

Mark Scheme (Results) January 2010

GCE08

GCE08 English Language & Literature
(6EL01) Paper 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.

January 2010

Mark Scheme
English Language and Literature - Unit 1

Question Number	Answer	Mark
1(a)(i)	<p>1 mark for each identification (1x3) 1 mark for accurate exemplification of feature (1x3) Features identified and exemplified might include:</p> <ul style="list-style-type: none">• term of address (mum)• adjacency pairs (<i>can you hear me/yes;is it comfortable/no</i>)• non-standard grammar (<i>it needs to fit into your ear right</i>)• filler (<i>erm</i>)• simultaneous speech/overlapping (<i>nothing/keep still; hows that/what</i>)• incomplete utterances (<i>I need to line it; no good</i>)• repetition (<i>I think it's; the aid; nothing; take it</i>)• imperatives/instructions (<i>hold still;keep still/take it out</i>)• backtracking (<i>its the battery/is it the battery; to your/to fit your ear</i>). <p>These are suggestions only. Accept any valid spoken word features.</p>	(6)

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 feature to the function within the extract. Accept any comment that relates thoughtfully (and with understanding) to the feature and its function.	(4)

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

Question Number	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: message board postings</p> <p>Audience:</p> <ul style="list-style-type: none"> • football fans interested in the UK Premier League (from within the UK and globally) • Arsenal FC supporters • regular readers of and/or contributors to the blog <p>Purpose:</p> <ul style="list-style-type: none"> • to inform • to engage the audience in comment/chat • to entertain and promote continued involvement with the blog <p>Mode:</p> <ul style="list-style-type: none"> • on-line, electronic communication • ongoing postings • facility for audience comment/interaction <p>Points of interest/comment might include:</p> <ul style="list-style-type: none"> • Assumed knowledge in audience • Format (linked to context/convention) • Semantic field of: <ul style="list-style-type: none"> • Football (FA, fixture, sub, bench, Prem, draw...) • Arsenal FC (Emirates, Arshavin, Walcott...) • Competition (draw, silverware...) • Internet (thread/Goal.com...) • Ellipsis (Not a lot.../doesn't surprise me...) • Abbreviation (Prem/sub) • Literary devices (chomping at the bit/dance around/fired up)

- Use of tense and reasons for shifts
- American spelling (rumor) possible links to spellcheck
- Colloquialisms (doing the rounds/grabbing)
- Perspective and focus on opinion and feelings of writer (doesn't surprise me/get me fired up/gives me confidence)

Spoken language features:

- Opening/closure (Not a lot to talk about today/til tomorrow)
- Discourse markers (here's one, moving away)
- Deixis (as you may recall)
- Direct address (you may recall, don't be shocked)
- Non standard grammar (fingers crossed...their sources are)
- Pauses (indicated by hyphen)
- Backtracking (which is a good thing)

Text C: travel article

Audience:

- readers of a supplement in a national newspaper

Purpose:

- to inform
- to entertain

Mode:

- print-based article, feature journalism, reportage

Points of interest/comment might include:

- assumed/shared knowledge and experience/shared sense of context
- specific information linked with travel and how this is integrated
- the reference to and quotation from the secondary publication and how/why this is incorporated
- the humorous 'voice' of Calder and how this is created
- shifts in register from the informal/colloquial to the more formal/literary and how these are achieved
- evidence of crafting via incorporation of literary devices (*the Andean nation astride the equator/the new edition...trumpets*)

Spoken language features:

- sentences beginning with a conjunction
- direct address (let me tell you /before you drift off/better turn up in force...)
- use of punctuation to indicate delivery
- backtracking (*and for that matter...*)
- pauses or asides indicated by hyphen

- colloquialism (by us/a whole heap of...)
- sense that secondary text is read aloud through the way it is marked and commented upon

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.

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

(40)

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

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

Question Number	Indicative content
2	<p>The first prompt invites a detailed investigation of the given extract with a specific focus on the voices embedded within it. 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 way dialogue is marked and how this impacts on the text • the voices within the extract and the methods used to differentiate them: <ul style="list-style-type: none"> ○ conventional third person narrative <i>he rapped on the door with hairy knuckles</i> ○ communal/collective voice <i>we keep the wolves outside by living well</i> ○ free direct speech <i>lift up the latch and walk in, my darling/oh my God what have you done with her?</i> ○ internal/ancestral voice <i>you can tell them by their eyes/the wolf is carnivore incarnate</i> • shifts in tense related to these voices and how this choice impacts on the narrative/perspective: <ul style="list-style-type: none"> ○ <i>the last thing the old lady saw/he rapped on the panels</i> ○ <i>his feral muzzle is sharp as a knife/he strips off his shirt</i> • sentence structure to capture the perspective of the grandmother and convey sequence of observation/response: <i>he strips off his shirt/ ah huge!</i> • literary devices and techniques to separate narrative voice and establish /develop mood <ul style="list-style-type: none"> ○ simile: <i>red as a wound/sharp as a knife/ripe and dark as poison fruit/eyes like cinders/naked as a stone</i> ○ personification: <i>The forest has come into the kitchen</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 extends to the wider collection with a direct focus on internal/external voices.</p> <p>Reward responses that demonstrate an understanding of the components of the second prompt, especially the impact on the reader.</p> <p style="text-align: right;">(50)</p>

Question Number	Indicative content
3	<p>The first prompt invites a detailed investigation of the given extract with a specific focus on the perspective of the child narrator.</p> <p>Look for quite a close reading of the extract itself - there are many opportunities to explore Doyle's technique and to make links with the rest of the novel.</p> <p>Points to look out for and reward might include 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 (<i>it tasted horrible/I hoped I'd die...</i>) • 'Irish' terms of address (<i>Ma/Da</i>) • the non-sequential nature of the recollections and the mechanisms by which they link - the memory of the earwig incident triggered by discomfort in turn linked to lizard myth triggered by act of swallowing • the visual/sensory/contextual factors which combine to develop the childlike voice/perspective of the narrator • structured sequencing and incorporation of direct speech (reference to how this is marked - no speech marks/repeated hyphen - and why) • differing responses according to recipient (<i>shut up/he died...the boy did</i>) and what this reveals about the dynamic of the family • incorporation of other voices/influences to contextualise and develop, for example, the received 'myth' about the African lizards (<i>there was this fella went to Africa...</i>) • the restricted/familiar context of the 'myth' (<i>salad for tea/on his holidays</i>) which suggest a child/spoken source • the underlying objective behind the retelling of the myth (to avoid eating lettuce) and what this reveals about Paddy and his mother • Paddy's belief in the authenticity of the myth, confirmed by the final paragraph and the declarative nature of the sentences here • variety in sentence structures according to context/purpose: <ul style="list-style-type: none"> ○ the brevity of those confirming action/experience (<i>Like Petrol./Straight down.</i>) ○ the length and complexity of the retelling of the myth (<i>when he was in Africa he had a salad for his tea...they'd made a nest.</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 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 style="text-align: right;">(50)</p>

Question Number	Indicative content
4	<p>There are obvious opportunities to analyse aspects of black vernacular here and candidates may well analyse this aspect of the extract in some detail, linking content and style to Celie's voice and her retelling - they should obviously be rewarded for this. Examples include:</p> <ul style="list-style-type: none"> • unmarked possessive (<i>Nettie letter/Shug car</i>) • omission of third person inflection (<i>Shug put/she say</i>) • altered syntax in question (<i>how come he to do it?</i>) <p>Expect comment on the epistolary nature of the novel.</p> <p>The first prompt invites specific investigation of the narrative perspective and the insight it affords into Celie's realization of, and reaction to, Mr_____ 's deception.</p> <p>Candidates' responses may include:</p> <ul style="list-style-type: none"> • Celie's awareness of her own ignorance, achieved through repeated structures (<i>I don't know where England at. Don't know where Africa at...</i>) • the way the voice of Shug is incorporated and how this influences Celie • Celie's initial reluctance to accept the deception (<i>...he not that mean</i>) • gradual shift in tone as Celie first accepts (<i>he walk round in his coat all day/he never mention it</i>) and then reacts (<i>I begin to feel a lightening in the head/I'm standing hind his chair with his razor open</i>) • what the instinctive violence of her response reveals to the reader about Celie • how Celie captures the voice of Shug as she intervenes - and what this reveals about her level of understanding. <p>All points - through their exemplification - offer opportunity for close analysis.</p> <p>Candidates are expected to move beyond the extract to make links with other parts of the novel.</p> <p>Candidates should be able to demonstrate their awareness of the methods used to capture these voices and to comment on the contexts that shape/influence them through judicious selection of evidence from the novel as a whole.</p> <p style="text-align: right;">(50)</p>

Question Number	Indicative content
5	<p>This extract develops the attitude of both Merivel and Celia to each other and to their marriage. There are many opportunities to use this as a base from which to trace the development and shifts in these attitudes as the novel progresses (thereby addressing the second component of the question) and to offer shifts in his values and perspective on Seventeenth century England as a result.</p> <p>Look for a close reading of the extract itself.</p> <p>Candidates' responses may include (this list is by no means exhaustive/prescriptive):</p> <ul style="list-style-type: none"> • the insight afforded by first-person perspective • the use of the present tense (in contrast to the preceding section) to create a sense of immediacy with the reader and to involve us directly with Merivel. Tense sustained for the entire episode places the reader as viewer/observer. • his self-effacement (all descriptions of himself or his actions are versed in negative terms -<i>fumblingly/stammer...</i>) and close self scrutiny adds humour and realism to his voice. It allows the reader insight into his physical and mental 'take' on the encounter and also serves to temper our judgement on his behaviour and attitude • his obsession with the superficial and material - even in the face of his discomfort and his wife's distress- confirms his opinion of himself and adds to the humour and our reaction to him (<i>whipping from my pocket a plum-coloured silk handkerchief/my mind is travelling in sudden sorrow towards a certain set of striped dinner napkins...</i>) • incorporation of direct speech and how this develops our understanding of the nature of the relationship: <ul style="list-style-type: none"> ○ the simple structures that characterise Celia's utterances either in declarative (<i>I need no welcome</i>), interrogative (<i>where is Sophia?</i>) or imperative (<i>call her please, Merivel</i>) reveal much about her reluctance to engage in conversation - her use of surname in address confirms the lack of familiarity between the two and signals Celia's intention to sustain this distance/formality ○ Merivel's attempt to engage and how this is rebuffed (<i>Welcome to Bidnold/I need no welcome; I will show you/the servants will show me</i>) • Merivel's evaluative comments on the nature of Celia's voice (<i>her voice is reedy/like an old crone/seemingly faint with revulsion</i>) • How the final paragraph reveals Merivel's attitude towards the King's possession - and purchase - of Celia (<i>bought for his Dear One</i>) and how this contrasts with his relationship (<i>my sometime master</i>). <p>All points - through their exemplification - offer opportunity for close analysis.</p> <p>Prompted by the second component of the question, candidates are expected to move beyond the extract to make links with other parts of the novel. Candidates should be able to demonstrate their awareness of the methods used to develop the relationship and to comment on the contexts that shape/influence it through judicious selection of evidence from the novel as a whole.</p> <p style="text-align: right;">(50)</p>

Question Number	Indicative content
6	<p>Reward detailed exploration of the extract itself. There is likely to be comment on the letter writing conventions employed to contextualize it and to shape the voice of Max.</p> <p>Expect comment on the epistolary nature of the novella. Although the extract is selected mid-way through the letter, candidates may well make references to the codes and conventions that shape its content and should be rewarded for this if they do.</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 change in letter heading to contextualize increased levels of censorship and, through the body of the letter, a developing sense of politically-motivated secondary audience • the significance of the date and links to comments on political context • the nature of address - <i>Dear Max</i> - to suggest increased distance/formality • the structures indicative of a non-English voice (<i>yourself I have always cherished/not for always</i>) • the use of the pronoun to indicate the increasing separation of perspective (<i>the stern measures that so distress you/I myself did not like them at first...</i>) • the developing reference to Jews as a collective (<i>the Jewish race/the Jew</i>) as indication of assimilation of political voice. The nature of the language used when referencing the Jews (<i>a sore spot/universal scapegoat/"Christ killers"</i>) furthers this • the specific separation of the individual (i.e. Max) from this collective, as justification for friendship (<i>I have loved you not because of your race, but in spite of it</i>). Note also the implications of the choice of tense (<i>I have loved...</i>) • the shift, in the final paragraph of the extract, to the rhetorical language of the Party, and the developing sense of Martin's passion as he integrates this language into his own voice. There is a move to unify the German people and a sense of preparation for war which could be contextualized historically and politically. There is clear sense of 'retelling' public speech/propaganda here and much opportunity to offer rhetorical features such as: <ul style="list-style-type: none"> ○ incremental use of an inclusive pronoun ○ establishment of a Germany against the world (<i>not for always can the world grind a great people down...</i>) ○ the use of tense to separate what was (<i>we bowed our heads...</i>) and what is (now <i>we are free men...</i>) ○ literary devices - alliteration/metaphor/ (<i>the bitter bread of shame/the thin gruel of poverty</i>); the sinister nature of the personification (<i>we purge our bloodstream</i>) ○ the incremental elevation and allusion as the paragraph draws to a conclusion (<i>the voices of Wodan and Thor...</i>) and the developing sense of racial purity this conveys.

	<p>The second component requires candidates to move beyond the extract and should certainly explore the changes in voice - especially in Martin - as the novella progresses. There are many opportunities for analysis here and, provided that candidates sustain focus on the central issues of the task - i.e. the influence of Nazi propaganda, they should be rewarded.</p>
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Question Number	Indicative content
7	<p>Reward detailed exploration of the extract and what it reveals about the relationship and its dynamic.</p> <p>Responses should offer exploration of how Winton's manipulation of narrative perspective develops the viewpoints of the characters and how this perspective has been shaped by their family and their upbringing. They should be able to differentiate between the narrative voice and the representation of the voices of Rose and Quick and might comment on the fact that here, as in the rest of the novel, Winton consciously blurs the distinction between narrative voice and the voices of characters.</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 initial appraisal of Quick and his inexperience/naïvety and how this is conveyed - capturing effectively the voice of Rose here. Candidates should explore language use: grammatically simple/parallel sentences, initially couched in negative terms (with the repetition of <i>never/didn't</i>) (<i>he didn't know his shoe size/never had an official job/he'd never signed a cheque...</i>) • the standard English employed here (attributed through Winton's use of narrative perspective, to Rose) and what it reveals about her • the clear contrast established between the 'mothering' of Quick (<i>still wore the clothes his mother bought for him/didn't know his shoe size...</i>) and the independence of Rose and how this reflects on the broader context of their upbringing • the suggestion, in this, of potential conflict between mother and daughter-in-law • the balance of the opening paragraph, pivoting as it does on reflection of Quick's sexual experience, when <i>never</i> shifts from a negative to a positive connotation (<i>he'd had women before... but he never spoke about them</i>) and what this reveals about the attitudes and values of both Quick and Rose • the sense of potential observed by Rose: <i>he had a beautiful copperplate hand but he wrote nothing at all</i> and the implied determination for Rose to move towards its realisation • the way direct speech is marked • the dynamic between Rose and Quick and how this is conveyed through their individual voices and the language Winton uses to construct them. Rose: emphatic/declarative (<i>No, Quick I won't be quitting/this girl wants to buy a house/when we get back we're going to State Housing...</i>); Quick: compliant/submissive (repeated responses <i>fair enough</i>) • Quick's ambition to join the police force. How this ambition is shaped through admiration of his father (<i>me dad was a copper</i>) and morality, albeit naïve, <i>to fight evil</i> and what this reveals about his upbringing • Rose's reaction to this ambition - the contrast in perspective and how this is conveyed (<i>she groaned with all her Pickle's blood/of course I read the bloody paper/you're not in a comic</i>).

These are suggestions only. Accept any point that considers Winton's technique and which sustains focus on the voices of Rose and Quick and how Winton manipulates perspective to develop their relationship.

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 to integrate the voices into the developing relationship between Rose and Quick and how this is shaped by the context and circumstance of their lives.

(50)

Question Number	Indicative content
8	<p>Candidates might identify the story as representative of the 'adolescent' section of the collection - with the 19-year-old Eveline on the cusp of womanhood and they may explore the characteristics of voice and viewpoint it contains in this respect. They might also comment on the theme of paralysis that characterises much of the collection and affords comment on Joyce's Dublin, relating this to the transitional period in Eveline's life.</p> <p>Candidates might point out that this is the first portrait of a female in the collection and may comment on how it reflects the conflicting pull many women in early Twentieth century Dublin felt between a domestic life rooted in the past and the possibility of a new married life abroad.</p> <p>The question guides candidates to explore the ties of the past and how these can combine to restrain and constrict.</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"> • there may be comment on the theme of escape and the fact that the boy narrators of the preceding stories are too young to do anything about their situation whereas Eveline, at 19, has been given a chance to escape through marriage • the sense of urgency achieved by <i>her time was running out</i> contrasted with her immobility <i>still she continued to sit by the window</i>. Candidates might explore the symbolism of the window at this point • the significance of the sound of the organ as a trigger to remembrance • the moral and familial pressure of a promise made (<i>her promise to her mother/her promise to keep the home together...</i>) and how this reveals the attitudes and values of Eveline and develops an obligation to stay in order to honour that promise. Candidates might comment on the remembered voice of the mother in this respect • Joyce's voice and how it colours the narrative. How he holds the Catholic Church and England accountable and how the voice of Eveline's father conveys this through <i>Damned Italians! Coming over here!</i> which, though irrational, reminds the reader of the seat of the church's power in Rome, and the way that power affects Ireland. Candidates might comment on Joyce's use of the direct speech/voice of the father in this respect • her mother and the chilling example of what it means to be a grateful/dutiful child and the future that this memory spells out for Eveline (<i>that life of commonplace sacrifices closing in final craziness</i>) • the direct incorporation of the mother's speech (<i>Deveruan Seraun!</i>) in Ireland's native language (which nationalists had been trying to revitalize). However, the phrase she utters repeatedly is probably nonsense; at best it is corrupt Gaelic. The meaninglessness of the phrase suggests, metaphorically, that the sacrifices have also been meaningless • Eveline's response to this remembered speech - and the fate that might await her should she choose to stay (<i>She stood in a sudden impulse of terror</i>) and her initial decision, the passion that underlies it demonstrated through Joyce's use of the exclamative <i>Escape!</i>

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| | <ul style="list-style-type: none">• Frank as the mechanism of escape - evidenced through the certainty afforded through auxiliary verb (<i>Frank would save her/he would give her life/he would take her in his arms...</i>)• this, tempered by uncertainty the of Eveline's voice/take on her projected future (<i>perhaps love too</i>)• the rationalisation of the choice at this point (<i>she had a right to happiness</i>). |
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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.

(50)

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 basic comments on how structure, form and language shape meaning • Supports 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 limited comments on structure, form and language. Links to how these shape meaning may be underdeveloped • Supports some comments with exemplification, but may lack at the bottom of the band • Makes limited reference to material beyond the extract.
3	11 - 15	<ul style="list-style-type: none"> • Analyses the materials; at the bottom of the band the analysis will be limited • Makes some comments on structure, form and language. Links to how these shape meaning will be partially developed • Supports comments with exemplification although this will lack consistency at the bottom of the band • Makes some reference beyond the extract.
4	16 - 20	<ul style="list-style-type: none"> • Offers a reasonable range of analysis • Comments on structure, form and language will generally link to how these shape meaning • Supports most comments with mostly appropriate exemplification • Makes developed reference to material beyond the extract.
5	21 - 25	<ul style="list-style-type: none"> • Analyses the material confidently • Analyses structure, form and language with clear links to how these shape meaning • Supports most comments with discriminating choice of exemplification • Makes detailed reference to material beyond the extract.

6	26 - 30	<ul style="list-style-type: none">• Analyses the material confidently and critically• Analyses structure, form and language with fully developed and perceptive links to how these shape meaning• Supports comments with discriminating choice of exemplification• Makes perceptive and detailed reference to material beyond the extract.
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