

Mark Scheme (Results)

Summer 2012

GCE English Language and Literature
(6ELO1)
Advanced

Unit 1

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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.

NB. Question 1 is assessed for AO1.

June 2012

Question Number	Answer	Mark
1(a)(i)	<p>1 mark for each identification (1x3) 1 mark for accurate exemplification of feature (1x3)</p> <p>Features identified and exemplified might include:</p> <ul style="list-style-type: none">• Hedge (sort of)• Cooperative signal (yeah)• Filler (erm)• Simultaneous speech/overlapping (...trim//you sure)• Adjacency pairs (how's it been/fine...)• Ellipsis (chipped in/you sure)• Discourse marker (ok) <p>These are suggestions only. Accept any valid spoken word features.</p>	(6 marks)

Mark Scheme

Language and Literature - Unit 1

Mark	Assessment Objective
0 - 6	AO1: Select and apply relevant concepts and approaches from integrated linguistic and literary study, using appropriate terminology and accurate, coherent written expression

Question Number	Indicative content	Mark
1(a)(ii)	(2x2) for comments that relate the chosen features to the function within the extract. Accept any comment that relates thoughtfully (and with understanding) to the feature and its function. The feature and its function within the extract must match.	(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 are likely to show awareness of context and comment on devices that relate to the structure, form and language afforded by the very different contexts of the extracts.</p> <p>Candidates may well identify and exemplify the spoken language features/terms contained within each extract. Higher band answers are likely to contextualise these within the extracts and according to the further prompts of the question.</p> <p>Reward any comment that relates to the context or dynamic of the piece or to the function of the language features within this context.</p> <p>Candidates may respond to each bullet point in turn, or provide an integrated response.</p> <p>Candidates' responses can be expected to include the following:</p> <p>Text B:</p> <p>Audience:</p> <p>Sports fans, those interested in the 2012 London Olympics, boxing enthusiasts, readers of Hubbard's column in <i>The Independent</i>.</p> <p>Purpose:</p> <p>To provide information and opinion on women's boxing as an Olympic sport.</p> <p>Mode:</p> <p>Blog posted on 2012 Olympic website by Alan Hubbard, sports columnist for <i>The Independent</i>.</p> <p>Points of interest/comment might include:</p> <ul style="list-style-type: none"> • The structure/sequence of the text which: <ul style="list-style-type: none"> ○ contextualises the issue by referencing specialist opinion (Warren/Khan) in third person ○ Presents counter position, signalled by volta. <i>But, like it or not...</i> ○ Presents personal opinion in first person • use of parenthetical devices to add contextual or clarifying information (<i>Frank Warren, Britain's leading fight promoter...</i>)

- assumed knowledge/shared interest through subject-specifics (*Bout/ABA/gumshield/sparring...*)
- awareness of gender dynamic and debate and associated language (*chauvinistic/sexist...*)
- shifts in register and tone (*the ultimate in fitness and dexterity/biffing each other*)
- incorporation of literary devices
 - alliteration (*best to belt bits...*)
 - metaphor (*the bell rings...*)

Spoken language features:

- informal phrasing/colloquialism (*dead set/reckons/biffing...*)
- direct address of/interaction with audience (*Apologies for sounding/you soon..*)
- conjunctions fronting sentences (*But watching/And you...*)
- humour/idiom/cliche (*handbags at ten paces...*)

Text C:

Audience: Theatre goers, those interested in work of Mike Leigh.

Purpose: To entertain. To develop character and plot.

Mode: Published play script.

Points of interest/comment might include:

- graphological conventions of the genre
- stage directions and associated language conventions [*Laurence sits on the sofa...*].
- the dynamic between the characters and how this is developed:
 - the control of Beverly
 - the resistance and ultimate compliance of Laurence
 - the reticence of Susan

	<ul style="list-style-type: none">○ the preoccupation of Angela• differing registers between characters and how/why these are developed• the artifice of social language /politeness (<i>would you please/pop down</i>) <p>Spoken language features:</p> <ul style="list-style-type: none">• discourse markers (<i>well/anyway...</i>)• ellipsis (.../put Sue's mind...)• adjacency - and Beverly's interruption of chaining• backtracking (<i>for Sue- put Sue's mind at rest..</i>)• repetition (<i>No. No...</i>)• colloquialism (<i>hotting up/snogging...</i>) <p>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.</p> <p>These are suggestions only. Accept any valid spoken word features</p> <p style="text-align: right;">(40 marks)</p>

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 less developed 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, at the top of the band, will link consistently to show how these shape meaning • Supports most 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 which examine most 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 of production and reception 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 developed.
3	10 - 15	<ul style="list-style-type: none"> • Makes developed comments on context. Responses include well-developed links between the language of the texts and the context in which they are produced and received • Examines both extracts: at the bottom of the band detail across extracts will be consistent and thorough; at the top of the band there will be some evidence of sophistication.
4	16 - 20	<ul style="list-style-type: none"> • Makes fully developed comments on context. Responses include confident and insightful links between the language of the texts and the context in which they are produced and received • Examines both extracts: at the top of the band sophistication is more fully developed and there will be discrimination and insight.

Question Number	Indicative <i>content</i>
2 (Carter)	<p>The first prompt invites a close exploration of the extract with a focus on the voice of Puss, in particular his perspective on the plight of the young woman and his master's reaction to this plight, drawing as it does upon the convention and stereotype of fairytale.</p> <p>Candidates' responses may include references to aspects of syntax, lexis, phonology, graphology and discourse that contribute to the creation of voice throughout the extract such as:</p> <ul style="list-style-type: none"> • The insight afforded by the first person narrative. • The melodramatic/pantomimic qualities of the cat's voice and links to performance/dramatic monologue. • The suggestion of direct speech as the extract opens and the sense that this has been 'crafted' by the cat. • The traditional initial depiction of the girl and the allusions it contains (princess in a tower, reference to legend and suggestion of knight in armour as saviour). The stereotype and the implied naivety of the young man - links to idea of quest. • The response of the cat, the power dynamic conveyed by the verb choices (<i>fixed/dare</i> versus <i>warble</i>). • Additional information regarding attitude via pre-modification (<i>satiric smile</i>) emphasis via use of italics . • The discomfort of the boy and how this is conveyed (<i>quailing beneath my yellow stare</i>). • Shifts in perspective and the variety this affords (direct address/interaction with audience/third person retelling...). • The development of convention to confirm the isolation of the girl and to introduce the concept of hag/witch as keeper (<i>grim as a prison dinner/warts...</i>). • The contrast developed through religious imagery to convey the change brought about by the encounter (<i>we go ungodly rolling home/shrouded like a holy mage...</i>). • The description of the hand (<i>white hand, fragrant as Arabia</i>) as 'teaser' (the best might comment on the subtle Shakespearean reference here) and prelude to the vision that is her face. • The use of smile as motif -with potential links to this and other tales

	<p>- and its effect.</p> <ul style="list-style-type: none"> • The significance achieved by the one word paragraph that concludes the extract (<i>Love.</i>). <p>These are suggestions only. Accept any point that considers Carter’s technique and which sustains focus on issues of the task.</p> <p>The second prompt invites exploration of Carter’s reworking of fairytale convention to a 20th Century agenda. All stories contain elements of the genre and Carter’s use of the tradition to comment on issues such as gender dynamics, value systems, attitudes towards difference etc.</p> <p>Reward responses that demonstrate an understanding of the components of the second prompt and which select evidence that links effectively to the task.</p> <p style="text-align: right;">(50 marks)</p>
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Question Number	Indicative content
3 (Doyle)	<p>The first prompt invites a specific focus on the extract itself and on the experiences and observations Paddy draws upon in his attempt to make sense of the breakdown in his parents’ marriage.</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"> • Insight afforded by first person perspective. • ‘Irish’ terms of address (<i>da</i>). • Paddy’s consideration of the possible causes of the breakdown and the experiences he draws upon as he applies his ‘hypotheses’: <ul style="list-style-type: none"> ○ drink - dismissal via his monitoring of the sherry bottle and the certainty of the simple/declarative sentence structures (<i>I checked it/It was always the same/But I knew that wasn’t it</i>) ○ adultery - via his search for lipstick and the cultural base for this search (<i>I’d seen it in The Man from Uncle...</i>) • His naivety and how this shapes his voice as the process of evidence and evaluation progresses .

	<ul style="list-style-type: none"> ○ his admission (<i>I knew nothing about it</i>) and the three part qualification that follows ○ <i>I didn't really know why I was looking at my da's collar</i> <ul style="list-style-type: none"> • The humour Doyle crafts (and shares with his audience) based upon this naivety- <i>Maybe women were bad shots in the dark.</i> • The shift to doubt and the evidence he provides - the effect of pronoun used to 'paint' the harmony of the domestic scene here (<i>the way they were chatting and drinking their tea/the way we all looked at the television...</i>). • The poignancy of his reluctance to believe that there will be a positive outcome and the metaphor he uses to describe it (<i>...before happiness could trap me...</i>). • The balance of his observations, the shift from mother to father as he gathers evidence (<i>she looked thinner. He looked older...</i>). The distance achieved by pronoun (<i>he/she</i>) here. • The use of neighbours and friends as evidence - the O'Driscolls, the Shiels and the Swanwicks - and Paddy's use of the children (and their voices) of these broken marriages to contextualise and develop this evidence. • The emphasis achieved by repetition in the final paragraph (<i>we were next</i>). <p>These are suggestions only. Accept any point that considers Doyle's technique and which sustains focus on issues of the task.</p> <p>The second prompt requires candidates to move beyond the extract and to make links with other parts of the novel and to explore these links through judicious selection and application of evidence from the novel as a whole.</p> <p>Reward responses that demonstrate an understanding of the components of the second prompt, especially the influences and experience that influence the way in which Paddy interprets the world around him.</p> <p style="text-align: right;">(50 marks)</p>
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Question Number	Indicative content
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4
(Walker)

The first prompt invites a close reading of the extract and the contrasting images of God presented by Celie and Shug.

There are obvious opportunities to explore the black vernacular here and candidates may well analyse this aspect of the extract in some detail. **They should obviously be rewarded for this, but comments should be linked to the task rather than a generalised list of features.** Examples include:

- Unmarked possessive (*It all I got...*)
- Consonant reduction (*ast*)
- Omission of copula verb (*he big*)

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:

- The insight afforded by first person perspective.
- The dynamic of the conversation as captured by the first person narrative of Celie. For example the ratio of interrogatives as the exchange develops.
- Celie's initial response to the personal nature of the conversation (*I'm too shame/I'm sort of took by surprise*) the hedge emphasising her difficulty.
- The use of discourse markers (*Right/okay/here's the thing...*)
- The description of God's appearance as imagined by Celie and the influences that have contributed to this (*big and old and tall and graybearded and white...*). The childlike nature of the list is also significant here.
- The 'leading' question used by Shug to complete the image (*blue eyes?*) and the extended response this elicits from Celie.
- The challenge embedded in Celie's retort about God looking like Mr_____ and the continued preoccupation with racial type and implied acceptance of white/male dominance.
- The developing of consciousness and challenge that stems from Shug's assertion about 'the white man's Bible' and results in Celie's reassessment *I never thought bout that.*
- The inclusion of Nettie's interpretation (which may well link to

	<p>comments addressing the second prompt).</p> <ul style="list-style-type: none"> • Shug’s rejection of the Bible and the images it generates. • The way in which Shug articulates her belief - the sophistication of her ideas (including occasional complex lexis, possibly learned from the church/text she rejects -<i>manifests</i>). • The use of pronoun to define Shug’s image (<i>It</i>) and to strip this image of gender and race. The capitalisation is significant. <p>The second prompt invites a consideration of the representation of God - and religious belief - across the novel. Links may well be made with Nettie and the other missionaries who subscribe to a depiction in line with Celie’s original definition and by implication to the systems that have engendered this.</p> <p style="text-align: right;">(50 marks)</p>
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Question Number	Indicative content
5 (Tremain)	<p>The first prompt invites a close reading of the extract and the comment offered by Merivel on his developing appreciation of silence and reflection as an integral feature of voice.</p> <p>Candidates’ responses may include references to aspects of syntax, lexis, phonology, graphology and discourse that contribute to the creation of voice throughout the extract such as:</p> <ul style="list-style-type: none"> • The insight afforded by first-person perspective. • The use of present tense in the opening declarative as an indication that the process of evaluation and reflection is on-going. • The semantic field of quiet and reflection that permeates the extract (<i>repose/silent/quiet/still...</i>). • The simplicity of his language - potentially as contrast to his ornate utterances earlier in the novel.

- Sentence structure and its effect on the pace of the extract.
- His reflection on the inactivity of the meetings emphasised by the evaluative phrasing (*all we do is sit in a semi-circle by the fire/It is most odd that I should even tolerate..._*)
- The contrast in pace and focus in his reflection on his initial discomfort and preoccupations at the meetings and how this is achieved through:
 - Verb phrases (*I was restless/impatient..*)
 - The active verb choice-*flying*-which captures the erratic nature of his thoughts
 - The direction of these thoughts and the sense of regret that appends them (*from the room to lost places*)
- The mechanism of the written note as opposed to verbal communication .
- The repetition of the verb 'flying' to connect with his previously communicated instability.
- The power of the opening imperative of this note (*be quiet..*) and its consequence (*there will be no flying*).
- The immediate impact (*from that moment...).*
- The comfort he derives now from the simple company of friends and how this is communicated.
- The reason he offers for donning wig and tabard and the sea change this represents from selfishness to consideration.
- The separation of Robert from Merivel in the final paragraph and how this is achieved - *Merivel of my former life/Robert of now.*
- Use of pronoun to reference self (*he is grateful/he is present*) and how this contributes to the narrative voice.

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

The second prompt invites consideration of the changes in Merivel's voice and perspective and how this impacts across the novel. It may, for example, result in exploration of the evaluative self-effacement that informs the voice early in the novel or offer links to the developments as the novel moves beyond this point of epiphany. Reward any response that addresses the task and which offers relevant evidence and analysis.

(50 marks)

Question Number	Indicative content
6 (Taylor)	<p>The first prompt invites a detailed exploration of the extract, drawn as it is from two consecutive letters, with a specific focus on the developing tensions between the correspondents.</p> <p>Expect comment on the epistolary nature of the novella. Candidates may well make reference to the codes and conventions that shape content and should be rewarded for this if they do.</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"> • Max's use of an intellectual/cultural framework to criticize the Nazi regime and the lexical fields used to convey this (<i>Liberal thought/censorship/libraries/universities...</i>). • The power and emotion of the verbs linked to the destruction of these cultural/liberal establishments (<i>persecution/burning/corruption</i>). • Max's faith in the intellectual opposition of Martin to these actions through the declaratives <i>you are a liberal/you cannot be swept away...</i> • Max's identification with the Jewish predicament via possessive/inclusive <i>my race</i>. • Max's attempt to relate to the collective reaction to Hitler through references to the war and the suffering inflicted since WW1 - but the distance he achieves to this response through pronoun <i>they</i> and <i>the Germans</i>. • Max's assumption that life in America will have 'positively' influenced the perspective of Martin. • The separation of Martin from the letters he has sent to Max and the voice they contain <i>it is not my friend/only the voice of caution</i>. • The urgency of the final imperative and the significance of the anticipated reply 'yes' which provides a link to the letter that is to come. • The direct response to Max's request - <i>the answer is "no"...</i> • The accusatory tone achieved through repeated simple structures and direct address <i>you are a sentimentalist/you put nice little tags on them...</i>

	<ul style="list-style-type: none"> • The systematic manner in which Martin returns/reformulates Max's words and phrases - his particular obsession with and objection to the notion of the 'liberal'. • The inversion of the positive connotations linked to the term in Max's letter through the developing contrast /conflict between the perceived passivity of the liberal <i>does not believe in doing anything/just a talker versus the active men</i> that represent the regime and the 'active' leader that will bring about this change. • The emphatic rebuttal of the suggestion of American influence and affiliation achieved through the use of rhetorical question and exclamatory response <i>I am an American liberal? No! I am a German patriot</i> - a structure which confirms Martin's political stance. <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 extension across the novella with a specific focus on the developing conflict between both writers and how this is signalled by the voices Taylor develops for them. The extract provides specific points of contrast, both in language and in ideology, from which this should spring and which may well form the structure of the response as a whole</p> <p style="text-align: right;">(50 marks)</p>
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Question Number	Indicative content
7(Winton)	<p>The first prompt invites a close exploration of the extract and what it reveals about the relationship between mother and son and the experiences that have impacted upon this dynamic. The voices created are distinct here and, as is characteristic, the line between direct speech and narrative voice is not as clear as it first appears.</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"> • Use of punctuation to indicate delivery . • The opening interrogatives, how they are shaped by the impact that Fish's condition has had on the family and its priorities. The repetition of 'Love' indicative of Lamb values. • How the Christianity of Oriel informs her voice (<i>Honour Thy Retarded Brother</i>). • The hurt afforded by Fish's position as 'favourite' articulated from both sides of the parent/child dynamic (<i>it hurts to know you're not</i>

the favourite...child or parent...).

- Oriel's passion for the concept of family, reinforced through repetition, even in the face of Quick's challenge.
- The contrast in the formality of the voices - Oriel more formal/standard ; Quick more colloquial (*stuff/bloody prawns/flaming whackos...*).
- The breaks in dialogue afforded by narrative perspective and how these sustain the voice of Oriel (*the two of them talking like adults...something he'd grown in being gone...*).
- The increasingly penetrative nature of Oriel's questions, shifting from family (*you come from...crack troops?*) to the core of Quick's personal issues (*because of yourself? Being a survivor?*).
- The defensive nature of Quick's responses, the religious base of the exclamatories and lexis and their almost conscious design in terms of offense to Oriel (*Jesus Christ!/Hell/damn sure/damn...*).
- The trigger that is 'survivor' - the insight it reveals, the effect on Quick and the understanding borne of (unspoken) shared experience.
- The shift from first person (*I know...*) to the repeated use of second person address to articulate Oriel's personal understanding of Quick's torment (*you think/you're paralysed/you don't know*).
- The shift to third person retrospective in final paragraph to give voice to Oriel's remembered experiences and define the shared guilt of the survivor that unites mother and son.

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

The second prompt invites investigation of the wider novel with a specific focus on parent/child relationships. There are obviously many opportunities/combinations : Sam/Rose; Quick/Lester; Oriel/Fish...

Reward responses that demonstrate an understanding of the components of the second prompt, especially the need to link relationship to experience.

(50 marks)

Question Number	Indicative content
8 (Joyce)	<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 in this respect.</p> <p>The question guides candidates to consider the effect of Mrs Sinico's death on the voice of Duffy. In the case of the extract there is a shift to self reflection, re-evaluation and regret.</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"> • there may be comment on the theme of epiphany and the realisation - too late - of lost opportunity linked to the projected future and the isolation it holds. This should be linked to the death that triggers this, however. • The third person perspective and Joyce's characteristic 'fixed focalisation' on Duffy. • The precision and the order of the narrative (amplified by the simple structure and tense) reflecting the voice of Duffy and the life he leads (<i>it was nine o'clock/her entered the Park by the first gate...</i>). • The proximity that the remembered alley brings to the newly dead (<i>she seemed to be near him/her voice touch his ear/her hand touch his</i>). The intimacy this affords and the shift it brings in Duffy's reflection (there may well be a comparison with the preceding section of the story in this respect). • His attempt to 'hear' her voice <i>he stood still to listen</i>. • The repeated interrogative structures that articulate guilt and regret (<i>why had he withheld life from her? Why had he sentenced her to death?</i>). • The disintegration - and its immediacy - afforded by the metaphor <i>falling to pieces</i>. • The sense of distance from the warmth of family/intimate interaction voiced as Dufy looks down on Dublin via the contrast between the adverbs applied to the lights of the town <i>which burned</i>

redly and hospitably and the cold night.

- The developing contrast and isolation between *the venal and furtive lovers* and *rectitude of his life* - and the torment this brings voiced through the verb *gnawed* and semantically linked to the metaphor *life's feast* from which he feels excluded.
- The repetition of *outcast from life's feast* to confirm his isolation and exclusion - and, possibly, his self-pity.
- The image of the train, the rhythm confirming the opportunity he was too afraid to take *reiterating the syllables of her name*.
- The final paragraph, his letting go - circularity achieved through repetition and negation *he could not feel her.../nor he voice...*.
- The finality of loss *perfectly silent*.
- The inevitability of the final, simple declarative.

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

The second prompt invites consideration of a second story and affords links to the first through the impact of death on the perspective of the characters in both. There are various possibilities, for example the influence of the dead mother on Eveline, the death of the priest in 'The Sisters' and , perhaps most obviously, the way in which memories of the dead haunt the living in the final story of the collection.

Reward responses that demonstrate an understanding of the components of the second prompt and offer well developed links to the task.

(50 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 - 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/collection.
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 most comments with relevant exemplification • Makes appropriate reference to the extract, selecting material from both the extract and elsewhere in the novel/collection.
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 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/collection.

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 most comments with discriminating choice of exemplification • Makes pertinent reference to the extract, selecting material confidently from both the extract and elsewhere in the novel/collection.
6	26 - 30	<ul style="list-style-type: none"> • Analyses confidently and critically, this is sustained throughout • Analyses structure, form and language confidently with sophisticated analysis of how these shape meaning • 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/collection with insight and discrimination.

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