

Mark Scheme (Results)

Summer 2013

GCE English Language and Literature

Unit 1 (6EL01)

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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>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"> • Fillers (<i>erm</i>) • Simultaneous speech/overlapping (when/what jabs...) • Colloquial language (<i>mum/dad/jabs</i>) • Abbreviation (<i>hep</i>) • Tag questions (<i>won't it...</i>) • Hedge(<i>you know</i>) • Ellipsis (<i>not helping</i>) • False start (<i>I'll show/I'll set it up</i>) • Openings/closures (<i>next/can I help you/thank you...</i>) <p>These are suggestions only. Accept any valid spoken word features.</p>	<p>6 marks</p>

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

Question Number	Indicative content	Mark
1(a)(ii)	<p>(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.</p> <p>Expect comments on</p> <ul style="list-style-type: none"> • The family dynamic and how this is developed • The differing attitudes towards the trip • The failed attempts to reassure the father 	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
1(b)	<p>Candidates are likely to show awareness of context and comment on devices that relate to the structure, form and language afforded by the very different contexts of the extracts.</p> <p>Candidates may well identify and exemplify the spoken language features/terms contained within each extract. Higher band answers are likely to contextualise these within the extracts and according to the further prompts of the question.</p> <p>Reward any comment that relates to the context or dynamic of the piece or to the function of the language features within this context.</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>Readers of <i>The Guardian</i> (newspaper/website), cyclists, participants in charity events, participants in the London Cycle Hire Scheme.</p> <p>Purpose:</p> <p>To entertain and inform. To promote the charity <i>Shelter from the Storm</i>. To promote the <i>London Cycle Hire Scheme</i>.</p> <p>Mode:</p> <p>A blog posted on the <i>Guardian</i> website</p> <p>Points of interest/comment/context might include:</p> <ul style="list-style-type: none"> • the function of this opening section of the blog- to hook/contextualise- and use of final discourse marker to shift topic to main account of ride • the promotional nature of much of the content (Cycle Hire Scheme/charity/forum) and how this is achieved • significant information on pricing and how this is integrated • adaptation of diary format/structure/convention • assumed knowledge of audience, especially relating to London and SE England and cycling • indications of interactive nature of the medium (embedded links indicated with underline) • devices used to create and develop relationship with readers (direct address/interrogatives) • use of compound structures (<i>turn-up-and-go/so-called</i>)

This list is by no means exhaustive/prescriptive.

Spoken language features:

- discourse markers (*on the Saturday night/soon after*)
- fronted conjunctions (*Also...*)
- colloquialism/ellipsis (*doing the Dynamo...*)
- contraction (that's...)
- use of parenthesis for clarification/aside (*-those 23kg....around London-*)
- idiom (*What on earth*)
- shifts in register

These are suggestions only. Accept any valid spoken word features

Text C:

Audience:

Fans of the author and post apocalyptic/dystopian fiction.

Purpose:

To entertain. To warn of potential consequence of political, environmental and military policy.

Mode:

Published novel.

Points of interest/comment/context might include:

- the focalised third person perspective and the insight it affords
- the unvarnished nature of the opening paragraph with its 'functional' description of action and sense of detachment from emotion
- the sustained focus on the boy and how this is achieved
- the impersonalised reference to the child *the boy*, achieved via determiner, contrasted to the familial and childlike *Papa*. The best may be able to infer the significance of this
- the development of the voice of the child, his vulnerability and his fear
- the way in which the nature of the child's fear is revealed
- the detailed observation of the response of the boy (*he had his fists clenched*) and the instinctive reaction of the man

This list is by no means exhaustive/prescriptive.

Spoken language features:

- contraction (*it's/let's*)
- repetition (*please/Papa/okay*)
- adjacency structures -and how these are crafted to develop character/plot/dynamic
- colloquialism (*okay*)
- modal auxiliaries to soften imperatives (*let's*)

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	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 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 will examine some of the effects produced • Supports most 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.

Total for Section A: 50 marks

Question Number	Indicative Content
2	<p>The first prompt invites a detailed exploration of the extract and the transformation (both of the girl and the beast) it contains. There is also significant opportunity to extend to a second story in this respect.</p> <p>Most responses will pick up on the physical transformation from beast to man. More successful will be those that also comment on the changes in the girl in terms of her attitudes and values.</p> <p>Candidates' responses may include references to aspects of syntax, lexis, phonology, graphology and discourse that influence the changing voice and perspective of the girl:</p> <ul style="list-style-type: none"> • the focalised perspective which affords access to the thoughts of the girl • the opening interrogatives which reflect the movement to self-awareness and changed values and perspectives in the girl (<i>Was it because...reflected there?</i>) • the use of simile (<i>like those of a man</i>) to initiate change through observation • the changed voice of the beast, both in his direct speech and in the lexical substitution (bestial to human) used to describe it (<i>a cracked whisper of his former purr</i>) • the transformed actions of the girl signalled by verb form (<i>flung</i>) • the now voluntary (and excessive) nature of the kisses (<i>she covered his poor paws...kisses</i>) and the resultant physical transformation • the parallel structures and lexical fields employed to convey the change from beast to man (<i>claws/fingers; pads/fists</i>) • the significance of the tears that accelerate this • the residual bestial references once the transformation is complete (<i>mane/distant heroic resemblance....</i>) and the shift in values this implies • the significance of the broken nose • the final civilised voice of the now-man and the contrast it affords with his earlier voice • the added honorific (<i>Mr</i>) and the softening of <i>lion-Lyon</i>. The retention of the link to the former beast implied by the name • the characteristic final shift to present tense with the final transformations it contains (marriage/dog/spring) <p>These are suggestions only. Accept any point that considers Carter's technique and which sustains focus on issues of the task.</p>

The second prompt addresses the central theme of transformation and its significance in fairytale and myth. Most stories contain accounts of metamorphoses, the transformation of Beauty by Beast in *The Tiger's Bride* perhaps the most obvious.

(50 marks)

Question Number	Indicative Content
<p>3</p>	<p>The first prompt invites a detailed exploration of the extract and developed comment on the preparations for Paddy’s final test/tactic it contains.</p> <p>Candidates’ responses may include references to aspects of syntax, lexis, phonology, graphology and discourse that contribute to the creation and development of voices throughout the extract such as:</p> <ul style="list-style-type: none"> • the insight afforded by first person narration – the child-like phrasing used to create the voice • the simple observation of Paddy’s voice and the underlying authorial comment on development and change • the complete nature of the dark conveyed by the opening declarative and its modifiers (<i>Pitch black dark</i>) • the methods by which Paddy gauges his reaction/success (<i>I closed my eyes...I still wasn’t scared</i>) • the acknowledgement of practice/preparation through comparison (<i>the dark outside... would be scarier</i>) • the characteristic observations of his parents • the poignancy of remembered encounters and voices this observation triggers (<i>Dada’s scratchy face...</i>) • the sense of refuge afforded by the press • his projected strategies for ‘survival’ when he runs away; the sense of list, reassurance and ‘memo’ to the voice here, the latter achieved through parenthesis (- <i>remember the hood-</i>) • the sense of victory over the dark (<i>I’d beaten it/it didn’t scare me a bit...</i>) with potential consideration of dark as metaphor • the final recognition that he has moved on (<i>it was a sign of growing up...</i>) and the subtle sadness Doyle attributes to the loss of innocence and wonder in <i>the dark made no more difference to you than the day</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>There are many opportunities to comment on and make links to Paddy’s fear of the dark and his differing attitude to light and dark ‘spaces’ as the novel progresses (the light of the table fort vs the dark of the hot press). The dark may also be linked to the changing dynamic between paddy and Sinbad.</p> <p>Reward responses that make links to other parts of the novel and which select appropriate evidence and analysis.</p> <p style="text-align: right;">(50 marks)</p>

Question Number	Indicative Content
4	<p>There are obvious opportunities to analyse the black vernacular here and candidates may well explore this aspect of the extract in some detail – however there should be developed comments on how this shapes both Celie’s voice and the voice of Mr _____.</p> <p>Expect comments on the epistolary nature of the novel.</p> <p>The first prompt invites a close investigation of the extract which offers opportunity to explore the voices of Celie and Mr _____, the changes in their relationship and their consideration of ‘expected’ male/female characteristics compared to their personal experience of those that defy this expectation.</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"> • aspects of AAVE such as: <ul style="list-style-type: none"> ○ omission of 3rd person inflection (<i>Shug act</i>) ○ omission of copula verb (<i>Sofia and Shug not like men</i>) ○ <i>consonant reduction</i> (<i>ast</i>) ○ <i>vowel omission</i> (<i>bout</i>) • the nature of the conversation and the fact that it marks a distinct development in the relationship • the unifying factor that is Shug and their love for her – the initiator for this exchange • the fact that Mr_____’s words are relayed through Walker’s narrator • Mr_____’s appraisal of Shug’s positive characteristics as <i>manly</i> • the nature of these characteristics and the strength and individuality that he admires (<i>be herself no matter what</i>) • his use of idiom (<i>devil take the hindmost</i>) • the shift in dynamic evidenced both in Celie’s equal contribution and her willingness to challenge, signalled by volta (<i>but</i>) consolidated by verb (<i>tell</i>) • Celie’s growing confidence with language and her ability to structure an argument and provide evidence (via reference to Sofia, Shug and Harpo) to support her assertions • the self- awareness evident in the declarative: <i>You mean they not like you and me</i> • the convergence of opinion and values (<i>speak her mind/tell you about it</i>) that evidences mutual understanding and a move to reconciliation

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

The second prompt invites consideration of characters that challenge gender stereotype. Candidates may well take their cue from the extract itself as Shug, Sofia and Harpo all offer this challenge. 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
5	<p>The birth of his marks a significant stage in Merivel’s journey of self-discovery, developing, as it does, the shift from self obsession initiated at Whittlesea.</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 initial detachment from the child afforded by determiner (<i>the baby/the infant</i>) and pronoun (<i>it</i>) • the beginnings of recognition of blood line via <i>a little flat nose like my own</i> • the move to possessive (<i>my child</i>) as the first paragraph concludes and the way it is tempered through reference to Merivel’s assumption that his child would be a boy. • the realisation <i>I was the father of a little girl...</i>delivered through self/reflexive address (<i>I told myself</i>) • the subsequent application of possessive (<i>my</i>) and gender (<i>girl</i>) • the poignancy of the prayer, the adoption of Ambrose’s ‘steeple’ and the dawning significance of the repeated <i>plaything</i> which implies not only lifelong commitment but an acknowledgment of the potential abuse of women by men (Merivel prime culprit in this respect) • the choice of name and its significance; Merivel’s reference to it as <i>serious and precious</i> • the changed attitude of the nurses, the application of the Christian name and the hopeful final projection (<i>all will be well</i>) <p>These are suggestions only. Accept any point that considers Tremain’s technique and which sustains focus on issues of the task.</p> <p>The second prompt invites consideration of Merivel’s reaction to the responsibility of fatherhood across the broader novel. There are many episodes that could be used as evidence, from his early acceptance of responsibility for Katharine, his initial lack of connection with his unborn (and here, newborn) child, to the final sense of hope on their return to Bidnold.</p> <p>Reward responses that demonstrate an understanding of the components of the second prompt and which select and analyse material judiciously.</p> <p style="text-align: right;">(50 marks)</p>

Question Number	Indicative Content
6	<p>These letters represent what appears to be the end of communication between the former friends. Both signal closure for different reasons and in different ways across the two letters.</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"> • Martin's letter: <ul style="list-style-type: none"> • the coldness in the opening sentence; its parallel structure, the harshness of verb as accusation (<i>persecute/destroy</i>) • the separation achieved through pronoun (you/we) and the significant contrast in singular and plural (collective) forms here • the 'softness' of the counter accusation and all that it implies (<i>musty sentimentalizing/...only sit and dream</i>) • the extended metaphor of surgery and birth and the aggressive lexis embedded within in (<i>cut/brutal/cruel</i>) • the personification of Germany, its feminine attribution and the sense of restored pride (<i>she lifts her head high...</i>) • the imagery applied to Hitler and its suggestion of rhetoric and propaganda • the imperative and sign-off and the sense of formality it conveys • Max's Letter: <ul style="list-style-type: none"> • correspondence via bank as requested – link to censorship • the formal and business –like tone of the opening declarative • the qualification of the need for additional communication (<i>of necessity</i>) • the simple nature of the subsequent declaratives (you are an official..) followed by the emotive plea/verb (<i>beg</i>) with its reference to old friendship • the distance achieved from the removal of Max's name (<i>I was obliged to...</i>) • the confirmation that mutual clients are Jews (<i>our principal clients</i>) and the light this casts on Martin, given his Nazi affiliations. • the significance of switch to past tense (you were a man

who loved justice....)

- the emphatic nature of the declarative ***I shall not write again***
- the contrast in sign-off and the residual sign of friendship

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

The second prompt invites investigation of evidence of developing friction that **led** to this attempt at closure. Responses should therefore explore letters that precede those in the extract.

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

(50 marks)

	Indicative Content
7	<p>Candidates are likely to explore the extract in detail and to comment on what it reveals about the women and their relationship. The revelation of the complexity of Dolly's childhood goes some way to explaining her behaviour towards men and women – and to her sons and daughter and in this way links directly to the second bullet point. 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 might include (this list is by no means exhaustive/prescriptive):</p> <ul style="list-style-type: none"> • the contrast in the voices Winton has constructed- the informal and colloquial Dolly (Gawd/all me life...) against the more standard voice of Rose and what reveals about both • Rose's question as initiator and what has prompted this • the emphatic nature of Dolly's surprising declarative (<i>you should never trust women</i>) as a response and what it implies • the assumptions made by Rose, again conveyed by interrogative (<i>I thought it was men you hated</i>) • Rose's 'correction' of Dolly assertion (<i>It's women I hate/daughters...</i>) and what it reveals about her • Dolly's certain declarative (<i>No, daughters are different</i>) and the tone with which it is delivered • the revelation and the pain of memory accentuated by repetition (<i>There we were.</i>) • the impact on Rose revealed through Winton's focalised narrative and use of metaphor (<i>...a terrible shifting of weights</i>) • the shifting perspective of Rose (<i>the old woman</i>) and her observation of the physical repercussions of her mother's revelation and grief, through oxymoron (<i>bawling silently</i>) and comparison (<i>Quick's brother</i>) the poignant final simile (<i>like a window...</i>) • Rose's recognition of Dolly's release (<i>There were no tears...forever in there</i>) • the softening of Rose's voice and how this is achieved • the personification of the house and its unification with the women

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 mother and daughter is changed by Dolly's revelation.

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. There are many potential sources such as Dolly's sexual activity, her drinking, her rages, her favouring of Ted and her conflicts with Rose.

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

(50 marks)

	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 closing section of the story and shows the circulatory nature of abuse as Farrington takes full opportunity to inflict abuse on his own son after episodes of humiliation and bullying (from Alleyne, Weathers and Ada for example) that are, for him, something of a routine. Candidates may well make these connections.</p> <p>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 might include(this list is by no means exhaustive/prescriptive):</p> <ul style="list-style-type: none"> • the insight afforded narrative perspective and the free indirect style adopted by Joyce • the reference to Farrington as the man and the sense of representation/everyman that this affords • his mimicking of the voice of his son – the significance of the fact that his wife is in church; the signal to escalating abuse – verbal to physical – this affords. The fact that this echoes the mocking cruelty of Alleyne • the intimidation and humiliation of the boy as the father banged his fists and shouted and the desperate servitude of the boy • the use of ellipsis to convey fear and uncertainty in the child (<i>I'm going to ..cook...</i>) • use of adjective (<i>little</i>) to accentuate vulnerability • the aggression of the man's actions conveyed by verb (<i>jumped</i>) and adverb (<i>furiously</i>) • the rage in Farrington's voice accentuated by exclamatives • his preparation for the beating and the response of the boy to this (rolling up his sleeve...) • the contrast in size and strength that Joyce achieves to highlight the bullying/abuse (<i>whimpering/shouting</i>) • the act of prayer as plea as the boy can find no escape – the links to faith and church that this creates • the violence of the beating and the language use to convey it (<i>striking viciously</i>)

- the description of the boy's voice (*shook with fright*)
- his repeated attempt to 'trade' a Hail Mary for the beating and what this suggests about the power of the church/spirituality

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 term of choice of a second story many of which **allude** to abuse *The Sisters* and *An Encounter* are perhaps the most obvious choices alluding as they do the abuse of children by adults. Some may make the point that it is only in *Counterparts* that this abuse is explicit, thereby offering a significant point of comparison.

(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.
3	11-15	<ul style="list-style-type: none"> • Analyses the materials, at the bottom of the band the analysis will be limited • Makes comments on structure, form and language. Comments will be detailed and will link consistently to show how these shape meaning, at the top of the band there will be some analysis • Supports all comments with mostly relevant exemplification • Makes appropriate reference to the extract, selecting material from both the extract and elsewhere in the novel.
4	16-20	<ul style="list-style-type: none"> • Analyses the materials critically • Analyses structure, form and language, analysis of how these shape meaning will be partially developed • Supports all comments with relevant exemplification • Makes appropriate reference to the extract, selecting appropriate material from both the extract and elsewhere in the novel.

<p style="text-align: center;">5</p>	<p style="text-align: center;">21-25</p>	<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.
<p style="text-align: center;">6</p>	<p style="text-align: center;">26-30</p>	<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.

Total for Section B: 50 marks

Total for Paper: 100 marks

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