

# Mark Scheme (Results)

## Summer 2011

GCE English Language & Literature  
(6EL01/01)

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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.

Question Number	Answer	Mark
1(a)(i)	<p><b>1 mark for each identification (1x3)</b>  <b>1 mark for accurate exemplification of feature (1x3)</b></p> <p><b>Features identified and exemplified might include:</b></p> <ul style="list-style-type: none"> <li>• fillers (<i>erm</i>)</li> <li>• simultaneous speech/overlapping (the ward/what time...)</li> <li>• adjacency pairs (<i>what time was she brought in/that'd be eleven ...</i>)</li> <li>• colloquial language (<i>mum/hi</i>)</li> <li>• co-operative signals (<i>ok</i>)</li> <li>• incomplete utterances (<i>last night and I.../assess</i>)</li> <li>• non-standard grammar (<i>tonight for definite...</i>)</li> <li>• ellipsis (<i>half eleven</i>)</li> <li>• backtracking (<i>my mum/my mother; eleven/eleven thirty/about half eleven</i>)</li> <li>• openings/closures (<i>next/can I help you/thank you...</i>).</li> </ul> <p><b>These are suggestions only. Accept any valid spoken word features.</b></p>	(6 marks)

Mark	Assessment Objective
0 – 6	<p><b>AO1: Select and apply relevant concepts and approaches from integrated linguistic and literary study, using appropriate terminology and accurate, coherent written expression</b></p>

Summer 2011

Mark Scheme

English Language and Literature – Unit 1

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Question Number	Indicative content	Mark
1(a)(ii)	<p><b>(2x2)</b> for comments that relate the chosen features to the function within the extract. Accept any comment that relates thoughtfully (and with understanding) to the feature and its function.</p> <p>Expect comments on:</p> <ul style="list-style-type: none"> <li>• the professional- and brief- nature of the receptionist's utterances and how they link to the purpose of processing enquiry</li> <li>• the uncertainty of the son linked to his situation and concern for his mother</li> <li>• the dynamic between the participants and how this is developed.</li> </ul>	<b>(4 marks)</b>

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"> <li>• Provides basic comment with inaccuracies or omissions</li> <li>• Gives generalised comment which may be limited to a generic definition of the function.</li> </ul>
2	3 – 4	<ul style="list-style-type: none"> <li>• Makes accurate comments which are full and insightful</li> <li>• Makes comment showing consideration of the function of the feature within the extract.</li> </ul>

Question Number	Indicative content
1b	<p>Candidates are likely to show awareness of context and comment on devices that relate to the structure, form and language afforded by the very different contexts of the extracts.</p> <p>Candidates may well identify and exemplify the spoken language features/terms contained within each extract. Higher band answers are likely to contextualise these within the extracts and according to the further prompts of the question.</p> <p>Reward any comment that relates to the context or dynamic of the piece or to the function of the language features within this context.</p> <p>Candidates may respond to each bullet point in turn, or provide an integrated response.</p> <p>Candidates' responses can be expected to include the following:</p> <p><b>Text B:</b></p> <p><b>Audience:</b></p> <p>Listeners to the local radio station and fans of the DJ that follow (and/or add comments to) his regular blog on the station's website.</p> <p><b>Purpose:</b></p> <p>To entertain and inform. To promote the DJ and develop a fanbase. In terms of the specific content of the blog, to promote the attractions referenced.</p> <p><b>Mode:</b></p> <p>A regular blog posted on the website of the radio station.</p> <p><b>Points of interest/comment/context might include:</b></p> <ul style="list-style-type: none"> <li>• the promotional nature of much of the content, especially the theme park (Drayton Manor) – possible links to 'sponsorship'</li> <li>• extension of audience from young adults (<i>me and my friends</i>) to couples with children (<i>if you're stuck for something to do with the kids...</i>)</li> <li>• adaptation of diary format/structure/convention</li> <li>• assumed knowledge of audience – evidence of local nature of the radio station and the age of listener</li> <li>• indications of interactive nature of the medium (<i>..by clicking here</i>)</li> </ul>

- devices used to create and develop relationship with readers (direct address/sign off (x))
- reference to Michael Jackson's death – assumptions about the musical tastes of listeners and to the musical content/style of the specific show
- the nature of the reader comments – and the contrast between them
- use of text language features in second contributor, such as:
  - vowel omission (*gd*)
  - initialism (*lol*) and its function
  - abbreviation (*pics*)
- the intimacy attempted by the second(female) contributor and links to celebrity/fan dynamic.

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

Spoken language features:

- greeting (*hello there!/hiya tim*)
- use of punctuation to indicate delivery (*Result!*)
- use of capitals to indicate stress/intonation (*MASSIVE*)
- pauses (...)
- ellipsis (cause)
- colloquialism (if you're stuck..)
- elision (you're...)
- non standard grammar (me and my friends...)
- shifts in tense (if she went on the ... then I'll...)

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

**Text C:**

Candidates may consider the script as a written document; others may develop comments on its broadcast form. Reward either approach, although the most successful are likely to consider both.

**Audience:**

Multiple : actors/crew/TV viewers

**Purpose:**

To entertain the TV audience. To establish/develop character and plot. To provide technical direction to crew. To provide acting

cues to performers.

**Mode:**

A working script for a TV drama. End product is broadcast in series format.

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

- the conventions of a TV drama script in terms of layout and presentation and how this is used to differentiate audience/purpose
- technical/subject specific language features (*fade out/EXT/v.o./cut to/dissolve...*)
- use of character cues to direct delivery
- methods used to establish/develop character and plot
- significance of location
- the dynamic between characters and how this is developed through action and dialogue
- Jack's role as leader/ doctor; how this is developed and why
- the lack of proper nouns to indicate distance in relationship at this, the start of the series
- 'Internal' voices ( achieved through voice over).

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

**Spoken language features:**

- elision (*gonna*)
- interruption
- pauses (---)
- adjacency structures -and how these are crafted to develop character/plot/dynamic- (*I'm having contractions/you're gonna be okay...*)
- colloquialism (*you're gonna be okay*).

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

**(40 marks)**



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

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

Question Number	Indicative content
2	<p>The first prompt invites a detailed exploration of the extract and the parental instruction/advice and reference to myth and fairytale it contains. There is also significant opportunity to extend to a second story in this respect.</p> <p>Candidates' responses may include references to aspects of syntax, lexis, phonology, graphology and discourse that contribute to the creation of these influential voices throughout the extract such as:</p> <ul style="list-style-type: none"> <li>• the sense that the first references (to vampires and to St John's Eve) constructed as they are as declaratives, are recited directly from memory</li> <li>• the shift in perspective developed in the reference to witches: <ul style="list-style-type: none"> <li>○ repeated use of pronoun (<i>they</i>) to distance the narrator from actions towards those accused of witchcraft</li> <li>○ additional, 'rational' narration separated from the body of the text by parenthesis (<i>-some old woman whose cheeses ripen when her neighbours do not...</i>) which suggest the motive for persecution</li> <li>○ additional comment, outside direct narration, to address the opinion of the narrator directly to the reader (<i>oh, sinister!</i>)</li> <li>○ use of italics to convey the voice of the collective (<i>follows her about all the time...</i>)</li> <li>○ the horror and inevitability conveyed by the simple sentences that conclude this section (<i>They soon find it. Then they stone her to death.</i>)</li> </ul> </li> <li>• the 'received' pathetic fallacy (<i>winter and cold weather</i>) – a motif common to several stories in the collection</li> <li>• the use of free direct speech to capture the voice of the mother (<i>go and visit grandmother.../do not leave the path...</i>) and the allusion to fairytale that the voice contains</li> <li>• fear as a tactic that underpins the instruction to obey/conform (<i>the good child does as her mother bids...</i>) intensified through listing (<i>the bears, the wild boar, the starving wolves...</i>)</li> <li>• the unexpected digression from stereotype and fairytale convention (<i>here take your father's hunting knife; you know how to use it.</i>) and how this prepares the reader for the actions of the girl when confronted by the wolf.</li> </ul> <p>These are suggestions only. Accept any point that considers Carter's technique and which sustains focus on issues of the task.</p> <p>The second prompt addresses Carter's subversion of convention. The closing paragraphs of the extract invert the child/wolf dynamic</p>

	<p>of fairytale and are a good starting point. Several of the stories in the collection provide opportunity to explore Carter’s reworking in this respect.</p> <p style="text-align: right;"><b>(50 marks)</b></p>
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Question Number	Indicative content
<b>3</b>	<p>The first prompt invites a detailed exploration of the extract and the changing dynamic between Paddy and Sinbad it represents.</p> <p>Candidates’ responses may include references to aspects of syntax, lexis, phonology, graphology and discourse that contribute to the creation of these influential voices throughout the extract such as:</p> <ul style="list-style-type: none"> <li>• the insight afforded by first person narration – the child-like phrasing used to create the voice</li> <li>• the physical advantage of Paddy and its manifestation (<i>Me and Kevin gave him a dead leg on each side for not doing what we told him...</i>)</li> <li>• the realisation of Sinbad’s developing mental strength and the decreasing impact of physical threats (<i>I had to look at his face to see that he was crying/he let me give him a hiding and then he just went away</i>)</li> <li>• resistance to the nickname and lack of response as tactic (<i>he wouldn’t answer me/he closed his eyes</i>)</li> <li>• Paddy’s need for a response and how this develops him as a character</li> <li>• The simple observation of Paddy’s voice and the underlying authorial comment on development and change</li> <li>• Paddy’s acceptance of ‘defeat’ (<i>I had to stop calling him Sinbad</i>) and his attempt to justify this (<i>he didn’t look like Sinbad the Sailor now...</i>)</li> <li>• the status of older brother as a factor and Paddy’s fear of loss of advantage</li> <li>• Sinbad’s growing independence exposing the fear and immaturity in Paddy (<i>I wanted to turn the night-light back on</i>). Paddy’s remembered voice and recognition of denial (<i>I’d never needed it. I said it was stupid</i>)</li> <li>• the shift achieved in the active/passive dynamic of the final sentence (<i>he turned off the light and I was trapped in the full dark.</i>)</li> </ul> <p>These are suggestions only. Accept any point that considers</p>

	<p>Doyle's technique and which sustains focus on issues of the task.</p> <p>The second prompt invites a broader consideration of the relationship between Paddy and his brother. There are many opportunities afforded to trace or comment on its development. Reward responses that make links to other parts of the novel and which select appropriate evidence and analysis.</p> <p style="text-align: right;"><b>(50 marks)</b></p>
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Question Number	Indicative content
<b>4</b>	<p>There are obvious opportunities to analyse the black vernacular here and candidates may well explore this aspect of the extract in some detail – however there should be developed comments on how this shapes both Celie's voice and the voices of others.</p> <p>Expect comments on the epistolary nature of the novel and the shift in address from God to Nettie.</p> <p>The first prompt invites a close investigation of the extract which offers opportunity to explore the 'new' voice of Celie as she confronts Mr _____ and the family and to comment on the reaction of those present to her new-found assertion.</p> <p>Candidates' responses may include references to aspects of syntax, lexis, phonology, graphology and discourse that contribute to the creation of voice throughout the extract such as:</p> <ul style="list-style-type: none"> <li>• Celie's observation of response (<i>folkses mouths be dropping open/she ain't chewed for ten minutes...</i>) and the jubilation achieved through humour</li> <li>• the shift in dynamic and length of utterance in favour of Celie</li> <li>• the power achieved by direct address (<i>You a lowdown dog/you all rotten children...</i>)</li> <li>• the trigger for the confrontation as articulated by Celie (<i>you took my sister Nettie away from me...</i>)</li> <li>• the abusive language used and what it reveals about Celie at this point (<i>lowdown dog/whup your ass/rotten children/dead horse's shit</i>)</li> <li>• the setting (family gathered at dinner) and how it facilitates the sequence of Celie's assertions and accusations</li> <li>• the sense of unleashed anger and frustration and the release achieved by the unmitigated delivery of 'home truths'</li> <li>• the sense of self conveyed through first person pronoun (<i>my sister/I got children..</i>)</li> <li>• Celie's record of Mr _____ utterances (<i>start to sputter/ButBut But/Sound like some sort of motor</i>) – the relish her new found eloquence (along with use of literary device) conveys</li> </ul>

- The gradual re-emergence of Sofia signalled by her response to Celie's confrontation of Harpo (*A little truth in it, say Sofia*)
- The futility of Mr \_\_\_\_\_'s attempt to play to reputation/convention (*what will people say...*)
- aspects of AAVE such as:
  - omission of 3rd person inflection (*sound like/Sofia think*)
  - omission of copula verb (*you all rotten*)
  - double negation (*don't say nothing*)
  - consonant reduction (*ast*)

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

The second prompt invites consideration of the factors that have brought about the change in Celie and given her voice its new-found strength and clarity. Reward responses that demonstrate an understanding of the components of the second prompt and which select and analyse material judiciously. Possible sources are the discovery of Nettie's letters and the realisation of Mr \_\_\_\_\_'s deception, the influence of Shug and her philosophical stance on God and me, the return of Sofia and , of course, years of abuse and pent up rage/frustration.

**(50 marks)**

Question Number	Indicative content
5	<p>This extract marks a significant moment of realisation for Merivel. The death of Pearce has prompted deep reflection and self evaluation and the speech, although delivered to an audience of fellow mourners, is largely spontaneous and represents an articulation of truths that he has never before voiced. As such it signals the final stages in Merivel's journey of self- discovery.</p> <p>Candidates' responses may include references to aspects of syntax, lexis, phonology, graphology and discourse that contribute to the creation of voice throughout the extract such as:</p> <ul style="list-style-type: none"> <li>• the insight afforded by first person perspective which punctuates the actual speech</li> <li>• the precursory confidence, shared with the reader, that indicates the true significance of the speech (... <i>did not know that when I spoke them they would reveal to me something that I had not, until I had uttered it, understood</i>) and the moment of epiphany that is to follow</li> <li>• the sense of internal voice (<i>I have listened and waited</i>) linked to self-revelation through reflexive pronoun (<i>from myself to myself...</i>)</li> <li>• confirmation that the speech is essentially stream of consciousness (<i>Still I did not know...what I was going to say next</i>)</li> <li>• the conventions of speeches it incorporates (openings, closure, rhetorical structures)</li> <li>• the physical impact of the speech on Merivel (<i>my legs felt very weak/I felt very hot/mopped my brow...</i>) communicated directly to the reader</li> <li>• the evaluation of his relationship with women (<i>mere deceptions/not love at all/only vanity and lust</i>) and the manner in which it is expressed</li> <li>• use of ellipsis (...) to represent delivery/pause before consigning the his wife (<i>and the love I <b>thought</b> I had</i>) to the female collective</li> <li>• the epiphany of the declarative: <i>And in all my life....John Pearce and the King</i></li> <li>• the value system of the Quaker mourners as communicated by Merivel as he observes their shock and disapproval on hearing Pearce and the King <i>put beside</i> each other</li> <li>• the shared evaluation through juxtaposition and parallel syntax (<i>my love for John Pearce is worthy and my love for the King unworthy/wisely in one particular, unwisely in the other...</i>)</li> <li>• the honesty of the recognition that his love for the King cannot be cast out but the realisation that although it is a</li> </ul>

constant it *asks for nothing/it is like the love of a dead man*  
– here the figurative language achieving the rhetoric of a  
planned speech

The second prompt invites consideration of Merivel's understanding of the concept of Love across the broader novel and the methods used to construct the voices that are the foundation of this understanding. There are many episodes that could be used as evidence, from the obsession with the material and the superficial, to infatuation, to the remembered love of a mother, to tenderness and realisation and finally to the hope represented by the child Margaret.

Reward responses that demonstrate an understanding of the components of the second prompt and which select and analyse material judiciously.

**(50 marks)**



Question Number	Indicative content
6	<p>These letters represent the start of Max's plan to destroy his former friend and as such targets a dual audience of the German authorities and Martin himself. His voice changes significantly once he hears of Griselle's death and Martin's hand in it.</p> <p>The voice becomes more obscure as the novella closes in a deliberate attempt by Max to emulate code and in this way incriminate Martin. It is likely that it is the final letters which will form the basis of evidence from which to address the second prompt.</p> <p>Expect some comment on the epistolary nature of the novella. Candidates are likely to explore the letters that comprise the extract in depth,</p> <p>Candidates' responses may include references to aspects of syntax, lexis, phonology, graphology and discourse that contribute to the creation of voice throughout the extract such as:</p> <ul style="list-style-type: none"> <li>• the warmth of address in the first letter (<i>Our dear Martin</i>) with its suggestion of collective relationship (achieved via pronoun)</li> <li>• the reference to 'grandma' with implied Jewish association/relation</li> <li>• the introduction of the idea of 'code' and how this is articulated by Max (the use of artist names/the suggestion of dates and map references/the suggestion of financial links to the US...)</li> <li>• the consolidation of 'brotherhood' (<i>dear brother</i>) shared (Jewish) faith (<i>Our prayers follow you daily..</i>)</li> <li>• the switch in sign off to <i>Eisenstein</i></li> <li>• the familial connotations of the address in the second letter (<i>Martin Dear Brother</i>)</li> <li>• the Jewish nature of proper names included in the letter (<i>Fleishmans/Uncle Solomon</i>)</li> <li>• the European geographic codes loosely veiled within reference to artists (<i>Van Gogh/Poussin/Vermeer</i>) and compounded by implied map references.</li> </ul> <p>These are suggestions only. Accept any point that considers Taylor's technique and which sustains focus on issues of the task.</p> <p>The second prompt invites investigation of the impassioned plea from Martin as he pleads for his life and the lives of his family offering as it does a contrast with his voice earlier in the collection.</p> <p>Reward responses that demonstrate an understanding of the components of the second prompt and which select and analyse</p>

	<p>material judiciously</p> <p style="text-align: right;"><b>(50 marks)</b></p>
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Question Number	Indicative content
7	<p>Candidates are likely to explore the extract in detail and to comment on what it reveals about the boys and their relationship. Responses should offer exploration of how Winton’s manipulation of narrative perspective enables the development of individual and authentic voices and should also consider the impact of Fish’s near drowning and resultant condition has upon their relationship and the dialogue through which it is conveyed.</p> <p>Responses should offer exploration of how Winton’s manipulation of narrative perspective enables the development of authentic voices here.</p> <p>Points to look out for and reward in terms of the exploration of the extract itself <b>might</b> include (this list is by no means exhaustive/prescriptive):</p> <ul style="list-style-type: none"> <li>• the shift in tense as a device to blur the line between narration and dialogue</li> <li>• use of free direct and indirect and speech</li> <li>• features of spoken language used to generate authentic voices such as: <ul style="list-style-type: none"> <li>○ colloquialism (<i>yeah/mate/whack...</i>)</li> <li>○ elements of the vernacular (<i>orright/it’s a fair whack</i>)</li> <li>○ adjacency structures (<i>Is it a long way?/yeah...</i>)</li> <li>○ backtracking (<i>it’s a long way/is it a long way?...</i>)</li> <li>○ taboo language (<i>damn</i>)</li> <li>○ elision (<i>Fish’d...</i>)</li> </ul> </li> <li>• the insecurity of Fish and his dependence on Quick for confirmation/reassurance evidenced through his backtracking which converts his declarative to an interrogative (<i>It’s a long way, Fish said. Is it a long way, Quick?</i>)</li> <li>• the contrast between the assurance of Quick’s voiced utterances (<i>Orright/we’ll share/we’ll go faster...</i>) and the uncertainty and apprehension conveyed by his internal voice (<i>he wasn’t sure.../It was late...</i>)</li> <li>• the childlike structure of Fish’s utterances as evidence of his condition (<i>do the sticks</i>) and his repeated use of repair to indicate the sluggish nature of his thought process (<i>the sticks/the rowers</i>)</li> <li>• Fish’s childish enthusiasm and lack of awareness, coupled with Quick’s determination to sustain his patience with his</li> </ul>

	<p style="text-align: center;"><i>brother (it took all Quick's will not to yell at him...)</i></p> <p>These are suggestions only. Accept any point that considers Winton's technique and which sustains focus on the voices incorporated here and how the relationship between the brothers is developed.</p> <p>The second element of the question prompts candidates to move beyond the extract to make links with other parts of the novel and to explore these links through judicious selection – and analysis - of evidence from the novel as a whole. Reward responses that focus on Winton's manipulation of the narrative perspective to develop the impact of Fish's accident and resultant condition on his relationship with his brother.</p> <p>These are suggestions only. Accept any point that considers Winton's technique and which sustains focus on the voice and its significance in conveying Fish's situation to the reader.</p> <p style="text-align: right;"><b>(50 marks)</b></p>
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Question Number	Indicative content
8	<p>Candidates might identify the story as representative of the 'adult' section of the collection and explore the characteristics of voice and viewpoint it contains. They might also link it to the central theme of paralysis but this should not be at the expense of the central focus of the task.</p> <p>This extract is drawn from the opening section of the story and therefore establishes the character, voice and circumstance of Maria which is the focus of the first prompt. Expect a close reading of the extract itself.</p> <p>Points to look out for and reward in terms of the exploration of the extract <b>might</b> include( this list is by no means exhaustive/prescriptive):</p> <ul style="list-style-type: none"> <li>• the insight afforded narrative perspective and the free indirect style adopted by Joyce</li> <li>• the sense of fairy-tale in the style and references of the opening paragraphs and how this seems at odds with the actual age of Maria. Candidates may comment on generic convention in this respect and project onto the typical role of a fairy tale female and thus afford a link to the second prompt (<i>spick and span/a very, very small person.../a very long nose and a very long chin...</i>)</li> <li>• the child-like character of Maria's voice (conveyed through free indirect style) in terms of lexical complexity and phrasing</li> <li>• the use of lists to calculate time and distance (<i>from Ballsbridge to The Pillar, twenty minutes...</i>) and how this reveals not only the simplicity of her thought process but also the restrictions of her life</li> <li>• similarly, the counting of money in her cherished purse and the child-like voice through which this is conveyed (<i>in the purse were two half crowns and some coppers...</i>)</li> <li>• features of voice that are essentially Irish in their construction or origin (<i>barmbracks/five shillings clear/took any drink...</i>)</li> <li>• Maria's pride in her job, her complete lack of awareness of its limitation and the manner in which this is conveyed which captures the simplicity of her voice (<i>spick and span/you could see yourself in the big copper boilers/Maria had cut them herself...</i>)</li> <li>• Maria's respect and deference for those in authority conveyed here by repeated reference to, say, the matron</li> </ul>

- the incorporation of other voices into the narration and the clear influence these have on Maria and her language – some of which is direct/reported, some assimilated (*You are a veritable peacemaker!//the cook said you could see yourself...//...if it wasn't for Maria/...Maria is my proper mother*). Some may comment on the fact that these integrated voices all offer compliments to Maria.
- the lack of control Maria has which is typical of many women in the collection and as such links to the second prompt. Her passivity (*Matron had given her leave...*); her restriction by duty (*the women would have their tea....she would be able to get away by seven*); her lack of material/financial independence (*Joe...wanted her to go and live with them...*)
- The poignant suggestions of a life unfulfilled materially and emotionally which typifies many of the women in the collection, such as the intensity of affection for Joe and the distance that exists between them.

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

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

There are many possibilities in terms of choice of a second story but responses should offer links/contrasts to *Clay*. There are obvious possibilities in those that deal directly with women such as *Eveline, The Dead, The Sisters or A Mother*. Reward responses that focus on the issue of women and the restriction Dublin society places upon them.

**(50 marks)**

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

Band	Mark	<b>AO2: Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in a range of spoken and written texts</b>
1	0 - 4	<ul style="list-style-type: none"> <li>• Makes basic observational and descriptive comments</li> <li>• Makes general and brief comments on how structure, form and language shape meaning</li> <li>• Supports some comments with minimal exemplification</li> <li>• Makes reference to the extract only.</li> </ul>
2	5 - 10	<ul style="list-style-type: none"> <li>• Makes some observational and descriptive comments</li> <li>• Makes comments on structure, form and language. Comments will be partially developed and links to how these shape meaning may be underdeveloped</li> <li>• Supports most comments with exemplification, but may lack consistency at the bottom of the band</li> <li>• Makes reference to the extract, selecting some material from the extract and elsewhere in the novel/collection.</li> </ul>
3	11 - 15	<ul style="list-style-type: none"> <li>• Analyses the materials, at the bottom of the band the analysis will be limited</li> <li>• Makes comments on structure, form and language. Comments will be detailed and will link consistently to show how these shape meaning, at the top of the band there will be some analysis</li> <li>• Supports most comments with relevant exemplification</li> <li>• Makes appropriate reference to the extract, selecting material from both the extract and elsewhere in the novel/collection.</li> </ul>
4	16 - 20	<ul style="list-style-type: none"> <li>• Analyses the materials critically</li> <li>• Analyses structure, form and language; analysis of how these shape meaning will be developed</li> <li>• Supports all comments with relevant exemplification</li> <li>• Makes appropriate reference to the extract, selecting appropriate material from both the extract and elsewhere in the novel/collection.</li> </ul>



<b>5</b>	<b>21 - 25</b>	<ul style="list-style-type: none"> <li>• Analyses confidently and critically</li> <li>• Analyses structure, form and language confidently; analysis of how these shape meaning will be fully developed</li> <li>• Supports comments with a discriminating choice of exemplification</li> <li>• Makes pertinent reference to the extract, selecting material confidently from both the extract and elsewhere in the novel/collection.</li> </ul>
<b>6</b>	<b>26 – 30</b>	<ul style="list-style-type: none"> <li>• Analyses confidently and critically, this is sustained throughout</li> <li>• Analyses structure, form and language confidently with sophisticated analysis of how these shape meaning</li> <li>• Supports all comments with discriminating choice of exemplification</li> <li>• Makes perceptive reference to the extract, selecting material from both the extract and elsewhere in the novel/collection with insight and discrimination.</li> </ul>

**Revised AO Grid (totals and % remain unchanged)**

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

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