

Mark Scheme (Results)

January 2009

GCE2008

GCE08 English Language & Literature (6EL01)

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English Language and Literature - 6EL01

Question Number		
1(a)(i)	(6 marks)	
	Answer	Mark
	<p>1 mark for each identification (1x3) 1 mark for accurate exemplification of feature (1x3)</p> <ul style="list-style-type: none"> • adjacency pair (<i>whats she do then...shes a nurse; anything else i can do... thats me lot</i>) • non standard grammar (<i>them beans/give us the tenner</i>) • filler (<i>err/errm</i>) • simultaneous speech/overlapping (<i>smiths; lovely/fresh... </i>) • incomplete sentences (<i>and half of yer toms</i>) • colloquialisms (<i>toms/tenner</i>) • backtracking (<i>a pounds too much</i>) • topic shifts • dual agendas (<i>daughter/transaction</i>). 	(6)

Question Number		
1(a)(ii)	(4 Marks)	
	Indicative content	Mark
	(2x2) for comments that relate the chosen feature to the function within the extract. Accept any comment that relates thoughtfully (and with understanding) on 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	
1b	(40 Marks)
	Indicative content
	<p>Candidates should 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 should 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 may include the following:</p> <p>Text B: Series of text messages</p> <p>Audience:</p> <ul style="list-style-type: none"> • the participants are the audience, on an equal footing of friend to friend. • informality equivalent to spoken delivery (babe/ya/pix). <p>Purpose:</p> <ul style="list-style-type: none"> • informing/reinforcing a social relationship. • shifts in formality (No seriously...). <p>Mode:</p> <ul style="list-style-type: none"> • rapid/ephemeral/electronic communication with its own genre conventions • minimal or non-standard punctuation/grammar • devices to speed input: <ul style="list-style-type: none"> ○ single letter replacing word (u/b) ○ digit replacing syllable/word (gr8/2) ○ removal of vowels (chp/ plsd) • ellipsis (cn hire jeep chp) • initialisms (asap).

Spoken language features:

- openings and closings (hey/cu nxt wk)
- use of font and punctuation to indicate delivery (B2GEVA!!)
- adjacency pairs (let me know...)
- cooperative signals (ok)
- pauses (- /...)
- non-verbal features (ha ha)
- terms of address (babe).

Text C: Prose extract from short story

Audience:

- for teenage girls.

Purpose:

- to entertain
- schoolgirl humour (*Richard the Bride*).

Mode:

- narrative fiction
- varied sentence structures for narrative/dramatic effect:
 - use of simple sentences to confirm/backtrack/reflect - (*Nobody looks at feet. Richard the Bride. This is no gentleman.*)
 - conversational phrasing
- lexis reflecting the class of the narrator and the time and place in which the story is set (*sweater, sixth form, ladies' doubles, which is not done*)
- address of boys via surname (*Carson*).

Spoken language features:

- coordinating conjunctions at the start of sentences (*so*)
- signalled return to agenda (*so, anyway*)
- hedge (*sort of*)
- colloquialism (*wellies*)
- non-standard grammar (sentence structure)
- conversational phrases.

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.

Band	Mark	A02: 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	
2	(50 Marks)
	Indicative content
	<p>The first prompt invites a detailed investigation of the given extract with a specific focus on the voice of the Marquis and Carter’s manipulation of narrative perspective.</p> <p>Candidates’ responses may include:</p> <ul style="list-style-type: none"> • aspects of syntax, lexis, phonology, graphology and discourse that contribute to the creation of voice throughout the extract • adaptation of direct speech to add narrative comment and evaluation (<i>your thin white face cherie; he said as if he saw it for the first time...</i>) • integration of direct speech (<i>here is the key to the china cabinet-don’t laugh my darling; I was only a baby...</i>) to capture the distinct voice of the Marquis and to convey his attitude towards his wife • the narrator’s recollection of her own words (<i>what is that key?/give it me!...</i>) • narrator’s recollection of attitude and action to accentuate child/adult dynamic (<i>he dangled the keys tantalizingly above my head, out of reach of my straining fingers...</i>) • growing self-awareness in the narrator through reflection on and evaluation of the words and actions of the Marquis (<i>its promise of debauchery; I was afraid...of myself; he sensed a rare talent for corruption...</i>) • the way dialogue is marked and how this impacts on the text • the developing sense of quest/test and its significance to the story as a whole. <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 first person narrative perspective which should lead to an investigation of either <i>The Tiger’s Bride</i> or <i>Puss-in-Boots</i>. Reward responses that demonstrate an understanding of the components of the second prompt - narrative perspective/insight into the reactions of the narrator.</p>

Question Number	
3	(50 Marks)
	Indicative content
	<p>The first prompt invites a detailed investigation of the given extract with a specific focus on the perspective of the child narrator on the conflict that is evident between his parents here.</p> <p>Expect 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(no means exhaustive/prescriptive):</p> <ul style="list-style-type: none"> • aspects of syntax, lexis, phonology, graphology and discourse that contribute to the creation of voice throughout the extract • insight afforded by first-person perspective. Distinctive childlike language features • shift indicated by physical gap in text at the start of the extract characteristic of Doyle's approach to dividing the text into small 'scenes' rather than conventional chapters • minute observation of father's actions and responses - repetition of structures/listing - Pronoun/declaratives (<i>he said nothing... his eyes weren't moving...</i>) generating tension • developing elliptical structures to heighten and accelerate tension (<i>face on the paper, legs crossed and stiff, no rhythm...</i>) • structured sequencing and incorporation of direct speech (reference to how this is marked - no speech marks/repeated hyphen - and why) • incorporation of other voices/influences to contextualise and develop (<i>Oxygen in. Carbon dioxide out. Plants did it the other way round...</i>) these are mostly centred on education/instruction from school OR mother • reflection on attitudes and values of mother through attitude to language (<i>television, she said, corrected me; Ma hated half words...</i>) • the impact of 'education' on the narrator-the influence of teacher/parent/priest • awareness of narrator and his potential to diffuse the situation via intervention and skilful timing (<i>I wanted to remind him I was there/I could stop it by being there...</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>

Question Number	
4	(50 Marks)
	Indicative content
	<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"> omission of copula verb 'to be' (<i>he good with children</i>) omission of 3rd person inflection (<i>Pa rattle his newspaper/he look me up and down</i>) use of 'done' as auxiliary to form past tense (<i>done quit/done said</i>) <p>Expect comment on the epistolary nature of the novel. The first prompt invites specific investigation of the narrative perspective and the insight it affords into the attitude of men to women as possessions here. The language of transaction offers considerable scope for development.</p> <p>Candidates' responses may include:</p> <ul style="list-style-type: none"> the reasons for the visit of Mr _____ encapsulated in the practicalities of the declaratives (<i>the woman he had helping him done quit. His mammy done said No More...</i>) the power dynamic indicated by the use of imperatives by the males and Celie's unquestioning response (<i>Move up/Turn round...</i>) the relative positioning of Mr ____ and Celie (<i>he still up on his horse...</i>) sentence structure to evoke dispassionate appraisal via ellipted declarative (<i>he look me up and down</i>) the indifference of Pa at the prospect of losing his daughter (<i>Pa rattle his newspaper...</i>) the qualities valued in Celie, given the nature of the transaction and the situation of the prospective husband (<i>she good with children...</i>) the implied concept of dowry via the question and declarative response (<i>that cow still coming?</i>) <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 with a specific focus on how male voices have been shaped by the society around them.</p> <p>Candidates should be able to demonstrate their awareness of the methods use 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>

Question Number	
5	(50 Marks)
	Indicative content
	<p>This extract develops the perspective of Merivel towards London (and his exile from the capital) and, most importantly, towards the King. 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 17th Century England as a result.</p> <p>Expect 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"> • opening paragraphs set the scene, capturing the sights and sounds of London. The structure and sequence here takes us with Merivel on his journey from river to inn to garden - for example the use of birds (gulls to pigeons) moves us from river to city. His attitude towards exile is afforded via first person comment/reflection (<i>unglimpsed by me for so long...</i>) • shift to present tense between paragraph 1 and 2 to create a sense of immediacy with the reader and to involve us directly with Merivel on his journey through the extract and the novel as a whole (<i>see me then...</i>). Tense sustained for the entire episode places the reader as viewer/observer. • his self-effacement (all descriptions of himself are modified negatively - <i>fat/greed/greasy...</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 (<i>I feel extraordinarily hot; I wonder if I am about to vaporise...greasy puddle...</i>) • references to previous episodes provide narrative continuity and develop links and comparisons which allow us to monitor the changes in Merivel that are at the centre of the novel (<i>Once again, as on that first terrible visit; such as the one I saw at Cambridge...</i>) • the contrast between the awe in which Merivel holds the King, and the physical and emotional impact this has, with the mundane words delivered by the King (<i>how is your game of tennis coming along?</i>) delivers the balance of the relationship with humour and incision. (<i>The near presence of the King has altered the air; I see him, the man who...reach in and take hold of my heart; I am choked and unable to speak</i>) • the impact of the encounter on Merivel's capacity to speak is conveyed (<i>I manage to whisper; I stammer...</i>)

- his willingness to play the Fool, and his sense of gratitude for and awareness of this role, is conveyed and colours our judgement on his behaviour, and that of the King (*the King laughs. To my intense delight...take hold of my flat nose and give it a vigorous tweak*).

All points - through their exemplification - offer opportunity for close analysis.

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 capture Merivel's voice and to comment on the contexts that shape/influence it through judicious selection of evidence from the novel as a whole.

Question Number	
6	(50 Marks)
	Indicative content
	<p>Candidates are likely to explore the extract in depth and to 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"> • letter heading to introduce 'artistic' link between writer and recipient - and to contextualize correspondence between America and Germany • significance of the date and link to comments on political context • nature of address - <i>Dear Old Max</i>- to suggest the closeness of the association between Max and Martin but also to serve as contrast with the <i>new events</i> in Germany • structures indicative of non-English voice (<i>a feeling that we of Germany/almost they worship him...</i>) • clear separation of public and private voice (<i>publicly ...I express no doubt/I ask myself/I can say to you what I cannot say to any here...</i>) • incorporation of political references, Max's language choice indicates clearly his political affiliation and his values. Hints at motivation in terms of self preservation; (<i>I am now an official...and I exult very loudly; All of us officials who cherish our whole skins; But it is not only expedient there is something more...</i>) • use of pronoun to indicate inclusion and distance (<i>us officials; we of Germany; our destiny; the storm troopers are having their moment of victory</i>) • sense of imperative to join (<i>We too must move. We must go with it</i>) • justification through historical precedent • switch to personal voice paragraph two of extract • relay of suffering witnessed in <i>these people of my race</i> since return to Germany. Use of emotive and metaphorical language (<i>the quicksand of despair...</i>)

	<ul style="list-style-type: none">• movement to religious associations via lexical field (<i>deliverance/savior/worship/angel...</i>) to explain reaction of masses - and use of pronoun to exclude Martin from this (<i>they suffered/pulled them out/they follow....</i>)• final expression of doubt and hope via direct address. <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 - ie Martin's attitude to Hitler - they should be rewarded.</p>
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Question Number	
7	(50 Marks)
	Indicative content
	<p>Candidates are likely to explore the extract in detail and to comment on what it reveals about the family and the potential impact of Sam's accident upon them.</p> <p>Responses should offer exploration of how Winton's manipulation of narrative perspective develops the viewpoints of the characters here and throughout the novel. They should be able to differentiate between the narrative voice and the representation of the individual family members here and might comment on the fact that Winton consciously blurs the distinction between them.</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"> • Winton's evocation of Dolly and the reaction of the community towards her as the extract opens. The sense of familiarity achieved between narrator and reader through the construction of narrative voice and incorporation of 'community' attitudes within it (<i>A damn goodlooking woman/ tell you so/ know you so</i>) • use of grammatically simple sentences to contextualize and develop in a 'conversational' style between narrator and reader and to achieve transitions between differing perspectives (<i>it smelt of phosphate and wheat and rotting crayfish/she liked the stink of salt/Rose was by the bed...</i>) • incorporation of colloquialism and idiom inc. vernacular (<i>stink/piss-off-useless/rotten slut/stuffed cactus</i>) • Winton's crafting - shifting from colloquial/conversational: <i>kids were bombing off the jetty</i> to more formal/literary: <i>the water was a flat bed of sunlight</i> • representation of direct speech and capture of voices of <ul style="list-style-type: none"> ○ Dolly: (<i>Jesus Christ they're something/his bloody working hand/a man could hardly pick his nose.../there was the kids and everything</i>) ○ Rose: (<i>Four fingers and the top of his thumb/don't drown from cryin</i>) ○ the collective voice of the boys Chub and Ted (<i>we go down the jetty?/we'll be back dreckly</i>) ○ how these representations are marked within the text • the features of spoken language incorporated into the extract • incorporation of phonetic spelling to indicate delivery - (<i>dreckly/nup/bin/gunna/ya</i>)

- differing reactions to Sam's accident and how this is represented through voice and/or action:
 - Dolly: shock (*Christ*); evaluation (*she saw it was his right hand. His bloody working hand...pointer/they were done for...*); anger (*thank you...slut*); panic (*it was time .../how would she live?*)
 - Rose: concern (*Rose was by the bed. She didn't look up*); disgust at reaction of boys (*don't drown from cryin*)
 - boys: Indifference (*we go down the jetty? He's not gunna wake up...*).

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

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 of the family and which offer evidence to show how these reflect or are shaped by the context and circumstance of their lives.

Question Number	
8	(50 Marks)
	Indicative content
	<p>Candidates might identify the story as representative of the 'childhood' section of the collection and explore the characteristics of child voice and viewpoint it contains.</p> <p>The extract marks a change in the attitude of the boy to the old man. His initial response to the old man's voice was that it was refreshingly liberal and well read and as such was attractive to him. Candidates may well contextualize the extract along these lines, coming, as it does, after the boy has decided to adopt false names as a mark of his growing unease.</p> <p>Responses should offer exploration of Joyce's narrative technique and his use of language to manipulate his narrator to reveal his viewpoint (and voice) here and elsewhere in the collection (dependent on choice of second story).</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 first person perspective and opportunities this provides for incorporating the voice of the boy and insight into his feelings and responses to the encounter • Candidates might make reference to the title itself and explore its potential meaning in the light of the content and style of the story • Methods of recalling and capturing the voice of the old man: <ul style="list-style-type: none"> ○ Initially detached - using mechanisms of indirect speech (<i>he said/he asked/he began...</i>) ○ Gradually more direct -mid section of para 1 seems almost verbatim • Characteristics of the voice of the old man: <ul style="list-style-type: none"> ○ Repetition (<i>whipped/whipping boy</i>) as indicator of fixation and, due to frequency, growing excitement ○ Accents of snobbery, especially when referring to Mahoy (<i>a very rough boy</i>) and potential links/parallels with Father Butler ○ Incorporation of Irish idiomatic expressions and structures (<i>there was nothing would do him any good/there was nothing in this world he would like so much as tha/ such a whipping as no boy ever got/not to be talking to girls</i>) ○ Gradual transfer of focus of the whipping from the boy (and punishment) to the man (and pleasure) together with the linking of punishment with cross gender liaisons ○ Indicators of shifts in tone (<i>his voice...grew almost affectionate</i>)

- Manipulation of narrative perspective to reveal that the sexual nature of the man's obsession/fantasy is outside the boy's immature frame of reference (*manner in which the details are recounted and commented upon could be explored and deconstructed here*)
- The attitudes and values of the young boy, eg to the *National School boys* - potential links to those of father Butler
- Emerging paralysis evidenced by:
 - the silence of the boy in contrast to his imagined (and indignant) interaction (*I was going to reply indignantly that we were not National School boys to be whipped, as he called it; but I remained silent*). Use of semi-colon extends pause and implies reflection- use of italics *whipped* implies the nature of the (imagined) delivery.
 - Inability to confront/act (*I turned my eyes away again*)
- Developing unease in the voice of the boy, culminating in his frightened - yet undefined- fear at the growing affection in the tone of the pervert (*seemed to plead with me that I should understand him*)
- Joyce's crafting :
 - shifting from formal/literary to 'conversational' (*His mind....round and round its new centre/he said that when boys were that kind...*)
 - structure/sequence: reference to liberalism and green eyes - real potential to link with imagined adventure and real experience here.

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.

Candidates may choose to make their selection from the childhood section as this affords opportunities to trace growth in awareness/maturity between, say, *The Sisters* and *An Encounter* or they can choose from other 'sections'. Either approach is acceptable provided that the focus on change/development is maintained.

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	A02: 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 structure, form and language • Supports comments with minimal exemplification • Refers only to the extract
2	5-10	<ul style="list-style-type: none"> • Makes some observational and descriptive comments • Makes limited comment on structure, form and language. Links to how these shape meaning will be undeveloped • Supports some comments with exemplification, but at the bottom of the band this will be limited • Makes limited reference to material beyond the extract
3	11-15	<ul style="list-style-type: none"> • Analyses some of the material, at the bottom of the band 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 a discriminating choice of exemplification• Makes perceptive and detailed reference to material beyond the extract
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