

Mark Scheme Summer 2009

GCE2008

GCE08 English Language & Literature (6EL01)

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| Question Number | Answer |
|-----------------|---|
| 1a(i) | <p>Spoken language features include (the list is not exhaustive or prescriptive):</p> <ul style="list-style-type: none"> • backtracking (<i>tune in the(.)tune into; I waited forty(.) an hour...</i>) • ellipsis (<i>what you doin</i>) • filler (<i>uum/erm</i>) • simultaneous speech/overlapping (<i>Kimberly; Luke; can I /who was...; an hour/typical...</i>) • adjacency pairs (<i>who was there/just me...; good night/yeah...; what you doing/texting.</i>) • incomplete utterances (<i>I waited forty. an hour/ for goodness...</i>) • repetition • colloquialism (<i>yeah; flamin</i>) • topic shifts (public transport/ night out/radio/football) • elision (<i>cmon</i>). <p style="text-align: right;">6 marks</p> |

| Mark | AO |
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| 0 - 6 | <p>1 mark for each identification (1x3)</p> <p>1 mark for accurate exemplification of feature (1x3)</p> |

| Question Number | Answer |
|-----------------|---|
| 1a(ii) | (2x2) for comments that relate the chosen feature to the function within the extract. Accept any comment that relates thoughtfully (and with understanding) on the feature and its function. 4 marks |

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

| Question Number | Indicative content |
|-----------------|---|
| 1b | <p>Candidates should 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 should identify and exemplify the spoken language features/terms contained within each extract. Higher band answers are likely to contextualise these within the extracts and according to the further prompts of the question.</p> <p>Reward any comment that relates to the context or dynamic of the piece or to the function of the language features within this context.</p> <p>Candidates may respond to each bullet point in turn, or provide an integrated response.</p> <p>Candidates' responses may include the following:</p> <p>Text B: Extract from a written record of a chat show interview</p> <p>Audience:</p> <ul style="list-style-type: none"> wider than participants. <p>Purpose:</p> |

- to inform/entertain/provide publicity.

Mode:

- pre-planned interview
- indicators of prepared/prompted questions/topics (*the last story/who dies/who knows...*)
- lack of direct questions goes against expectations of mode
- topic management (textual/private detail; promotion)
- cooperation and turn taking between R or J and JKR
- evidence of research (*you told your husband/residing in your safe...*).

Spoken language features:

- adjacency pairs (let me know...)
- cooperative signals (*yeah*)
- backtracking (*no I don't- yes I do*)
- pauses (...)
- hedges (*you know...*)
- simultaneous speech/overlapping (*he has suffered/he's suffered enough*)
- colloquialism (*for the chop; all your skins...*)
- latching on (*suffered/suffered enough; That would be reckless/that would be stupid...*)
- ellipsis (*Two much loved ones?*).

Text C: Extract from play

Audience:

- theatre audience - listening and watching.

Purpose:

- entertainment.

Mode:

- scripted drama
- varied sentence structures for narrative/dramatic effect:
 - simple/short in interaction; extended/complex for 'instruction'/reflection
 - comparative length of utterances and link to dynamic (Don/Bob)
 - tense - shifts from past to present to capture sense of retelling and to link to Don's instructional agenda
 - questions to control/direct
- minimal instances of non-fluency features
- rhythmic phrasing/repetition (*what pig iron?/when was this?; common sense, experience and talent...*)
- use of italics to indicate emphasis/delivery (*his pig iron; she was mad...*)
- interaction crafted to dramatic agenda (friendship/business)
- humour as device.

Spoken language features:

- adjacency pairs (*yeah?/yeah...*)
- deixis (*That he got off her...*)
- ellipsis (*...he jewed Ruthie out that pig iron/you win?*)
- hedge (*I did alright/okay*)
- colloquialism (*yup; jewed; yeah*)
- Americanisms (*Real mad at him*)
- compounding or coordinating (*and...*)
- subordinate adverbial clauses as independent utterances
- pauses
- incomplete utterances.

40 marks

| 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. |

| Question Number | Indicative content |
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| 2 | <p>The question has a direct focus (in the first bullet) on the methods used to develop the specific voice of the lion in this extract.</p> <p>There is a lot here that is typical of Carter's approach. Expect quite a detailed reading of the extract as it is quite short.</p> <p>Candidates' responses may include:</p> <ul style="list-style-type: none"> aspects of syntax, lexis, phonology, graphology and discourse that contribute to the creation of voice throughout the extract use of articles to isolate the term 'voice', thereby separating it from the lion (<i>the voice/a voice</i>) and accentuating its impact on the girl use of metaphor to capture the resonance of the voice (<i>a cave full of echoes</i>) |

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| | <ul style="list-style-type: none"> • embedded reference to cinema/music (<i>...an instrument created to inspire the terror that the chord of great organs bring</i>) to: <ul style="list-style-type: none"> ○ emphasise the volume/musical structure and impact on a wider audience ○ provide stimulus to visual and religious connotations to escalate reaction of the girl (<i>the first beast of the Apocalypse...</i>) • pre- modification: <ul style="list-style-type: none"> ○ develop tonal qualities (<i>dark, soft rumbling...</i>) ○ develop contrast- beast/human (<i>dark vs. pastel-coloured</i>) • contrast between near mythical representation of the beast and his request for 'ordinary' conversation (or <i>small talk</i>) achieved through sequencing of sentences • use of adverb (<i>hesitatingly</i>) to capture the lion's attempt at 'civilised' interaction • use of listing to capture 'topics' of small talk • use of this aspect of polite conversation to illustrate effort made by the lion to master/control his instincts • use of silence for reflection • attempt to decode and humanise action (<i>all he is doing is kissing my hands...</i>) • shocking re-establishment of difference at end of extract. <p>The second prompt extends to one other story from the collection. Candidates may choose to explore a second feline voice and its representation but may refer to any story provided that the central issue of difference and attitudes towards this difference is addressed.</p> <p style="text-align: right;">50 marks</p> |
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| Question Number | Indicative content |
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| 3 | <p>The question invites a specific focus i.e. the influence of adult teaching and voices upon the voice - and the attitudes and values of the child narrator.</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>Candidates' responses may include:</p> <ul style="list-style-type: none"> • aspects of syntax, lexis, phonology, graphology and discourse that |

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| | <p>contribute to the creation of voice throughout the extract</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. • listing approach of opening section indicates both the focus of the ‘scene’ and encapsulates the voice of a child recounting - rote fashion-lessons learned. • use repeated declaratives (<i>Vikings went to Valhalla...</i>) to signal acceptance of teaching as fact • use of inclusive plural pronoun (<i>we</i>) to distance and elevate Catholics from other faith groups (<i>we went to heaven...</i>) • simplification and contextualisation of complex theological concepts to reflect child perspective (<i>even if you were on your way to confession when the lorry hit you; robbing stuff out of shops was worse...</i>) • integration of ‘direct’ speech of priest (<i>there’s a back door lads; Ah now, the same rules for everybody...</i>) • childish pushing/testing of boundaries (<i>Jesus- a million. Jesus- two million...</i>) • literal interpretation of biblical references (<i>there were many mansions- one each?...</i>) • use of question and answer structure to capture children’s interrogation of the priest and issues that preoccupy them • overriding attachment to mother figure and links to child perspective. <p>These are suggestions only. Accept any point that considers Doyle’s technique and which sustains focus on issues of the task.</p> <p>The second prompt requires candidates to move beyond the extract to make links with other parts of the novel and to explore these links through judicious selection - and analysis - of evidence from the novel as a whole.</p> <p style="text-align: right;">50 marks</p> |
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| Question Number | Indicative content |
|-----------------|---|
| 4 | <p>There are obvious opportunities to analyse aspects of black vernacular here and candidates may well analyse this aspect of the extract in some detail, linking content and style to Celie’s voice and her retelling - they should obviously be rewarded for this.</p> <p>Expect comment on the epistolary nature of the novel.</p> |

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| | <p>The first prompt invites specific investigation of the narrative perspective and the insight it affords into shifts in Celie's attitude between these sequential letters to God. This shift centres on events that have taken place outside the timeframe of the letters which manifest themselves in a reversal of advice from Celie to Nettie in the light of these events.</p> <p>Higher band responses will offer full analysis of the specifics of language.</p> <p>Candidates' responses may include:</p> <p>Entry: Page 6</p> <ul style="list-style-type: none"> • embedded sense of relief at the marriage as diversion of abuse (<i>he be on her all the time</i>). Euphemism betrays innocence/ignorance of narrator • development of points of sympathy/empathy via first person perspective (<i>I think she thought she love him...</i>) • sinister implications via reflection on Nettie's boyfriend (<i>in the shape almost of pa...</i>) • optimism in advice to Nettie (<i>keep at her books</i>) and hope in escape (<i>look what happen to ma..</i>) • all points - through their exemplification - offer opportunity for close analysis. <p>Entry: Page 7</p> <ul style="list-style-type: none"> • realisation of continued abuse via opening declarative • movement towards women as focus for comfort and affection (<i>I look a women... cause I'm not scared of them...</i>) • sacrifice for Nettie - use of euphemism - (<i>I always git in his light...</i>) • shift in advice to Nettie - use of imperative (<i>marry him, Nettie...</i>) • horror engendered in the reader through tone of final declarative. <p>Candidates are expected to move beyond the extract to make links with other parts of the novel and to explore the 'gaps' in the narrative that form the voice and the content of each entry. They should explore how these details are signalled to the reader.</p> <p>Candidates should be able to demonstrate their awareness of the methods used to capture these voices and to comment on the contexts that shape/influence them through judicious selection of evidence from the novel as a whole.</p> <p style="text-align: right;">50 marks</p> |
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| Question Number | Indicative content |
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| 5 | <p>The extract consolidates both the character and voice of Merivel, his initial attitude towards his marriage and his relationship with the reader. There are many opportunities to use this as the base from which to trace the development of Merivel's perspective 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> |

Expect a close reading of the extract itself which should be focused on both Merivel's first person perspective and voice and Tremain's manipulation of it.

Candidates' responses may include (this list is by no means exhaustive/prescriptive):

- the familiarity with which Merivel addresses the reader and the methods used for interaction such as:
 - direct address (*I feel obliged to admit to you*)
 - sense of continuing/developing relationship (*as you will have understood by now*)
 - incorporation of confidentiality/aside via parenthesis
- the transactional nature of the marriage is confirmed throughout the extract (*My stipend from the King as Celia's husband...*)
- distance between husband and wife developed through use of pronoun (*my house; his desire for my wife...*)
- attitude towards Celia as possession/passive confirmed and developed (*when expedient she would spend some time; had thus installed; his desire for my wife...*)
- his ostentation with new found wealth is developed through the lavish description applied to his purchases in the opening paragraph of the extract. Of particular note the sensual modifiers applied (*ruched vermilion taffeta; scarlet and carmine and gold*). The sense of 'list' conveys his relish and over/self indulgence BUT the retrospective, together with his interaction with his reader, signals that this was Merivel as he was
- the absurdity of the second paragraph (through which Merivel proposes to dress his guests to match his décor) adds a humour and self-effacement which endears Merivel to his reader. It also serves to temper our judgement on his behaviour and attitude. His reflections place him at the centre of this hedonism and his frenzied enthusiasm for indulgence is drawn with humour and with clarity that does not separate him from the absurdity he describes (*I was exceedingly pleased; I congratulated myself; it came to me...*)
- his account of the probable arrangements between the King and Celia, through the factual tone in which they are delivered, allow Tremain to comment.
- the contrast offered between Merivel and the King adds not only to the self-effacement characteristic of the narrative voice but, given the nature of the King's activities, allows subtler authorial comment (*he would skull himself alone and in disguise...; unlike myself... the King*

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| | <p><i>appears to be a man without fear...).</i></p> <p>Prompted by the second component of the question, candidates are expected to move beyond the extract to make links with other parts of the novel. Candidates should be able to demonstrate their awareness of the methods used to capture Merivel's voice and to comment on the contexts that shape/influence it through judicious selection of evidence from the novel as a whole.</p> <p style="text-align: right;">50 marks</p> |
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| Question Number | Indicative content |
|-----------------|---|
| 6 | <p>Expect comment on the epistolary nature of the novella. 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 here.</p> <p>Candidates' responses may include:</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 • nature of address to suggest a shift/distancing in the association between Max and Martin and the content of their letters (<i>Dear Martin</i> as opposed to <i>My dear Martin</i> in earlier letters) and an indication of the urgency of the enquiry. • immediate statement, via declarative, of personal condition (<i>I am in distress</i>) and repetition of perspective via pronoun. • repetition of request for truthfulness via direct address (<i>I turn to you for light; from you I can have the truth; write me, my friend, and set my mind at ease</i>) • reference to media and potential for propaganda (<i>the press reports; the consensus of our American papers</i>) as a politically motivated voice • quest for reassurance (<i>I am sure things cannot be as bad as they are pictured...)</i> • reference to <i>the Fatherland</i> and <i>our American papers</i> • use of 'flattery' based on political/social assumptions (<i>your liberal mind...tolerate no viciousness...)</i> • use of emotive lexis (<i>pogrom/floggings/martyrdom...)</i> • distancing from witness accounts (<i>I hear, the tales he tells...)</i> YET explicit detail (<i>floggings, the forcing of castor oil...bursting guts...)</i> • reference to previous correspondence (<i>they may, as you say...)</i> and to |

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| | <p>potential contextualization of events as (<i>the brutal surface froth of human revolution</i>) - here representing the voice of Martin</p> <ul style="list-style-type: none"> • sense of cultural/historical voice (<i>us Jews...</i>) • sense of historical cycle through juxtaposition (<i>old martyrdom/civilized nation today</i>). <p>The second component requires candidates to move beyond the extract and should certainly explore the changes in the relationship and the voices used to express this relationship as the novella progresses.</p> <p style="text-align: right;">50 marks</p> |
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| Question Number | Indicative content |
|-----------------|--|
| 7 | <p>Candidates are likely to explore the extract in detail as it forms an early part of the chapter that introduces the Lamb family and explores their relationships/dynamic before Fish's accident changes everything for them.</p> <p>Candidates' responses may include:</p> <ul style="list-style-type: none"> • the simple declarative that opens the extract presents, as fact, their faith. The narrator is certain of this fact. • the use of present tense develops a relationship between narrator and reader and a sense of shared observation, directed by narrative comment and address (<i>if you didn't know them you could see it in the way...</i>) • incorporation of direct speech (and how this is marked) and features such as simple sentences (<i>I'll take the boys</i>); ellipsis (<i>drives me mad</i>); colloquialism (<i>cant stand your grizzlin</i>); use of typeface to indicate delivery (<i>your grizzlin</i>) • the narrative voice achieves a kind of tableau in the opening paragraph as husband and wife set up their light -Winton's crafting of language here incorporates Christian references (<i>a light in the darkness</i>) and the unity of the shared action (<i>the way they crouch together...longshadowed moon craters</i>) achieves a stillness and rhythm. The narrative voice becomes more and more reverential, here, the concluding line (<i>let your light so shine</i>) taken from a prayer. This implies much of the attitude of the narrator to the scene and to the family - and candidates might well use this to comment/speculate on his identity • Oriel's voice establishes her dominance and practicality as mother as she issues imperatives that organize her children (<i>get some wood you bigguns...Hattie look after Lon</i>) • Winton's crafting - shifting from colloquial/conversational <i>Hattie you look after Lon</i> to more formal/literary: <i>the beach widens in the light of lamp and fire</i> |

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| | <ul style="list-style-type: none"> the narrator's assessment of Lester is gentle in its humour. The historical references to Anzac, and his nickname 'Lest we Forget' - itself a play on his name - contextualizes his stance on war and the army and the way in which this stance is viewed by the broader community. His reluctance for the role of policeman, together with the dominance of wife over husband captured in (<i>he'd quit the force if only his wife'd let him</i>) phonetic spelling to indicate voice/delivery - (<i>bigguns/orrigt/yull/yer</i>). <p>The second element of the question prompts candidates to move beyond the extract to make links with other parts of the novel and to explore these links through judicious selection - and analysis - of evidence from the novel as a whole. As this extract establishes the family before Fish's near drowning there is much opportunity to explore change as a result of the incident.</p> <p style="text-align: right;">50 marks</p> |
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| Question Number | Indicative content |
|-----------------|--|
| 8 | <p>Candidates are likely to explore the extract in detail and to comment on what it reveals about Little Chandler and his sense of stagnation and dissatisfaction with his life in Dublin.</p> <p>Candidates might identify the story as representative of the 'mature' section of the collection and explore the characteristics of voice and viewpoint it contains. There may be comment on the themes of entrapment and stagnation/paralysis associated with this section.</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 Little Chandler here and, other characters in the collection (dependent on choice of second story).</p> <p>Candidates' responses may include:</p> <ul style="list-style-type: none"> the third person perspective: offers opportunities to investigate how Joyce's handling enables insight into the consciousness of the protagonist. the opening declarative with its contrast/balance establishes the fact that London epitomises, for Little Chandler, everything that Dublin is not. The premodification used to reflect on his life (<i>sober/inartistic</i>) speaks of his unfulfilled potential/ambition. stylistic and syntactical differences between the formal and literary pretention that characterises the voice of Little Chandler and the direct earthy aggression of that of Gallaher. the self-evaluation and reverie contained in the opening paragraph of the extract and Joyce's manipulation of 3rd person to present the voice/thoughts of Little Chandler: <i>he was not so old/there were so many moods and expressions he wished to express in verse/it was a pity his</i> |

name was not more Irish looking... whilst manipulating the detachment afforded by 3rd person narrative to highlight the limitations - and the absurdity- of Little Chandler's self analysis and aspiration - *melancholy was the dominant note.../it was a pity his name was not more Irish-looking...* Higher band candidates may explore the references to the *Celtic note* here.

- use of sentence structure and lexical complexity to achieve the formal pretensions of Chandler's voice here - and to construct an identity which the reader - guided by the narrative tone - sees through to his underlying sense of inadequacy.
- the representation of the English (critical) voice in the imagined reviews: *Mr Chandler has the gift of easy and graceful verse...* develops and offers comment on the stereotypes used by Chandler to construct his identity.
- the use of typeface (italics) to separate voices at this point in the extract.
- the contrast between his dreams of artistic - and literal - escape and the reality of his lack of direction and confidence conveyed in the second paragraph of the extract achieved through shift in tone/complexity.
- empathy engendered through insight into his thoughts and fears as he enters the unfamiliar territory of the bar. His confusion and disorientation (*the light and noise of the bar held him at the doorway/his sight was confused by the shining...*). His awareness of the fact that he is out of place (*he felt that people were observing him curiously...*). The passivity achieved through verb forms of particular note.
- the physical contrast between Chandler and Gallaher. Gallaher's confidence in and dominance over his surroundings *leaning with his back against the counter and his feet planted far apart*
- the use of direct speech to develop Gallaher and the fact that this places both voices in immediate opposition through the contrast between conversational (boorish) voice of Gallaher and the stylised artifice of the inner voice of Chandler
- the authorial crafting of this speech to develop the superficial and boorish nature of Gallaher and his lifestyle.
- the direct speech affords opportunities for identification and analysis of the features of spoken language including:
 - address/greeting - and degree of informality in opposition to Chandler's voice
 - simple sentences/questions - achieves the pace and aggression of delivery
 - topic shifts and the pace of these shifts and the effect on

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| | <p>Chandler</p> <ul style="list-style-type: none"> ○ incorporation of Irish idiomatic expressions and structures to reflect the voice of Gallaher - <i>what will you have/across the water/pulling along</i> ○ inclusion of French to signal cosmopolitan lifestyle - <i>garçon</i> <ul style="list-style-type: none"> ● insights into Dublin life afforded by the extract. <p>The second prompt directs the candidate to move beyond the extract to make links with <i>Little Cloud</i> and one other story from the collection and to explore these links through judicious selection - and analysis - of evidence. There are many opportunities across the collection to explore contrast and oppositions and to use these as the basis for comment.</p> <p>In handling the second component of the question candidates might choose to make their selection from other 'sections' or might choose to explore stories linked by the concept of maturity. Either approach is acceptable provided that the focus is on the issue of contrast and reflection outlined in both bullets.</p> <p style="text-align: right;">50 marks</p> |
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| Band | Mark | AO1: Select and apply relevant concepts and approaches from integrated linguistic and literary study, using appropriate terminology and accurate, coherent written expression |
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| 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 |

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| | | <ul style="list-style-type: none"> 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 |

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|---|---------|---|
| | | <ul style="list-style-type: none"> 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. |

Revised AO Grid (totals and % remain unchanged)

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

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