

Mark Scheme (Results)

Summer 2010

GCE

GCE English Language & Literature (6EL01) Paper 01 - Exploring Voices in Speech & Writing

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Mark Scheme
English Language and Literature - Unit 1

Question Number	Answer	Mark
1(a)(i)	<p>1 mark for each identification (1x3) 1 mark for accurate exemplification of feature (1x3) Features identified and exemplified might include:</p> <ul style="list-style-type: none">• contrast between the professional greeting (<i>good afternoon, take a seat, how can I help you</i>) and the informal (<i>hi...</i>)• adjacency pairs/tag questions (<i>flying when?/24th; how many travelling?/two</i>)• backtracking (<i>shall we book/do you want to book</i>)• filler (<i>erm</i>)• simultaneous speech/overlapping (marked with <i>/</i>)• colloquialism (<i>div/wobbler</i>)• imperatives/instructions (<i>take a seat</i>)• repetition as confirmation (<i>28th/yeah 28th</i>) <p>These are suggestions only. Accept any valid spoken word features.</p>	(6)

Mark	Assessment Objective
0 - 6	A01: Select and apply relevant concepts and approaches from integrated linguistic and literary study, using appropriate terminology and accurate, coherent written expression

Question Number	Indicative content	Mark
1(a)(ii)	(2x2) for comments that relate the chosen features to the function within the extract. Accept any comment that relates thoughtfully (and with understanding) to the feature and its function. Expect comments on the transactional nature of the exchange and the dynamic between agent/customer/brother.	(4)

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

Question Number	Indicative content
1(b)	<p>Candidates are likely to show awareness of context and comment on devices that relate to the structure, form and language afforded by the very different contexts of the extracts.</p> <p>Candidates may well identify and exemplify the spoken language features/terms contained within each extract. Higher band answers are likely to contextualise these within the extracts and according to the further prompts of the question.</p> <p>Reward any comment that relates to the context or dynamic of the piece or to the function of the language features within this context.</p> <p>Candidates may respond to each bullet point in turn, or provide an integrated response.</p> <p>Candidates' responses can be expected to include the following:</p> <p>Text B: blog</p> <p>Audience:</p> <ul style="list-style-type: none"> • those browsing/following the Guardian blog site - specifically travel postings • students/gap year students • those interested in <i>Skins</i> (a teen TV drama) <p>Purpose:</p> <ul style="list-style-type: none"> • to inform, entertain, promote • written to establish rapport with audience <p>Mode:</p> <ul style="list-style-type: none"> • blog affiliated to a national newspaper website which suggests a higher degree of planning than a spontaneous post and invites comments and interaction <p>Points of interest/comment might include:</p> <ul style="list-style-type: none"> • the sense of voiced introduction in this, the first, entry (<i>Hello. I'm Max Gogarty...</i>). The reference to age and experience incorporated here to signal future content/approach/appeal • assumed/shared knowledge and experience/shared sense of context with specific focus on youth/student culture and context • sense of immediacy and shared journey through use of tense • the focus of anticipated experience : the assumptions it makes about audience in terms of expectation and aspiration and the language used to convey this (<i>swimming/sunbathing/full-moon parties/beautiful girls...</i>) • the promotional nature of the final section • sense of multiple purposes <p>Spoken language features:</p> <ul style="list-style-type: none"> • direct address (<i>you could come wth me...</i>)

- use of punctuation to indicate delivery or pause (.../-)
- shifts in focus/register
- colloquialism (*bunch/dodgy/sharpish...*)
- backtracking (*well, not every step*).

Text C: autobiography

Audience:

- readers with an interest in the life and perspective of Berkoff

Purpose:

- to inform, entertain and connect with the audience

Mode:

- printed, permanent, highly-crafted, literary record

Points of interest/comment might include:

- use of age (*when I was ten years old*) to contextualise - opportunities for comments on generic convention here
- assumed knowledge in the reader regarding the 'geography' of London and the way in which districts are referenced (*Anthony Street (off Commercial Road, E1); a mile up the road in Poplar*)
- contextualisation (*after the war*) and implied references to rationing
- use of product names (*Tizer*) and titles (*Troxy*) to generate a sense of place and time
- use of cinema as source of social and cultural life/stimulation and how this contributes to our understanding of Berkoff
- the integration of child and adult voice/perspective and how this is achieved

Spoken language features:

- use of parenthesis to add information and achieve a sense of direct conversation with the reader (*my parents, sister Beryl and I*)
- use of informal/colloquial language to capture the voice - both of the boy and the times - (*hang out/natter/old bloke*)
- the sense of the adult evaluative/reflective voice (*I seemed to be perpetually hungry/then considered a first-class grammar school/I notice that the local authorities...*) and how this is incorporated
- use of elision (*I'd*)

Higher band responses will contextualise these features according to the audience and purpose of the wider text and offer thoughtful comment on how these are integrated.

These are suggestions only. Accept any valid spoken word features

(40)

Band	Mark	AO2: Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in a range of spoken and written texts
1	0 - 4	<ul style="list-style-type: none"> • makes basic observational and descriptive comments • makes comments on how structure, form and language shape meaning, comments are likely to be general and brief • supports some comments with minimal exemplification • makes reference to one of the two extracts only.
2	5 - 9	<ul style="list-style-type: none"> • makes some observational and descriptive critical comments • makes comments on structure, form and language, comments will be partially developed and links to how these shape meaning may be underdeveloped • supports most comments with exemplification, but may lack consistency at the bottom of the band • makes reference to both extracts with minimal coverage of one of the two extracts.
3	10 - 15	<ul style="list-style-type: none"> • critically analyses in a mostly accurate way, identifies clear links between form and function, at the bottom of the band the critical analysis will be limited • makes comments on structure, form and language, comments will be detailed, and will link consistently to show how these shape meaning • supports all comments with relevant exemplification • makes reference to both extracts, selecting appropriate material from both extracts.
4	16 - 20	<ul style="list-style-type: none"> • critically analyses providing detailed and accurate comment, examining clear links between form and function • makes comments on structure, form and language, that are full and insightful, and will examine some of the effects produced • supports all comments with relevant and well-chosen exemplification • makes reference to both extracts, selecting material from both extracts with insight and discrimination.

Band	Mark	AO3: Use integrated approaches to explore relationships between texts, analysing and evaluating the significance of contextual factors in their production and reception
1	0 - 4	<ul style="list-style-type: none"> • makes some basic comments on context although this is likely to be uneven across the extracts • identifies aspects but an extract may be omitted.
2	5 - 9	<ul style="list-style-type: none"> • makes some developed comments on context. Responses include comments on the relationship between the language of the texts and the context in which they are produced and received • examines both extracts: at the bottom of the band the detail across extracts may be uneven and there will be omissions; at the top of the band the detail across extracts will be more developed.
3	10 - 15	<ul style="list-style-type: none"> • makes developed comments on context. Responses include well-developed links between the language of the texts and the context in which they are produced and received • examines both extracts: at the bottom of the band detail across extracts will be consistent and thorough; at the top of the band there will be some evidence of sophistication.
4	16 - 20	<ul style="list-style-type: none"> • makes fully developed comments on context. Responses include confident and insightful links between the language of the texts and the context in which they are produced and received • examines both extracts: at the top of the band sophistication is more fully developed and there will be discrimination and insight.

Question Number	Indicative content
2	<p>The first prompt invites a detailed investigation of the given extract with a specific focus on the attitude and perspective of the female narrator.</p> <p>Candidates' responses may include references to aspects of syntax, lexis, phonology, graphology and discourse that contribute to the creation of voice throughout the extract, such as:</p> <ul style="list-style-type: none"> • the impact of the opening declarative and how it functions within the structural convention of fairy tale • the insight afforded by Carter's use of first-person perspective • the passive role of the girl in the transaction and how this is achieved • the attitude of the girl narrator to this enforced passivity and how this is conveyed to the reader (<i>furious cynicism/circumstances force mutely.../I watched/rids himself of the last scraps of my inheritance</i>) • the girl's attitude to her father and how this is conveyed to the reader: reflexive pronoun (beggars) <i>himself</i> to attribute blame; tone/irony <i>what a burden all of those possessions must have been to him</i>; detail of observation <i>the veins in his forehead stand out and throb</i>; understanding of father's value system <i>expectation of perpetual pleasure</i> • the girl as representative of women in society (<i>I watched with the furious cynicism peculiar to women...</i>) • the underlying materialism of the girl and how this is revealed to the reader (<i>my inheritance; we owned; serfs...</i>) • the sense of journey/escape - links to convention - cultural and climate contrast and how this is achieved/conveyed. There is considerable potential to cite literary devices in this respect (alliteration: <i>lovely land where the lemon trees grow/lion lies down with the lamb</i>; personification <i>the snow followed us from Russia/it ran behind our carriage/the sun spills fruit for you</i>) • the sensuous modification in description of the South to further this contrast (voluptuous air/ sensual lethargy /sweet South) • the use of pronoun to heighten contrast and develop the sense of stranger/difference (<i>at home we are at war/the firewater they call...</i>) • the danger and deception embedded within this contrast (<i>deathly/infected/starved/lethargy...</i>) • the way in which references to the Beast are capitalised - identification with the Devil - consolidated with reference to the <i>Devil's picture cards</i> and Biblical allusion <i>the lion lies down with the lamb</i>. <p>These are suggestions only. Accept any point that considers Carter's technique and which sustains focus on issues of the task.</p> <p>The second prompt extends to the wider collection with a direct focus on the position of women and their attitude to this position.</p> <p>Reward responses that demonstrate an understanding of the components of the second prompt, especially the impact on the reader.</p> <p style="text-align: right;">(50)</p>

Question Number	Indicative content
3	<p>The first prompt invites a detailed investigation of the given extract with a specific focus on the perspective of the child narrator.</p> <p>Look for a close reading of the extract itself - there are many opportunities to explore Doyle's technique and to make links with the rest of the novel.</p> <p>Points to look out for and reward may include aspects of syntax, lexis, phonology, graphology and discourse that contribute to the creation of voice throughout the extract such as:</p> <ul style="list-style-type: none"> • insight afforded by first-person perspective • the visual/sensory/contextual factors which combine to develop the voice/perspective of the narrator • breaks in chronological sequence and how they capture the thought processes of a child (<i>I was on my own...</i>) • evidence of Paddy's determination to move on to a different phase in his life and his awareness of the process he must undertake to achieve this transition (<i>he terrified me/that was just messing</i>) • methods used to convey Paddy's admiration of Leavy to the reader • the fact that it is the detachment of Leavy that attracts Paddy and how this prepares him for the inevitability of his future (<i>all by himself/it wasn't a real smile/ fights that never touched him</i>). There is considerable scope to make links with Paddy's acceptance of the breakdown in his parent's marriage here • structured sequencing and incorporation of direct speech (reference to how this is marked - no speech marks/repeated hyphen - and why) • Paddy's awareness of the difference between Leavy and himself and the other children, and how this is conveyed to the reader (pronoun: he had no friends/we liked gangs...) • the qualities in Leavy to which Paddy aspires and why • the use of smoking as a vehicle and symbol of change and development • the process of smoking and the received/instructional voices incorporated into this process (<i>it was a Major the strongest/ I made sure my lips were dry...duck's arse of it</i>) • language techniques employed by Doyle to capture the event and process of shared smoking • the sense of rite of passage achieved by the final declarative (<i>I'd made it.</i>). <p>These are suggestions only. Accept any point that considers Doyle's technique and which sustains focus on issues of the task.</p> <p>The second prompt requires candidates to move beyond the extract to make links with other parts of the novel and to explore these links through judicious selection - and application- of evidence from the novel as a whole.</p> <p style="text-align: right;">(50)</p>

Question Number	Indicative content
4	<p>There are obvious opportunities to analyse aspects of black vernacular here and candidates may well analyse this aspect of the extract in some detail, linking content and style to Celie's voice and her retelling - they should obviously be rewarded for this. Examples include:</p> <ul style="list-style-type: none"> • omission of copula verb 'to be' (<i>she black as tar</i>) • omission of third person inflection (<i>I sneak back/he say</i>) • double negation (<i>don't say nothing</i>) • unmarked possessive (<i>they husband whore</i>). <p>Expect comment on the epistolary nature of the novel.</p> <p>The first prompt invites specific investigation of the narrative perspective and the insight it affords into the attitude of the three characters to Shug Avery and the nature of the relationships between father and son/husband, and wife/husband, and 'lover'/Celie and Shug. Candidates' responses may include references to aspects of syntax, lexis, phonology, graphology and discourse that contribute to the creation of voice throughout the extract such as:</p> <ul style="list-style-type: none"> • direct speech and how this is marked • Celie's sensitivity to Shug (<i>I shet the widow</i>) • Celie's observation of non-verbal signals (<i>Old Mr _____ clear his throat/Mr _____'s grunt right there</i>) • old Mr _____'s description of Shug, his use of negatively-versed metaphor and simile and what it reveals about his attitudes and values (<i>she black as tar/she nappy headed...</i>). Potential for investigation into attitudes towards degree of 'blackness' here • attitudes to race, and relationships between black and white communities implied by <i>her mammy to this day take in white people dirty clothes</i>. • the escalation of old Mr _____'s insults from the physical (<i>she got legs like baseball bats</i>) to the moral (<i>I hear she got the nasty woman disease/nobody even sure who her daddy is/all her children got different daddys</i>) and the motivation behind this escalation. The use of euphemism (<i>nasty woman disease</i>) especially the choice of adjective may well be explored here • the differing, yet parallel, escalation of responses to these insults: <ul style="list-style-type: none"> ○ <i>Mr_____ don't say nothing/I drop a little spit...</i> ○ <i>I twirl the spit round with my finger. I think bout ground glass/Mr_____ turn his head slow/you aint got it in you to understand...</i> • Mr _____'s attitude to his father, his developing strength/defiance and how the voice of Celie both captures and responds to this (<i>watch his daddy drink/turn full face on his daddy</i>) • Mr _____'s attitude to, and defence of, Shug and how the voice of Celie both captures and responds to this (<i>I Love Shug Avery/ should have married her when I had the chance/all Shug Avery children got the same daddy/I vouch for that..</i>) • the threat conveyed by the listed declaratives (and repeated structures) of Old Mr _____'s final utterance (<i>Well, this is my house... Trash blow over I burn it</i>)

- Walker's use of tense as Celie reflects then projects (*next time he come I put a little Shug Avery pee in his glass*)
- the unification and mutual understanding conveyed by the final declaratives (*our eyes meet/This the closest us ever felt*).

These are suggestions only. Accept any point that considers Walker's technique and which sustains focus on issues of the task.

All points - through their exemplification - offer opportunity for close analysis.

Candidates are expected to move beyond the extract to make links with other parts of the novel with a specific focus on these voices and how they have been shaped by the society around them.

Candidates should be able to demonstrate their awareness of the methods used to capture these voices and to comment on the contexts that shape/influence them through judicious selection of evidence from the novel as a whole.

(50)

Question Number	Indicative content
5	<p>This extract develops the perspective of Merivel towards himself and his life. There are many opportunities to use this as a base from which to trace the development and shifts in these attitudes as the novel progresses (thereby addressing the second component of the question) and to offer shifts in his values and perspective on Seventeenth century England as a result.</p> <p>Expect a close reading of the extract itself.</p> <p>Candidates' responses may include references to aspects of syntax, lexis, phonology, graphology and discourse that contribute to the creation of voice throughout the extract such as:</p> <ul style="list-style-type: none"> • the opening declaratives and the sense of 'diary' they convey linked to the fact that this, coming as it does, at the start of a chapter, signals a progression/change to the reader. Candidates might also make reference to the fact that this chapter is entitled <i>ROBERT</i> (as opposed to Merivel) as an indication of a change in the way the narrator views himself • the immediacy afforded by the use of present tense • the direct address to the reader (<i>the man you know all too well/the person I asked you to picture</i>) • the significant use of reflexive pronoun in Merivel's self-appraisal (<i>I have been absent from myself</i>) and the sense of separation it conveys to the reader • the use of the third person to refer to his former self (<i>I saw him/ the man you know all too well</i>) • his description of his former self - and his reference to that self as Merivel (<i>the person... wearing a scarlet suit/the Fool Merivel</i>) and his involvement of the reader with this observation of himself in his former incarnation (<i>I asked you to picture...</i>) the use of past tense significant here • the affection he conveys for his former self (<i>a sentimental tenderness/affection</i>) which affords contrast to his previous self-effacement and the use of this affection as spur to complete the story (<i>it is this tenderness that has led me to complete the story</i>) • awareness of closure (<i>I passed from one life into another</i>) • the imperative to the reader (<i>under these things you may draw a line</i>) followed by the list that encapsulates change, culminating with the shared sense of closure (<i>neither you nor I will see them again/you will not be returned to them</i>) • the use of fire as a metaphor for consumption and the links it affords to the structure/sequence of the novel as a whole • the use of the proper noun (<i>No one calls me Merivel/I am not even Sir Robert/ I am Robert</i>) and the transition embedded within this • the detail of the description of his 'present' self offers sharp comparison to his 'former' self where adornment is replaced by functionality • Merivel's communication of his discomfort (<i>a vexatious itching of the nipples/very heavy/causes me a deal of misery</i>) and of his sense of deprivation achieved by contrast with his former life - especially through his thoughts on food • his determination to relinquish his old life and to overcome the urge to escape the present (<i>such thoughts I set aside/a yearning (almost perpetual) to saddle Daneuse and ride away from here</i>)

	<ul style="list-style-type: none">• the sense of hopelessness and lack of direction conveyed in the question <i>wither should I ride?</i> <p>These are suggestions only. Accept any point that considers Tremain's technique and which sustains focus on issues of the task.</p> <p>All points - through their exemplification - offer opportunity for close analysis.</p> <p>Prompted by the second component of the question, candidates are expected to move beyond the extract to make links with other parts of the novel. Candidates should be able to demonstrate their awareness of the methods used to capture Merivel's voice and to comment on the contexts that shape/influence it through judicious selection of evidence from the novel as a whole.</p> <p style="text-align: right;">(50)</p>
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Question Number	Indicative content
6	<p>Candidates are likely to explore the extract in depth and to comment on the letter writing conventions employed to contextualize it and to shape the voice of Max.</p> <p>Expect comment on the epistolary nature of the novella. Although the extract is selected mid-way through the letter candidates may well make references to the codes and conventions that shape its content and should be rewarded for this if they do.</p> <p>Points to look out for and reward in terms of the exploration of the extract itself may include references to aspects of syntax, lexis, phonology, graphology and discourse that contribute to the creation of voice throughout the extract such as:</p> <ul style="list-style-type: none"> • the letter heading that formalizes and distances and which also hints at censorship • the significance of the date and links to comments on political context • the political nature of address - the first instance of break in convention/direct address • the structures indicative of a non-English voice (<i>I much regret/not quite a week ago</i>) • the lack of passion and distance achieved by the harsh declarative and the pronoun embedded within it (<i>Your sister is dead</i>), which might well be contextualized in light of the former relationship between Griselle and Martin • the manipulation - and distortion - of Max's voice/words to distribute blame/responsibility (<i>she was, as you have said, very much a fool</i>) • the nature of Martin's description of his family life and what it reveals about his priorities and his increasing affluence • the significance of his naming of the baby (Adolf) • the use of tense in the second and third paragraphs to achieve tension in the retelling and to afford insight into the thought processes and judgments made by Martin • the use of the interrogative to develop this (<i>can I hide her?/can I endure...?</i>) • the switch to an assimilated voice of propaganda and national duty to finalise choice but the manipulation of that voice to reflect an element of courage/loyalty which might speak of underlying guilt (<i>as a German I have one plain duty/she has displayed her Jewish body...pure young German men/I should hold her/this I cannot do</i>) • the transfer of choice/responsibility to Griselle (<i>she looks at me and smiles...and makes her own choice</i>) and what this reveals about Martin • the manner in which he relays the killing of Griselle, the separation from it he achieves, and the underlying horror, through the elliptical approach he adopts, in the simple declaratives he employs (<i>I go into the house/in a few minutes she stops screaming</i>) • his repeated assertion that he was powerless to intervene (<i>I was helpless/ I was helpless to aid her</i>). <p>These are suggestions only. Accept any point that considers Taylor's technique and which sustains focus on issues of the task.</p>

	<p>The second component requires candidates to move beyond the extract and should certainly explore the changes in voice and attitude - particularly in Max - that the relayed incident triggers.</p> <p>There are many opportunities for analysis here and, provided that candidates sustain focus on the central issues of the task - i.e. Martin's response and subsequent action which signals a shift in the direction of the novella and the correspondence that is its central structure - they should be rewarded.</p> <p>(50)</p>
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Question Number	Indicative content
7	<p>Candidates are likely to explore the extract in detail and to comment on what it reveals about Fish and the impact of his near-drowning on himself and his family.</p> <p>Responses should offer exploration of how Winton’s manipulation of narrative perspective enables the development of this mystical narrator and that it is perhaps the voice of the drowned Fish who succumbed to the water, separated from the incomplete survivor that Fish has become. They should be able to comment on the innovation this represents and on the added dimension it affords to the novel as a whole.</p> <p>Points to look out for and reward in terms of the exploration of the extract itself may include references to aspects of syntax, lexis, phonology, graphology and discourse that contribute to the creation of voice throughout the extract such as:</p> <ul style="list-style-type: none"> • the impact of direct address and the conversational nature of this address (<i>she sees you, boy</i>) and what it reveals about Fish’s condition • how the protective actions of the family are conveyed and perceived (<i>with the cord of her dressing gown she ties you to a tree/there’s always someone with their fingers in the belt loops of your pants...</i>). There is a distance and separation achieved through pronouns (<i>she/their</i>). There may be comment on the fact that these actions, although well-intended, separate Fish from his destiny • how other voices are incorporated, for example the integration of the lines from a hymn (<i>the beautiful, the beautiful, the river</i>) and the Biblical tone and allusion (<i>every living creature that swarms/that the waters of the sea become fresh...</i>) with obvious links to Fish’s experience/upbringing and how this has shaped his voice • how this ‘internal’ voice reveals the operation of a damaged mind through its disjointed structure and sequence • how the voice establishes and communicates the lure of the river - and conveys the inevitability of Fish’s end. For example, the simple repetition of the noun (river) highlights its significance and endows it with a voice of its own • the profound nature of the voice as it decodes, for Fish, the nature of existence and how this is conveyed to the reader (<i>now is always and never/from and to will be always and never</i>) • the reference to the mystical aborigine and the links this affords to other characters (such as Quick) and to the narrative as a whole (<i>a dark man comes flying by your tree...</i>). There is potential to explore indigenous Australian culture here and to comment on the figure as a structural device across the novel • the shift of tense in the penultimate paragraph, and the certainty conveyed (<i>your time will come/you’ll have a second of knowing...</i>) • the sense that Fish will somehow become united/whole/healed in the final act of drowning (<i>you’ll be me...</i>) and the liberation death will bring - through repetition (free to come and go/free to puzzle.../free from the net of time). The force of his internal voice not only accounts for his obsession but also engenders an understanding of this on the part of the reader. The

	<p>voice here conveys a sense of what has been lost.</p> <p>These are suggestions only. Accept any point that considers Winton's technique and which sustains focus on the voice and its significance in conveying Fish's situation to the reader.</p> <p>The second element of the question prompts candidates to move beyond the extract to make links with other parts of the novel and to explore these links through judicious selection - and analysis - of evidence from the novel as a whole. Reward responses that focus on Winton's manipulation of the narrative to integrate mystical/ancestral voices to lead Fish and other characters to the final act of release.</p> <p style="text-align: right;">(50)</p>
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Question Number	Indicative content
8	<p>Candidates are likely to identify the story as representative of the 'adult' section of the collection and explore the characteristics of voice and viewpoint it contains. They might also link it to the central theme of paralysis.</p> <p>This extract comes part-way through Gabriel's encounter with Miss Ivors who is involved in the movement to restore Irish language and culture. Look for a close reading of the extract itself.</p> <p>Points to look out for and reward in terms of the exploration of the extract may include references to aspects of syntax, lexis, phonology, graphology and discourse that contribute to the creation of voice throughout the extract such as:</p> <ul style="list-style-type: none"> • Miss Ivors's underlying objective in what seems a polite invitation. The reference to the Aran Isles (with full contextualisation afforded in the Appendix) as predominantly Irish-speaking and a common destination for those involved in the Nationalist movement • The guile that the voice of Miss Ivor's conveys through the seemingly innocent/conventional manner in which the invitation is versed (<i>Will you come with us on an excursion?/it will be splendid out in the Atlantic/she's from Connacht isn't she?</i>) • Gabriel's sense of her motivation and the nature of his curt response, emphasised through use of adverb (<i>her people are, said Gabriel shortly</i>) • the escalating pressure on Gabriel conveyed through Joyce's third-person observation of the actions of Miss Ivors <i>laying her warm hand eagerly on his arm</i> • the increasing aggression on the part of Miss Ivors conveyed through the repeated interrogative <i>but where?</i> which interrupts Gabriel's uncomfortable attempts to respond and which reveal her determination to extract Gabriel's destination • the continued aggression of Miss Ivors' questioning and the effect it has on Gabriel • the impact of Gabriel's declarative <i>Irish is not my language</i> • Joyce's use of the third person to attribute the term <i>cross examination</i> with its connotation of courtroom interrogation and the reference to an <i>ordeal</i> and how this places the reader in respect of the exchange • Joyce's use of adverb to convey Gabriel's increasing discomfort (and possibly guilt) (<i>awkwardly/nervously</i>) • the accusation achieved through interrogative and use of pronoun (<i>haven't you your own land/your own country/your own country</i>) • Gabriel's final response <i>I'm sick of my own country. Sick of it!</i> <p>These are suggestions only. Accept any point that considers Joyce's technique and which sustains focus on attitudes towards Dublin and elsewhere in Ireland.</p> <p>The second element of the question prompts the candidate to move beyond the extract and to make links with other aspects of the story.</p> <p style="text-align: right;">(50)</p>

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

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

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