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Examiners' Report January 2009

GCE

GCE English Language and Literature 6EL01

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Unit 1: Exploring Voices in Speech and Writing

This unit comprises the examined component of AS 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 1a and 1b) involves the exploration of 3 unseen extracts and students are required to identify features of spoken language and 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 they 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.

Section A

Q1 required candidates to explore three unseen extracts provided in the source booklet - a transcript of authentic conversation (used in conjunction with question 1a), a series of informal text messages and an extract from a short story (used in conjunction with question 1b)

Q1 a i asked candidates to **identify** three spoken word features from extract A (a transcript of an authentic conversation between an elderly woman and a market stall holder) and then to **provide an example of each feature** from the extract.

Q1 a ii asked candidates to comment on the function of **two** of their selected features **within the extract**

Q1a i was marked out of a maximum 6 marks at AO1 and although the majority did well it actually afforded a greater range of marks than we anticipated. 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.

Q1a ii had a maximum score of 4 marks (again at AO1). Responses here also covered the full range.

Feature 1 *false start*
 Example *"they(.) they look(.) them beans look(.) lovely"*
 Feature 2 *back channeling*
 Example *"ah right"*
 Feature 3 *Filler*
 Example *"erm"*

- (ii) Comment on the function of any **two** of the identified features within Text A.
 (AO1 = 4)

A false start is when the speaker corrects themselves half way through a sentence and begins again.
Back channeling is the listener showing their involvement in the conversation, to reassure the speaker that they are listening



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Examiner Comments

Here the candidate offers an accurate definition of the feature. However this definition is generic and the lack of specific links to the extract and the function of the feature.

Had the response have extended to make these links as in the extract below, the mark awarded could have been doubled.

Feature 1	Non fluency features
Example	oh (I) they (I) look (:) then leave foot (:) lovely
Feature 2	Simultaneous speech
Example	make it even // Granny Smiths // Smith's that's right.
Feature 3	Filler
Example	One fifteen 'em' one forty

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

(AO1 = 4)

Use of Simultaneous speech means both characters understand the pragmatics of the conversation; before the elderly woman ~~and~~ ^{forget} the name of the apple but the stall-holder knew exactly what she wanted without her telling him. Fillers enable the stall-holder to correct his statement, (one fifteen 'em' one forty) It also gave him time to think ^{about what} before he needed to say next.



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Examiner Comments

Comments link the incidence of spontaneous speech directly to the extract and demonstrates understanding of its function within the exchange itself.

Q1b

This second component of Q1 links to two unseen extracts provided in the Source Booklet. Text B is a series of **text messages** and text C is an extract from a **short story**. The question asks 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 are 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.

Overall, candidates responded well to this question in that it gave them the opportunity to discuss a range of linguistic and contextual features. Higher band answers presented an integrated discussion of both texts, demonstrating a confident command of terminology and a good appreciation of purpose and audience. They were also able to explore hidden meaning.

In responding to Extract B most demonstrated awareness of the conventions- linguistic and contextual

- of text messaging although a significant few thought the text had been written by an author and some spent too much time trying to describe the characters. The exploration of the prose extract (C) was less successful on the whole. Analysis of Extract C was less secure in terms of the confidence – and competence – demonstrated in the investigation narrative perspective and the structures used to convey the voice of the girl narrator and Carson and, as such, proved an effective discriminator. Lower band answers struggled with text C, confining their discussion to simple descriptions of the target audience and the setting of the text. They also tended to describe, rather than analyse, and showed a limited knowledge of key linguistic terms.

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 often 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 text messages considered the conventions associated with this form of communication and linked this to the relationship of the participants and the agenda of the exchange. Investigation of the prose extract considered its narrative function and structure and linked this to convention and audience. Less successful responses were unbalanced and tended to offer more detail about the factors that influenced the production and reception of the text messages, such as opening and closings and devices to speed input – for example the use of digits.

The following excerpts are drawn from a response that falls into the **mid-lower range** of achievement.

At AO2 it picks up on some general language features in both extracts, although exemplification is patchy and links between form and function limited.

1.

Text B is obviously going to have spoken language in. It is written out with the numbers, it is meant to be read how it is said. "No egg idea", although it seems strange to look at, if it is said aloud, you will sound it how it is meant to be said. The whole idea of text talk is that it is made to be said aloud. When people read out their books, they usually read them out loud. This is so they can understand what the person has put and think of a reply at the same time.



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Examiner Comments

There is a general awareness of the characteristics of the spoken language features employed in the texts but this is not fully developed and comments lack precision.

2. Text B also has signing off, this helps distinguish it between a story and a text. In stories people don't sign off they simply say bye and move on. But in this we have "V", only in texts do you do this. This was again something the writer intended, they know that if you text someone like a friend you always sign off so the receiver knows they've come to the end of the text and can reply if they need to.



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Examiner Comments

There is recognition of the structure of the text exchanges, and an awareness of how this functions as 'dialogue' but once again this is generalised and undeveloped.

There is a general appreciation of the language and structure of the prose extract.

3. Text C is Standard English and made up of simple, compound and complex sentences.



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Examiner Comments

The comment stands alone, it is not developed further and insecurity with analysis is implied by this lack of development – and exemplification here.

4. The writer has made the sentences shorter and hardly have much conversation in them, this is to set the idea of the text talk across, if the writer had written lots for each person, it wouldn't be realistic!

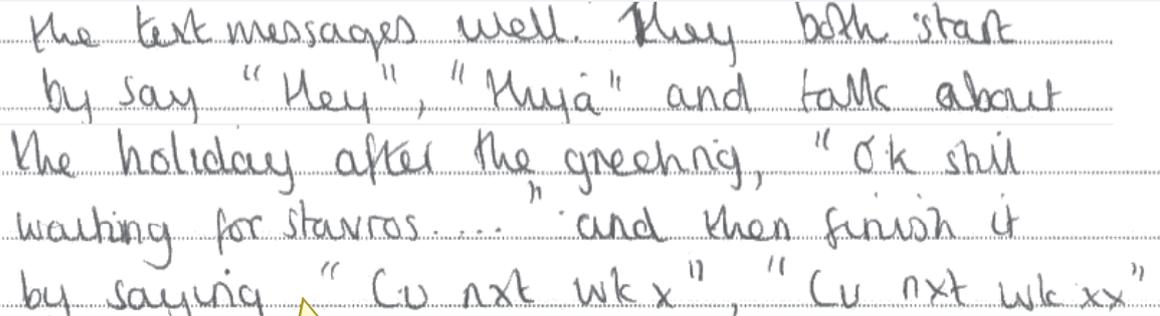


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Examiner Comments

There is evidence of mild confusion over the production of the text messages, here the candidate assumes the exchanges have been authored rather than transcribed.

The following excerpts are drawn from a response that sits at the **mid range** of achievement which offers a relatively well balanced, if essentially straightforward, investigation of both extracts.

1. 

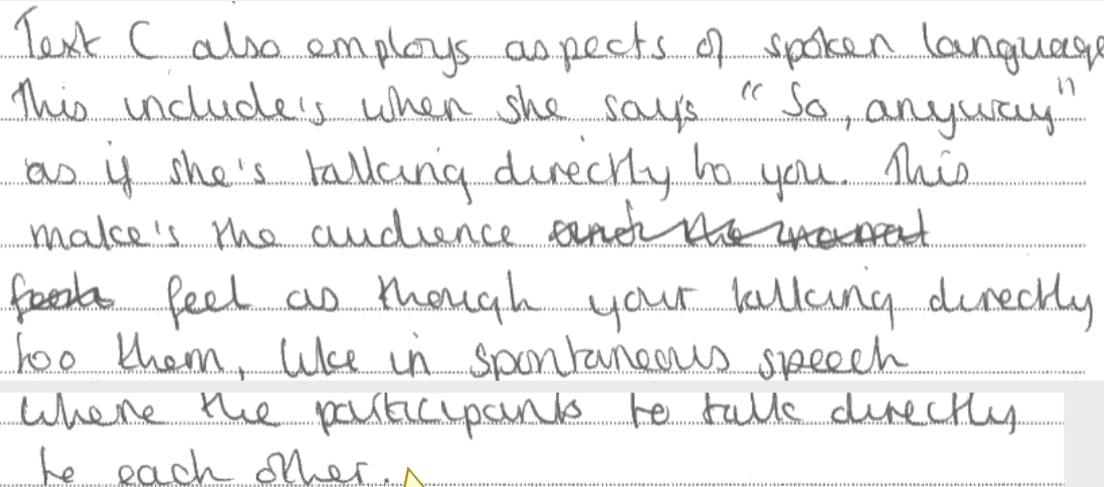
The text messages well. They both start by say "Hey", "Muyá" and talk about the holiday after the greeting, "Ok still waiting for Stavros...." and then finish it by saying "Cu nxt wk x", "Cu nxt wk xx"



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Examiner Comments

There is recognition of the general structure of the messages, and exemplification of the devices for opening and closure is accurate - links to spoken exchanges are not fully developed however.

2. 

Text C also employs aspects of spoken language this includes when she says "So, anyway" as if she's talking directly to you. This make's the audience ~~and the writer~~ ~~feels~~ feel as though you're talking directly to them, like in spontaneous speech where the participants to talk directly to each other.



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Examiner Comments

There is awareness of the features of spoken language employed in the prose extract, the candidate, for example, acknowledges the effect of the use of discourse markers (*so anyway...*) but lacks the terminology to offer precise analysis.

The following excerpts are drawn from a response that sits at the **top range** of achievement and which offers a well balanced, accurate and discriminating investigation and analysis of both extracts.

1. The context is influenced by the informal ^{close} relationship between D and V, ~~Due~~ ^{due} to this they ~~then~~ are comfortable using variant spelling "stil" "probs" This is used because of the nature of ^{their} relationship. The series of text messages are produced with spoken language features in order to mimic everyday speech. This is evident through use of phonetic spelling "ova" "img." ^{phonology} ~~phonetic spelling and~~ Colloquialisms ^{"hey" "hiya"} and non standard English are contextual features, for example "pix" ^{these,} and the use of vowel omissions "apts" shows both speakers are close and ~~therefore~~ share inclusive language (as shown through ^{the} colloquialisms).



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Examiner Comments

A range of spoken and linguistic features are identified and exemplified and fluently contextualised

2. Spoken language features are used to make the text seem directed like a conversation to the audience. Discourse markers, ~~quote~~ "so anyway," colloquialisms "sort of" and non standard English "not done" make it seem like spontaneous speech. By doing this the author has considered



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Examiner Comments

The exploration of the prose extract offers focus on spoken language features which are identified and exemplified and contextualised succinctly and accurately.

Section B (Q2 - Q8)

Questions in this section cover the range of literary texts studied for the examination. Students were presented with an extract selected from their set text and were asked to explore aspects of voice 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, obviously, 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.

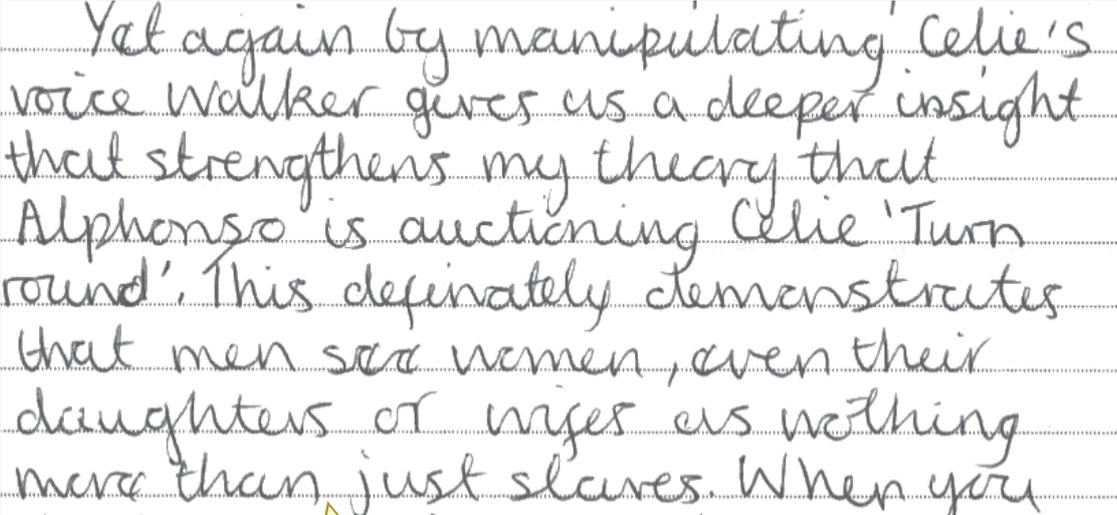
Less successful responses offered limited analysis of the given extract and were unlikely to extend **fully** beyond it into the broader novel/novella/collection. Focus on the central issues of the task (this varied, obviously, across questions and set texts) tended to be inconsistent and many digressed 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.

The following excerpts are drawn from a response that falls into the **mid range** of achievement. It is a response to Q4, based on *The Colour Purple* (Walker).

There is a general awareness of Walker and her crafting of Celie's voice:

1.  Yet again by manipulating Celie's voice Walker gives us a deeper insight that strengthens my theory that Alphonso is auctioning Celie 'Turn round'. This definately demanstrates that men see women, even their daughters or wives as nothing more than just slaves. When you

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Examiner Comments

The response accurately picks up on the transactional nature of the extract but fails to fully explore the language techniques that achieve this. For example the selection of quotation (relates directly to the voices of the men and their attitude towards Celie, thereby supporting assertions made about them, however there is limited exploration of how these sentences are constructed.

2. 'He look me up and down' Walker manipulates Celie's voice here, to show the African American Vernacular English. Just from this sentence Walker has successfully communicated with the audience to tell us that Celie is an educated, ~~and~~ is living in Southern part of America in the early twentieth century and speaks with the Southern dialect. Regarding men's attitude this sentence tells us that although time has moved on and they are living in America men they still have the negative slave mentality.



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Examiner Comments

There is a general awareness of the use of vernacular which, although exemplified, again falls short in terms of specific analysis.

Comment which links the language of the men to their cultural background does demonstrate an awareness of the impact on meaning but this is rather generalised.

The following excerpts are drawn from a response that falls into the **upper range** of achievement. It is a response to Q2, based on *The Bloody Chamber* (Carter).

1. During his speech to the girl long, complex, declarative sentences add a fast and engaging pace, because of their difficulty to read. They also serve to patronise the girl by being overly descriptive. They help to disguise the purpose of the speech and his intentions (to tempt the girl). In contrast, short, ~~imperatives~~ ^{declarative} crafted this mix in order not to reveal his true character too soon. Only later does he resort to short imperatives that reveal his power over the girl, "Kneel!" "The courtyard. Immediately."

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Examiner Comments

Examples are selected judiciously to evidence assertions made about the voice of the Marquis and its creation and relationship to the girl narrator. Terminology is deployed and exemplified accurately and analysis is well developed. There is a clear sense of authorial intent and crafting which is perceptive and effectively communicated.

2. The use of the simile "shook it musically, like a carillon" continues the ~~feel~~ field-specific lexis of music throughout the story. Here he uses it because he knows it will entice her. The metaphor "whey-faced piano-player" continues the idea that she is a child and will respond to music.



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Examiner Comments

There is a competent handling of both linguistic and literary features and terminology and comments are developed with a focus on the central issue of the task. Exemplification is consistently judicious in this respect and the integrated nature of analysis is impressive.

3. Exclamatives, "birds in cages" "woodland" demonstrate heightened the emotion conveyed to the audience and influences their reception of the character of the Erl King. A pause is indicated "I - I shall be..." This spoken language feature allows the audience to ~~re~~ understand the dread felt by the girl. As first person



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Examiner Comments

The response extends proficiently to a second story (*The Erl King*) and links between the stories are clearly drawn.

Appendix Assessment Objectives

Q1a

Band	Mark	AO1: Select and apply relevant concepts and approaches from integrated linguistic and literary study, using appropriate terminology and accurate, coherent written expression
1	0 – 2	<ul style="list-style-type: none"> Provides basic comment with inaccuracies or omissions Gives generalised comment which may be limited to a generic definition of the function.
2	3 – 4	<ul style="list-style-type: none"> Makes accurate comments which are full and insightful Makes comment showing consideration of the function of the feature within the extract.

Q1b

Band	Mark	AO2: Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in a range of spoken and written texts
1	0 – 4	<ul style="list-style-type: none"> Makes basic observational and descriptive comments Makes comments on how structure, form and language shape meaning, comments are likely to be general and brief Supports some comments with minimal exemplification Makes reference to one of the two extracts only.
2	5 - 9	<ul style="list-style-type: none"> Makes some observational and descriptive critical comments Makes comments on structure, form and language, comments will be partially developed and links to how these shape meaning may be underdeveloped Supports most comments with exemplification, but may lack consistency at the bottom of the band Makes reference to both extracts with minimal coverage of one of the two extracts.

3	10 - 15	<ul style="list-style-type: none"> • Critically analyses in a mostly accurate way, identifies clear links between form and function, at the bottom of the band the critical analysis will be limited • Makes comments on structure, form and language, comments will be detailed, and will link consistently to show how these shape meaning • Supports all comments with relevant exemplification • Makes reference to both extracts, selecting appropriate material from both extracts.
4	16 - 20	<ul style="list-style-type: none"> • Critically analyses providing detailed and accurate comment, examining clear links between form and function • Makes comments on structure, form and language, that are full and insightful, and will examine some of the effects produced • Supports all comments with relevant and well-chosen exemplification • Makes reference to both extracts, selecting material from both extracts with insight and discrimination.

Band	Mark	AO3: Use integrated approaches to explore relationships between texts, analysing and evaluating the significance of contextual factors in their production and reception
1	0 – 4	<ul style="list-style-type: none"> • Makes some basic comments on context although this is likely to be uneven across the extracts • Identifies aspects but an extract may be omitted.
2	5 - 9	<ul style="list-style-type: none"> • Makes some developed comments on context. Responses include comments on the relationship between the language of the texts and the context in which they are produced and received • Examines both extracts: at the bottom of the band the detail across extracts may be uneven and there will be omissions; at the top of the band the detail across extracts will be extensive.
3	10 - 15	<ul style="list-style-type: none"> • Makes developed comments on context. Responses include well-developed links between the language of the texts and the context in which they are produced and received • Examines both extracts: at the bottom of the band detail across extracts will be consistent and thorough; at the top of the band there will be some evidence of sophistication.

4	16 - 20	<ul style="list-style-type: none"> • Makes fully developed comments on context. Responses include confident and insightful links between the language of the texts and the context in which they are produced and received • Examines both extracts: at the top of the band sophistication is more fully developed and there will be discrimination and insight.
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Q2 – Q8

Band	Mark	AO1: Select and apply relevant concepts and approaches from integrated linguistic and literary study, using appropriate terminology and accurate, coherent written expression
1	0 - 4	<ul style="list-style-type: none"> • Responses will not extend beyond the extract. At the bottom of the band material selected from the extract is limited. At the top of the band materials selected from the extract will be appropriate • Identifies a limited number of linguistic and literary features, without employing appropriate terminology • Writes with minimal clarity and technical lapses.
2	5 - 10	<ul style="list-style-type: none"> • Responses may not fully extend beyond the extract, selection of additional evidence might not fully link to the task • Identifies some linguistic and literary features, with some use of accurate terminology • Writes with some clarity and with some technical lapses.
3	11 - 15	<ul style="list-style-type: none"> • Responses will extend beyond the extract and exploration is likely to link fully to the task. Selection of evidence will be largely appropriate with clearly developed links to the task. At the bottom of the band these links might lack clarity and precision • Identifies a range of linguistic and literary features, with some use of accurate and appropriate terminology • Writes with clarity and technical accuracy.
4	16 - 20	<ul style="list-style-type: none"> • Responses will extend beyond the extract and exploration will link confidently to the task. Selection of evidence will be sophisticated with consistently developed links to the task • Explores confidently a full range of literary and linguistic features, with sophisticated use of accurate and appropriate terminology • Displays sophisticated well-controlled written expression

Band	Mark	AO2: Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in a range of spoken and written texts
1	0-4	<ul style="list-style-type: none"> • Makes basic observational and descriptive comments • Makes basic comments on structure, form and language • Supports comments with minimal exemplification • Refers only to the extract
2	5-10	<ul style="list-style-type: none"> • Makes some observational and descriptive comments • Makes limited comment on structure, form and language. Links to how these shape meaning will be undeveloped • Supports some comments with exemplification, but at the bottom of the band this will be limited • Makes limited reference to material beyond the extract
3	11-15	<ul style="list-style-type: none"> • Analyses some of the material, at the bottom of the band analysis will be limited • Makes some comments on structure, form and language. Links to how these shape meaning will be partially developed • Supports comments with exemplification although this will lack consistency at the bottom of the band • Makes some reference beyond the extract
4	16-20	<ul style="list-style-type: none"> • Offers a reasonable range of analysis • Comments on structure, form and language will generally link to how these shape meaning • Supports most comments with mostly appropriate exemplification • Makes developed reference to material beyond the extract
5	21-25	<ul style="list-style-type: none"> • Analyses the material confidently • Analyses structure, form and language with clear links to how these shape meaning • Supports most comments with discriminating choice of exemplification • Makes detailed reference to material beyond the extract

6	26-30	<ul style="list-style-type: none">• Analyses the material confidently and critically• Analyses structure form and language with fully developed and perceptive links to how these shape meaning• Supports comments with a discriminating choice of exemplification• Makes perceptive and detailed reference to material beyond the extract
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Grade Boundaries

GCE2008 English Language & Literature 6EL01

Paper No.	Max. Mark	A	B	C	D	E
01	100	63	54	46	38	30

Note: Grade boundaries may vary from year to year and from subject to subject, depending on the demands of the question paper.

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