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# **Mark Scheme (Results)**

Summer 2017

Pearson Edexcel GCE

In English Language & Literature (6EL01)

Unit 1: Exploring Voices in Speech and Writing

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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, ie 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.

Question Number	Answer	Mark
1(a)(i)	<p><b>1 mark for each identification (1x3)</b>  <b>1 mark for accurate exemplification of feature (1x3)</b></p> <p>Features identified and exemplified might include:</p> <ul style="list-style-type: none"> <li>• phatic/stock opener (<i>good afternoon...</i>)</li> <li>• simultaneous speech/overlapping (it doesn't work // can you dial out)</li> <li>• filler (<i>erm</i>)</li> <li>• false start (<i>I have a (.) I have an</i>)</li> <li>• colloquial language (<i>great/ok/sort this out</i>)</li> <li>• adjacency pairs (<i>Can you dial out/yes</i>)</li> <li>• Ellipsis (<i>no problem</i>)</li> </ul> <p>These are suggestions only. Accept any valid spoken word features.</p>	<b>(6)</b>

<b>Mark</b>	<b>AO1: Select and apply relevant concepts and approaches from integrated linguistic and literary study, using appropriate terminology and accurate, coherent written expression</b>
<b>0 - 6</b>	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)	<p><b>(2x2)</b> 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.</p> <p>Expect comments on:</p> <ul style="list-style-type: none"> <li>• the professional relationship between assistant and client</li> <li>• the differing levels of confidence, expertise and familiarity with field specifics</li> <li>• the attempts to reassure the client.</li> </ul>	<b>(4)</b>

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

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. 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><b>Text B:</b>  <b>Audience:</b>  New and existing fans of the <i>Star Wars</i> films; followers of the forum.  <b>Purpose:</b>  To entertain and inform. To welcome new members to the forum. To encourage participation and a sense of online community.  <b>Mode:</b>  A thread (and responses to this thread) on the <i>Jedi Council Forums</i> website.</p> <p><b>Points of interest/comment/context might include:</b></p> <ul style="list-style-type: none"> <li>• the function of this opening thread and the relatively formal language through which it is expressed</li> <li>• the generic conventions and interactive features of the medium and how these are constructed/presented</li> <li>• the nature of the attributions – the link between name/tag and the <i>Star Wars</i>/Science Fiction context</li> <li>• the marked difference between the language of the longstanding members of the forum and those posting for the first time</li> <li>• use of acronym (<i>BTW</i>), abbreviation (<i>P.S.</i>), emoticon (<i>:D</i>)</li> <li>• colloquialism (<i>cool/hang out/newbie...</i>)</li> <li>• the adjacency structures employed between posts</li> <li>• devices used to create and develop relationship between readers (direct address/interrogatives/imperatives)</li> <li>• field specifics and the shared understanding they suggest (<i>anthology/franchise/spinoff/canon...</i>).</li> </ul> <p>This list is by no means exhaustive/prescriptive</p> <p>Spoken language features:</p> <ul style="list-style-type: none"> <li>• salutation (<i>Hi</i>)</li> <li>• discourse markers (<i>Also...</i>)</li> <li>• colloquialisms (<i>stoked/cool...</i>)</li> <li>• ellipsis/pause (...)</li> <li>• contraction (<i>it'll...</i>)</li> <li>• adjacency structures.</li> </ul>

**These are suggestions only. Accept any valid spoken word features.**

**Text C:**

**Audience:**

Followers of the work of Moorehead; those interested in **WWII** and the North African campaign.

**Purpose:**

To inform. To offer a personal perspective on the treatment of a prisoner of war.

**Mode:**

One of a collection of published accounts.

**Points of interest/comment/context might include:**

- the detailed observation of the appearance of the pilot and how this is sequenced
- the reference to the pilot as a boy and what this implies about the age of Moorehead
- the aryan nature of the adjectives applied (*fair hair/clear blue eyes*) and how this links to the German/**WWII** context
- the passivity of the pilot as he is searched and how this is constructed
- the observations of the pilot which reveal his underlying fear (*mechanically/shaking badly/stiffened/globes of sweat...*)
- the pronouns applied to the collective (*someone/everyone*)
- the voice given by Moorehead to the pilot and his thoughts; the direct speech through which this is conveyed
- the use of modal forms to project to future certainty (*will fire at my body*)
- the observed physical reaction of the pilot to the actions of the soldiers which indicate he is not going to be shot (*he relaxed/drew deeply on his cigarette*)
- the use of inclusive pronoun (*we*) and the separation achieved through reference to *the enemy*
- the shift in perspective prompted by this personal encounter, signalled by volta (*but*); the opposition of *human being* and *machines and hilltops and guns*
- the use of metaphor (*abstract evil/dark continent*)
- the final sentence and the urge to talk-not shoot- and the overriding conviction of Moorehead that the Allies were in the right.

**This list is by no means exhaustive/prescriptive.**

**Spoken language features:**

- discourse marker to structure/sequence (*then*)
- syndetic lists
- interjection (*for some reason I could not understand*)
- direct speech to voice the presumed thoughts of the pilot
- formal, possibly archaic, structures which construct the voice of the observer, such as the pronoun *one*.

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.	<b>(40 marks)</b>
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<b>Band</b>	<b>Mark</b>	<b>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</b>
<b>1</b>	<b>0 – 4</b>	<ul style="list-style-type: none"> <li>• Makes basic observational and descriptive comments.</li> <li>• Makes comments on how structure, form and language shape meaning, comments are likely to be general and brief.</li> <li>• Supports some comments with minimal exemplification.</li> <li>• Makes reference to one of the two extracts only.</li> </ul>
<b>2</b>	<b>5 – 9</b>	<ul style="list-style-type: none"> <li>• Makes some observational and descriptive critical comments.</li> <li>• Makes comments on structure, form and language, comments will be partially developed and links to how these shape meaning may be underdeveloped.</li> <li>• Supports most comments with exemplification, but may lack consistency at the bottom of the band.</li> <li>• Makes reference to both extracts with minimal coverage of one of the two extracts.</li> </ul>
<b>3</b>	<b>10 – 15</b>	<ul style="list-style-type: none"> <li>• 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.</li> <li>• Makes comments on structure, form and language, comments will be detailed, and will link to show how these shape meaning.</li> <li>• Supports most comments with relevant exemplification.</li> <li>• Makes reference to both extracts, selecting appropriate material from both extracts.</li> </ul>
<b>4</b>	<b>16 – 20</b>	<ul style="list-style-type: none"> <li>• Critically analyses providing detailed and accurate comment, examining clear links between form and function.</li> <li>• Makes comments on structure, form and language that are full and insightful, and will examine some of the effects produced.</li> <li>• Supports most comments with relevant and well-chosen exemplification.</li> <li>• Makes reference to both extracts, selecting material from both extracts with insight and discrimination.</li> </ul>

<b>Band</b>	<b>Mark</b>	<b>AO3: Use integrated approaches to explore relationships between texts, analysing and evaluating the significance of contextual factors in their production and reception</b>
<b>1</b>	<b>0 – 4</b>	<ul style="list-style-type: none"> <li>• Makes some basic comments on context although this is likely to be uneven across the extracts.</li> <li>• Identifies aspects but an extract may be omitted.</li> </ul>
<b>2</b>	<b>5 – 9</b>	<ul style="list-style-type: none"> <li>• 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.</li> <li>• Examines both extracts: at the bottom of the band the detail across extracts may be uneven and there will be omissions; at the top of the band the detail across extracts will be extensive.</li> </ul>
<b>3</b>	<b>10 – 15</b>	<ul style="list-style-type: none"> <li>• 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.</li> <li>• 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.</li> </ul>
<b>4</b>	<b>16 – 20</b>	<ul style="list-style-type: none"> <li>• 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.</li> <li>• Examines both extracts: at the top of the band sophistication is more fully developed and there will be discrimination and insight.</li> </ul>



Question Number	Indicative Content
2	<p>The first prompt invites a detailed exploration of the extract and the changing dynamic and perspective it presents between the piano tuner and the girl.</p> <p>Most responses will pick up on the boy's evaluation of the girl's marriage, her disobedience and the consequences of this disobedience. More successful will be those that also comment on the changes in the girl's attitude to the piano tuner through her observations and her shifting terms of reference to him.</p> <p>Candidates' responses may include references to aspects of syntax, lexis, phonology, graphology and discourse that influence the changing voice and perspective of the girl, such as:</p> <ul style="list-style-type: none"> <li>• the first person perspective in which the story is written</li> <li>• the incorporation of the voice of the boy and the Marquis in direct speech</li> <li>• the girl's interpretation of the boy's opening declarative (<i>You do not deserve this</i>) and its trigger to her continued delusion (<i>I've done nothing</i>)</li> <li>• the manner in which the boy counters this (<i>you disobeyed him</i>) and his honest evaluation of the consequence of the girl's transgression (<i>That is sufficient reason for him to punish you</i>)</li> <li>• the renewed, but weaker, attempt to deflect responsibility (<i>I only did what he knew I would</i>)</li> <li>• the wisdom in the simile (<i>like Eve</i>) thus connecting the girl's disobedience to the idea of original sin</li> <li>• the change in reference (<i>my lover</i>) and the shift in dynamic that this implies. How this is consolidated by action (<i>kissed me/took my hand</i>)</li> <li>• the role of the telephone, the tension it builds and the girl's reaction to it</li> <li>• the prospect of salvation through the mother</li> <li>• the reference to Saint Cecilia, how this reflects both the role of the girl as musician and how the nature of her martyrdom prefigures her final punishment/execution</li> <li>• the reference to the revolution and 'the little corporal' and how this links the grandmother of the Marquis to his grandfather</li> <li>• the similes applied to the sword (<i>grey as that November morning/sharp as childbirth</i>)</li> <li>• the direct address of the boy by the Marquis</li> <li>• the significance of his repeated use of the word 'blind' both as noun and verb</li> <li>• the final reference to the girl (<i>whore</i>).</li> </ul> <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 addresses the theme of appearance and reality which is central to fairytale and myth. The girl marries a blind man, who cannot objectify her for her beauty. Because he cannot see her, he sees the truth of her with absolute honesty. Many stories use characters that see beyond external appearance, <i>The Tiger's Bride</i> and</p>

	<p><i>The Courtship of Mr Lyon</i> are perhaps the most obvious. <b>(50 marks)</b></p>
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Question Number	Indicative Content
3	<p>The first prompt invites a detailed exploration of the extract and developed comment on the changes in the relationship between Paddy and his brother.</p> <p>Candidates' responses may include references to aspects of syntax, lexis, phonology, graphology and discourse that contribute to the creation and development of voices throughout the extract such as:</p> <ul style="list-style-type: none"> <li>• the insight afforded by first person narration – the child-like phrasing used to create the voice</li> <li>• the failed attempts of Paddy to communicate via vocative <i>Sinbad</i></li> <li>• Paddy's evaluation of his brother's attitude</li> <li>• the significance in Paddy's lack of movement and the reasons behind this (<i>I didn't want him to think I was going to get him</i>). The previous violence to which this refers</li> <li>• the shift of address (<i>Francis</i>) and the adjacency it prompts (<i>What?</i>)</li> <li>• the growing awareness and concern conveyed in Paddy's interrogative (<i>Do you not like being called Sinbad?</i>)</li> <li>• Francis' initial refusal to answer Paddy's question (<i>Can you hear them?</i>) and the attitude towards his parents this implies</li> <li>• Paddy's repeated interrogative supplemented by vocative and the response it generates (<i>yeah</i>)</li> <li>• the unification achieved by pronoun and Paddy's awareness of this (<i>We did, not just me</i>)</li> <li>• the shared reaction to silence; tension and how this is achieved: the aggressive verbs applied to the sounds that break the silence (<i>slammed/shake</i>)</li> <li>• repetition and reformulation (<i>That's what it's like every night/It's like that every night</i>)</li> <li>• Paddy's observation of his brother's breathing and the links to earlier violence in his reference to the fact that his <i>lips had been burnt</i></li> <li>• Francis' repeated refusal to accept the fact of his parents' argument opposed to Paddy's repeated assertions and the adjacency structure through which this is conveyed</li> <li>• the growing awareness in Paddy's qualification of the argument (<i>They are, I said – Quietly</i>).</li> </ul> <p>These are suggestions only. Accept any point that considers Doyle's technique and which sustains focus on issues of the task.</p> <p>There are many opportunities to comment on Paddy's changing attitude to Sinbad. Paddy bullies Sinbad/Francis at the start of the novel but gradually comes to respect him as he seeks out the comfort and emotional support of his brother. He ultimately</p>

	realises that all he wants is to be with his brother who is also taking the breakdown of his parents' marriage very badly. Reward responses that make links to other parts of the novel and which select appropriate evidence and analysis.
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**(50 marks)**

Question Number	Indicative Content
4	<p>There are obvious opportunities to analyse the black vernacular here and candidates may well explore this aspect of the extract in some detail – however there should be developed comments on how this shapes both Celie’s voice and the voice of Mr_____.</p> <p>Expect comments on the epistolary nature of the novel. The first prompt invites a close investigation of the extract which offers opportunity to explore the voices of Celie and Mr_____, the changes in their relationship here linked quite explicitly to Shug Avery.</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"> <li>• aspects of AAVE such as: <ul style="list-style-type: none"> <li>○ omission of 3rd person inflection (<i>she love</i>)</li> <li>○ omission of copula verb (<i>we still man and wife</i>)</li> <li>○ consonant reduction (<i>ast</i>)</li> <li>○ personal pronoun instead of definite article (<i>take off they pants</i>)</li> </ul> </li> <li>• the unifying factor that is Shug and their love for her – the initiator for this exchange</li> <li>• the current status of their relationship with Shug – referred to in past tense by Mr_____ (<i>one time had a seashell</i>) and in present, emphasised by adverb (<i>now</i>), by Celie</li> <li>• the shift in relationship marked by the personal nature of Mr _____’s question (<i>You like any particular thing?</i>) or evaluative declarative (<i>you look real good...</i>)</li> <li>• the revelation that he took note of Celie, even in the early days of their relationship, triggered by her reference to birds and developed into analogy by Mr_____</li> <li>• the (retrospective) regret and self-evaluation/deprecation of Mr_____ (<i>too big a fool to let myself care</i>)</li> <li>• Celie’s emphatic rebuttal to Mr_____’s assertion that they are still man and wife (<i>we never was</i>) and the link to her new sexual and emotional awareness</li> <li>• the development in Celie represented by her business, and Mr_____’s clear appreciation of this</li> <li>• the significance of pants: as a device for Celie’s growth and independence; as a trigger for Mr_____’s shame (<i>He look down at the floor</i>) and as a link between Celie and Shug</li> <li>• the implications about sexuality in Mr_____’s interrogative (<i>you don’t like me ‘cause I’m a man?</i>)</li> <li>• the humour and development conveyed by Celie’s extended imagery in her reference to men as frogs.</li> </ul> <p>These are suggestions only. Accept any point that considers Walker’s technique and which sustains focus on issues of the task. The second prompt invites consideration of characters that show personal growth and development. There are many possibilities, including Celie herself, Squeak’s transformation into an</p>

	<p>independent woman, Nettie's education and growth in Africa. Reward responses that demonstrate an understanding of the components of the second prompt and which select and analyse material judiciously.</p>
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**(50 marks)**

Question Number	Indicative Content
5	<p>The birth of a daughter marks a significant stage in Merivel's journey of self-discovery. As he contemplates Margaret's future he reflects on what he now perceives as the restrictions placed upon women by society.</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"> <li>• the insight afforded by first person perspective</li> <li>• Merivel's initial preoccupation with the physical appearance of his daughter, first through projection (<i>pretty daughter/red hair/ringlets</i>)</li> <li>• the alternative future linked to the features the girl has inherited from him and signalled by volta (<i>but</i>) and projected via modal form (<i>she would never be pretty</i>). The characteristic self-deprecation through which this is voiced</li> <li>• his assessment of what the future holds for <i>ugly women</i>, phrased alliteratively (<i>loneliness and low estate</i>). The caveat (<i>-unless they be famously rich</i>)</li> <li>• his consideration of education and culture as counters to the imagined plainness of Margaret (<i>teachers of music/petit point/scholars...poetry</i>)</li> <li>• the resultant (if imagined) <i>accomplishments and wisdom</i> of these interventions and the shift in perspective this represents</li> <li>• the ultimate ambition of father for daughter (<i>a kind husband</i>) and the gender dynamic this reflects</li> <li>• his evaluation of the <i>great unfairness in society</i>; the comparison of the prospects of men and women, achieved through repetition and contrast (<i>many means/one means</i>)</li> <li>• the reference to the autopsy at Whittlesea which prompted his first reflection on gender inequality.</li> </ul> <p>The second prompt invites consideration of the attitudes towards women across the novel. There are many opportunities which include Merivel's many sexual encounters culminating in his love 'of the most profane kind' with Katharine; the King, his mistresses and Merivel's transactional role as husband to Celia. Reward responses that demonstrate an understanding of the components of the second prompt and which select and analyse material judiciously.</p> <p style="text-align: right;"><b>(50 marks)</b></p>

Question Number	Indicative Content
6	<p>These adjacent letters mark a climax in the novella as it is the death of Griselle and Martin's refusal to help her that prompts Max to entrap his former friend and his family. Candidates should have plenty to say about Martin's affair, Max's desperate appeal and Martin's attempt to justify his final inaction. They should balance the treatment of Griselle and the coldness with which this is conveyed with the fact that both Max and his sister had some faith in Martin which contributes to the betrayal. 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> <p>Max's letter:</p> <ul style="list-style-type: none"> <li>• the reported incident in the theatre and the objectification of Griselle by the audience (<i>as a Jewess</i>)</li> <li>• the initial adjectives and their seemingly negative modification of the actions of Griselle (<i>foolhardy/headstrong</i>)</li> <li>• the counter to this as Max voices his admiration for the strength of her response via adjective (<i>splendid</i>), verb and metaphor (<i>she threw the word back in their teeth</i>) and adverb (<i>proudly</i>)</li> <li>• the metaphor applied to the audience as they pursue Griselle (<i>pack</i>)</li> <li>• the extended account of her attempt to escape – the tension built</li> <li>• Griselle's reported faith in 'friends in Munich' Max's latch-on (<i>That is my hope, that she has gone to you</i>)</li> <li>• the repeated (and desperate) imperatives: (<i>send me word/make a quiet investigation</i>) and the faith in Martin this conveys.</li> </ul> <p>Martin's letter:</p> <ul style="list-style-type: none"> <li>• the salutation and the stance it conveys</li> <li>• the weak attempt to soften the news and the formal distance achieved</li> <li>• the harsh nature of the declarative (<i>Your sister is dead</i>); the separation achieved through pronoun</li> <li>• the reformulation of Max's earlier description (<i>very much a fool</i>) and the beginning of an abdication of responsibility this marks</li> <li>• Martin's account of the arrival of Griselle at his home</li> <li>• the physical deterioration of Griselle conveyed through his initial assumption that she was an 'old woman'</li> <li>• the proximity of the storm troopers and how this adds tension to the account</li> <li>• the self-addressed interrogatives that track Martin's reasoning from the immediate (<i>Can I hide her?</i>) to the</li> </ul>



	<p>extended, broader and more self- centred (<i>Can I endure/my house ransacked/Elsa ill/harboring a Jew/lose all I have built up here?</i>)</p> <ul style="list-style-type: none"> <li>• the opposition between Jew and German, extended to moral opposition (<i>She has displayed her Jewish body on the stage before pure young German men</i>)</li> <li>• the sense of patriotic duty conveyed through modal form (<i>I should hold her and turn her over to the storm troopers</i>)</li> <li>• the direct speech used to convey the final encounter</li> <li>• the attempt to abdicate responsibility (<i>makes her own choice</i>)</li> <li>• Martin's response (<i>I go in the house</i>) and account of the death (<i>in a few minutes she stops screaming</i>)</li> <li>• his final attempts to redeem/excuse himself.</li> </ul> <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 prompt invites investigation of the changed relationship between Max and Martin that is triggered by the death of Griselle. Subsequent letters develop Martin's attempt to destroy both Max and his family in an act of revenge. More able responses will explore not only his use of code but the words and actions of both parties which represent an ironic reversal.</p> <p style="text-align: right;"><b>(50 marks)</b></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 Sam's belief in Luck and the signs that the 'Shifty Shadow' controls his destiny. Responses should offer exploration of how Winton's manipulation of narrative perspective enables the development of an authentic voice here. Points to look out for and reward in terms of the exploration of the extract itself <b>might</b> include (this list is by no means exhaustive/prescriptive):</p> <ul style="list-style-type: none"> <li>• the hindsight suggested by the opening sentence</li> <li>• the visitation of Sam's father in dream; how the description here reflects the closeness of the two at the end of his father's life through smell (<i>invalid port and tobacco/the closeness of the sheets</i>)</li> <li>• insight afforded into Sam's working life/environment via description</li> <li>• Sam's separation from his fellow workers via adjective (<i>other</i>) and the fact that he is awake and they are sleeping – this links to the 'visitation'</li> <li>• the use of list to convey the possessions and 'lifestyle' of the collective (<i>their salt-white boots/photos/empty bottles</i>)</li> <li>• the use of light (<i>half-light/twilight</i>) to frame the description of the working men</li> <li>• the colloquial language and profanity attributed to Sam via focalised perspective (<i>birdshit/fag-end/arse...</i>)</li> <li>• the symbolic significance of the soldier's foot</li> <li>• repeated use of pronoun/second person (<i>you/your</i>) to link together the signs and the responses to these signs</li> <li>• tense to convey sequence: present (<i>turn in your bed</i>); future (<i>you'll let him blow</i>)</li> <li>• the conclusion, and extended metaphor, that the 'shifty shadow of God' is 'lurking' – the verb conveys menace here</li> <li>• Sam's normal response – to hide (<i>pull the sheet up over your head</i>) and to feign sickness</li> <li>• juxtaposition of good versus bad Luck and how this is achieved (<i>whose missus is dead/who's won the football raffle...</i>)</li> <li>• the incorporation of a more direct voice to convey thought - the vernacular from which this is constructed (<i>nah/today's not me day</i>)</li> <li>• the shift in perspective to reflect (retrospectively) on Sam's thoughts and evaluate them (<i>happened to be dead wrong</i>). The sense of 'prologue' this conveys</li> <li>• the list by which his actions are sequenced</li> <li>• the reformulation of adjective (<i>shifty</i>) to noun (<i>shiftiness</i>).</li> </ul> <p>These are suggestions only. Accept any point that considers Winton's technique and which sustains focus on the voices incorporated here and what is revealed about Sam's belief system. The second element of the question prompts candidates to move</p>

beyond the extract to make links with other parts of the novel and to explore these links through judicious selection – and analysis - of evidence. Luck is experienced in very different ways by the two families. The Pickles believe fervently in Luck and the Shifty Shadow, although Rose also believes in the ability to overcome bad Luck with work and determination. The Lambs play with Luck; they think it a trivial thing made for games like spinning the knife. They believe in a work ethic: hard work is what shapes your life, and Luck has little to do with it. These are suggestions only. Accept any point that considers Winton’s technique and which sustains focus on the question.

**(50 marks)**

Question Number	Indicative Content
8	<p>Candidates might 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 but this should not be at the expense of the central focus of the task.</p> <p>This extract conveys Doran's sense of entrapment at the prospect of marriage to Polly and develops the conflicting expectations that shape his decision; those that come from the norms of Dublin society versus the morals imposed by his religious upbringing.</p> <p>Points to look out for and reward in terms of the exploration of the extract <b>might</b> include:</p> <ul style="list-style-type: none"> <li>• the insight afforded by narrative perspective and the free indirect style adopted by Joyce</li> <li>• the impact of Doran's confession and the 'acute pain' it generates</li> <li>• the description of the actions of the priest (<i>drawn out/magnified</i>); the dynamic between Doran and his church</li> <li>• the options remaining to Doran, expressed in interrogative form to reflect the nature of the decision-making process and the no-win situation in which he is trapped: (<i>...marry her or run away?</i>)</li> <li>• his concerns about his reputation – personal and professional- and how these are expressed</li> <li>• the inevitable linking of the professional and the personal in Dublin society and how this contributes to entrapment/paralysis</li> <li>• the direct incorporation of Leonard's voice projected into the future by Doran's imagining. The dynamic between employee and employer conveyed</li> <li>• Doran's nervous reaction to this, conveyed through metaphor (<i>he felt his heart leap warmly in his throat</i>)</li> <li>• exclamatives through which he expresses the loss/waste he equates with marriage to Polly (<i>...gone for nothing!/thrown away!</i>)</li> <li>• the memory of his youthful rebellions against the norms of Dublin society, the residue of this through reference to (the 'radical') <i>Reynold's Newspaper</i> placed here in opposition to his 'religious duties'</li> <li>• the issues of class, background and education which Doran anticipates will prejudice his family against Polly : <ul style="list-style-type: none"> <li>○ Polly's '<i>disreputable father</i>'</li> <li>○ the reputation of the boarding house, summarised via euphemism as having '<i>a certain fame</i>'</li> <li>○ Polly's lack of refinement conveyed through Doran's report of her use of non-standard grammar</li> </ul> </li> <li>• Doran's explicit inability to make a decision (<i>he could not</i></li> </ul>

*make up his mind)*

- the personification of his instinct and its reported 'voice' as argument against marriage (*once you are married you are done for*).

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

The second element of the question prompts the candidate to move beyond the extract to make links with **one other story** from the collection and to explore these links through judicious selection – and analysis – of evidence.

There are many possibilities in terms of choice of a second story which offers comment on marriage as social entrapment for women and a prison of economic responsibilities for men. For example 'A Little Cloud' and 'A Painful Case' and 'Counterparts' present the prospect that marriage and male-female relationships ultimately result in entrapment, violence and heartache. On the other hand in 'Clay' Maria's freedom is explained by Joyce as being due to her unmarried state.

**(50 marks)**

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

<b>Band</b>	<b>Mark</b>	<b>A02: Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in a range of spoken and written texts</b>
<b>1</b>	<b>0 - 4</b>	<ul style="list-style-type: none"> <li>• Makes basic observational and descriptive comments.</li> <li>• Makes general and brief comments on how structure, form and language shape meaning.</li> <li>• Supports some comments with minimal exemplification.</li> <li>• Makes reference to the extract only.</li> </ul>
<b>2</b>	<b>5 - 10</b>	<ul style="list-style-type: none"> <li>• Makes some observational and descriptive comments.</li> <li>• Makes comments on structure, form and language. Comments will be partially developed and links to how these shape meaning may be underdeveloped.</li> <li>• Supports most comments with exemplification, but may lack consistency at the bottom of the band.</li> <li>• Makes reference to the extract, selecting some material from the extract and elsewhere in the novel.</li> </ul>
<b>3</b>	<b>11 - 15</b>	<ul style="list-style-type: none"> <li>• Analyses the materials, at the bottom of the band the analysis will be limited.</li> <li>• Makes comments on structure, form and language. Comments will be detailed and will link consistently to show how these shape meaning, at the top of the band there will be some analysis.</li> <li>• Supports all comments with mostly relevant exemplification.</li> <li>• Makes appropriate reference to the extract, selecting material from both the extract and elsewhere in the novel.</li> </ul>
<b>4</b>	<b>16 - 20</b>	<ul style="list-style-type: none"> <li>• Analyses the materials critically.</li> <li>• Analyses structure, form and language, analysis of how these shape meaning will be partially developed.</li> <li>• Supports all comments with relevant exemplification.</li> <li>• Makes appropriate reference to the extract, selecting appropriate material from both the extract and elsewhere in the novel.</li> </ul>
<b>5</b>	<b>21 - 25</b>	<ul style="list-style-type: none"> <li>• Analyses confidently and critically.</li> <li>• Analyses structure, form and language confidently, analysis of how these shape meaning will be fully developed.</li> <li>• Supports some comments with discriminating choice of exemplification.</li> <li>• Makes pertinent reference to the extract, selecting material confidently from both the extract and elsewhere in the novel.</li> </ul>

<b>6</b>	<b>26 – 30</b>	<ul style="list-style-type: none"> <li>• Analyses confidently and critically, this is sustained throughout.</li> <li>• Analyses structure, form and language confidently, sophisticated analysis of how these shape meaning will be fully developed.</li> <li>• Supports all comments with discriminating choice of exemplification.</li> <li>• Makes perceptive reference to the extract, selecting material from both the extract and elsewhere in the novel with insight and discrimination.</li> </ul>
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Revised AO Grid (totals and % remain unchanged)

Question Number	AO1 marks	AO2 marks	AO3 marks	Total marks
1(a)	10			10
1(b)		20	20	40
2(a-f)		20	30	50
Total marks	10	40	50	100
AO %	10	40	50	100%