

Mark Scheme (Standardisation) Summer 2008

GCE

GCE English Language and Literature
(6383/02)

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General Marking Guidance

- All candidates must receive the same treatment. Examiners must mark the first candidate in exactly the same way as they mark the last.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than penalised for omissions.
- Examiners should mark according to the mark scheme not according to their perception of where the grade boundaries may lie.
- There is no ceiling on achievement. All marks on the mark scheme should be used appropriately.
- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved, i.e. if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.
- Where some judgement is required, mark schemes will provide the principles by which marks will be awarded and exemplification may be limited.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, the team leader must be consulted.
- Crossed out work should be marked UNLESS the candidate has replaced it with an alternative response.

General Comments

You must assess candidates against five assessment objectives. These are printed at the back of the exam paper and also at the top of each column of the generic grid. Of these, AO5 is the most significant, and has a double weighting.

You need to look closely at the generic grid and at the specific indicative comments for each text. Some of the specific points, especially on language, are relevant to more than one assessment objective.

It is important to have an open mind and to reward any valid points that can be seen as meeting the assessment objectives. This is particularly important for the 'open' question of the two, where candidates can choose their own stories, and where, therefore, there can be no required or expected content, but it applies also to the more apparently focused question. All the specific points listed are merely illustrative of possibilities. They should not be seen as a check-list of required points. It is important to reward all relevant points that are supported from the text.

The notes which follow begin with descriptions of major features to be expected in answers in the Higher Bands and those in the Lower Bands. These descriptions apply to all the questions for the unit, both the specifically focused (a) questions and the open (b) questions. They are followed by more specific notes for each question.

Major differences to look for between Higher and Lower Band answers:

Lower band answers may lack a focus on the precise terms of the question. There may be some reasonable knowledge and understanding of the text, but the focus will often be on the content, especially on character and plot, rather than on the writer's use of language. There may be a considerable degree of paraphrase and narration. There may be some quotation, but quotes may be too long and will tend not to be analysed, merely quoted as examples of the writer's 'use of language'. The focus on choices of language may be very limited, or in some cases, non-existent. There is likely to be a great amount of vagueness and generalisation. Knowledge of literary and linguistic features, especially the latter, is likely to be limited, and there may be little or no use of appropriate terminology. Some answers will use a lot of terms, but mostly inaccurately. The candidate's own use of language may have serious faults and limitations: most serious would be lack of clarity in expression, and punctuation and grammatical errors. A major weakness is likely to be a failure to illustrate points being made. Repetition is likely to feature in many answers, and generally the range of points made will be very limited. Answers are likely to score poorly for AO5, and will show little awareness of how the writers create or convey attitudes and values.

Higher band answers will show a high level of knowledge and understanding of the text. Quotations are likely to be frequent and brief. There will also be a high level of knowledge of literary and linguistic features. A wide range of terminology will be used, mostly accurately, and will go beyond mere feature-spotting: instead, it will be used to make precise, detailed points that examine the effects of language choices. There will be a sharp awareness of the role of the writer in creating the text (text as construct). These answers will display a genuine integration of literary and linguistic approaches. They will be well focused on the question and will follow its precise terms. They will usually be well organised and structured, with a sense of shape and development. They will score well under AO5 and will make some attempt to explore how the writer conveys attitudes and values. There will be a good range of points. The answer will be clear and well expressed, with few technical errors. There will be genuine thoughtfulness and discussion and probably a high level of personal response. There will usually be a high level of awareness of context – internal and/or external, as appropriate.

MORE SPECIFIC NOTES ON EACH QUESTION:

This unit focuses on AO5 and also assesses AO1, AO2i, AO3i and AO4.

Answer ONE Question.

1. **CARTER:** *The Bloody Chamber*

- (a) Remind yourself of the episodes in both ‘The Werewolf’ and ‘The Company of Wolves’ where a girl visits her grandmother. Focusing on these episodes explore Carter’s use of language to present the girl and her encounters with wolves.

In your answer you should include consideration of:

- attitudes and values present in the episodes
- subversions or alterations of the Red Riding Hood story echoed in both
- elements that are surprising or unexpected.

You should deal briefly with ‘The Werewolf’ and spend longer on ‘The Company of Wolves’.

Examples of specific points that might be made or explored:

NB: this list should not be regarded as definitive. Do not use it as a checklist.

From ‘The Werewolf’ (episode begins P.109):

- visiting the sick grandmother with oatcakes and butter
- child warned of dangers of creatures in the forest: but knows how to use knife
- slashes off wolf’s forepaw
- wolf’s paw transforms into grandmother’s hand
- grandmother seen as a witch and stoned to death
- child crosses herself and cries out at discovering the grandmother is a werewolf
- child takes over her grandmother’s house and prospers.

From ‘The Company of Wolves’ (episode begins P.113):

- girl visits grandmother on her own initiative
- knife and gifts in the basket
- girl much loved and indulged: feels no fear
- she has just entered puberty: a stress on her virginity
- the young man’s ‘gleaming trails of spittle’ hints at the wolf
- young man’s compass
- the prize for reaching the house first: a kiss
- hints develop that the young man is not human
- size emphasised: ‘huge genitals’, ‘huge eyes’
- girl not frightened by the howling of the wolves: she feels sorry for them
- some of the traditional questions and answers: ‘All the better to...’
- much play throughout on the associations of red/scarlet
- the girl undresses and burns clothes

- she laughs at the threat to eat her: she takes the initiative
- Christmas Day – the werewolves’ birthday
- a peaceful conclusion – from raging blizzard to peaceful silence.

Examples of more specifically linguistic points:

From ‘The Werewolf’ (episode begins P.109):

- direct speech of the mother
- imperatives: *Go and visit* (grandmother) etc.
- modifier: *good* (child)
- active verbs: *seized* (knife), *turned on* (beast)
- dynamic verbs: *slashed off* (forepaw)
- key nouns/noun phrases: *wart, bloody stump*
- alliteration/sibilance: *struggle, squawking and shrieking*
- foregrounded adverbial in final sentence: *Now*
- positive verb: *prospered* in final short clause.

From ‘The Company of Wolves’ (episode begins P.113):

- noun phrases to establish the girl (she has no name)
- present tense
- modifiers: *strong-minded, flaxen-haired, practised* (hand)
- positive modifiers for werewolf: *fine, dashing, handsome*
- active, dynamic verbs: *insists, sprang*
- metaphors: *clock inside her; invisible pentacle; unbroken egg; sealed vessel*
- similes: *like a pair of jaws; sharp as a knife; (nipples) ripe and dark as poison fruit; (clock tick) cracked like a whip*
- semantic field of redness and blood: *red shawl...blood...scarlet...bleeding*
- alliteration: *fine fellow* (emphasises her positive view); alliteration and sibilance at end: *See! Sweet and sound she sleeps*
- reported speech
- direct speech
- verb: *snacking (on his catch)* - ominous
- noun phrases: *hairy knuckles, feral muzzle; poor things* (shows sympathy for wolves)
- adjectives: *diabolic, tender* (wolf)
- minor sentences used repetitively, ritualistically: *All the better to see/hug/eat you with*
- many other minor sentences
- dynamic and/or active verbs: *went to, unbuttoned, ripped off, flung, burst out*
- adverb: *freely* (gave the kiss)
- future tense: *will lay...pick...put...eat.*

- AO5** One bullet point in the question has an explicit focus on the attitudes and values present in the episode. Some of the possible points are listed above, but reward any other valid points. There are likely to be many different interpretations of the values: be tolerant of these differences. Lower band answers may show limited awareness of how Carter conveys any attitudes and values.
Higher band answers will make some attempt to explore and discuss in detail how Carter conveys attitudes and values in these episodes.
- AO1** Lower band answers may have lapses of accuracy and expression, and may show a limited knowledge of combined language and literary study, with limited or inaccurate use of terminology.
Higher band answers will demonstrate generally clear and accurate use of language, with control and fluency of expression. They should show understanding of how Carter presents the girl and her encounters with wolves, making appropriate and effective use of terminology.
- AO2i** The main focus will be on how Carter uses language. Lower band answers may be able to identify and describe only a limited variety of features.
Higher band answers will explore and analyse a sound and significant range of the techniques that Carter uses in these stories. They should be able to describe and interpret how the language is used.
- AO3i** Lower band answers may take a mainly descriptive approach to the text, and may make very limited use of literary or linguistic frameworks.
Higher band answers will show the ability to analyse in some detail the use of language techniques and language choices together with an appreciation of literary features. There are several suggestions above, including both literary and linguistic examples, but do not regard the list as definitive, and above all do not use it as a checklist. In these stories there are many other possible points: reward any that are valid, and supported from the text.
- AO4** The focus for this AO is on how Carter's choices of language and style present the girl in each story and her encounters with wolves, and on elements that are surprising or unexpected. There are rich possibilities for contextual exploration in comparing Carter's versions with the original Red Riding Hood story. The specific points above suggest some possible approaches, but again keep an open mind. Lower band answers may make limited reference to specific significant features.
Higher band answers should be able to show clearly how choices of language and style produce surprising or unexpected effects, and should be able to explore the subversions of the traditional story.

1. **CARTER:** *The Bloody Chamber*

- (b) Choose any **one story** in which there is a significant change or development in a central character. Explore how Carter uses language to present this change or development. Make sure that in your answer you include a consideration of attitudes or values involved in the change or development.

AO5 Since this is an open question, it is impossible to predict exactly what candidates will produce, so it is important to keep an open mind and to reward any relevant points. The main focus for this AO is clearly signalled in the question. Attitudes and values may be those of the character or may involve the perceptions of others.

Lower band answers may show limited awareness of how Carter presents changes or developments of attitudes or values.

Higher band answers should include a clear exploration of how Carter shows these changes in attitudes or values through language choices.

AO1 Lower band answers may have lapses of accuracy and expression, and may show a limited knowledge of combined language and literary study, with limited or inaccurate use of terminology.

Higher band answers will demonstrate generally clear and accurate use of language, with control and fluency of expression, and will make appropriate and effective use of terminology.

AO2i Lower band answers may be able to identify and describe only a limited variety of features. Higher band answers should show a thoughtful and effective analysis of Carter's use of language to convey the change or development in the central character. Specific features that might be explored are listed under the next AO.

AO3i Lower band answers may take a mainly descriptive approach to the text(s), and may make very limited use of literary or linguistic frameworks.

Higher band answers will demonstrate knowledge of frameworks and techniques, and an ability to analyse in some detail the use of language. Among features that might be explored are: the narrative voice, imagery, descriptive language, emotive colourful modifiers and adjectives, direct address to the reader, shifts of narrative perspective, use of dialogue, lexical fields, symbolism, etc. See also the list of specific points for question (a).

AO4 The main focus for this AO is on how Carter's choices of language and style present significant change or development in a central character. This discussion of style and language choices could use points listed above and any others that are relevant. Keep an open mind and reward all valid points. Lower band answers may make limited reference to specific significant features, and may resort to a largely narrative approach. Higher band answers will be able to explore in some detail how Carter uses a variety of vocabulary, style and other techniques, to present the change or development.

2. MAUGHAM: *Selected Short Stories, Volume One*

- (a) Remind yourself of the story ‘Gigolo and Gigolette’. Focusing on his use of language, explore how Maugham presents Syd and Stella Cotman in the story, and how he conveys their attitudes and values.

Your answer should include some consideration of:

- their attitudes to each other, to others in the story, and to their public
- their attitudes to their present and past lives
- how their values contrast with those of others in the story.

Examples of specific points that might be made or explored:

NB: this list should not be regarded as definitive. Do not use it as a checklist.

- Syd first presented at the bar: we see Stella through his eyes
- they are then presented through the perceptions of the diners
- the public, rich or hangers-on, want to be ‘in at the death’
- many of them are spongers or fakes, with mostly false values and false personae
- the Colonel sees the act as a trick or fake
- implication that Stella is risking her life for the brief entertainment of largely worthless people
- the Penezzis suggest what the Cotmans have to look forward to: being forgotten, the transitoriness of fame, the possible perception of their act as basically absurd
- Stella’s emotional outburst about her fears
- her attitudes to the public, to the ephemeral nature of fame, and to Mrs Penezzi
- Syd a dancing gigolo since he was 18: career ended by the slump
- Stella a former swimming instructress
- their nadir had been the dancing marathon
- jobs hard to come by in the Depression
- horrors of a future without money
- comparisons with the past: the present, with all its fear, is preferable to the degradations of the past.

Examples of more specifically linguistic points:

- evaluative adjectives: eg *nice-looking, sleek, shining*
- positive lexis for Syd: *smartly dressed, sleek, shining, refinement*
- free indirect thought: eg *let her chuck it and be damned to the money*
- idioms: *be in at the death; it broke his heart*
- perspectives of the narrative viewpoint
- direct speech
- dialogue
- lexical field to emphasise Stella’s size: *little, thin, small, slim, slight*
- negatives: *not pretty*
- dialectal speech (of the Penezzis)
- frequent short simple sentences: eg *They had never regretted it*
- loaded lexis to convey Stella’s view of the public: *filthy public...swine...a pack of chattering fools* and of Mrs Penezzi: *painted old hag*

- metaphors: eg *a pack of chattering fools*; *strike while the iron's hot*
- repetition: *he loved her*; *I love you*; *starvation...starved...starve*
- powerful nouns: eg *torture*, *degradation*, *horror*, *misery*, *anguish*
- adverbs: eg (*loved her*) *devotedly*
- emotive adjectives: eg *charming*, *tender*; *stinking*, *fifth-rate (hotels)*, *tired and dirty*.

AO5 The story has a very clear focus on attitudes and values, and the question gives candidates a clear steer towards a consideration of how the use of language conveys attitudes and values. Some of the possible points are listed above, but reward any other valid points. Lower band answers may show limited awareness of how Maugham conveys attitudes and values. Higher band answers will attempt to explore and discuss in some detail how Maugham conveys them.

AO1 Lower band answers may have lapses of accuracy and expression, and may show a limited knowledge of combined language and literary study, with limited or inaccurate use of terminology.

Higher band answers will demonstrate generally clear and accurate use of language, with control and fluency of expression, and will make effective and appropriate use of terminology.

AO2i Lower band answers may be able to identify and describe only a limited variety of features. Higher band answers will explore and analyse a sound range of the techniques that Maugham uses to present the Cotmans and their attitudes and values, through the presentation and viewpoints of the characters, their speech, the narrative, and any other relevant methods.

AO3i Lower band answers may take a mainly descriptive approach to the text, and may make very limited use of literary or linguistic frameworks.

Higher band answers will show the ability to analyse in some detail the use of language and of literary features to present the characters and convey their attitudes and values. There are several suggestions above, including both linguistic and literary examples, but do not regard the list as exhaustive. There are plenty of other possible points: reward any that are valid and can be supported from the text.

AO4 Some possible points about style and language are listed above. Lower band answers may make limited reference to specific significant features, or to the significance of context.

Higher band answers should be able to explore relevant points in some detail, and may be able to explore the significance of the contexts of the story (such as the present entertainment for rich diners, the Cotmans' past careers, the effects of the depression, dance marathons, the Penezzis' act, etc.). Reward any valid points.

2. **MAUGHAM:** *Selected Short Stories, Volume One*

- (b) Choose **one or two stories** where social differences are of major significance. Explore Maugham's use of language to convey these social differences, their importance in the story/stories, and attitudes and/or values that are associated with them.

AO5 A clear focus in the question is on attitudes and values associated with social differences. Lower band answers may show limited awareness of how Maugham conveys attitudes and values.

Higher band answers will be able to explore and discuss in some detail such aspects of the writing as the use of narration (first or third person) and narrative point of view, how characters speak individually, use of dialogue, possible use of dialectal or non-standard spoken styles, internal monologue, direct and indirect thought and/or speech, use of evaluative lexis, etc. Since this is an open question it is impossible to predict exactly what is expected, so be prepared to credit any relevant points.

AO1 Lower band answers may have lapses of accuracy and expression, and may show a limited knowledge of combined language and literary study, with limited or inaccurate use of terminology.

Higher band answers will demonstrate generally clear and accurate use of language, with control and fluency of expression, and will make effective and appropriate use of terminology.

AO2i Lower band answers may be able to identify and describe only a limited variety of features. Higher band answers will demonstrate an ability to describe and interpret in some detail Maugham's use of language to convey social differences.

AO3i The question specifies a focus on the use of language. Some of the possible features are listed under AO5 above, but do not regard this as definitive. Reward any points that are valid and are supported from the text. Lower band answers may take a mainly descriptive approach to the text(s), and may make very limited use of literary or linguistic frameworks. Higher band answers will demonstrate knowledge of frameworks and techniques, and an ability to analyse in some detail the use of language.

AO4 Lower band answers may make limited reference to specific significant features, or to social contexts.

Higher band answers will be able to explore in some detail how Maugham uses a variety of vocabulary, style and other techniques, and a variety of contexts to present social differences. Some of the specific points listed earlier will be valid. Keep an open mind and reward all valid points.

3. JOYCE: *Dubliners*

- (a) Remind yourself of the story 'A Little Cloud'. Explore the key contrasts that are presented in the story, and Joyce's use of language to convey these contrasts. Make sure that in your answer you include some exploration of contrasting attitudes and values.

Examples of specific points that might be made or explored:

NB: this list should not be regarded as definitive. Do not use it as a checklist.

- contrasts between Little Chandler and Gallaher: stature, status, occupation, prospects, etc.
- Little Chandler's limited prospects ('useless to struggle against fortune') contrasted with Gallaher's rosy future
- Little Chandler's love of poetry contrasts with his mundane lifestyle
- contrasts in descriptions of Dublin: the 'kindly golden dust'/'golden sunset'/old nobility and the squalor of the street-children; the contrasts between the poor children and the rich patrons of Corless's
- Dublin and London (the need to go away to succeed)
- past and present
- contrast between the 'sober inartistic life' of Little Chandler in reality, and the possibility of producing a volume of poetry
- names: Chandler – English and Gallaher – Celtic
- drinking habits: Gallaher the hard- neat whisky-drinking journalist, and Little Chandler, normally abstinent, and heavily watering his whisky
- horizons: Little Chandler's limited to Dublin and the Isle of Man, contrasted with Gallaher's acquaintance with London, Paris, Berlin
- contrasts between Dublin and Paris: Dublin's propriety and the immorality of foreign cities
- contrast between Little Chandler's positive view of Gallaher and his later disillusionment: he 'saw behind' Gallaher
- attitudes to marriage: Gallaher has no intention of marrying, or if pressed, only to a rich foreigner
- Little Chandler becomes more positive and feels he could do better than Gallaher's 'tawdry journalism'
- contrasts between Gallaher's views of marriage and Little Chandler's actual marriage
- Byron's poetry admired by Little Chandler- but the example is not his best: melancholy and banal
- love and hatred: Annie's love for her son and hatred in her eyes for Little Chandler
- contrasts in values implied by Gallaher's lifestyle and those suggested in Little Chandler's marriage and family
- ambivalence in the ending: tears of remorse in Little Chandler's eyes contrasts with his earlier rejection of his life. Values are suggested: love, relationships, responsibility, care for others, etc.

Examples of more specifically linguistic points:

- positive lexis to describe Gallaher: Verbs: *had got on*; Nouns: *greatness*; Adjectives /modifiers: *well-cut, fearless, brilliant, bold, vagrant and triumphant (life)*
- more negative lexis for Little Chandler: Adjectives: *little (man), small, fragile, tiresome (writing), sad*; Nouns, Noun phrases: eg *a gentle melancholy, shyness, melancholy* (repeated frequently)
- free indirect thought: eg *It was something to have a friend like that* (widely used throughout the story)
- noun phrases to convey squalor of Dublin's poverty: *horde of grimy children; minute vermin-like life*
- similes: *squatted like mice*
- pre-modifiers *richly dressed (ladies)* and Noun *cavaliers* to contrast the richer Dubliners
- key adverbs: *apprehensively, enviously* (of Gallaher), *childishly* (*white front teeth*)
- negative lexis for Dublin: *poor, stunted (houses)*; metaphor: *band of tramps* (houses); verb *stupefied*
- metaphors: *to weigh his soul to see if it was a poet's soul; melancholy the dominant note; a prisoner for life*
- direct speech
- dialogue
- alliteration: *dear dirty Dublin*
- nouns to suggest the attractions of Paris in contrast: *gaiety, movement, excitement*; and adjectives: *gay*
- more negative lexis for Gallaher later in story: eg adjectives *unhealthy, shapeless, colourless, vulgar, gaudy, tawdry (journalism)*
- more sympathetic adjectives for Little Chandler: eg *delicate, sensitive*
- colloquialisms: eg *saw behind (Gallaher's refusal)*
- attitudes of Little Chandler to wife and home: modifiers/adjectives: *mean, prim, pretty*; verbs: *irritated, repelled*
- negatives: *no passion, no rapture*
- positive nouns/noun phrases: *passion, voluptuous longing*
- repetition: *useless, useless.*

AO5 The major focus of the question is attitudes and values. Some of the relevant points and possible approaches are listed above, but regard the list as illustrative and not as a checklist. As well as points listed above, reward any valid points that can be justified from the text. Be tolerant of candidates' attempts to evaluate the values suggested at the end, as there is considerable ambivalence in the ending. Expect differing views: the important thing is that there should be some support for any views expressed.

Lower band answers may make a limited range of points, and may show very limited awareness of how Joyce conveys attitudes and values. Higher band answers will cover a good range, and will attempt to explore and discuss in some detail how Joyce conveys attitudes and values. They may well take a tentative approach to the underlying values suggested in the story, and there may be varying interpretations of them.

AO1 Lower band answers may have lapses of accuracy and expression, and may show a limited knowledge of combined language and literary study, with limited or inaccurate use of terminology, and possibly limited understanding of the deeper levels of meaning in the story. Higher band answers will demonstrate generally clear and accurate use of language, with control and fluency of expression, together with accurate use of appropriate terminology. They will show a high level of understanding of the meaning of the story.

AO2i Lower band answers may be able to identify and describe only a limited variety of features, and may show a limited approach to the contrasts contained in the story. Higher band answers should show a thoughtful approach and will be able to describe and interpret in some detail the techniques that Joyce uses. There are many different kinds of contrast in the story, and good answers will range widely over them.

AO3i Lower band answers may take a mainly descriptive approach to the text, and may make very limited use of literary or linguistic frameworks. Higher band answers will show the ability to analyse in some detail the use of language techniques and language choices together with an appreciation of literary features. There are several suggestions above, including both literary and linguistic examples, but do not regard the list as definitive, and above all do not use it as a checklist. There are many other possible points: reward any that are valid, and supported from the text.

AO4 Some of the specific points listed above are relevant here. Reward also any other valid points. Lower band answers may make limited reference to specific significant features, and may show limited awareness of the contexts of the story, especially that of Dublin. Higher band answers should be able to explore some of the significant contexts of the story in some detail, especially of Dublin and the contrasts made with other cities. They should be able to show how Joyce's precise choices of vocabulary and style create the meaning of the story.

3. **JOYCE:** *Dubliners*

- (b) Consider how Joyce presents the theme of isolation in **one or two stories** of your own choice.

In your answer you must focus on Joyce's choices of language to present this theme, and how he creates and conveys attitudes and values.

AO5 Candidates are guided in the question towards attitudes and values associated with the theme of isolation. Lower band answers may show limited awareness of how Joyce conveys attitudes and values.

Higher band answers will be able to explore and discuss in some detail techniques used in the writing to create and convey attitudes and/or values. Since this is an open question, it is impossible to predict what the responses will be, so keep an open mind and reward any valid points.

AO1 Lower band answers may have lapses of accuracy and expression, and may show a limited knowledge of combined language and literary study, with limited or inaccurate use of terminology.

Higher band answers will demonstrate generally clear and accurate use of language, with control and fluency of expression, and will make effective and appropriate use of terminology. They should also be able to show some insights into Joyce's style and use of language.

AO2i Lower band answers may be able to identify and describe only a limited variety of features. Higher band answers should show a thoughtful approach and will be able to describe in some detail how Joyce achieves his techniques. They should be able to demonstrate a high degree of interpretation as well as insight into the presentation of the theme of isolation.

AO3i The important thing here is the analysis of the literary and linguistic aspects and features of the stories, particularly of the writer's use of language to convey the theme of isolation. Points that might be made include: the narrative voice, direct and indirect speech, indirect thought, interior monologue, narrative perspective, lexical choices, lexical fields, connotations of lexical choices, imagery, symbolism, authorial viewpoint, characters' perceptions of themselves and of others, form, narrative structure, etc. Reward any valid precise points that candidates can make. Lower band answers may take a mainly descriptive approach to the text(s), and may make very limited use of literary or linguistic frameworks. Higher band answers will demonstrate knowledge of frameworks and techniques, and an ability to analyse in some detail the use of language. They will show clear understanding of, and response to, the theme of isolation.

AO4 Lower band answers may make limited reference to specific significant features.

Higher band answers will be able to explore in some detail how Joyce uses a variety of techniques, including style and vocabulary, to convey the theme of isolation, especially in the isolation of characters in their individual context of life, home, family, relationships, status, etc. They will be able to discuss effectively how these choices have shaped the meaning of the stories. Some of the specific points listed earlier will be valid.

Keep an open mind and reward all valid points.

4. MUNRO: *Selected Stories*

- (a) Remind yourself of the story 'Images'. With a major focus on Munro's use of language, explore some of the key perceptions and attitudes conveyed by the girl narrator.

In your answer you should include some consideration of:

- the narrator's attitudes to Mary McQuade and to members of her own family
- her perceptions of Joe Phippen, his axe and his home
- Joe's attitudes and others' attitudes to him
- changes of perception/attitude at the end of the story.

Examples of specific points that might be made:

NB: this list should not be regarded as definitive. Do not use it as a checklist.

- narrated by a child trying to make sense of happenings around her
- looking back at events of a year earlier in grandma's house
- narrator held Mary McQuade responsible for grandfather's death
- pretence of not knowing Mary
- secrets: eg of not telling about the taste in Mary's food
- the power of Mary – perceived as inviting herself and taking over the house: her white nurse's uniform gives her power and makes her dangerous
- perceptions of her mother's and father's changes of behaviour under Mary's influence
- teasing and playing tricks
- perceptions of family attitudes: teasing of failure or deformity is approved, being sensitive is not
- perception of danger and invasion
- fascination with wanting to touch the body of the drowned muskrat – 'a fact of death'
- perceptions of Joe and the axe – a kind of Gothic horror. Lack of surprise: it seems natural. She fears the worst. It seems the culmination of all her childhood fears/fantasies/stories. She doesn't warn her father.
- perceptions of Joe's cellar-house: she would have liked to live in it but for the smell. It is likened to her own 'house' under the veranda
- Joe's attitudes conveyed in his dialogue and in the narrative description (eg giving whisky to the cat)
- Mary sees Joe as crazy, but narrator's father is more kindly disposed towards him
- narrator keeps the secret of the axe from her mother and Mary
- she is no longer afraid of Mary at the end
- empowered by secrets and the knowledge that 'our fears are based on nothing but the truth'.

Examples of more specifically linguistic points:

- many spoken features in the narrative voice
- parentheses
- direct speech
- questions: eg *Who could sleep? What was her smell like?* (Like a dialogue with the reader)
- antithesis: *life...death-contained*
- patternings of three adjectives – very common: eg *washed and tended and soft; implacable, waiting and breathing; foreign, gritty, depressing; large, fragile and mysterious*
- similes: eg *like an animal chained to her side; like a big balloon; like a bull-frog*
- key nouns: eg *complaint* (for Mary), *failure, deformity, danger, invasion, recognition*
- pre-modifying strings: *real, warm-necked invisible and comforting* (mother)
- verbs: *whimpered, twitched and rumbled, transfixed*
- adverbs: *childishly, naturally, delicately, contentedly*
- short simple sentences – frequent and often dramatic: eg *I was not surprised*
- post-modifying participles: eg *discarded, waiting*
- repetition and patterns of noun phrases: eg *My face, my hands, my feet grew cold*
- end focus at end of sentence: eg *...a little axe, or hatchet* (Noun Phrase); *something frail, terrifying* (adjectives)
- negatives: *not surprised, does not surprise*
- dialogue
- noun phrases: eg *feeble spasm of delirium*
- key adjectives/ adjective phrases: eg *electrified, blazing, burned-out; dazed and powerful with secrets.*

- AO5** The main focus for this objective is on how Munro conveys attitudes and perceptions. Some attitudes are explicit, but many are implied or ambivalent, or conveyed obliquely, so be tolerant of candidates' attempts to suggest and explore them. Some of the points that might be made are listed above, but the list is illustrative of possibilities and must not be seen as a definitive checklist. Reward any other valid points that can be argued and supported from the text. Lower band answers may make a limited range of points, and may show limited awareness of how Munro conveys attitudes. Higher band answers will cover a good range of points, and will attempt to explore and discuss in some detail how Munro conveys attitudes and perceptions.
- AO1** Lower band answers may have lapses of accuracy and expression, and may show a limited knowledge of combined language and literary study, with limited or inaccurate use of terminology.
Higher band answers will demonstrate generally clear and accurate use of language, with control and fluency of expression. They should be able to show some genuine insights into Munro's apparently simple, but often very sophisticated and subtle narrative style, and will make appropriate and effective use of terminology.
- AO2i** The main focus will be on how Munro uses a variety of techniques to convey perceptions and attitudes. Lower band answers may be able to identify and describe only a limited variety of features.
Higher band answers will describe, interpret and analyse a sound range of the variety of techniques.
- AO3i** Lower band answers may take a mainly descriptive approach to the text, and may make very limited use of literary or linguistic frameworks.
Higher band answers will show the ability to analyse in some detail the use of language techniques and language choices together with an appreciation of literary features. Some of the specific possibilities are listed above, but reward any precise linguistic or literary points that candidates make, and that are relevant.
- AO4** Some of the possibilities that candidates might refer to in considering choices of style and language are listed above, but reward any valid points that are supported from the text. Lower band answers may make limited reference to specific significant features.
Higher band answers should be able, in some detail, to explore the contexts within the story, and to show how choices of form, style and vocabulary inform the meaning.

4. **MUNRO:** *Selected Stories*

- (b) Choose a story where things that are strange or mysterious are a central feature. Explore how the strange or the mysterious is conveyed or revealed, with a major focus on Munro's use of language and on attitudes and/or values that are involved.

AO5 The question has a clear steer towards attitudes and values. Lower band answers may show limited awareness of how Munro conveys these.

Higher band answers will be able to explore and discuss in some detail such aspects of the writing as: use of descriptive and significant detail, use of direct and indirect speech, internalising of characters' thoughts, shifting perspectives and viewpoints, the use of the narrator, key lexis, etc. Since this is an open question it is impossible to predict exactly what points candidates will make, so be prepared to credit any relevant points.

AO1 Lower band answers may have lapses of accuracy and expression, and may show a limited knowledge of combined language and literary study, with limited or inaccurate use of terminology.

Higher band answers will demonstrate generally clear and accurate use of language, with control and fluency of expression, and will make effective and appropriate use of terminology. They should also be able to show some insights into Munro's style and use of language.

AO2i Lower band answers may be able to identify and describe only a limited variety of features. Higher band answers will show a thoughtful response to Munro's use of language to convey or reveal things that are strange or mysterious, and to associated attitudes and values. They will be able to describe this use of language in some detail.

AO3i Lower band answers may take a mainly descriptive approach to the story, and may make very limited use of literary or linguistic frameworks.

Higher band answers will demonstrate knowledge of frameworks and techniques, and an ability to analyse in some detail the use of language. Some possible points that candidates might make are listed under AO5, but do not regard this as a definitive list. Reward any valid points that are supported from the text.

AO4 Lower band answers may make limited reference to specific significant features.

Higher band answers will be able to explore in some detail how Munro's choices of language, style and form affect the meaning, and will show clear understanding of the influence of the context in which strange or mysterious things are conveyed or revealed, in affecting choices of language and in shaping meaning. Keep an open mind and reward all valid points.

5. **SCOTT FITZGERALD:** *The Diamond as Big as the Ritz and other Stories*

- (a) In the first story in the collection – ‘The Diamond as Big as the Ritz’ – most of the attitudes and values expressed by, or associated with, Braddock Washington (Percy’s father) and his daughter Kismine (who falls in love with John), seem to the reader to be amusing or strange or shocking. Explore Scott Fitzgerald’s use of language to convey some of these attitudes and values.

In your answer you should cover both characters and all three of the possible reactions (amusing, strange or shocking), but not necessarily in equal proportion.

Examples of specific points that might be made:

NB: this list should not be regarded as definitive. Do not use it as a checklist.

(Relevant to Braddock Washington):

- he ‘doesn’t mind’ the few deaths and the great many prisoners – but it upsets the girls
- his main concern is the preservation of his secret, lest its discovery should destroy the world’s financial systems
- contemptuous of the opinions of others (eg Schnlitzer-Murphy)
- refers to his workers as ‘slaves’
- would have considered the use of a ‘sulphuric acid shampoo’ if the slaves had disobeyed
- the Italian teacher escapee is hunted down to be murdered
- contempt for aviators who showed no concern for their ‘loved ones at home’
- claims that it is impossible to be fair-minded towards the prisoners
- he offers painless execution or to kidnap ‘loved ones’ and transport them to prisoners
- interested only in his own ideas
- had taken steps to promote a new war in the Balkans for Jasmine
- had a team kidnapped to work on the château
- offers a bribe to God
- offers an altar on which any victim that God should choose would be killed – even though it might be the greatest man alive
- asks for the heavens to open and swallow the aviators and their aeroplanes
- he had never needed to bargain with anyone before
- much could be made of Braddock’s attitudes to and perceptions of God: hardly the Christian God of love, more a savage vengeful pagan deity.

(Relevant to Kismine):

- her idea of poverty is to get along with only two maids
- guests were murdered later in the year so as to extract maximum pleasure from them
- professes to be sorry that John will be murdered
- she believes a girl can have more fun with a man whom she knows she can never marry
- she will harden up to the murders of visitors – can’t let death stand in the way of enjoyment of life
- many childish attitudes: eg her initial pleasure at the sight of the aeroplanes
- sees slaves as property when their quarters get blown apart: aware of their monetary value
- sees being free and poor as ‘fun’
- tiring of diamonds, she found rhinestones more attractive

- humorous perceptions of Hades: thinks her father will be there.

Examples of more specifically linguistic points:

- direct speech
- evaluative modifiers showing attitudes: eg *absurd (idealism)*, *ghastly (error)*, *exacting (personality)*, *arrogant (attitude)*, *harsh (magnificence)*, *monstrous (condescension)*
- adverbs showing attitudes: eg *(he ejaculated) darkly, coldly, angrily, (demanded) gruffly*
- noun phrases: eg *(sat in) inscrutable silence; a chaste and inscrutable selfishness* (applies to both Braddock and Kismine)
- simile: *as though the pit and its contents were no more than a hazard over which his facile iron had triumphed with ease*
- abstract nouns: eg *cruelty (doesn't exist where) self-preservation (is involved)*
- pun: *shot in fourteen different places*
- dialogue with prisoners
- irony: Kismine's *simple coiffure* – from which a large sapphire had dropped unnoticed
- passives: eg *had caused to be kidnapped*
- comic antithesis: (murdered) *very nicely*
- key verbs: eg *(father and mother have) sacrificed (some of their best friends)*
- euphemisms: *drugged (poisoned); sorry you're going to be put away*
- understatement (Litotes): *I knew it would make things sort of depressing* (ie being murdered)
- antithesis: *can't let death stand in the way of enjoying life*
- key nouns: eg *property* (slaves)
- minor sentences: *Free and poor! What fun!* (also exclamatives)
- second person pronoun to address the Almighty: *You out there*
- reported speech: *he asked only a simple thing...*
- colloquialism: *(he implied that Providence) could take it or leave it*
- distorted biblical quotation: *God was made in man's image.*

- AO5** Candidates are likely to interpret details differently, and it is very important to have an open mind and to be tolerant of what they regard as strange or amusing or shocking, as well as their understanding of values. Lower band answers may make a limited range of points, and may show limited awareness of how Fitzgerald conveys attitudes and values. Higher band answers will cover a good range of points, and will attempt to explore and discuss in some detail how Scott Fitzgerald conveys attitudes and values. They will provide examples of all three specified reactions to the attitudes and values conveyed in the story. Some of the points that might be made are listed above, but the list is only illustrative of possibilities and must not be seen as a definitive checklist. Reward any other valid points that can be argued and supported from the text.
- AO1** Lower band answers may have lapses of accuracy and expression, and may show a limited knowledge of combined language and literary study, with limited or inaccurate use of terminology. Higher band answers will demonstrate generally clear and accurate use of language, with control and fluency of expression, and accurate use of appropriate terminology. They may reveal genuine insights into Fitzgerald's style and methods.
- AO2i** Lower band answers may be able to identify and describe only a limited variety of features. Higher band answers will explore and analyse a sound range of the variety of techniques that Fitzgerald uses to convey the attitudes and values of the two specified characters. They should be able to clearly describe and interpret the techniques that are used.
- AO3i** Lower band answers may take a mainly descriptive approach to the text, and may make very limited use of literary or linguistic frameworks. Higher band answers will show the ability to analyse in some detail the use of language techniques and language choices together with an appreciation of literary features. There are several suggestions above, including both literary and linguistic examples, but do not regard the list as definitive, and above all do not use it as a checklist. In this long story there are many other possible points: reward any that are valid, and supported from the text.
- AO4** Lower band answers may make limited reference to specific significant features. Higher band answers should be able to explore some of the many contexts of the story with some precision, as well as ways in which Fitzgerald's choices of style and vocabulary create the meanings of the story, both explicitly and implicitly. Some of the possibilities that candidates might refer to in considering choices of style and language are listed above, but reward any valid points that are supported from the text.

5. **SCOTT FITZGERALD:** *The Diamond as Big as the Ritz and other Stories*

- (b) Choose any **one story** in which a significant aspect is some kind of rivalry. With a major focus on his use of language, consider how Scott Fitzgerald conveys this rivalry. You must include in your answer some consideration of attitudes and/or values involved in the rivalry.

AO5 Since this is an open question, it is impossible to predict what points candidates will make, but the question has an explicit focus on attitudes and values involved in the rivalry. Reward differing interpretations of 'rivalry' as the question invites.

Lower band answers may show limited awareness of how Fitzgerald conveys attitudes and values.

Higher band answers will be able to explore and discuss in some detail how attitudes and values are conveyed by such aspects of the writing as: the narrative voice conveying various viewpoints, key lexis (eg negative and positive, evaluative, emotive), use of direct and indirect speech, dialogue, imagery, significant detail, etc.

AO1 Lower band answers may have lapses of accuracy and expression, and may show a limited knowledge of combined language and literary study, with limited or inaccurate use of terminology.

Higher band answers will demonstrate generally clear and accurate use of language, with control and fluency of expression, and will make effective and appropriate use of terminology. They should also be able to show some insights into Fitzgerald's style and use of language.

AO2i Lower band answers may be able to identify and describe only a limited variety of features that convey rivalry in the chosen story.

Higher band answers should show a thoughtful response to Fitzgerald's use of language to convey rivalry, and will demonstrate an ability to describe and interpret in some detail how choice of language affects meaning, particularly in showing the attitudes and values of the characters involved in the rivalry, explicit and/or implicit.

AO3i Some of the possible points that candidates might make are listed under AO5 above, but do not regard this as definitive. Reward any points that are valid and are supported from the text. Lower band answers may take a mainly descriptive approach to the text(s), and may make very limited use of literary or linguistic frameworks.

Higher band answers will demonstrate knowledge of frameworks and techniques, and an ability to analyse in some detail the use of language.

AO4 Lower band answers may make limited reference to specific significant features.

Higher band answers will be able to explore in some detail how Fitzgerald conveys the rivalry through his choices of vocabulary and style, and other techniques, and should be able to explore contextual matters where these are significant. Keep an open mind and reward all valid points.

Assessment Objectives for Unit 3b

Bands/ Marks	AO5 identify and consider the ways attitudes and values are created and conveyed in speech and writing	AO1 communicate clearly the knowledge, understanding and insights gained from a combined study of literary and linguistic study, using appropriate terminology and accurate written expression	AO2i in responding to literary and non-literary texts, distinguish, describe and interpret variation in meaning and form	AO3i respond to and analyse texts, using literary and linguistic concepts and approaches	AO4 show understanding of the ways contextual variation and choices of form, style and vocabulary shape the meanings of texts
Band 1 1-10	<ul style="list-style-type: none"> show minimal awareness of tone and value in spoken and written language make little attempt to identify techniques for representing spoken and/or written points of view 	<ul style="list-style-type: none"> indicate a limited knowledge of literary and linguistic study make limited but sometimes inappropriate use of core technical vocabulary have generally clear expression but noticeable lapses in spelling, punctuation and grammar 	<ul style="list-style-type: none"> identify a limited number of literary and linguistic features describe some examples of difference in meaning and form 	<ul style="list-style-type: none"> show evidence of reading mainly for surface meanings demonstrate only a bare knowledge of literary and/or linguistic frameworks and perspectives be characterised by descriptive treatment of texts, spoken and/or written 	<ul style="list-style-type: none"> show restricted awareness of how context affects the meanings of literary and non-literary texts, spoken and/or written identify limited examples of significant structural and stylistic features
Band 2 11-20	<ul style="list-style-type: none"> show some awareness of tone and value in spoken and written language make a limited attempt to identify techniques for representing spoken and/or written points of view 	<ul style="list-style-type: none"> indicate some knowledge of literary and linguistic study make some appropriate use of core technical vocabulary have generally clear expression but occasional lapses in spelling, punctuation and grammar 	<ul style="list-style-type: none"> identify some literary and linguistic features describe a variety of differences in meaning and form 	<ul style="list-style-type: none"> show some awareness that different levels of meaning inhere in texts make limited use of both literary and/or linguistic frameworks write about texts from a predominantly descriptive viewpoint 	<ul style="list-style-type: none"> make some connections between context and texts in the production of meaning, in literary and non-literary and spoken and/or written, texts describe some examples of significant structural and stylistic features
Band 3 21-30	<ul style="list-style-type: none"> identify some clear and relevant examples of tone and value in spoken and written language make some attempt to identify and discuss techniques for representing spoken and/or written points of view 	<ul style="list-style-type: none"> show competent knowledge and understanding of literary and linguistic study make appropriate use of core technical vocabulary have generally clear expression and few lapses in spelling, punctuation and grammar 	<ul style="list-style-type: none"> distinguish between some literary and linguistic features explain some of the effects produced by variations in meaning and form 	<ul style="list-style-type: none"> respond to texts as multidimensional in meaning deploy both literary and linguistic frameworks in their responses to all texts discuss most texts from a critical viewpoint 	<ul style="list-style-type: none"> show some knowledge of how selected social and cultural contexts are relevant to the meanings of literary and non-literary, spoken and/or written, texts demonstrate some critical and relevant knowledge of how specific structural and stylistic features inform the meanings of texts
Band 4 31-40	<ul style="list-style-type: none"> describe in some detail a variety of tones and values in spoken and/or written language show some knowledge of different techniques for representing spoken and/or written points of view 	<ul style="list-style-type: none"> demonstrate proficient knowledge and understanding of combined literary and linguistic study make appropriate and effective use of terminology have generally clear and technically accurate expression 	<ul style="list-style-type: none"> analyse a variety of literary and linguistic features discuss in detail some of the effects produced by variations in meaning and form 	<ul style="list-style-type: none"> differentiate clearly between spoken and written texts in the production of meaning distinguish between literary and linguistic frameworks when responding to texts adopt a consistently critical and detailed stance towards texts 	<ul style="list-style-type: none"> discuss in some detail the relevance and significance of social and cultural contexts to the meanings of literary and non-literary, spoken and written, texts show in detail how specific structural and stylistic features inform the meanings of texts
Band 5 41-50	<ul style="list-style-type: none"> demonstrate a confident and accurate understanding of tone and value in spoken and/or written language discuss in detail a wide range of techniques for representing spoken and/or written points of view 	<ul style="list-style-type: none"> demonstrate sustained knowledge, understanding and insight into literary and linguistic study make discriminating and pertinent use of terminology have well-controlled, clear and technically accurate expression 	<ul style="list-style-type: none"> examine an extensive range of literary and linguistic features explain the impact of variations in meaning and form on the interpretation of literary and non-literary texts 	<ul style="list-style-type: none"> show discrimination and sensitivity in the range of their critical responses to different types of text apply literary and linguistic frameworks in detail when responding to and analysing texts exhibit incisiveness and insight as well as critical ability 	<ul style="list-style-type: none"> deploy detailed critical knowledge of a variety of social and cultural contexts when exploring the meanings of literary and non-literary, spoken and written, texts comment extensively and in detail on how a range of structural and stylistic features inform the meanings of texts

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