this series. Nonetheless there were some very successful responses to this question.

Candidates' focus and comment on the extract was pleasing, with a range of points made about the abuse and how it is conveyed. Some candidates failed to make reference to the reasons for the abuse, as required by the question. Candidates also chose a range of other stories to refer to: the most popular choice was 'An Encounter', with links made to the abuse of children. Many demonstrated sound understanding of authorial intent. Occasionally, the focus on Joyce did divert away from the task but largely comment was relevant.

Less successful responses offered reasons for and reactions to abuse - more like an overview of abuse in different stories. Generally there was some confident linguistic and literary analysis of the extract but very little of the second story.

Paper Summary

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

Question 1 (a):

- Use specific terminology - avoid generalised comment such as 'vague language'
- Always make direct reference to the function of your chosen features in the specific extract.

Question 1 (b):

- Cover each extract as fully as you can
- Remember that you are not specifically required to compare the extracts
- Consider the potentially multiple nature of audience and purpose
- Remember that context is central to the assessment of this question
- Exemplify consistently
- Analyse - don't describe or interpret.

Questions 2 - 8:

- Analyse the given extract as fully as you can; apply literary and linguistic frameworks and terminology
- Keep sight of the question - and its bullet points - at all times
- Do not introduce material that is not relevant to the question
- Aim to spend roughly equal time exploring the broader text
- Exemplify consistently
- Analyse - don't describe/interpret.

Grade Boundaries

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

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

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