

Mark Scheme (Results)

January 2012

GCE 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 2012

Mark Scheme
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)</p> <p>Features identified and exemplified might include</p> <ul style="list-style-type: none">• filler (erm)• repair (tea/no coffee...)• simultaneous speech/overlapping (Internet//WIFI)• adjacency pairs (what'll you have/tea...)• backtracking (no/absolutely no)• ellipsis (fancy a cream tea/sad really)• colloquial language (yeah/fancy)• discourse marker (so) <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)	(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>

Text B:

Audience: Mutual friends

Purpose: to organise a meeting and social bonding

Mode: e-mails

Points of interest/comment might include:

- Contrasts in register and tone
- Differing levels of competence with text language and convention
- Differing layout/format
- Text language features:
 - Vowel omission (grt)
 - Abbreviation /initialism (bfn)
 - Phonetic spelling (foto)

Spoken language features:

- Opening/closures (hi/love...)
- Use of punctuation to indicate delivery (!!!)
- Serial/adjacent nature of the messages

Text C:

Audience:

Film enthusiasts. Those interested in the work of Director James Cameron. Those interested in the film 'Avatar' and the technologies involved in its production.

Purpose:

To provide insight into technical aspects of performance and production.

To promote the film.

Mode:

A website affiliated to *Empire* Magazine.

Points of interest/comment might include:

- The focus on technological innovation and how this links to

	<p>the assumed interests of the audience</p> <ul style="list-style-type: none">• Concentration of subject specifics and assumed knowledge of the reader: <i>preproduction, discontinuity, Na'vi suits, headrigs...</i>• The structure of the interview – and the balance between question and answer• The shifts in register and tone in Cameron's responses and how they reflect different purposes• Cameron's use of pronoun (we/they) to differentiate crew and performers <p>Spoken language features:</p> <ul style="list-style-type: none">• Hedges (<i>sort of/a bit of...</i>)• Colloquial language (<i>yeah/wanna/stuff...</i>)• Ellipsis ('cause..)• Fronting sentences with conjunctions (<i>And the actors/But it's also...</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>
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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	A03: 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/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 content
<p>2 (Carter)</p>	<p>The first prompt invites a close reading of the extract itself with specific focus on the voices that shape the destiny of the vampire and how she perceives this destiny.</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 iconographic features of the genre and how the voices of the 'familiar' are integral to the episode • The way in which these non-verbal voices are created through verb choices (<i>squeak/shriek/gibber...</i>) and the contrast achieved through collective/cumulative meaning and voice (<i>now you are at the place of annihilation...</i>) • The methods used to capture the voice of the vampire and how this changes from nervous apprehension (<i>her chatter comes trickling...</i>) to the assured voice of practised and ritualistic seduction (<i>in the very voice of temptation/in her low, sweet voice/she will croon the lullaby of Nosferatu</i>) • Use of tense to emphasise the continuing, unalterable nature of the ritual • The ambiguity of 'consummation' and its link to the nature of her hunger, and to his • The imagery associated with the bed (<i>sacrificial altar/the bridegroom bleeds on the inverted marriage bed....</i>) and links between love and death • The use of sentence structure to link to action and pace • the incorporation of French and its link to the Romanian aristocracy • the shift in tense in the French quotation (present/past/future) the sense of repeated voice/ritual achieved . How these phrases are linked to those of her ancestors • The use of future tense (and auxiliary form) to confirm the inevitability of the ritual and the fate of the young man (<i>will follow/she will assure him/she will croon the lullaby...</i>) • the poignancy afforded to the voice of the woman who yearns to be free of her ancestral fate and is convinced that she can never escape it • the use of Tarot to confirm this fate and to consolidate her yearning for human experience (<i>I have never seen a lion/never seen the Sun...</i>) • the remembered voice of ritual and how this is marked

	<p>followed by her direct utterance that marks the beginning of the ritual 'Suivez-moi!'.</p> <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 an consideration of the impact of voice in another story drawn from the collection. As such there are many stories that would link effectively to the task and evidence selected should be rewarded provided it sustains focus.</p> <p>(50 marks)</p>
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Question Number	Indicative content
<p>3 (Doyle)</p>	<p>The first prompt invites a detailed investigation of the given extract with a specific focus on the perspective of the child narrator and what he infers about the disruption of family routine (washing up).</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 • the sequence and structure of the extract and how it reflects the thought processes of the narrator • 'Irish' phrasing (<i>why did you not do.../you're a gas man</i>) • the simple declaratives that formulate Paddy's reasoning/suspicions and how these link to family routine (<i>It was Thursday morning now/Wednesday wasn't our dishes night...</i>) • <i>they know about</i> incorporation of direct speech and how this is marked and interspersed with evaluative comment • Paddy's realisation and how this is conveyed through his reflection on his own voice and its impact (<i>It was in my voice...</i>) • Confirmation through repetition (<i>the reason</i>) • Use of simile (<i>this was like going down...</i>) and metaphor (<i>it unwrapped</i>) to convey the impact of his realisation • The evidence gathered by close observation of his mother's reaction (<i>she was smiling at me...not a full one</i>) • The language used to classify the nature of the fights and how this reflects volume and delivery (<i>One of their quiet ones/ they whispered their screams ...</i>) • How this fight differs from his recollection of the first • The changes in Paddy and his strategies for coping (<i>we'd pretend...</i>)

	<ul style="list-style-type: none"> • the contrast with Sinbad (<i>he was no good at pretending</i>) the language used by Paddy to develop this (<i>he had to look to listen/Like everything was television</i>) • the impact on the dynamic between the brothers (<i>I had to get him away</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 invites consideration of the relationship between Sinbad and Paddy across the broader novel and how Paddy's greater understanding shapes its development.</p> <p>Reward responses that offer comment on this dynamic and support this comment with careful evidence and analysis.</p> <p>(50 marks)</p>
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Question Number	Indicative content
4 (Walker)	<p>The first prompt invites a close reading of the extract and an exploration of the influence of Nettie's letters about African culture and folklore on the voice of Celie.</p> <p>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:</p> <ul style="list-style-type: none"> • Consonant reduction (<i>ast</i>) • Omission of copula verb (<i>they not so backward...</i>) • Omission of suffix –s (<i>he say</i>) • <i>gon</i> <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 direct references to Nettie's stories and language, and the means by which these are attributed (<i>I told him you say/according to Nettie</i>) • The incorporation of Mr_____ voice (<i>men spose to wear the pants...</i>) and how this seemingly unintentional metaphor reflects his attitudes and values • The change in dynamic afforded by Celie's developing understanding which enables a challenge to these attitudes as in the imperatives <i>you ought to tell that to the mens in Africa...</i> • The assimilation of Nettie's more formal/standard phrasing into Celie's voice (which still displays aspects of AAVE)when

	<p>retelling sections of the letters and what this shows about her developing voice/identity (<i>People in Africa try to wear what feel comfortable in the heat/Africans wear a little sometime, or a lot according to Nettie</i>).</p> <ul style="list-style-type: none"> • The references to men and sewing and the challenge it presents to male/female dynamic (<i>They not so backwards as mens here</i>). • The shift in voice to reflect a growing awareness- and appreciation of -self as in the pride implicit in the simple declaratives <i>I'll show you, I said. And I did</i>. The repeated first person pronoun consolidates this. • The African myth/version of Adam and Eve and how it consolidates Celie's developing understanding of belief and how it is changed by the 'teller' (<i>they know who Adam is from they own point of view. And for a whole lot longer time ago</i>). • The inversion represented by this retelling • The recognition of the arrogance of white-centred Christian interpretations of the myth through the attribution of the evaluative declarative <i>They say nobody so crazy they think they can say who was the first man</i> <p>These are suggestions only. Accept any point that considers Walker's technique and which sustains focus on issues of the task.</p> <p>The second prompt invites a consideration of the impact of Nettie's letters and the information/revelations they contain on Celie's sense of identity. There are many opportunities, such as the truth about Pa on a personal level and the breadth of experience conveyed in the letters that develop Celie's understanding of her broader cultural and social identity.</p> <p>(50 marks)</p>
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Question Number	Indicative content
5 (Tremain)	<p>The first prompt invites close exploration of the extract coming as it does after his assault on his wife (and the rebuttal this engenders) and his speculation that Finn is sent to spy upon him. It also invites close consideration of Merivel's attitude to the love he feels for Celia and the language he uses to express/evaluate this, thereby affording a link to the second prompt.</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</p>

as:

- The nature of the dream and the triggers for it. The absurdity of the elaborate means of attack and how this is typical of the voice and nature of Merivel at this point (*I shot him in the buttocks with twenty-four arrows*)
- The link between the wig and its sweet smell and the conclusions drawn by Merivel that reveal his continuing preoccupation
- The euphemism used to recall the incident with Celia (*all that passed on the roof*) and what this reveals about Merivel's shame.
- His initial concern with how he will 'appear' to the King, tempered by the evaluation afforded by hyphen and reflexive pronoun (*an opinion of myself I find it most easy to share*)
- the distance achieved as he refers to himself in third person, compounded by the negative nature of the pre-modification (*I enquire of this sottish Merivel*)
- the switch to present tense and the immediacy this affords
- the nature of the repeated interrogatives and the voice through which Merivel extends and qualifies the accusations.
- The contrast between the sordid nature of his sexual encounters and the language used to recall them (*women of vulgar plumage/village jade*) and his *aspiration to replace the Monarch in Celia's heart*.
- The personification of Love and the negative connotation Merivel attaches to it through the lexical field of sickness (*disease/boil/burn/fever/cure*)
- His characteristic referral to Pearce and the response he anticipates/imagines

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 a consideration of Merivel's changing perspective on Love across the novel as a whole. There are many opportunities to do this as the narrator journeys through self reflection and discovery. Reward responses that demonstrate an understanding of the components of the second prompt and which offer appropriate evidence that link to the task.

(50 marks)

Question Number	Indicative content
6 (Taylor)	<p>The first prompt invites a close exploration of the extract and the voice Taylor creates for Max in this opening letter. The letter sets a tone of optimism and fond reflection and establishes a point for precipitous decline.</p> <p>Expect comment on the epistolary nature of the novella; candidates may well make reference to the codes and conventions that shape it and should be rewarded if they do so.</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 positive enthusiasm signalled by the opening exclamatories • The structures indicative of a non-English voice (<i>shall I evermore hope to eat as I have eaten?...</i>) • The distance that time affords to Max's reminiscence <i>not since my schooldays</i> and the idealism which informs the voice – such as the metaphor <i>the spell</i> • the memories triggered by the Boulevard – and the hint at shared experience • the cultural/artistic nature of the field from which the listed memories are drawn (<i>intellectual freedom/music...</i>) • Max's belief that negative political/military influence is consigned to Germany's past • the contrast achieved by sentence structure/sequence to counter the negative association of the past (<i>Prussian arrogance versus Democratic Germany/deep culture/political freedom</i>) • the certainty conveyed through tense/verb <i>it will be a good life</i> • the sentimentalised creation of an idyllic family life remembered and the suggestion that the family created a little Germany in America via the German lexis incorporated • the specific reference to Heinrich • the benign cultural contrast afforded via food; <i>Spatzle/Spargel</i> versus <i>roast beef</i> • the relish afforded to voice via exclamatory <i>ah!</i> • The euphemistic yet poignant reference to the post WW1 years (<i>through the long years</i>)

	<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 a counter to the idealism of the extract - and the ways in which the assumptions it contains are progressively challenged. There is much potential, for example, to develop contrast between the remembered Germany and the reality to which Martin increasingly subscribes as the novella continues.</p> <p>(50 marks)</p>
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Question Number	Indicative content
7 (Winton)	<p>The first prompt invites a close investigation of the extract itself with specific focus on the effect that Dolly's affair has had on the voice of Sam, prompting, as it does, uncharacteristic self-reflection.</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 blurred distinction between narrative voice and voice of the characters • the immediacy afforded by present tense • the features of Sam's idiolect incorporated into the narration • the focus on his disability and the effect this has on his self-esteem (<i>stump the bastard?/onefisted cyclone</i>). The incorporation of these derogatory references into self-questioning structures • links to loss of manhood/masculinity (<i>maybe I'm too gutless...</i>) • the informal/colloquial features of Sam's voice such as <ul style="list-style-type: none"> ○ profanity (<i>piss/bastard/fuckin</i>) ○ ellipsis (<i>im</i>) ○ colloquialism (<i>gutless/gunna/bloke...</i>) • the sequencing of methods of revenge, the repeated parallel structures and how these reflect thought and voice process (<i>A picket../a sock...</i>) • the 'interruption' of narrative/evaluative voice and its humorous agenda : <i>Run the bastard over, only Sam doesn't know how to drive a car</i> • the rejection of revenge and the analogy he draws to

	<p>explain this</p> <ul style="list-style-type: none"> • the switch to a more 'distant' third person in the final paragraphs as Winston excavates Sam's internal voice and the true source of his pain <i>that's not what he feels/it's more the hopelessness of knowing...</i> • the epiphany in the realisation <i>he loves his wife</i> and its visible effect on his reflected face. • the identification of the source of pain this losing <i>hurts</i> • the point of near suicide and his detachment from it through the active verbs attributed to the blade (<i>shaking/coming his way</i>) • the impact of the final simile <i>like a ray of light</i> <p>These are suggestions only. Accept any point that considers Winton's technique and which sustains focus on issues of the task.</p> <p>The second prompt invites consideration of the marriages in the novel and the experiences that shape and change them. There are many opportunities – and several marriages that could be considered here.</p> <p>Reward responses that demonstrate an understanding of the components of the second prompt, especially the exploration of the experiences (shared or remembered) that impact on the relationships as opposed to a more straightforward examination of dynamic.</p> <p>(50 marks)</p>
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Question Number	Indicative content
8 (Joyce)	<p>The first prompt invites a close investigation of the given extract and the preparations Mrs Mooney makes to pressurise Mr Doran into marriage. There is a specific prompt to explore the voice created for the woman by Joyce in this respect.</p> <p>Candidates' responses may include references to aspects of syntax, lexis, phonology, graphology and discourse that contribute to the creation of voice throughout the extract such as:</p> <ul style="list-style-type: none"> • the third person perspective and Joyce's characteristic 'fixed focalisation' • the calculation and certainty of the opening declarative <i>she was sure she would win</i> • the nature of the voice created here – the sense of 'rehearsed' reasoning and ruthless strategy that affords echoes of the courtroom and associated lexis and phrasing

(*her side/pleaded/evident/cases...*) and which, in many ways, gives voice to the social and moral institutions that pressurise the individual

- the systematic movement through the differing social and moral arguments to support her 'case' and exert pressure on Doran. The sense of 'positioning' this generates
- the confidence of the declarative that places her – in the balance of public opinion- in the position of victim and Doran in the position of abuser (*she had allowed him to live beneath her roof...he had abused her hospitality*)
- the balance of her 'constructed' voice/argument as she dismisses any potential objection/excuse through provision of evidence (*he was thirty four.../youth could not be pleaded as his excuse*)
- the cumulative pace and content leading to the 'accusation' *he had simply taken advantage of Polly...*and to the sanction that is central to her scheme - reparation
- the switch to a moral agenda/pressure in the second paragraph emphasised by the repetition of the emotive 'honour'
- the accusative tone that targets the gender imbalance in such affairs - and the sense of collective achieved through *the man/the girl*
- the moral imbalance, and the disjunctive conjunction that conveys this *he can go his ways....but the girl has to bear the brunt*
- her sense of moral/ maternal superiority *some mothers...but she...*and her integration of this into her constructed case
- the metaphor used to illustrate her evaluation of the strength of her case: *she counted all her cards again...*
- her final assessment of the reasons Doran would resist the affair being made public knowledge – linked to his respectable, reasonably successful, position
- the lapse into slang and dialect that reflects the natural voice of Mooney as opposed to the adopted voice of the courtroom (*sit/screw/stuff*)
- the callous phrasing of the final sentence that betrays her true nature and intentions *...could not get their daughters off their hands*

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 with a focus on pressures that define much of its characters. As such there is a broad choice given the ranging moral, economic and

	<p>social pressure that define much of Joyce's characters and effectively entrap many. Principal amongst these is the Church, of course, and most stories evidence this source of pressure to some extent. Other possible linked stories are 'Eveline' and the pressure of family and 'Counterpoint' and the economic pressures that force Farrinton to resume his 'place'.</p>
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(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 comments with a discriminating choice of exemplification • Makes pertinent reference to the extract, selecting material confidently from both the extract and elsewhere in the novel/collection.
	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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