

Mark Scheme (Standardisation) Summer 2008

GCE

GCE English Language and Literature
(6386/01)

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Publication code XXXXXX

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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.

This paper is intended to allow you to demonstrate the literary and linguistic skills and knowledge that you have acquired during the course.

This unit assesses AO1, AO2ii, AO3ii and AO5.

Answer EITHER Question 1 OR Question 2.

EITHER:

Question 1

Read Texts A, B and C on pages 2, 3 and 4 of the Insert.

Texts A, B, and C are all accounts of significant events.

Text A is an entry from the private journals of Queen Victoria which describes her wedding. The journals were originally handwritten.

Text B is the playwright Harold Pinter's response to the news that he had been awarded the Nobel Prize for Literature in 2005 which appeared on *The Guardian* newspaper's website.

Text C is a description of the funeral of Princess Diana in 1997 from the diaries of Deborah Bull, a dancer at Covent Garden Ballet published in 1998.

Read **Texts A, B and C** carefully and then write a critical analysis of them.

You should compare and contrast their stylistic features, commenting briefly on the attitudes and values of the writers.

Your answer should make clear your knowledge of literary and linguistic approaches.

(Total 50 marks)

Examiners please note that this mark scheme gives general guidelines and suggestions. Other valid responses should be looked for and rewarded. There are many possible approaches and outcomes to this unit.

AO1 assesses knowledge of literary and linguistic frameworks and terminology, the ability to structure a coherent response and the ability to recognise and discuss the cohesive, structural features of the texts. Lower and higher band answers will be distinguished by the extent to which they are able to use appropriate definitions and terminology to identify and describe texts, and by their ability to apply a core lexicon of appropriate technical terms. Lower band answers may lack confidence in structuring and organising the material and coverage of the three texts may be uneven. Higher band answers are more likely to initially identify a firm basis for links and comparisons between texts and should use a discrete range of terminology. Answers at this level should demonstrate the ability to shape their material, to show discrimination in selecting from the many available choices and to draw contrasts and comparisons where applicable. Grammatical features are particularly relevant in all three texts eg variety of sentence type, syntax, pronominalisation. Answers may note that all three texts have a strong personal voice and are open in expressing feelings and opinions.

AO2ii Genre types and characteristics:

AO2ii assesses the ability to recognise and describe a range of genres, to identify both the generic and unique stylistic features of texts and to be aware of sub-genres and texts which integrate a variety of approaches. Lower and higher band answers can be differentiated by their degree of ability to make meaningful distinctions between texts and genres.

There may be a tendency in lower band answers to regard all pre-twenty-first century texts as 'historical'. It is possible that the approach adopted here will be limited to noting differences in spelling, syntax and lexis in comparison with modern texts, probably applying a deficit model. Answers in these bands will tend to be narrow in their focus and possibly prescriptive or judgmental.

Higher band answers will be more aware of the impact of specific contextual, historical and cultural factors. Higher band answers are more likely to appreciate pre-twentieth century texts as texts in their own right, identifying and discussing features specific to that text and exploring reasons and possibilities.

All three texts make a (relatively) immediate response to a particular occasion or event yet it is possible to discern some evidence of deliberate crafting and, in Texts B and C, a definite sense of audience.

TEXT D is a private journal: there is no indication that this was originally intended for a wider audience. It is a private, intimate record of feelings and gives a detailed description of a significant event in the life of the writer. It displays conventions of a private diary and also stylistic features which reflect the conventions and formality of the era and the social position of the writer. The text displays many features of a private journal eg the date, elliptical structures, dashes to replace punctuation, numbers rather than letters, deictic references to people known well to the writer, omission of irrelevant detail. But it does have a formal tone for a private diary and at times employs relatively complex structures.

TEXT E is reportage with elements of autobiography and is unusual in that it is a record of spoken language in the first person and includes quoted and reported speech. As an example of newspaper journalism sourced from the internet it is the least permanent of the three texts. The text is structured and suggests evidence of planning while still giving the impression of spontaneity. It is characterised by relatively short sentences and uncomplicated syntax although the lexical choices and expression do reveal the sophistication and articulate response of the speaker. The speech is an immediate reaction to a specific event and, like Text A, is naturally highly self-referential. This is the only text intended for immediate publication and is more direct and economical than Texts A and C.

TEXT F is an extract from a diary but, unlike the private journal of Text A, was almost certainly intended for publication. Although the writer herself is a public figure the diary is not concerned specifically with her life but with commenting on a particular significant public event. She observes, reflects and comments and gives an impression of being critically detached rather than participating. The style for a diary is formal with some sophisticated lexis and syntax which adds to the evidence for the publishing motive. The writer's concern with conveying her beliefs and opinions gives it a link with Text B.

AO3ii Literary and linguistic approaches:

AO3ii assesses the ability to select appropriate literary and linguistic approaches and to explore the texts with some indication of why these specific approaches have been selected. Discrimination and selection are key features of this Assessment Objective. What is needed is not a rigid check-list but an understanding of the features and approaches which characterise each text related to the intentions of the writers/speakers and how their use of language positions their audiences. The key discriminator between lower and higher band answers will be the ability to make precise distinctions between texts. Lower band answers may be generalised and restricted in approach. A stereotypical check-list may characterise answers at this level. Higher band answers should employ technical terms with more precision and confidence and should establish a clear rationale for the investigation of each text.

TEXT A

- self-referential: prominent use of first person and possessive pronouns eg ‘my Turkish diamond’, ‘my Bridegroom’
- describes the event in a linear fashion
- language characterised by repetition, exclamation and use of superlatives
- uses adverbial clauses and subordinate structures to set the scene
- deictic references suggest it was initially written for personal reading
- unusual feature of some apparently random capitalising
- lexis drawn initially from semantic field of fashion and clothes and then from ritual, ceremony and religion: this reflects the changing context of the day
- non-standard / dated forms eg ‘imitation of old’, ‘I never saw’, ‘I have never yet heard’
- dated lexis eg ‘nosegay’
- most lexical choices simple and unsophisticated, may even appear immature eg ‘little’, ‘small’
- uses simple connectives
- repeated negatives emphasise a point
- uses post-modifier for emphasis when describing the part of the ceremony involving the ring ie ‘and by Albert’
- terms of address are both formal and affectionate eg ‘my Bridegroom’, ‘dearest Albert’
- lexis suggest intimacy after the return to Windsor eg ‘bliss’, ‘tenderness’, providing a contrast with public events of the day
- moves from personal reflection to more formal address to God at end, creating a slightly more sombre tone.

TEXT B

- contrasts with Texts A and C as it is all spoken with reported and quoted speech embedded in the first person narrative
- more disjunctive than Texts A and C as it mixes past and present and it less obviously structured
- informal headline employs elision typical of speech eg ‘you’ve’
- short interrogative indicates surprise ‘I said, why?’
- uses standard clichés eg ‘I was speechless’, ‘did me proud’ which gives a conversational tone
- subject specific lexis ie ‘citation’
- modals indicate uncertainty ‘I may well’
- emphatic ‘Of course’ changes tone to more forceful one
- superlatives reveal emotion and appreciation ‘most extraordinary’, ‘most wonderful’
- makes frequent use of connective ‘but’ to express contrasting viewpoints or to

advance the argument

- employs battle metaphor to describe other people's reactions 'The invasion'
- adverb at end of sentence gives emphasis to his feelings 'appallingly'
- uses mild taboo and an expletive
- personifies and qualifies his illness with 'a bit' [weak]
- personal anecdote at end adds a humorous touch and reflects the underlying irony of the text as a whole
- reference to the *The Guardian* and cranberry juice introduce a deliberately bathetic note
- ends on a note of appreciation and gratitude 'I'm a very lucky man in every respect' which in a sense echoes the ending of Text A.

TEXT C

- unlike Texts A and B language is characterised by abstract nouns and complex syntax, reflecting the more abstract nature of the content
- narrative voice creates immediacy and dramatic effect
- polemical approach
- uses rhetorical features of juxtaposition and parallelism
- evaluative and emotive adjectives add impact and dramatic tension
- conditionals are used to speculate
- reference to 'Diana' without a formal title suggests intimacy
- French loan word 'cortège', adds to sense of formality
- series of noun phrases in apposition identifies Diana's brother ie 'Charles, Earl Spencer, Diana's brother'
- cliché lowers level of formality 'brought the house down'
- inverted commas distance the writer from the phrase 'the people'
- employs sophisticated lexis 'anarchy', 'catharsis'
- lexis drawn from tragic drama suggests the scale and implications of the issue.

AO5 Attitudes and values:

AO5 assesses the ability to discern the attitudes and values of the writers through their deliberate employment of specific techniques, with an awareness of intention and effect. In lower band answers this may be implicit or discussed through an anecdotal approach. There is also the possibility of more subjective responses here. Higher band answers should be more aware of the unintentional revealing of attitudes and values, and of subtextual implications. This assessment objective particularly reflects the degree of close reading and comprehension of the texts demonstrated by candidates, which will also be a key discriminator.

Attitudes and values are clearly conveyed in all three texts as the writers/speakers are open and direct in expressing opinions, beliefs and feelings.

TEXT A appears honest and unselfconscious. Victoria demonstrates fondness for family and friends and deep love for Albert, indicated by her use of superlatives and repetition eg 'dearest', 'happiest'. Abstract lexis such as 'bliss' and 'tenderness' reveal the depth of her feelings. She seems both impressed and rather overwhelmed by the nature of the ceremony, while indicating her pleasure in the more aesthetic aspects eg clothes, jewellery, flowers, music. Her religious commitment is implied and becomes explicit at the end with her direct address to God where she reveals her awareness of her duties and responsibilities.

TEXT B conveys some of the excitement and emotion of Text A but Pinter is more guarded and restrained eg 'I was speechless', 'very moved'. He appears genuinely modest 'Why they've given me this prize I don't know' but he is aware of the opportunity offered by the acceptance speech to air his views and beliefs 'I may well address the state of the world.' Despite his illness he is committed to his 'political engagement'.

Pinter moves from his initial reaction to the news of the Nobel Prize award to more general observations: he expresses strong criticism of intrusive journalists through deliberate repetition of 'Chimpanzee' and the unashamed use of the expletive. He is forceful and direct in stating his opinions.

The personal anecdote at the end softens the tone and demonstrates his affection for his wife.

Changes in mood are indicated by shifts in the level of formality: a conversational style is achieved through elision, elliptical features and taboo lexis. Pinter also makes serious pronouncements using declaratives.

His speech shares the reflective approach of Text A but he has the ability to be more detached.

TEXT C differs from Texts A and B in that in addition to revealing a personal perspective on a public event, 'which I find unsettling', the writer also comments on the attitudes and values of others. Bull's response to the funeral of Diana might be seen as surprising, and subverting common expectations. The focus rapidly shifts from what initially appears to be a personal record of the experience 'my friend David and I' to a commentary on the position of the monarchy. Her response to the event is a negative one, with implied criticism of the public reaction and a questioning of the motives of Earl Spencer. She expresses her reservations through the use of subordination, 'As much as I admire him'. Her use of theatrical metaphors and literary language suggests the possible consequences and impact of the event and she shows irony in her assessment of how the press will handle their reporting of the situation. Like Pinter, she demonstrates a rather cynical attitude to

journalists. The rhetorical elements in Bull's account are reminiscent of public speaking which makes links with Text B. Although the genre may appear to be similar to that of Text A, Bull's diary entry is much more obviously planned and controlled and her use of dramatic lexis indicates her intention to be thought-provoking, which reflects Pinter's approach in Text B.

Generic descriptions of higher and lower band answers.

Lower band answers may be insecure in their selection and application of frameworks. There is likely to be an indiscriminating application of a checklist approach and limited understanding of the distinctions between individual texts. A narrative, anecdotal approach is more likely than a sustained analysis and the evaluative element is likely to be represented by a generic list of frameworks. Use of technical terminology could be inaccurate at times and restricted to the more obvious stylistic features.

Higher band answers will integrate AO evidence throughout, will be discriminating in their selection and application of literary/linguistic approaches, will be aware of how texts are constructed for effect and will demonstrate a clear system for analysis and comparison of the texts. Answers in this category will respond to the dynamics of the texts by successfully integrating comments on stylistic, contextual and cultural aspects and by showing awareness of how the writers invite their audiences to take up particular positions. Very successful answers will demonstrate the ability to infer, evaluate and exemplify and will demonstrate understanding of how meaning is shaped from the level of word to the whole text. Higher band answers will maintain cohesion with effective syntactic links and will indicate genuine engagement with the texts.

OR:

Question 2

Read Texts D, E and F on pages 6, 7 and 8 of the Insert.

Texts D, E, and F all concern challenging or dangerous situations.

Text D is an extract from a letter written by the poet Thomas Gray in 1739, which gives an account of a journey over the Alps.

Text E is an edited article from a website celebrating the achievement of the athlete Jesse Owens who won four gold medals at the Berlin Olympic Games of 1936.

Text F is an edited extract from Elena Vladimirovna's 2004 account of motorbiking through Chernobyl, taken from her Internet Diaries. A nuclear reactor exploded in Chernobyl in 1986 causing widespread contamination.

Read **Texts D, E and F** carefully and then write a critical analysis of them.

You should compare and contrast their stylistic features, commenting briefly on the attitudes and values of the writers.

Your answer should make clear your knowledge of literary and linguistic approaches.

(Total 50 marks)

Examiners please note that this mark scheme gives general guidelines and suggestions. Other valid responses should be looked for and rewarded. There are many possible approaches and outcomes to this unit.

AO1 assesses knowledge of literary and linguistic terminology, the ability to structure a coherent response and the ability to recognise and discuss the cohesive, structural features of the texts. Lower and higher band answers will be distinguished by the extent to which they are able to use appropriate definitions and terminology to identify and describe texts, and by their ability to apply a core lexicon of appropriate technical terms. Higher band answers are more likely to initially identify a firm basis for links and comparisons between the texts, will provide balanced coverage of all three texts and will use a range of appropriate technical terminology.

AO2ii Genre types and characteristics:

AO2ii assesses the ability to recognise and describe a range of genres, to identify both the generic and stylistic features of texts and to be aware of sub-genres and texts which integrate a variety of approaches.

Lower and higher band answers can be differentiated by their degree of ability to make meaningful distinctions between texts and genres.

There may be a tendency in lower band answers to regard all pre-twenty first century texts as 'historical'. It is possible that the approach adopted here will be limited to noting differences in spelling, syntax and lexis compared with modern texts, probably applying a deficit model. Answers in these bands will probably be narrow in focus and possibly prescriptive or judgmental.

Higher band answers will be more aware of the impact of specific contextual, historical and cultural factors. They are more likely to appreciate pre-twenty-first century texts as texts in their own right, identifying and discussing features specific to that text and exploring reasons and possibilities.

TEXT A is a personal letter but also displays features of a travelogue and is a record of a journey. As an eighteenth century text it demonstrates conventions of the era in which it was written. The register seems particularly formal for a letter to the poet's mother: he addresses her as 'Mrs Gray' and refers to himself by his surname only.

The content is concerned with describing the journey and commenting on his impressions rather than containing the more personal and intimate details that might be expected from a letter. The number 73 suggests a series of letters.

TEXT B is from newspaper journalism and demonstrates an interesting mix of genres ie reportage, sporting commentary, biography, even including features reminiscent of an obituary. The writer of Text B places immense importance on context.

TEXT C is an extract from a weblog, making it the most modern of the three and combines features of a personal diary/record with elements of reportage.

Both Texts A and B employ features of a linear narrative. All three texts are informative and descriptive, employing a range of literary and rhetorical features. There is a very strong awareness of audience, with clear evidence of pre-planning and deliberate crafting to engage/intrigue the readers: even Text A, which may initially have been written as a private document, does seem over-elaborate for a personal letter, although this may reflect conventions of the time and the writer's literary occupation. Text A could be compared/contrasted with Text C due to their generic similarities but vast difference in tone and register.

AO3ii Literary and linguistic approaches:

assesses the ability to select appropriate literary and linguistic approaches and to explore the texts with some indication of why these approaches have been selected.

The key discriminator between lower and higher band answers will be the ability to make precise distinctions between texts.

Lower band answers may be generalised and restricted in approach. A stereotypical check-list approach may characterise answers at this level. Higher band answers should apply technical terms with more precision and confidence and should establish a clear rationale for the investigation of each text. Answers at this level are more likely to be aware of the syntactic intricacy and shifts in tone in each of these texts.

- TEXT A
- follows letter conventions and also displays features more reflective of the era ie a formal register, syntactic complexity, formality in terms of address.
 - the letter is written as a past tense linear narrative with strong elements of story-telling.
 - Gray seems aware of the need to entertain his audience and at times writes with a sense of urgency which injects excitement into the narrative eg lines 13-15
 - time markers are used for cohesion
 - lexis is evocative and highly descriptive, using abstract nouns and qualifying adjectives to set the scene eg ‘savageneSs and horror’, ‘mighty’, ‘vast’, ‘unfathomable’, ‘monstrous’
 - indicates scale and grandeur with ‘the immensity’ and ‘huge craggs’
 - lexical choices convey awe and a kind of fear
 - descriptions of the natural landscape are at times reminiscent of the Gothic genre
 - archaic/unfamiliar syntax eg ‘I am this night arrived here’, ‘there was still somewhat fine remaining’
 - reversed word order ‘For the three first----’
 - redundant construction ‘—the horses: chaise, and we, and all’ with unusual punctuation
 - orthographical variations: use of the letter S for s and the double ‘g’ in ‘craggs’
 - description of the death of the dog adds a touch of sentiment and could appear incongruous in contrast with the awe-inspired descriptions of the mountains.

- TEXT B
- format reflects conventions of newspaper journalism eg elliptical headline, use of metaphor ‘pierced’, use of surname ‘Owens’ suggests intimacy
 - language characterised by dramatic, bold lexis and metaphor
 - employs literary and rhetorical devices eg metaphor, personification, patterning, juxtaposition, parallelism, intensifying and qualifying adjectives
 - dramatic metaphor ‘montage of evil’ is drawn from film/photography
 - triadic structure with three past tense verbs ‘postured, harangued, threatened’
 - rhythmic, alliterative effect achieved with ‘sacred soil’
 - uses an adverb to modify an adjective ‘the chillingly familiar ...’
 - prose often vivid and energetic eg lines 8-9 and 18-19
 - qualifying adjectives describe Owens’s sporting and personal qualities eg ‘virtuoso performance’, ‘magnanimous’
 - uses metaphor drawn from sailing ‘even-keeled’

- subject specific lexis eg ‘gold medals’, ‘100-and 200-meter dashes’, ‘4x100 relay team’
- lexis relating to historical context ‘Nazism’, ‘Storm-Troopers’, title of Nazi anthem help set the scene
- opening of paragraph 3 reminiscent of voice-over for documentary ie ‘This was the background for---’
- involves the audience with an imperative and a metaphor related to sport ie ‘Score it: Owens 4, Hitler 0’
- employs quoted speech for verisimilitude and to introduce personal voice of Owens
- includes idiomatic American expression eg ‘had a ways to go’
- common cliché ‘rubbed it in’
- inverted commas for ‘black auxiliaries’ distance the author from the expression
- chooses to end the article with a quotation by Bush which uses juxtaposition and repetition for dramatic impact.

TEXT C

- title is evocative, sinister and intriguing ‘the Dead Zone’
- third person biographical introduction sets the scene
- opening reminiscent of autobiography ‘My name is Elena’
- syntactical variation from simple and elliptical statements to complex and compound structures
- subject specific lexis relating to biking ‘Kawasaki Ninja’ establishes the writer’s credentials
- personifies speed and suggests danger with ‘speed demon’
- conversational style and direct address involves the reader ‘Why my favourite?’, ‘you must learn a little something’
- uses technical lexis of radiation
- uses numbers and figures to convey information
- introduces scientific element but makes it accessible to the non-specialist
- frequent use of modals indicate uncertainty of the situation in Chernobyl
- lexis describes impact of both the initial radiation and the chemical shower from the dosimeter eg ‘were fried’, ‘eats your bike’
- metaphors drawn from funerary ritual adds drama and vividness to the event ie ‘entombed’, ‘sarcophagus’
- Biblical reference at end extends the sense of intrigue and mystery and concludes the entry on an apocalyptic note.

AO5 Attitudes and values:

AO5 assesses the ability to discern the attitudes and values of the writers through their deliberate employment of specific techniques, with an awareness of intention and effect.

In lower band answers this may be implicit or discussed through an anecdotal approach. There is also the possibility of purely subjective responses in answers at this level.

Higher band answers should be more aware of the unintentional revealing of attitudes and values, and of subtextual implications.

This assessment objective particularly reflects the degree of close reading and comprehension of the texts, which will also be a key discriminator.

Attitudes and values are clearly foregrounded in all three texts. Text B is more concerned with the attitudes of others whereas Texts A and C are more reflective of the writers' reactions and response to their situation. Texts B and C do, however, share conversational and anecdotal elements.

Lower band answers may not explore the effects with precision although they will probably attempt to identify and describe the attitudes of the writers.

Higher band answers should be more able to comment on effects, to show how the language reflects contextual factors and how it conveys tone and ideas. Answers at this level should show more awareness of how the writers attempt to control the response of their readers.

Text B is the only one to deal more specifically with issues of wider global implications.

TEXT A is mainly concerned with Gray's response to his surroundings. The language suggests he is awed and even intimidated by the power of the natural landscape.

He confesses his inability to fully capture the effect in writing: lines 31-32.

The text also gives some insight into the personality of the writer himself eg he initially expresses irritation with the journey, describing it as 'tiresome'.

He appears to wish to record the journey in exact detail and possibly wishes to impress his reader[s] with vivid accounts of the dangers faced.

He acknowledges and admires the agility and experience of their guides 'the men here perfectly fly down', but there is a [surprising] absence of any real personal or intimate address to his mother.

TEXT B Attitudes and values are crucial in this text and there are different layers ie praise and admiration for the achievement of Owens, condemnation of racial intolerance in Nazi Germany and the U.S. and direct criticism of the wartime Nazi regime.

As well as the writer's concern to celebrate the achievement (both sporting and social) of Owens, he wishes to raise awareness of racial issues and to attack the Fascist regime of Nazi Germany.

He has an obvious persuasive, polemical purpose and chooses language deliberately to create impact and to position his audience into accepting his argument.

TEXT C is the most intimate and could be seen as the most accessible of the three texts.

Vladimirovna wants her audience to be involved with her experiences. She demonstrates courage and independent spirit tempered with an awareness of the need to take common sense precautions. She is single minded in her desire to be alone in her search for excitement challenge.

The word 'quest' in the introduction to her weblog has connotations of something medieval and mysterious.

The diary, like Text A, is a first person account but is much less self absorbed. She is able to distance herself from her description of her surroundings and the

tone is less dramatic and emotional than that of Text A as she introduces scientific material in a succinct, accessible manner. She is far less concerned with the effect on *her* but more with what she sees and the attractions of her journey into ‘the Dead Zone’.

Generic descriptions of higher and lower band answers.

Lower band answers may be insecure in the selection and application of frameworks. There is likely to be an indiscriminating application of a checklist approach and less understanding of the distinctions between individual texts. Answers at this level are likely to experience some difficulty with historical varieties. A narrative, anecdotal approach is more likely than a sustained analysis and the evaluative element is likely to be represented by a generic list of frameworks. Use of technical terminology could be inaccurate at times and restricted to the more obvious stylistic features.

Higher band answers will integrate AO evidence throughout, will be discriminating in their selection and application of literary/linguistic approaches, will be aware of how texts are constructed for effect and will demonstrate a clear system for analysis and comparison of the texts. Answers in this category will respond to the dynamics of the texts by successfully integrating comments on stylistic, contextual and cultural aspects and by showing awareness of how the writers invite their audiences to take up particular positions. Very successful answers will demonstrate the ability to infer, evaluate and exemplify and will demonstrate understanding of how meaning is shaped from the level of word to the whole text. Higher band answers will maintain cohesion with effective syntactic links and will indicate genuine engagement with the texts.

Assessment Objectives for Unit 6

Bands/ Marks	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	AO2ii respond with knowledge and understanding to texts of different types and from different periods, exploring and commenting on relationships and comparisons between them	AO3ii use and evaluate different literary and linguistic approaches to the analytic study of written and spoken language, showing how these approaches inform their readings	AO5 Identify and consider the ways attitudes and values are created and conveyed in speech and writing
Band 1 1-10	<ul style="list-style-type: none"> indicate some knowledge of combined literary and linguistic study make some appropriate use of terminology show some awareness of literary and linguistic concepts have some accuracy and coherence of expression 	<ul style="list-style-type: none"> identify specific texts as broadly literary and/or non-literary, written or spoken show some knowledge of individual texts display some awareness of historical context 	<ul style="list-style-type: none"> make use of undifferentiated frameworks when reading spoken and/or written texts identify a restricted range of linguistic and literary characteristics in spoken and/or written texts indicate only a rudimentary awareness of why and how literary and linguistic perspectives on texts are relevant 	<ul style="list-style-type: none"> show limitation in identifying spoken and written texts as representations of different intentions, purposes, beliefs and value perspectives engage only minimally with techniques and methods for expressing attitudes and values
Band 2 11-20	<ul style="list-style-type: none"> show competent knowledge and understanding of combined literary and linguistic study make appropriate use of terminology show awareness of literary and linguistic concepts have consistent accuracy and coherence of expression 	<ul style="list-style-type: none"> demonstrate how specific texts are broadly literary and/or non-literary, written or spoken show competent knowledge of specific texts recognise the relevance of historical context to an understanding of texts 	<ul style="list-style-type: none"> show some evidence of selection and appropriacy in adopting linguistic and literary frameworks when commenting on spoken and/or written texts describe a limited number of linguistic and literary characteristics in spoken and/or written texts show some critical recognition and give some reasons for adopting specific literary and linguistic approaches to texts 	<ul style="list-style-type: none"> show in general terms how intentions, purposes, beliefs and value perspectives are represented in spoken and written texts make some attempt to describe techniques and methods for expressing attitudes and values
Band 3 21-30	<ul style="list-style-type: none"> demonstrate proficient knowledge and understanding of combined literary and linguistic study make appropriate and effective use of terminology show understanding of literary and linguistic concepts have accuracy, coherence and clarity of expression 	<ul style="list-style-type: none"> examine how specific texts draw on particular literary and/or non-literary, written or spoken, frameworks make some comparisons and contrasts between individual texts show knowledge and understanding of individual texts indicate how a knowledge of historical context contributes to an understanding of texts 	<ul style="list-style-type: none"> draw on a balanced and reasonably full variety of linguistic and literary frameworks when discussing spoken and written texts demonstrate and apply a critical knowledge of a range of linguistic and literary characteristics found in spoken and written texts exhibit consistency, scope and relevance when justifying different linguistic and literary approaches to texts 	<ul style="list-style-type: none"> discuss in some detail how intentions, purposes, beliefs and value perspectives are represented in spoken and written texts demonstrate the appropriacy and relevance of techniques and methods for expressing attitudes and values
Band 4 31-40	<ul style="list-style-type: none"> demonstrate sustained knowledge and understanding of combined and integrated literary and linguistic study make discriminating use of terminology show detailed understanding of literary and linguistic concepts have accuracy and fluency of expression 	<ul style="list-style-type: none"> examine how specific texts draw on a variety of literary and/or non-literary, written or spoken, frameworks make a range of comparisons and contrasts between individual texts show sustained knowledge and understanding of individual texts demonstrate how a knowledge of historical context contributes to an understanding of texts 	<ul style="list-style-type: none"> deploy a detailed range of linguistic and literary frameworks and models when responding to spoken and written texts make relevant and critical use of a variety of linguistic and literary features and concepts in the analysis of spoken and written texts adopt a variety of appropriately self-reflective and reasoned approaches to texts 	<ul style="list-style-type: none"> explore, in scope and detail, how spoken and written texts embody attitudinal orientation and a variety of values show a critical and analytical understanding of various techniques and methods used for expressing attitudes and values
Band 5 41-50	<ul style="list-style-type: none"> demonstrate perceptive knowledge, understanding and insight into combined and integrated literary and linguistic study make sustained and discriminating use of terminology show extensive understanding of literary and linguistic concepts have accuracy and distinctiveness of expression 	<ul style="list-style-type: none"> explore in some detail how specific texts draw on literary and/or non-literary, written or spoken, frameworks make extensive comparisons and contrasts between individual texts show sustained, perceptive knowledge and understanding of individual texts evaluate how a knowledge of historical context contributes to an understanding of texts 	<ul style="list-style-type: none"> make confident and extensive use of linguistic and literary frameworks and models when analysing spoken and written texts employ a discriminating and critically accurate range of linguistic and literary features and concepts when analysing spoken and written texts demonstrate a comprehensive set of evaluative approaches to spoken and written texts 	<ul style="list-style-type: none"> demonstrate a perceptive and cogent understanding of how spoken and written texts embody diverse and differentiated attitudinal orientations and values show a confident and critical knowledge and understanding of techniques and methods used for expressing attitudes and values

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