

Sample Assessment Materials

September 2007

GCE English Language and Literature

**Edexcel Advanced Subsidiary GCE in English Language
and Literature (8EL01)**

First examination 2009

**Edexcel Advanced GCE in English Language and
Literature (9EL01)**

First examination 2010



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A Introduction

These sample assessment materials have been prepared to support the specification.

Their aim is to provide the candidates and centres with a general impression and flavour of the actual question papers and mark schemes in advance of the first operational examinations.

B Sample question papers

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SECTION A: DIFFERENT VOICES

Answer two questions, the question from Section A and ONE question from Section B.

1. Read Extracts A, B and C on pages 2 and 3 of the Source Booklet.

(a) **Extract A** is a transcript of a **spontaneous conversation**.

(i) Identify **three** spoken word features in Extract A **and** provide an example from the Extract of each language feature identified.

Feature 1 (1)

Example (1)

Feature 2 (1)

Example (1)

Feature 3 (1)

Example (1)

(ii) Comment on the function of **two** of your chosen features within Extract A.

.....
.....
.....
.....
.....
.....
..... (4)

SECTION B: VOICES IN LITERATURE

Answer **ONE** question on the set text you have studied.

2. *The Bloody Chamber*: Angela Carter

Extract: 'The Courtship of Mr Lyon' - from *Outside her kitchen window* to *I hope he'll be safe* (page 41)

Using this extract as your starting point and **one other** story of your choice, you should:

- explore Carter's manipulation of language to shift narrative perspective
- examine how the manipulation of perspective links to Carter's reworking of fairytale convention.

(Total 50 marks)

3. *Paddy Clarke ha ha ha*: Roddy Doyle

Extract: *we didn't do the barn* (page 11) to *They didn't know* (page 12)

Using this extract as your starting point, you should:

- explore Doyle's manipulation of language to capture the voice of a 10-year-old boy
- examine how the manipulation of language contributes to the effectiveness of the novel as a whole.

(Total 50 marks)

4. *The Color Purple*: Alice Walker

Extract: *Harpo want to know what to do* (page 35) to *But he keep on trying* (page 36)

Using this extract as your starting point, you should:

- explore Walker's use of language to capture the voice of Harpo and one other character of your choice
- examine how the voices of these characters have been shaped by the society around them.

(Total 50 marks)

5. *Restoration*: Rose Tremain

Extract: *I am, I discover, a very untidy man* (page 13) to *so to me again- whither my thoughts are extremely fond of returning* (page 14)

Using this extract as your starting point, you should:

- explore Tremain's use of language to establish the voice and character of her narrator and his relationship with the reader
- examine how the development of narrative voice and perspective contribute to the effectiveness of the novel as a whole.

(Total 50 marks)

6. *Address Unknown*: Kressman Taylor

Extract: *start of 1st letter November 12th, 1932... to that too will give you a quiet in the triumph*

Using this extract from Max's first letter as your starting point, you should:

- explore Taylor's use of language to manipulate the voices of her characters through their letters to provide essential background information
- examine how Taylor's manipulation of the conventions of letter writing contribute to the effectiveness of the novella as a whole.

(Total 50 marks)

7. *Cloudstreet*: Tim Winton (Picador)

Extract: from *Men were stirring and cursing now* (page 10) to *danced like half a pound of live prawns* (page 11).

Using this extract as your starting point, you should:

- explore Winton's use of language to develop the voice of his narrator to reflect the language and experiences of Sam Pickles
- examine how Winton integrates the language of Sam into the narrative of the novel as a whole.

(Total 50 marks)

8. *Dubliners*: James Joyce (Penguin)

Extract: *Eveline* from *She had consented to go away, to leave her home* (page 30) to *she did not find it a wholly undesirable life* (page 31).

Using this extract as your starting point, you should:

- explore Joyce's use of language to develop the voice and perspective of Eveline and her attitude to her life in Dublin
- examine how Joyce's development of voice and perspective combine to reflect life in Dublin in *Eveline* and one other story of your choice.

(Total 50 marks)

TOTAL FOR SECTION B: 50 MARKS

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Unit 6EL01/1: AO1, AO2 and AO3 listed below:

Assessment objectives	AO %
AO1 Select and apply relevant concepts and approaches from integrated linguistic and literary study, using appropriate terminology and accurate, coherent written expression	30
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	50
AO3 Use integrated approaches to explore relationships between texts, analysing and evaluating the significance of contextual factors in their production and reception	20

Paper Reference(s)

6EL01/1

Edexcel GCE

English Language and Literature

Advanced Subsidiary

**Unit 1: Exploring Voices in Speech and
Writing**

Sample Assessment Material

SOURCE BOOKLET

Printer's Log. No.

N32852A



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SECTION A: DIFFERENT VOICES

Materials for Question 1.

TEXT A: Transcript of spontaneous conversation (for use with Question 1(a))

Family conversation *T is male – 16 years, J is 14 and T's brother. M is the mother of J and T, F is their father. They are chatting over Sunday lunch.*

M: Mother

J: Jack (14)

T: Tom (16)

F: Father

M will someone please pass the mustard

T and Petrov (.) you know (.) well everyone slates him

J Yeah (.) and ummm whats his name (.) number 4//

F //Mellberg

T // Mellberg

5

M mustard

F how can you eat that stuff (.) just the colour makes me heave//

T // and the stink

J they were class yesterday umm radio WM said (.) world class

M mmm I love it (.) and horseradish

10

F what a goal from Barry

T goal of the month //

J // season

M Yorkshire anybody

J //yeah

15

T // yes please

F // yeah

TEXT B: Weblog (for use with Question 1(b))

An excerpt from a personal weblog posted on the britblog web site.

So after another agonisingly long wait for news I get the phone call, and this time it isn't the news I want to hear. The job, as aforementioned, has been offered to someone else... gutted.

Kinda feels like a punch in the stomach, I really wanted it and was quietly confident. So, after a two month long process I am back at square one, there are no prizes for second place and other applications have been unfruitful.

On the plus side (a very small plus side) I got some good feedback from the company who regarded me an excellent candidate, with the correct skills. They said I was enthusiastic and professional throughout and should be very pleased with my performance, which considering the number of applicants I suppose I am. What it came down to, they said, was that the other candidate had more experience and that clinched it.

Whatcha gonna do?

TEXT C: Prose (for use with Question 1(b))

An extract from the novel *Vernon God Little* by DCB Pierre. The narrator is a 15 year old Texan boy blamed for a high school massacre.

I sit waiting between shafts of light from a row of doorways, naked except for my shoes and Thursday's underwear. Looks like I'm the first one they rounded up so far.. Still, you wouldn't want to be here today. You'd remember Clarence somebody, that ole black guy who was in the news last winter. He was a psycho who dozes in this same wooden hall, right on camera. The news said how little he cared about the effects of his crimes. By 'effects' I think they meant axe-wounds. Ole Clarence whatever was shaved clean like an animal, with jelly jar glasses and all, the type of glasses worn by people with mostly gums and no teeth. They built him a zoo cage in court. They sentenced him to death. 5

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SECTION A: UNPREPARED PROSE

Answer two questions, the question from Section A and ONE question from Section B.

You must answer on the same topic in each section.

1. Read the text in the Source Booklet which accompanies your topic title.

Write a critical analysis of the text you have read.

You should analyse how effectively the writer's or speaker's choices of structure, form and language convey attitudes, values and ideas in the writing.

In your response, you should demonstrate your knowledge and understanding of literary and linguistic concepts.

(Total 40 marks)

TOTAL FOR SECTION A: 40 MARKS

SECTION B: PREPARED DRAMA OR POETRY

Answer ONE of the following questions.

In Section B your answer must include detailed reference to one pair of texts.

2. A Sense Of Place

Consider and evaluate the different ways the writers of your chosen texts present people as trapped by the historical period in which they live.

In your response, you should:

- critically compare the use of language techniques and literary devices
- comment upon and evaluate the contribution made by the contextual factors to your understanding of your chosen texts.

(Total 60 marks)

3. The Individual In Society

Consider and evaluate the different ways the writers of your chosen texts present an individual at odds with society.

In your response, you should:

- critically compare the use of language techniques and literary devices
- comment upon and evaluate the contribution made by the contextual factors to your understanding of your chosen texts.

(Total 60 marks)

4. Love And Loss

Consider and evaluate the different ways the writers of your chosen texts present the need for love to be kept private.

In your response you should:

- critically compare the use of language techniques and literary devices
- comment upon and evaluate the contribution made by the contextual factors to your understanding of your chosen texts.

(Total 60 marks)

5. Family Relationships

Consider and evaluate the different ways writers of your chosen texts present the causes of conflicts in relationships.

In your response, you should:

- critically compare the use of language techniques and literary devices
- comment upon and evaluate the contribution made by the contextual factors to your understanding of your chosen texts.

(Total 60 marks)

TOTAL FOR SECTION B: 60 MARKS

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Unit 6EL03/1 focuses on the Assessment Objectives A01, A02 and A03 listed below:

Assessment objectives	AO %
A01 Select and apply relevant concepts and approaches from integrated linguistic and literary study, using appropriate terminology and accurate, coherent written expression	20
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	40
A03 Use integrated approaches to explore relationships between texts, analysing and evaluating the significance of contextual factors in their production and reception	40

Paper Reference(s)

6EL03/1

Edexcel GCE

**English Language and Literature
Advanced**

**Unit 3: Varieties in Language and
Literature**

Sample Assessment Material

SOURCE BOOKLET

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SECTION A: UNPREPARED PROSE

Materials for Question 1

A SENSE OF PLACE

An account of an event during the Napoleonic Wars.

Bembibre exhibited all the appearance of a place lately stormed and pillaged. Every door and window was broken, every lock and fastening forced. Rivers of wine ran through the houses and into the streets, where lay fantastic groups of soldiers (many of them with their firelocks broken), women, children, runaway Spaniards and muleteers, all apparently inanimate, except when here and there a leg or arm was seen to move, while the wine oozing from their lips and nostrils seemed the effect of gunshot wounds. Every floor contained the worshippers of Bacchus in all their different stages of devotion; some lay senseless, others staggered; there were those who prepared the libation by boring holes with their bayonets into the large vine vats, regardless of the quantity which flowed through the cellars and was consequently destroyed. The music was perfectly in character: savage roars announcing present hilarity were mingled with groans issuing from fevered lips disgorging the wine of yesterday; obscenity was public sport. But these scenes are too disgusting to be dwelt upon. We were employed the greatest part of the day in turning or dragging the drunken stragglers out of the houses into the streets and sending as many forward as could be moved. Our occupation next morning was the same; yet little could be effected with men incapable of standing, much less of marching forward. At length the cavalry reporting the near approach of the enemy, and Sir John Moore dreading lest Napoleon's columns should intersect our line of march by pushing along the Foncevadon road, which joined our road not many miles in front of us, the reserve were ordered forward, preceded by the cavalry, and the stragglers were left to their fate. Here I must say that our division, imbibing a good deal of the bad example and of the wine left behind by the preceding columns, did not march out of Bembibre as strong as when they entered it.

We had preceded but a short distance when the enemy's horsemen nearly approached the place; and then it was that the apparently lifeless stragglers, whom no exertion of ours was sufficient to rouse from their torpor, startled at the immediate approach of danger, found the partial use of their limbs. The road instantly became thronged by them; they reeled, staggered, and screaming threw down their arms. Frantic women held forth their babies, suing for mercy by the cries of defenceless innocence; but all to no purpose. The dragoons of the polite and civilised nation advanced, and cut right and left, regardless of intoxication, age or sex. Drunkards, women and children were indiscriminately hewn down – a dastardly revenge for their defeat at Benevente...

During this day's march the misery and suffering attendant on wanton disorders and reckless debauchery among the men were awfully manifested; some were lying dead along the road, and many apparently fast approaching a similar fate. Cavalry horses too were continually being shot. One circumstance I shall mention which roused every feeling both of humanity and indignation. About seven or eight miles from Herrerias, seeing a group of soldiers lying in the snow, I immediately went forward to rouse them up and send them to join their regiments. The group lay close to the roadside. On my coming up, a sad spectacle presented itself. Through exhaustion, depravity, or a mixture of both, three men, a woman and a child all lay dead, forming a kind of circle, their heads inwards. In the centre were still the remains of a pool of rum, made by the breaking of a cask of that spirit. The unfortunate people must have sucked more of the liquor than their constitutions could support. Intoxication was followed by sleep, from which they awoke no more; they were frozen to death.

Faber Book of Reportage

THE INDIVIDUAL IN SOCIETY

The speech of H.R.H. The Prince Albert at The Lord Mayor's Banquet, in the City of London, October 1849.

I conceive it to be the duty of every educated person closely to study and watch the time in which he lives; and as far as in him lies, to add his mite of individual exertion to further the accomplishment of what he believes Providence to have ordained. Nobody, however, who has paid any attention to the features of our present era, will doubt for a moment that we are living at a period of most wonderful transition which tends rapidly to the accomplishment of that great end to which indeed, all history points -- the realisation of the unity of mankind. Not a unity which breaks down the limits and levels the peculiar characteristics of the different nations of the earth, but rather a unity, the result and product of those very national varieties and antagonistic qualities. The distances which separated the different nations and parts of the globe are gradually vanishing before the achievements of modern invention, and we can traverse them with incredible ease; the languages of all nations are known and their acquirements placed within the reach of everybody; thought is communicated with the rapidity and even by the power of lightning.

On the other hand, the great principle of the division of labour which may be called the moving power of civilisation, is being extended to all branches of science, industry and art. Whilst formerly the greatest mental energies strove at universal knowledge, and that knowledge was confined to a few, now they are directed to specialities, and in these again, even to the minutest points; but the knowledge acquired becomes at once the property of the community at large. Whilst formerly discovery was wrapt in secrecy, the publicity of the present day causes, that no sooner is a discovery or invention made, than it is already improved upon and surpassed by competing efforts: the products of all quarters of the globe are placed at our disposal, and we have only to choose what is the cheapest and best for our purposes, and the powers of production are intrusted to the stimulus of competition and capital.

So man is approaching a more complete fulfilment of that great and sacred mission which he has to perform in this world. His reason being created after the image of God, he has to use it to discover the laws by which the Almighty governs His creation, and, by making these laws his standard of action, to conquer nature to his use -- himself a divine instrument. Science discovers these laws of power, motion and transformation; industry applies them to raw matter which the earth yields us in abundance, but which becomes valuable only by knowledge; art teaches us the immutable laws of beauty and symmetry, and gives to our productions forms in accordance with them.

Gentlemen, the Exhibition of 1851 is to give us a true test and a living picture of the point of development at which the whole of mankind has arrived in this great task, and a new starting point from which all nations will be able to direct their further exertions.

The Illustrated London News, 11 October 1849

LOVE AND LOSS

A private letter from a woman to a friend who is considering which of two men to marry, 1795.

My dear friend, let me seriously recommend it to you to examine your own mind carefully; and if you find that public diversions and public admiration, dissipation, and all the pleasures of riches and high rank, are really and truly essential to your happiness, direct your choice accordingly. Marry Lord V-: he has a large fortune, extensive connexions, and an exalted station; his own taste for show and expense, his family pride, and personal vanity, will all tend to the end you propose. 5
Your house, table, equipages, may be all in the highest style of magnificence. Lord V-'s easiness of temper, and fondness for you, will readily give you that entire ascendancy over his pleasures, which your abilities give you over his understanding. He will not control your wishes, you may gratify them to the utmost bounds of his fortune, and perhaps beyond those bounds; you may have entire command at home and abroad. If these are your objects, Julia, take them; they are in your power. But remember, you must take with them their necessary concomitants? the restraints upon 10
your time, upon the choice of your friends and your company, which high life imposes; the ennui subsequent to dissipation; the mortifications of rivalry in beauty, wit, rank, and magnificence; the trouble of managing a large fortune, and the chance of involving your affairs and your family in difficulty and distress; these and a thousand more evils you must submit to. You must renounce all 15
the pleasures of the heart and of the imagination; you must give up the idea of cultivating literary taste; you must not expect from your husband friendship and confidence, or any of the delicacies of affection: - you govern him, he cannot therefore be your equal; you may be a fond mother, but you cannot educate your children, you will neither have the time nor the power to do it; you must trust them to a governess. In the selection of your friends, and in the enjoyment of their company 20
and conversation, you will be still more restrained; in short, you must give up all the pleasures of domestic life; for that is not in this case the life you have chosen. But you will exclaim against me for supposing you capable of making such a choice? such sacrifices! ? I am sure, next to my brother, I am the last person in the world who would wish you to make them.

You have another choice, my dear Julia: domestic life is offered you by one who has every wish and every power to make it agreeable to you; by one whose tastes resemble your own; who would be a judge and a fond admirer of all your perfections. You would have perpetual motives to cultivate every talent, and to exert every power of pleasing for his sake? for his sake, whose penetration no improvement would escape, and whose affection would be susceptible of every proof of yours. Am I drawing too flattering a picture- ? A sister's hand may draw a partial likeness, but still it will be a likeness. At all 30
events, my dear Julia, you would be certain of the mode of life you would lead with my brother. The regulation of your time and occupations would be your own. In the education of your family, you would meet with no interruptions or restraint. You would have no governess to counteract, no strangers to intrude; you might follow your own judgment, or yield to the judgment of one who would never require you to submit to his opinion, but to his reasons. 35

All the pleasures of friendship you would enjoy in your own family in the highest perfection, and you would have for your sister the friend of your infancy,

CAROLINE

From *Letters for Literary Ladies*, Maria Edgeworth

FAMILY RELATIONSHIPS

An extract from an autobiography published in 2005.

I had just returned to Woodstock from the Midwest – from my father’s funeral. There was a letter from Archibald MacLeish waiting for me on the table. MacLeish, Poet Laureate of America – one of them. Carl Sandberg poet of the prairie and the city, and Robert Frost, the poet of dark meditations were the others. MacLeish was the poet of night stones and the quick earth. These three, the Yeats, Browning and Shelley of the New World, were gigantic figures, had defined the landscape of twentieth century America. They put everything into perspective. Even if you didn’t know their poems, you knew their names. 5

The previous week had left me drained. I had gone back to the town of my early years in a way I could never have imagined – to see my father laid to rest. Now there would be no way to say what I was never capable of saying before. Growing up, the cultural and generational differences had been insurmountable – nothing but the sound of voices, colorless unnatural speech. My father, who was plain speaking and straight talking had said, “Isn’t an artist a fellow who paints?” when told by one of my teachers that his son had the nature of an artist. It seemed I’d always been chasing after something, anything that moved – a car, a bird, a blowing leaf – anything that might lead me into some more lit place, some unknown land downriver. I had not even the vaguest notion of the broken world I was living in, what society could do with you. 10 15

When I left home, I was like Columbus going off into the desolate Atlantic. I’d done that and I’d been to the ends of the earth – to the water’s edge – and now I was back in Spain, back where it all started, in the court of the Queen with a half-glazed expression on my face, with even the wisp of a beard. “What’s with the decoration?” one of the neighbors who had come to pay their respects said pointing to my face. In the short time I was there, it all came back to me, all the flimflam, the older order of things, the Simple Simons – but something else did too – that my father was the best man in the world and probably worth a hundred of me, but he didn’t understand me. The town he lived in and the town I lived in were not the same. All that aside, we had more in common now than ever – I, too, was a father three times over – there was a lot that I wanted to share, to tell him – and also now I was in a position to do a lot of things for him. 20 25

Archie’s letter said that he’d like to meet with me to discuss the possibility of me composing some songs for a play that he was writing, called *Scratch*, based on a Stephen Vincent Benet short story. MacLeish had earlier won a Tony Award on Broadway for one of his plays called *JB*. My wife and I drove over to Conway, Massachusetts, where he lived, to meet with him about his new play. It seemed like a civilised thing to do. MacLeish wrote deep poems, was the man of godless sand. He could take real people from history, people like Emperor Charles or Montezuma and Cortés the Conquistador, and with the tender touch of a creator, deliver them right to your door. He praised the sun and the great sky. It was fitting that I’d go see him. 30

The events of the day, all the cultural mumbo jumbo were imprisoning my soul – nauseating me – civil rights and political leaders being gunned down, the mounting of the barricades, the government crackdowns, the student radicals and demonstrators versus the cops and the unions – the streets exploding, fire of anger boiling – the contra communes – the lying, noisy voices – the free love, the anti-money system movement – the whole shebang. I was determined to put myself beyond the reach of it all. I was a family man now, didn’t want to be in that group portrait. 35 40

From *Chronicles* Bob Dylan

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C Sample mark schemes

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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.
- Where there is a range of marks available, the examiner must ensure that that they use the full range of marks as directed by the principal examiner.
- As part of the standardisation process, examiners will be given guidance on the treatment of the unexpected yet acceptable answers
- The quality of written communication is assessed via AO1.

Unit 1: Exploring Voices in Speech and Writing

Section A: Different Voices

Question Number	Question	
1(a)(i)	<p>Read Extracts A, B and C on pages 2 and 3 of the Source Booklet.</p> <p>Extract A is a transcript of a spontaneous conversation.</p> <p>Identify three spoken word features in Extract A and provide an example from the Extract of each language feature identified.</p> <p style="text-align: right;">(6 Marks)</p>	
	Answer	Mark
	<p>1 mark for each identification (1x3)</p> <p>1 mark for accurate exemplification of chosen feature within Extract - shown in brackets (1x3)</p> <p>Spoken language features include (the list is not exhaustive or prescriptive):</p> <ul style="list-style-type: none"> • Filler (<i>umm/mmm</i>) • Hedge(you know) • Simultaneous speech/overlapping (<i>Melberg/yeah/season/month</i>) • Cooperative signal (yeah) • Incomplete sentences (<i>and the stink</i>) • Non-grammatical utterances (<i>well everyone slates him...</i>) • Topic shifts • Dual agendas (football/lunch). 	(6)

Question Number	Question	
1(a)(ii)	<p>Read Extracts A, B and C on pages 2 and 3 of the Source Booklet.</p> <p>Extract A is a transcript of a spontaneous conversation.</p> <p>Comment on the function of two of your chosen features within Extract A.</p> <p style="text-align: right;">(4 Marks)</p>	
	Answer	Mark
	<p>Comments will relate to the function of the feature(s) chosen from the Extract and identified in (i).</p> <p>Accept any comment that that relates thoughtfully and with understanding on the features and their function. (2x2)</p>	(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	Question
1(b)	<p>Extract B is an extract from a weblog and Extract C is an excerpt from a novel. Both include features of spoken language.</p> <p>The structure and content of each is influenced by the context in which each extract has been produced or is received.</p> <p>Examine how the writers:</p> <ul style="list-style-type: none"> • Shape or craft each text to meet the expectations of their respective audience/purpose/context • Integrate aspects of spoken language into their text. <p>In your response, you must refer to Extracts B and C.</p> <p style="text-align: right;">(40 Marks)</p>
	Answer
	<p>Candidates must explore the given extracts fully and identify and comment on devices used by writers/speakers to shape/craft the text and to integrate aspects of spoken language within them.</p> <p>Candidates will identify and exemplify the spoken language features/terms contained within each extract. Higher band answers will contextualise these within the extracts and according to the further prompts of the question.</p> <p>Expect awareness of context and comments on devices that relate to the structure, form and language afforded by the very different contexts of the extracts.</p> <p>Reward any reasonable comment that relates to the context or dynamic of the piece or to the function of the language features within this context.</p> <p>Expect candidates to work through the extracts separately although some may offer comparisons between them.</p> <p>Weblog</p> <p>Spoken language features in Text B include (the list is not exhaustive or prescriptive):</p> <ul style="list-style-type: none"> • Non-grammatical elements (use of tense, sentence structure...) • Question (<i>whatcha gona do?</i>) • Colloquialism (<i>guttled..</i>) • Repetition (<i>a very small plus side/they said</i>) • Hedge (<i>kinda</i>) • Reported speech (<i>They said</i>). <p>Reward responses that identify and exemplify these features/terms.</p> <p>Higher band responses will extend to contextualise these features according to the audience and purpose of the wider text and offer thoughtful comment on how these are integrated.</p>

Evidence of crafting/shaping **includes:**

- Clear sense on chronology/sequence
- Referencing previous elements of journal
- Use of literary devices (feels like a punch in the stomach; other applications have been unfruitful)
- Shifts in formality for effect
- Detailed nature of reflection on feedback.

Excerpt from novel

Spoken language features in Text C **include** (the list is not exhaustive or prescriptive):

- Hedge (*somebody/whatever*)
- Colloquialism (*ain't*)
- Dialect/vernacular (*and all...*)
- Direct address (***you** wouldn't want to be here today; **You'd** remember Clarence somebody*)
- Backtracking (*by 'effects' I think they mean...*)
- Indication of way in which words are pronounced (*ole*)
- Sense of shared experience (*You'd remember Clarence somebody, that ole black guy who was in the news last winter*)
- Non grammatical elements (use of tense, sentence structure...).

Reward responses that identify and exemplify these features/terms.

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

Evidence of crafting/shaping **includes:**

- Use of literary devices to create clear sense of visual detail and place (*I sit between shafts of lightunderwear; shaved clean like an animal...the type of glasses worn by people with mostly gums and no teeth*)
- Varied sentence structures for narrative/dramatic effect
- Clarity and nature of recall of trial to convey sense of fear and projection
- Use of pronoun to generate and sustain sense of collective authority/power. (*They built him a zoo cage in court. They sentenced him to death*)

Humour (*the type of glasses worn by people with mostly gums and no teeth; naked except for my shoes and Thursday's underwear*).

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 extensive.
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.

Section B: Voices in Literature

Question Number	Question
2.	<p><i>The Bloody Chamber: Angela Carter</i></p> <p>Extract: 'The Courtship of Mr Lyon' - from <i>Outside her kitchen window</i> to <i>I hope he'll be safe</i> (page 41)</p> <p>Using this extract as your starting point and one other story of your choice, you should:</p> <ul style="list-style-type: none"> • explore Carter's manipulation of language to shift narrative perspective • examine how the manipulation of perspective links to Carter's reworking of fairytale convention. <p style="text-align: right;">(Total 50 Marks)</p>
	Indicative content
	<p>There is a lot of relevant material in the extract that is typical of Carter's approach. Expect a detailed reading of the extract as it is quite short.</p> <p>The extract contains clear shifts in narrative voice/perspective which illustrate Carter's manipulation of narrative and oral traditions. Candidates should be able to pick out the conventional narrative structures of the opening paragraph which establish both scene and character, but even here there are hints of a delivered text, principally through direct address: (<i>This lovely girl...you would have thought that she too was all made of snow</i>).</p> <p>Shifts to devices that emulate spoken texts are clearly signalled and should be commented on (<i>Father said he would be home before nightfall; the roads are bad. I hope he'll be safe</i>).</p> <p>Responses may include (this is not exhaustive / prescriptive):</p> <ul style="list-style-type: none"> • Use of conventions of fairytale to deliver a story with links to the oral tradition of storytelling • Stepping out of narrative to directly address the audience • Incorporation of direct and indirect speech • Shifts in perspective - both in terms of voice and time. <p>All points, through their exemplification, offer the opportunity for close comment.</p> <p>Accept any point that considers Carter's manipulation of language which sustains focus on the shift in narrative perspective.</p> <p>The second bullet point extends to the broader conventions of fairytale and to other stories in the collection that adapt narrative perspective according to this convention. There are many other examples in this story and several in the collection offer scope for development.</p>

Question Number	Question
3	<p><i>Paddy Clarke ha ha ha</i>: Roddy Doyle</p> <p>Extract: <i>we didn't do the barn</i> on page 11 to <i>They didn't know</i> on page 12</p> <p>Using this extract as your starting point, explore Doyle's use of language and his manipulation of the order and sequence of his text to capture the voice of a 10-year-old boy as he narrates incidents from his life.</p> <p>How does this aspect of Doyle's technique contribute to the effectiveness of the novel as a whole?</p> <p style="text-align: right;">(50 Marks)</p>
Indicative content	
<p>The question invites a specific focus, i.e. the order and sequence of the text and the extract affords several examples of how Paddy's recall does not follow a chronological - or at times a logical - order, rather it shifts from point to point deviating in terms of topic when a particular issue takes his interest or when the boy introduces things that he has heard or learned. This is characteristic of a child's 'retelling' and is one of many such examples throughout the novel.</p> <p>Expect quite 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 might include (by no means exhaustive /prescriptive):</p> <ul style="list-style-type: none"> • Shift indicated by physical gap in text at the start of the extract characteristic of Doyle's approach to dividing the text into small 'scenes' rather than conventional chapters • Sense of anxiety as a signal to the nature of the incident and the focus of the scene via repeated denial and use of pronouns - <i>We didn't do the barn. We didn't put it on fire</i> • Memories triggered by sense - <i>the smell</i> • Seemingly random recollections as indicators of Paddy's interest and focus: <i>Donnelly had a gun and a one-eyed dog</i> • Repetition of adult phrasing <i>God love him</i> - language development - idiolect • Introduction of 'lessons' learned - confidence in adult explanations - revelation of naivety : <i>My da said it got caught in a draught.../when you were doing a funny facestayed that way for ever.</i> • Incorporation (mimicry) of others voices - use of direct/indirect speech: <i>Father Maloney said - you may be seated</i> <p>These are suggestions only. Accept any point that considers Doyle's technique and which sustains focus on issues of chronology/sequence. The second prompt requires candidates to move beyond the extract to make links with other part of the novel and to explore these links through judicious selection of evidence from the novel as a whole.</p>	

Question Number	Question
4.	<p><i>The Colour Purple: Alice Walker</i></p> <p>Extract: <i>Harpo want to know what to do</i> (page 35) to <i>But he keep on trying</i> (page 36)</p> <p>Using this extract as your starting point, you should:</p> <ul style="list-style-type: none"> • explore Walker’s use of language to capture the voice of Harpo and one other character of your choice • examine how the voices of these characters been shaped by the society around them. <p style="text-align: right;">(Total 50 Marks)</p>
	<p>Indicative content</p>
	<p>This extract incorporates the voice of Harpo relayed indirectly though the words of Celie and, as such, is characteristic of much of the novel. There are opportunities to look closely at aspects of black vernacular here and candidates may analyse this aspect of the extract in some detail, linking content and style to Celie’s voice and her retelling. Candidates may comment on the epistolary nature of the novel.</p> <p>There are specific features that relate to Harpo’s voice (or Celie’s representation of it) in terms of his relationship with Sofia and Celie and his father and these should be drawn out of the extract in order to fully address the question.</p> <p>Responses may include (this is not exhaustive / prescriptive):</p> <ul style="list-style-type: none"> • Harpo’s awareness of the conventional male-female dynamic and his frustration with Sofia’s failure to conform: <i>I tell her one thing, she do another...Always backtalk</i> • Celie’s slant/interpretation on Harpo’s words: <i>To tell the truth, he sound a little proud of this to me</i> • The representation of the voice and attitude of Mr__ towards the use of violence as a means of dominance/control in a marriage: <i>You have to let ‘em know....a good sound beating</i> • The underlying admiration felt by Celie for Sofia’s strength shown through her use of comparison: <i>I like Sofia but she don’t act like me at all...</i> • Harpo’s deference/respect for his elders via his means of address: <i>Suh. Nome</i> • Harpo’s ‘account’ of his injuries - the detail that betrays the lie and the humour injected via Celie’s retelling <p>All points, through their exemplification, offer the opportunity for close comment.</p> <p>Accept any point that considers Walker’s use of language and which sustains focus on the voice of Harpo and one other character.</p> <p>The second bullet point requires candidates to explore how the voices of Harpo and another character 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 them through judicious selection of evidence from the novel as a whole.</p>

Question Number	Question
5	<p>Restoration: Rose Tremain</p> <p>Extract: I am, I discover, a very untidy man (page 13) to so to me again - whither my thoughts are extremely fond of returning (page 14)</p> <p>Using this extract as your starting point, explore Tremain's use of language to establish the voice and character of her narrator and his relationship with the reader in this extract and in the novel as a whole.</p> <p>How does the development of narrative voice and perspective contribute to the effectiveness of the novel as a whole?</p> <p style="text-align: right;">(50 Marks)</p>
	<p>Indicative content</p>
	<p>Expect a close reading of this extract as it serves to establish both the character of Merivel and his relationship with the reader. There are many opportunities use this as the base from which to trace the 'evolution' of Merivel as the novel progresses (thereby addressing the second component of the question) and to offer shifts in his values and perspective on 17th Century England as a result.</p> <p>Points to look out for and reward in terms of the exploration of the extract itself might include (not exhaustive/prescriptive):</p> <ul style="list-style-type: none"> • Use of present tense to create a sense of immediacy with the reader and to involve us directly with Merivel on his journey through the novel as a whole. There is potential to investigate the circularity and change afforded by the closing paragraphs of the novel although this is not directly asked for in the question. • The familiarity with which Merivel addresses the reader and the methods used for interaction such as: <ul style="list-style-type: none"> ○ Invitation (imperative) - <i>Look at me</i> ○ 'Questions' and answers - <i>Was I hit at birth? I do not believe so...</i> ○ Sense of 'monitoring' - <i>I don't know if you can imagine me yet</i> • His self-effacement and close self-scrutiny adds humour and realism to his voice - it adds to the familiarity of the address - and also endears us to Merivel to a certain extent. It also serves to temper our judgement on his behaviour and attitude. • His initial preoccupation with himself and his vanity are voiced with characteristic humour that indicate that he is well aware of his failings <ul style="list-style-type: none"> ○ <i>I am not tall, but this is the age of the high heel</i> ○ <i>So to me again, whither my thoughts are extremely fond of returning</i> (here guiding the reader through the narrative) • The means by which personal and historical contexts are relayed and the fact that the voice of Merivel clearly portrays his attitude towards these contexts as the novel begins <ul style="list-style-type: none"> ○ References to the telescope reflect the scientific advances of the time which do not suit the self-centred Merivel: <i>The stars are too numerous and too distant....my own insignificance</i> ○ <i>'The Age of Possibility'...preparing to take full advantage of it</i>

- Embedded within these introductory paragraphs are references to character and incident that will prove significant as the novel progresses. Candidates might well comment on these and in the attitude of Merivel towards them:
 - The death of his parents and the sense that he has failed to live up to their hopes and expectations
 - The relationship with Pearce, here through his label of Quaker and his attitude to the *jokes at court*, already set as a counter to the excesses of the time
 - Life at Court

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

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.

Question Number	Question
6	<p>Address Unknown: Kressman Taylor</p> <p>Extract: start of 1st letter November 12th, 1932... to that too will give you a quiet little triumph</p> <p>Using this extract from Max's first letter as your starting point, explore Taylor's use of language to manipulate the voice of her characters through their letters to provide essential background information and to introduce and develop characters in the novella as a whole.</p> <p>How does Taylor's manipulation of the conventions of letter writing contribute to the effectiveness of the novella as a whole?</p> <p style="text-align: right;">(50 Marks)</p>
Indicative content	
	<p>Expect comment on the epistolary nature of the novella and the fact that, because the story begins essentially with one character's voice, there is no place for the customary setting of the scene through description and exposition.</p> <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>Points to look out for and reward in terms of the exploration of the extract itself might include (no means exhaustive/prescriptive):</p> <ul style="list-style-type: none"> • Letter heading to introduce 'artistic' link between writer and recipient - and to contextualize correspondence between America and Germany • Significance of the date and link to comments on political change later in the extract • Nature of address to suggest the closeness of the association between Max and Martin • Opening exclamatory to convey Martin's return - and Max's links to Germany (developed in references to schooldays) • Incorporation of political references and mechanisms for sense of hope for the future through change. Max's language choice indicates clearly his political affiliation and his values: <ul style="list-style-type: none"> ○ <i>Prussian arrogance and militarism gone</i> ○ <i>Democratic</i> ○ <i>Deep culture</i> ○ <i>Fine political freedom</i> • Incorporation of German into the text (<i>Unter den Linden/Schnapps/gebackner Schinken...</i>)

- The embedded contrast between attitudes to America and to Germany and what it signals about Martin before he is introduced to us via his reply to Max's letter:
 - Max's familiarity and warmth with Martin's family
 - Max's focus on the social aspects of the relationship to convey the intimacy of the association - his use of semantic field of food/wine in personal recollections is one example of method here
 - The subtext of *You have never become American/the homeland* and the shift in tone as Max reflects on the reasons for Martin's return
 - The desire to educate the boys in Germany

- The nature of the reference to *the impecunious young artist* and what it signals about the future.

The second component requires candidates to move beyond the extract and should certainly explore the changes in voice - especially in Martin - as the novella progresses. They should specifically link comments here to the conventions of letter writing and how these conventions afford opportunities for change.

There are many opportunities provided that candidates offer focus on background information/context and the development of character.

Question Number	Question
7	<p>Cloudstreet: Tim Winton</p> <p>Extract: Men were stirring and cursing now (page 10) to danced like half a pound of live prawns (page 11)</p> <p>Using this extract as your starting point, explore Winton’s use of language to develop the voice of his narrator to reflect the language and experiences of Sam Pickles.</p> <p>How does Winton integrate the language of Sam into the narrative of the novel as a whole?</p> <p style="text-align: right;">(50 Marks)</p>
	<p>Indicative content</p>
	<p>Candidates are likely to explore the extract in detail and to comment on what it reveals about Sam Pickles. Responses should offer exploration of Winton’s narrative technique and his use of Australian vernacular to manipulate his narrator to reveal the viewpoint (and voice) of Pickles here and throughout the novel.</p> <p>Points to look out for and reward in terms of the exploration of the extract itself might include (not exhaustive/prescriptive):</p> <ul style="list-style-type: none"> • Winton’s evocation of Sam’s working environment and Sam’s attitude towards it and his workmates - <i>they were hard men here..., they were there to mine guano, Sam didn’t mind the work, the money was good</i> • Biographical details and how these are conveyed <ul style="list-style-type: none"> ○ His asthma ○ His family ○ His gambling • Use of the vernacular - <i>crims, scabs, dozers, wag, dough, whitefellas...</i> • Sense of delivery through incorporation of spoken language features (including, of course, vernacular) <ul style="list-style-type: none"> ○ Ungrammatical/incomplete utterances ○ Colloquialism ○ Topic shifts • Winton’s crafting - shifting from colloquial/conversational <i>he’d see the war out hauling birdcrap to make up</i> to more formal/literary: <i>a great capacity for hatred</i> • Development of Sam’s attitudes and values <ul style="list-style-type: none"> ○ Cynicism and broader (political) awareness: <i>The government didn’t give a damn...see out the war</i> ○ Sense of responsibility: <i>right now he needed the dough...; he figured he’s see the war out...to make up</i> ○ Optimism: <i>a man could always recover his losses</i> ○ Belief in luck and myth ○ Ability to block out reality via daydream • The nature of Sam’s dreams and the language he uses to convey them, the escape they afford and, as far as this and other episodes are concerned, their consequences. The best might develop a link here to the nature of the final simile (<i>danced like half a pound of live prawns</i>). <p>These are suggestions only. Accept any point that considers Winton’s technique and which sustains focus on the voice and development of Pickles.</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 of evidence from the novel as a whole. Reward responses that focus on Winton's manipulation of the narrative to integrate the voice of Sam.</p>
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Question Number	Question
8	<p>Dubliners: James Joyce</p> <p>Extract: Eveline from She had consented to go away, to leave her home (page 30) to she did not find it a wholly undesirable life (page 31)</p> <p>Using this extract as your starting point, explore Joyce’s use of language to develop the voice and perspective of Eveline and her attitude to her life in Dublin.</p> <p>How does Joyce’s development of voice and perspective combine to reflect life in Dublin in one other story of your choice?</p> <p style="text-align: right;">(50 Marks)</p>
	<p>Indicative content</p>
	<p>Candidates are likely to explore the extract in detail and to comment on what it reveals about Eveline and the conflict she experiences at the prospect of leaving Dublin.</p> <p>Candidates might identify the story as representative of the ‘adolescent’ section of the collection and explore the characteristics of adolescent voice and the viewpoint it contains. There may be comment on the themes of entrapment and fear of change associated with this section. They might choose to make their selection from other ‘sections’ and either approach is acceptable.</p> <p>Responses should offer exploration of Joyce’s narrative technique and his use of language to manipulate his narrator to reveal the viewpoint (and voice) of Eveline here, and other characters in the collection (dependent on choice of second story).</p> <p>Points to look out for and reward in terms of the exploration of the extract itself might include (not exhaustive/prescriptive):</p> <ul style="list-style-type: none"> • The third person perspective: offers opportunities to contrast with use of first person in, say, “childhood” stories. • The structure of the prose in this extract which clearly defines the dilemma facing Eveline: <ul style="list-style-type: none"> ○ the use of questions (<i>was that wise?/what would they say of her?</i>) ○ The clear statement of Eveline’s thought process at this point in the story (<i>she tried to weigh each side of the question</i>) ○ the contrasting content of the two main paragraphs here (signalled by <i>but</i>) • Incorporation of Irish idiomatic expressions and structures to reflect the voice of Eveline (<i>her place would be filled up by/what would they say of her?/ he had never gone for her/down somewhere in the country/had an edge on her/he was usually fairly bad of a Saturday night...</i>) • Joyce’s crafting - shifting from colloquial/conversational to more formal/literary: in her new home, in a distant unknown country.../...had begun to weary her unspeakably.../ now she was about to leave it she did not find it a wholly undesirable life...) • The nature of Eveline’s responsibilities at home and at work

- The nature of Eveline’s domestic struggles and how Joyce conveys these to give a vivid sense of Eveline’s viewpoint:
 - Threats of violence from her father
 - Her father’s drinking
 - Financial issues and struggles
 - Responsibility for younger children and the household
- Eveline’s attitude towards her parents and how this influences her thoughts and actions - especially the sense of threat from her father
- Insights into Dublin life afforded by the extract

The second element of the question prompts candidates to move beyond the extract to make links with *Eveline* and **one other story** from the collection and to explore these links through judicious selection of evidence. Focus here should be linked to life in Dublin.

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 general and brief comments on how structure, form and language shape meaning • Supports some comments with minimal exemplification • Makes reference to the extract only.
2	5 - 10	<ul style="list-style-type: none"> • Makes some observational and descriptive 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 the extract, selecting some material from the extract and elsewhere in the novel.
3	11 - 15	<ul style="list-style-type: none"> • Analyses the materials, at the bottom of the band the 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, at the top of the band there will be some analysis • Supports all comments with mostly relevant exemplification • Makes appropriate reference to the extract, selecting material from both the extract and elsewhere in the novel.
4	16 - 20	<ul style="list-style-type: none"> • Analyses the materials critically • Analyses structure, form and language, analysis of how these shape meaning will be partially developed • Supports all comments with relevant exemplification • Makes appropriate reference to the extract, selecting appropriate material from both the extract and elsewhere in the novel.
5	21 - 25	<ul style="list-style-type: none"> • Analyses confidently and critically • Analyses structure, form and language confidently, analysis of how these shape meaning will be fully developed • Supports some comments with discriminating choice of exemplification • Makes pertinent reference to the extract, selecting material confidently from both the extract and elsewhere in the novel.

6	26 - 30	<ul style="list-style-type: none">• Analyses confidently and critically, this is sustained throughout• Analyses structure, form and language confidently, sophisticated analysis of how these shape meaning will be fully developed• Supports all comments with discriminating choice of exemplification• Makes perceptive reference to the extract, selecting material from both the extract and elsewhere in the novel with insight and discrimination.
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Unit 3: Varieties in Language and Literature

Section A: Unprepared Prose

Question Number	Question
1.	<p>Read the text in the Source Booklet which accompanies your topic title.</p> <p>Write a critical analysis of the text you have read.</p> <p>You should analyse how effectively the writer's or speaker's choices of structure, form and language convey attitudes, values and ideas in the writing.</p> <p>In your response you should demonstrate your knowledge and understanding of literary and linguistic concepts.</p> <p style="text-align: right;">(Total 40 Marks)</p>
	Indicative content
	<p>A Sense of Place</p> <p>Candidates should demonstrate an awareness and understanding of the effectiveness of:</p> <ul style="list-style-type: none">• the reportage genre and purpose, with some sense of the moral stance adopted by narrator• the effect of features such as figurative language or graphic description• the moral tone adopted by the writer or speaker and their attitude towards the behaviour of the drunken masses - detached, dismissive, pitiful, perhaps differentiating between the presentation of the British and the enemy• the use of extended classical allusion to create a darkly ironic portrait of moral decrepitude. <p>Candidates should apply an understanding of relevant language techniques and literary devices, such as:</p> <ul style="list-style-type: none">• genre, tone and grammar• variation of sentence types to create a condemnatory tone• figurative language used to convey horror,• personification• archaic lexis• first person plural perspective• euphemism (when referring to British drunkenness). <p>Candidates should construct a cohesive, discursive text in an appropriately formal register.</p>

	Indicative content
	<p>The Individual in Society</p> <p>Candidates should demonstrate an awareness and understanding of the effectiveness of:</p> <ul style="list-style-type: none"> • the purpose of a public speech • the self-congratulatory tone of the speaker • the celebratory tone of the speaker and his attitude towards Britain, science, religion, modern society, the future and his audience. <p>Candidates should apply an understanding of relevant language techniques and literary devices, such as:</p> <ul style="list-style-type: none"> • genre, tone, grammar, and figurative language • the use of sophisticated, polysyllabic lexis • abstract nouns • discourse markers to convey complex ideas • complexity of sentence structures • rhetorical devices • syntactic parallelisms • first person singular, plural and third person perspectives. <p>Candidates should construct a cohesive, discursive text in an appropriately formal register.</p>

	Indicative content
	<p>Love and Loss</p> <p>Candidates should demonstrate an awareness and understanding of the effectiveness of the:</p> <ul style="list-style-type: none"> • genre and purpose of the private letter - here to persuade, advise • the purpose and strategy of the writer and some of her assumptions about the qualities of the ideal husband, her implicit condemnation of public life, of society, of wealth and her promotion of the heart and imagination, of domesticity, of relationships, of order, of moderation • the critical position of the writer when describing Lord V. <p>Candidates should apply an understanding of relevant language techniques and literary devices, such as:</p> <ul style="list-style-type: none"> • genre, tone, lexis, grammar, figurative language • the use of emotive and loaded lexis • rhetorical devices • terms of address • hyperbole • modifiers - particularly evaluative adjectives • superlatives - to convey attitude • use of second person perspective to persuade. <p>Candidates should construct a cohesive, discursive text in an appropriately formal register.</p>

	Indicative content
	<p>Family Relationships</p> <p>Candidates should demonstrate an awareness and understanding of the effectiveness of:</p> <ul style="list-style-type: none"> • the genre of autobiography • the tone of the writer and/or his attitude towards his family and public life • the writer’s changing values and confident, perhaps self-aggrandizing, tone • the presumptions of the reader’s knowledge • the rich and unusual collocations and extended conceits for literary effect and the use of (American) folk idioms to reflect American experience • features such as first person narrative perspective, American lexis. <p>Candidates should apply an understanding of relevant language techniques and literary devices, such as:</p> <ul style="list-style-type: none"> • genre, tone, lexis, grammar and figurative language • the use of proper nouns to convey historical accuracy • the use of whimsical anecdote to distance the writer from what are referred to as the events of the day • the use of sentence type variation and distinctive punctuation to create a conversational yet authoritative tone • the use of metaphor. <p>Candidates should construct a cohesive, discursive text in an appropriately formal register.</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 - 3	<ul style="list-style-type: none"> • Demonstrates awareness of some relevant concepts and approaches from integrated linguistic and literary study • Uses some appropriate terminology • Writes with some clarity, there will be lapses in expression.
2	4 - 7	<ul style="list-style-type: none"> • Applies relevant concepts and approaches from integrated linguistic and literary study • Employs a range of relevant terminology • Writes with clarity and accurate expression.
3	8 - 10	<ul style="list-style-type: none"> • Applies a significant range of relevant linguistic and literary concepts and approaches from integrated linguistic and literary study • Employs a wide range of terminology accurately • Writes with control, fluency and coherence.

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 - 5	<ul style="list-style-type: none"> • Demonstrates limited understanding of the text • Demonstrates limited awareness of some features of structure, form or language • Takes a descriptive approach to the task.
2	6 - 11	<ul style="list-style-type: none"> • Demonstrates an awareness of some of the attitudes, values or ideas in the text • Demonstrates awareness of features of structure, form and language • Responds analytically in some places, drawing a limited number of connections between features and their effects.
3	12 - 17	<ul style="list-style-type: none"> • Demonstrates critical understanding of some of the attitudes, values or ideas in the text • Demonstrates understanding of a range of features of structure, form and language • Takes a generally analytical approach to the task, drawing a range of connections between features and their effects.
4	18 - 23	<ul style="list-style-type: none"> • Demonstrates clear critical understanding of the attitudes, values or ideas in the text • Demonstrates clear understanding of a wide range of features of structure, form and language • Takes a consistently analytical approach to the task, exploring in detail a range of connections between features and their effects.
5	24 - 30	<ul style="list-style-type: none"> • Engages fully and critically with the attitudes, values and ideas in the text, exploring, where appropriate, subtle, implied or embedded meanings • Demonstrates secure understanding of an extensive range of features of structure, form and language • Takes a precise and incisive analytical approach, exploring in detail a wide range of connections between features and their effects.

Section B: Prepared Prose or Poetry

Question Number	Question
2.	<p>A Sense Of Place</p> <p>Consider and evaluate the different ways the writers of your chosen texts present people as trapped by the historical period in which they live.</p> <p>In your response, you should:</p> <ul style="list-style-type: none"> • critically compare the use of language techniques and literary devices • comment upon and evaluate the contribution made by the contextual factors to your understanding of your chosen texts. <p style="text-align: right;">(Total 60 marks)</p>
	Indicative content
	<p>Candidates should demonstrate an awareness and understanding of:</p> <ul style="list-style-type: none"> • similarities and/or differences in the presentation of people in the texts studied • reliance on summary of the content of texts, such as the situation of people • the ways in which the theme of historical force is approached • how issues relate to the thematic concerns of the texts • the politics of Ireland in relation to Translations • the detailed connections between a range of relevant contextual factors and the features and/or meanings of texts <p>Candidates should apply an understanding of relevant literary and linguistic concepts/features, such as:</p> <ul style="list-style-type: none"> • lexis, grammar and tone, • poetic form or dramatic devices, which are used to explore the ways the individual is portrayed in relation to history.

Question Number	Question
3	<p>The Individual In Society</p> <p>Consider and evaluate the different ways the writers of your chosen texts present an individual at odds with society.</p> <p>In your response, you should:</p> <ul style="list-style-type: none"> • critically compare the use of language techniques and literary devices • comment upon and evaluate the contribution made by the contextual factors to your understanding of your chosen texts. <p style="text-align: right;">(Total 60 marks)</p>
	<p>Indicative content</p>
	<p>Candidates should demonstrate an awareness and understanding of:</p> <ul style="list-style-type: none"> • the similarities and/or differences in the presentation of ‘the individual’ in the texts studied • content and character profiling, with focus upon the issue of being in conflict with society • the contextual factors relevant to the texts, such as brief reference to Elizabethan attitudes towards race • the writer’s approach to the issue of conflicts between the individual and society • how that relationship relates to the thematic concerns of the texts • the detailed connections between a range of relevant contextual factors and the features and/or meanings of texts, for example, ideas about psychotherapy and the social and religious forces which influence the central character in <i>Equus</i> or the historical and cultural context to the unease with society expressed through Eliot’s poetry. <p>Candidates should apply an understanding of relevant literary and linguistic concepts/features, such as:</p> <ul style="list-style-type: none"> • lexis, grammar and tone • poetic form or dramatic devices, which are used to explore the ways society and the individual within it are portrayed in the texts

Question Number	Question
4.	<p>Love and Loss</p> <p>Consider and evaluate the different ways the writers of your chosen texts present the need for love to be kept private.</p> <p>In your response, you should:</p> <ul style="list-style-type: none"> • critically compare the use of language techniques and literary devices • comment upon and evaluate the contribution made by the contextual factors to your understanding of your chosen texts. <p style="text-align: right;">(Total 60 marks)</p>
	Indicative content
	<p>Candidates should demonstrate an awareness and understanding of:</p> <ul style="list-style-type: none"> • the similarities and/or differences in the presentation of love in the texts studied • the contextual factors relevant to the texts, such as brief reference to seventeenth century conventions in love or poetic form. • the relationships and/or attitudes portrayed in texts • the way writers approach the issue of privacy in love (or the converse - the need to publicise love) • how that issue relates to the thematic concerns of the texts • the detailed connections between a range of relevant contextual factors and the features and/or meanings of texts, for example, the theme of the expression of desire in <i>The Glass Menagerie</i> and <i>Betrayal</i> in the context of post-war gender politics. <p>Candidates should apply an understanding of relevant literary and linguistic concepts/features, such as:</p> <ul style="list-style-type: none"> • lexis, grammar and tone • poetic form or dramatic devices; which are used to explore the ways love is portrayed or expressed in the texts.

Question Number	Question
5.	<p>Family Relationships</p> <p>Consider and evaluate the different ways writers of your chosen texts present the causes of conflicts in relationships.</p> <p>In your response, you should:</p> <ul style="list-style-type: none"> • critically compare the use of language techniques and literary devices • comment upon and evaluate the contribution made by the contextual factors to your understanding of your chosen texts. <p style="text-align: right;">(Total 60 marks)</p>
	<p>Indicative content</p>
	<p>Candidates should demonstrate an awareness and understanding of:</p> <ul style="list-style-type: none"> • the similarities and/or differences in the presentation of relationships in the texts studied • the relationships portrayed in texts • the detailed connections between a range of relevant contextual factors and the features and/or meanings of texts, for example reference to contemporary attitudes towards women or historical events such as war • the range of ways in which the studied writers approach the issue of causes of conflicts in relationships and how those relationships relate to the thematic concerns of the texts • the detailed connections between a range of relevant contextual factors and the features and/or meanings of texts, for example, the presentation of gender conflicts in <i>The Wife of Bath's Prologue</i> and <i>Tale</i> to the representation of male/female relationships elsewhere in the <i>Canterbury Tales</i> and in literature prior to the late fourteenth century or locating Harrison's writing about parents in the post-war British class system. <p>Candidates should apply an understanding of relevant literary and linguistic concepts/features, such as:</p> <ul style="list-style-type: none"> • lexis, grammar and tone • poetic form or dramatic devices, which are used to explore the ways relationships are portrayed in the texts.

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 - 3	<ul style="list-style-type: none"> • Demonstrates awareness of some relevant concepts and approaches from integrated linguistic and literary study • Uses some appropriate terminology • Writes with some clarity, there will be lapses in expression.
2	4 - 7	<ul style="list-style-type: none"> • Applies relevant concepts and approaches from integrated linguistic and literary study • Employs a range of relevant terminology • Writes with clarity and accurate expression.
3	8 - 10	<ul style="list-style-type: none"> • Applies a significant range of relevant linguistic and literary concepts and approaches from integrated linguistic and literary study • Accurately employs a wide range of terminology • Writes with control, fluency and coherence.

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 - 3	<ul style="list-style-type: none"> • Demonstrates some limited critical understanding of the texts • Demonstrates limited awareness of features of structure, form and language in the texts • Takes a descriptive approach to the task.
2	4 - 7	<ul style="list-style-type: none"> • Demonstrates critical understanding of the attitudes, values or ideas in the texts • demonstrates understanding of some features of structure, form and language in the texts • Takes an analytical approach, drawing relevant connections between features and their effects, some evaluation may be evident.
3	8 - 10	<ul style="list-style-type: none"> • Engages fully and critically with the attitudes, values and ideas in the texts • Demonstrates secure understanding of a range of features of structure, form and language • Takes an incisive evaluative and analytical approach, exploring in detail the connections between features and their effects.

Band	Mark	A03: Use integrated approaches to explore relationships between texts, analysing and evaluating the significance of contextual factors in their production and reception
1	0 - 5	<ul style="list-style-type: none"> • Demonstrates very limited awareness of similarities or differences between texts, provides very limited evidence of an integrated approach • Describes limited relevant contextual factors with some recognition of their impact • Identifies the context in which the texts are produced and received.
2	6 - 11	<ul style="list-style-type: none"> • Demonstrate awareness of similarities and differences between the texts, provides limited evidence of an integrated approach • Describes a range relevant contextual factors with recognition of their impact • Describes the context in which the texts are produced and received.
3	12 - 17	<ul style="list-style-type: none"> • Makes some limited exploration of a limited range of similarities and differences between the texts, provides partial evidence of an integrated approach • Demonstrates understanding of a range of relevant contextual factors with some evaluative comment • Show some awareness of the context in which the texts are produced and received.
4	18 - 23	<ul style="list-style-type: none"> • Makes some detailed exploration of a limited range of relevant similarities and differences between the texts, provides some appropriate evidence of an integrated approach • Analyses some contextual factors with some evaluative comment • Shows some understanding of the context in which the texts are produced and received.
5	24 - 29	<ul style="list-style-type: none"> • Makes detailed exploration and comparison, provides appropriate evidence of an integrated approach • Analyses relevant contextual factors with some developed evaluative comment • Shows understanding of the context in which the texts are produced and received.
6	30 - 35	<ul style="list-style-type: none"> • Makes detailed analytical exploration and comparison, provides detailed evidence of an integrated approach • Takes an analytical and evaluative approach to relevant contextual factors • Shows a developed understanding of the context in which the texts are produced and received.

7	36 - 40	<ul style="list-style-type: none">• Demonstrates a consistently detailed and comparative approach, analysing and synthesising, making incisive and original observations, provides detailed and illuminating evidence of an integrated approach• Takes an incisive analytical and evaluative approach to a range of relevant contextual factors• Shows a well-developed and insightful understanding into the context in which the texts are produced and received.
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