

A Level English Language and English Literature

Feedback from Summer
2019 (9EL0/01 and 9EL0/02)



Paper 1

Voices in Speech and Writing



Paper 1 Section A

What makes a
successful
response?





Overview

Successful responses to Q1:

- explored a range of language features in both extracts linking form to function
- exemplified with relevance and in support of assertion
- applied terminology with accuracy at word and sentence level
- offered developed and integrated comment on context
- made effective, and integrated, comparisons and connections between the texts.



Extracts from a Level 5 response

Text A uses a metaphorical title in the noun phrase 'His longest bout' with the superlative adjective 'longest' compounding the later proper noun 'Parkinson's disease'...using boxing jargon to address the more serious battle [facing Ali].

Similarly in [the title of] Text B Webb uses...the antithetical proper noun 'Boxer' which one would normally associate with brutality with the post-modifying adjective 'Handsome' connoting a sense of beauty...



Extracts from a Level 5 response

With the alliterative metaphorical phrase ‘flurry of fists’ a sense of vivid immediacy is created given this description which mimics the actions of the fight...(Text B)

The writer uses a host of enumerators and time markers such as ‘1970s’ and ‘500 people’...drawing on the articles typical structure as well as earmarking events and moments in Ali’s life (Text A)



Extracts from a Level 5 response

Similarly with Webb using the simile ‘as sharp as a one-two-combination’ thus reflecting the punchy, sophisticated writing of Whitwham in relation to the fast-paced nature of the sport of boxing, the writer is able to craft a tone of appraisal in regards to Whitwham’s bravado as a novelist.

Paper 1 Section A

What makes a
response less
successful?





Overview

Less successful responses often:

- offered general language features with terminology frequently restricted to word level
- confused basic labels such as adjective/adverb
- lacked consistency in exemplification
- resorted to non-specific comment at sentence level such as 'short, snappy sentences'
- made minimal links to function such as 'this feature makes it entertaining' or 'makes the reader read on'.
- made bold claims about contextual factors, particularly the audience
- tended to treat texts separately, offering only the most straightforward points of comparison and contrast between them.



Extracts from a Level 3 Response

Sawyer uses colloquial language such as ‘too many blows to the head’. The quantifier ‘too’ further adds a dramatic effect by being followed by the harsh colloquial ‘blows’. Likewise Webb creates familiarity with the alliterative idiom ‘flurry of fists’. This suggests to the reader a familiar image but also creates an impact within them due to the alliteration of ‘f’.



Extracts from a Level 3 Response

Other boxers names are used as exophoric references such as ‘George Foreman’ and ‘Joe Frasier’. This creates a knowledgeable tone as it shows the writer knows Ali’s past opponents.

Webb on the other hand solely uses exophoric references on Whitwham’s novel to add a degree of knowledge he has on the book. However this is standard for a review as they have to have read it and provide its readers with useful information about the story.



Extracts from a Level 3 Response

One could say they are both suffering from diseases; alcoholism and Parkinsons. However, Joe, Bobby's father's demise was a choice, he chose to drink and let it consume him whereas Muhammad Ali was out of his control. Through this idea Webb's text has a much more negative field when discussing Joe. This can be seen along the lines of 'a broken shell of a man...'.

Contextually boxing is a very physical sport with many violent aspects. A fact both authors make clear in their work, which helps them create a sense of voice

Paper 1 Section B

What makes a
successful
response?





Overview

Successful responses:

- explored the given extract in detail and with focus on the task
- exemplified consistently to support their comments/assertions and applied an analytical, linguistic lens to the evidence they provided, thereby linking form to function
- selected contextual information judiciously to link to the specifics of the task, rather than incorporating tranches of learned biographical, social, historical or political data
- never lost sight of the text, its characters and plot, as dramatic constructs
- ranged with facility across the broader play, sustaining focus on the task and making links back to the extract where appropriate.



Extracts from a Level 5 response

Q2: *All My Sons*

In *Jim Bayliss*, Miller is filtering through his own sense of dissatisfaction towards the American Dream given Jim's recognition that it can only be attained by being corrupt...

Using the choral character of Sue – synonymous with Miller's influence of Greek tragedy – provides for a sense of proleptic irony to the end of the [play]



Extracts from a Level 5 response

Using Sue's highly cynical attitudes ... 'I married an interne' and 'On my salary' ... Miller is able to craft Sue's disillusionment with marriage ... [and] ... is able to draw on typical marital values of the 1940s and this depict Sue's frustration at her inverted role as breadwinner'.



Extracts from a Level 5 response

The dramatic device of paralinguistics in the stage directions ‘(with growing feeling)’ conveys Sue’s vehement attitude and her yearning for the American Dream. Her confrontation of Ann and use of the clipped interrogative ‘You know what I resent, dear?’ draws on her jaded attitude yet cynical critique of Keller’s achievements ... ‘I resent living next door to the Holy family’ ... the biblical reference so as to damn the Kellers, given her emotive verb ‘resent’ connotes a sense of fervence...



Extracts from a Level 5 response

With proleptic irony to the latter stages of the play, in Act Three Jim's use of the repeated abstract noun 'Money. Money-money-money-money' conveys his pessimistic attitude [towards his marriage] as well as his wider moral compass...that the American Dream is a total façade'.

Paper 1 Section B

What makes a
response less
successful?





Overview

Less successful responses:

- offered limited focus on the question, often moving quickly into what seemed like a pre-prepared investigation of a theme/issue
- adopted a narrative/descriptive approach or sometimes produced a wholly literary response with little consideration of the language choices made by the playwright to develop character and plot
- offered limited evidence to support their comments/assertions
- offered restricted/insecure specific analysis and little sense of the generic and dramatic conventions that shape a play
- bolted on tranches of contextual information with limited evidence of selecting/shaping this information to task.



Extracts from a Level 2 response

Q3: *A Streetcar named Desire*

Women accepted what men did. Women were submissive whilst men were free to act how they pleased, including aggressively. This occurred particularly within Southern America....



Extracts from a Level 2 response

The cultural difference highlighted is through Stella having laughed, as described in the stage directions [she laughed]...

Stanley's animalistic nature is previously highlighted in Scene One whereby he 'hurls' a 'red stained package' at Stella. The intensity and forcefulness of 'hurl' creates a sense of power..



Extracts from a Level 2 response

Q3

The smashing of the lights is greeted by laughter from Stella who has accepted her new, lower class way of life in comparison to Blanche who continues to maintain her Southern Belle ideals...[she]greet the smashing of the lights with ‘and you let him? Didn’t run? Didn’t scream?’



Extracts from a Level 2 response

Q3

The theme of reality and fantasy is highlighted throughout the play as Blanche continuously lies about her age and past which she attempts to dismiss...this past, however catches up with her echoed through the continuous plastic theatre of polka music that is played.

Paper 2

Varieties in Language and Literature



Paper 2 Section A

What makes a
successful
response?





Overview

Successful responses:

- looked at the unseen text as a whole and were able to discuss it as a complete piece of writing
- offered developed analysis of language used in the shaping of the piece applying frameworks and terms to the overall meaning of the text
- discussed the implications of specific lexical and syntactical choices and showed how attitudes could be conveyed precisely through tone
- explored shifts in register, as well as generic conventions and deviations
- used supporting relevant contextual material to develop and support their investigation.



Extracts from a Level 5 response

Q1

Initially the extract's exposition gently nudges the reader towards the topic of money, which for many can be a taboo subject, through her personal anecdote from her twenties. The asyndetic list, 'country houses, long weekends, sportscars...' firstly gives a sense of her narrative train of thought as well as building up to a set of semantics linked to a 'happy' and 'successful' lifestyle.



Extracts from a Level 5 response

Once she has established her friendly and non-judgemental tone, she cleverly fires interrogatives at the reader to stimulate an inspection of their personal relationship with finance ‘Would I inherit a few million from a distant relative? Win the lottery?’



Extracts from a Level 5 response

She carries on talking from personal experience...in some ways this is largely (as a text) working positively with female stereotypes...is largely unoffensive due to her own use of typecasting herself in such a light-hearted way. The structural device of ending a paragraph with 'Sound familiar?' Is her way of acknowledging that a huge majority of women also struggle with the upkeep of their finances.



Extracts from a Level 5 response

By shifting to a more collective voice in the ultimate paragraph she is successfully uniting her readers with her message which is shown within the extended metaphor 'taking control of our money rather than letting it take control of us'. By personifying money she is setting it up as a force opposing women...

Paper 2 Section A

What makes a
response less
successful?





Overview

Less successful responses:

- often worked chronologically through the extract, sometimes paragraphing their own work in accordance with the structure of the passage and offering an explanation of the content
- spotted features with limited connection to the task or the meaning of the text.
- made limited and general comments of contextual factors.



Extracts from a Level 3 response

Q1

This is an autobiography, with the purpose to inform its readers about the authors attitude towards the financial independence of women and the views she held when she was younger...



Extracts from a Level 3 response

Webb opens ...with the frontal conjunction 'For most of my twenties' which effectively identifies when in her life she was talking about, and conveying that things were different for her then, and she has changes as she has gotten older shown by the noun 'most'. She follows this up with syndetic listing about what she wanted her future to look like back then 'country houses and sunshine, long weekends ...'. This demonstrates to the reader that her attitude was more once much innocent and naïve.



Extracts from a Level 3 response

Webb's current attitude is clearly displayed to the audience when she says 'You aren't going to win the lottery and the lottery of love is never going to pay out to your full satisfaction'. The alliteration within the metaphor...demonstrates that she no longer believes that meeting Prince Charming is guaranteed to happen, comparing it to the literal lottery that 'you aren't going to win'.

Paper 2 Section B

What makes a
successful
response?





Overview

Successful responses:

- were thoroughly integrated and comparative in their approach
- considered what the specifics of the question might be (framing the opening of their response accordingly)
- explored a significant range of literary and linguistic terminology and features
- made contextual comment that supported the analysis of language and literary features in the texts
- blended contextual comment on production (for example, socio-historical details, intertextual relationships, staging/publishing history, authorial biography.) with contexts of reception (reviews, criticism, cultural influence, personal response).



Extracts from a Level response 5

Q7

Room with a View/The Bloody Chamber

...the setting in which encounters take place often typifies the cultures of the characters within them. As a result these encounters either are in accordance with certain characters' values or force them to realise differences between them and the surrounding environment. There is a contrast between the grand and the extravagant with more primitive settings, each influencing the way characters behave, stemming from whether the setting is familiar to them or not.



Extracts from a Level response 5

The idea of a primitive setting encounters influencing encounters can be seen in 'A Room with a View' during the scene of the private lake. The progression of George throughout the scene ... is interrupted by the women of Windy Corner, notably Mrs Honeychurch . She stares 'Whoever are these unfortunate people? Oh dears, look away'. The premodifier 'unfortunate' contrasts 'glorious' uses just before her entrance. Forster has portrayed [her] as someone who is unable to see how this situation could be enjoyable, a result of her socialisation in a repressed and conservative society. The primitive setting disgusts her because it leads to behaviour outsider the norm



Extracts from a Level response 5

This primitive setting is also evident in Carter's 'The Werewolf'...However, unlike Foster, who shows primitive setting to be divisive, Carter uses it rather as a means of survival; their belief in primitive mythical figures allows them to come together as a community and protect one another...From a modern reader's perspective their 'harsh, brief, poor lives' might...promote pity..; the triadic structure creating a semantic field pertaining to poverty. But it is this simplistic life that allows the community to come together at the denouement and stone the grandmother to death



Extracts from a Level response 5

The idea of extravagant settings is typified by Forster's use of Italy. There is a clear distinction between British and Italian cultures that interferes with character's encounters on holiday. This is seen within the second chapter where Lucy and Miss Lavish discuss topics from politics to gossip. This is rooted in British culture from the cultural reference to 'Mr Gladstone' to the deixis of 'Mrs Butterworth'. Forster then stated 'Italy receded', here the personification implies that Italy has no role in their conversation and subsequently their minds... shows that characters are not influenced by their current surroundings in the sense that this particular extravagance is secondary to their personal lives.

Paper 2 Section B

What makes a
response less
successful?





Overview

Less successful responses:

- offered limited levels of specific analysis and only general links between form and function
- often included huge amounts of impressively remembered but ultimately irrelevant contextual detail
- did not integrate comparative comment
- did not acknowledge generic form/device and convention – this particularly true of the handling of poetry where answers often discussed poems as if they were prose
- failed to consistently address the specifics of the question, shifting instead to an alternative (possibly rehearsed) agenda.



Extracts from a Level 3 response

Q5: *The Great Gatsby/Whitsun Weddings*

The interactions between Nick and Gatsby are the only way that the audience see through the façade and see Gatsby's true identity. Similarly in 'The Whitsun Weddings' the true identity of the statues is revealed by Larkin's persona in 'An Arundel Tomb'. Like in Gatsby the statues are creating an image of 'faithfulness', however the true identity of the individuals is revealed when Larkin's personal interacts with them...by referring to the 'sculptor's sweet commissioned grace' suggests that individuals can use money as a way to present themselves as they want to be viewed..



Extracts from a Level 3 response

Both suggest that women's identities are shaped by their interactions with man and children....Daisy's identity shaped through her interaction with men in the play...Nick emphasises her appearance with the asyndetic list 'lovely with bright things in it, bright eyes and a bright passion'...similarly in 'Wild Oats' the persona places focus on women's appearance and femininity. The women in the poem are nameless and are instead known by their physical appearance 'bosomy rose' and 'friend in specs'



Extracts from a Level 3 response

Both Larkin and Fitzgerald suggest that identities are shaped by interaction with romantic partners. Myrtle is shown as dominant... 'get some chairs...' This ...shapes George's identity as someone who is isolated. Myrtle 'walks through her husband as if he were a ghost' suggesting that the identity George has given her has not fulfilled her... Similarly in 'Talking in Bed' we see two individuals interaction brings little fulfilment... juxtaposition of 'lying together' and 'isolation' we see individual identifying as being lonely despite being together. This is similar to Myrtle who despite having George she feels isolated as he cannot give her the life she desires.



Thank you and farewell

The Paper 1 Principal Examiner report can be accessed [here](#).

The Paper 2 Principal Examiner report can be accessed [here](#).

The Coursework Principal Moderator report can be accessed [here](#).