

# Mark Scheme (Results) January 2011

GCE

## GCE English Language & Literature (6EL01/01)

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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 2011

Mark Scheme

English Language and Literature - Unit 1

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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"><li>• fillers (<i>erm</i>)</li><li>• simultaneous speech/overlapping (<i>Have you got it/I'm looking...</i>)</li><li>• adjacency pairs (<i>did you save it/yeah</i>)</li><li>• colloquial language (<i>yeah/got it</i>)</li><li>• co-operative signals (<i>okay</i>)</li><li>• incomplete utterances (<i>I'm sure I...</i>)</li><li>• non-standard grammar (<i>tonight for definite...</i>)</li><li>• ellipsis (<i>half ten</i>)</li><li>• backtracking (<i>your erm stick/your memory stick</i>)</li><li>• stress/intonation (<i>it's not there</i>).</li></ul> <p>These are suggestions only. Accept any valid spoken word features.</p>	(6 marks)

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)	<p>(2x2) for comments that relate the chosen features to the function within the extract. Accept any comment that relates thoughtfully (and with understanding) to the feature and its function.</p> <p>Expect comments on</p> <ul style="list-style-type: none"> <li>• the teacher/student dynamic</li> <li>• the hesitancy and the discomfort of the student</li> <li>• the tactics of the teacher</li> <li>• the impact of the computer on the interaction.</li> </ul>	(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"> <li>• Provides basic comment with inaccuracies or omissions</li> <li>• Gives generalised comment which may be limited to a generic definition of the function.</li> </ul>
2	3 - 4	<ul style="list-style-type: none"> <li>• Makes accurate comments which are full and insightful</li> </ul> <p>Makes comment showing consideration of the function of the feature within the extract.</p>

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><b>Text B:</b></p> <p><b>Audience:</b></p> <p>Predominately teenage girls - fans of the <i>Twilight</i> novels and subsequent film adaptations. Keen users of websites/message boards /chatrooms etc</p> <p><b>Purpose:</b></p> <p>To entertain and inform. To promote the novels/films. To promote the subject specific knowledge of the participants</p> <p><b>Mode:</b></p> <p>Online and interactive.</p> <p><b>Points of interest/comment/context might include:</b></p> <ul style="list-style-type: none"> <li>• the structure of the text - links to thread etc</li> <li>• conventions of layout and referencing linked to mode/genre</li> <li>• the collective excitement, how this is achieved and how it reflects the age and gender of the participants</li> <li>• the sense of community/elite based on familiarity with the novels contrasted to general film viewers</li> <li>• the sense of 'competition' between participants based upon this familiarity</li> <li>• assumed/shared knowledge of participants</li> <li>• common (and prolific) use of emoticons and exclamatives</li> <li>• indications of interactive nature of the medium</li> <li>• use of text language features such as: <ul style="list-style-type: none"> <li>○ initialisms (omg)</li> <li>○ vowel omission (BD)</li> <li>○ phonetic spelling (sooooo).</li> </ul> </li> </ul> <p><b>This list is by no means exhaustive/prescriptive</b></p> <p><b>Spoken language features:</b></p> <ul style="list-style-type: none"> <li>• use of punctuation to indicate delivery/mood (<i>I want it now!!!!</i>)</li> <li>• use of capitals to indicate stress/intonation (<i>I LOVED IT</i>)</li> </ul>

- pauses (*and that kiss...*)
- colloquialism (*hot/random..*)
- elision (I'd...)
- non standard grammar (*And yes, even Jessica/the most fun movie experience...*)
- shifts in tense (if she went on the ... then I'll...).

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

Text C:

Audience:

Originally considered a teen novel, clear appeal to adult readers. Insight into autistic spectrum may be of specific appeal to those interested in or affected by the condition

Purpose:

To entertain and inform.

Mode:

Narrative prose fiction.

Points of interest/comment/context might include:

- the insight into Asperger's Syndrome afforded by first person narrative perspective
- the methods used to capture the unique voice of Christopher:
  - simplicity of declaratives (*I find people confusing...*)
  - the structure of the prose/narration (*the first main reason/the second main reason...*)
  - incorporation of other voices/influences (*Siobhan also says/the word metaphor means...*)
- the role of Siobhan and the assimilation of her voice into the text
- the use of metaphors to develop understanding of Christopher's perspective/condition.

This list is by no means exhaustive/prescriptive.

Spoken language features:

- additional information via parenthesis - sense of 'aside'
- lack of punctuation to indicate nature/pace/tone of delivery (mid-latter sections of paragraph 2 have no punctuation, for example)
- discourse markers (*this is for two reasons/these are examples...*)
- incorporation of direct and indirect speech

Higher band responses will contextualise these features according to the audience and purpose of the wider text and offer thoughtful comment on how these are integrated.

(40 marks)

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

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"> <li>• makes some basic comments on context although this is likely to be uneven across the extracts</li> <li>• identifies aspects but an extract may be omitted.</li> </ul>
2	5 - 9	<ul style="list-style-type: none"> <li>• 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</li> <li>• 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 more developed.</li> </ul>
3	10 - 15	<ul style="list-style-type: none"> <li>• 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</li> <li>• 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.</li> </ul>
4	16 - 20	<ul style="list-style-type: none"> <li>• 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</li> <li>• examines both extracts: at the top of the band comments will be sophisticated and fully developed and there will be discrimination and insight.</li> </ul>

Question Number	Indicative content
2	<p>The first prompt invites a close investigation of the extract which offers opportunities to explore the nature of the perspective and voice of the heroine as she considers and evaluates the transactional nature of her marriage.</p> <p>Candidates' responses may include references to aspects of syntax, lexis, phonology, graphology and discourse that contribute to the creation of voice throughout the extract such as:</p> <ul style="list-style-type: none"> <li>• the motif of journey to articulate the impact of marriage on the girl</li> <li>• the rhythm the train journey gives to the narrative voice</li> <li>• the remembered signs of a life lost and the nature of the listing techniques used to convey them (<i>warmth, company, a supper of sausages...</i>)</li> <li>• the consequence/price of marriage achieved through parallel syntax (<i>into marriage, into exile</i>)</li> <li>• an awareness of conscious decision achieved through reflexive pronoun (<i>I...had exiled myself</i>)</li> <li>• the evaluative focus achieved by the retrospective nature of the narration as in the repair (<i>I sensed it, I knew it...</i>)</li> <li>• the awareness of material gain and its link to 'purchase' and seduction (<i>this ring, the bloody bandage of rubies...</i>)</li> <li>• the use of childlike (and French) lexis (<i>maman/tartines</i>) to convey the metaphorical journey from childhood and family</li> <li>• the parallel imagery of train/journey to develop the girl's movement from innocence(<i>drawn away on a string/like a child's toy</i>) to sexual awareness (<i>the train began to throb...</i>).</li> </ul> <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 consideration of a second story in which the principal female outwardly complies with convention but who breaks the stereotype to reveal, for example, their complicity in their own transaction, their defiance of rules and warnings or their courage in face of danger. Several stories in the collection afford opportunity for this.</p> <p>Reward responses that demonstrate an understanding of the components of the second prompt and which select and analyse material from a second story that presents a female who is more than she might at first appear.</p> <p style="text-align: right;">(50 marks)</p>

Question Number	Indicative content
3	<p>The first prompt invites a close investigation of the extract which offers opportunities to explore Paddy's attitude to the escalating conflict between his parents.</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"> <li>• the use of the Sunday breakfast ritual as a structural device</li> <li>• the insight this ritual affords to Irish family life and language used to construct the voices at the table (<i>fry/gollop/runny egg...</i>)</li> <li>• the shifts in focus that convey the childlike aspects of Paddy's voice</li> <li>• the use of the rocking motion to signal distress and to develop the rhythm of narrative voice</li> <li>• how this rocking temporarily diverts focus to Paddy and generates questions (<i>do you need to go to the toilet?...</i>)</li> <li>• the brevity of Paddy's response and how this signals a shift in attitude/tactic (<i>no/nothing</i>)</li> <li>• the use of repeated imperatives (<i>stop stop...</i>) as a 'mantra'/prayer and a means of blocking the arguments</li> <li>• the use of free direct speech to capture the voices of Paddy's parents and convey the intensity of his observation</li> <li>• the sharp nature of these exchanges and the language used to convey them</li> <li>• the internal voice and its use of time as an intensifier and a means of 'punctuating' the conversation (<i>there were nine minutes before half eleven/I watched for the minute hand to click.../he didn't swallow for thirty -six seconds...</i>)</li> <li>• the church and its influence of the language of the family and the voice of Paddy</li> <li>• its significance in sequencing time (<i>an hour before mass/half twelve mass/you won't be able to go up for communion...</i>)</li> <li>• the attitude towards his father in the concluding sections <ul style="list-style-type: none"> <li>○ distance and focus achieved by repeated pronoun (<i>he/him</i>)</li> <li>○ developing sense of challenge/conflict between father and son (<i>he knew I was watching/I watched him</i>).</li> </ul> </li> </ul> <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 changes in Paddy's attitude as the novel progresses. There is much evidence of his development from confusion to fear to acceptance.</p> <p>Reward responses that demonstrate an understanding of the components of the second prompt and which select and analyse material from elsewhere in the novel that sustain focus on the task.</p> <p style="text-align: right;">(50 marks)</p>

Question Number	Indicative content
4	<p>Expect some exploration of the black vernacular here, however there should be developed comments on how this shapes both Celie's voice and her representation of the voice of Harpo and Mr _____.</p> <p>Expect comments on the epistolary nature of the novel.</p> <p>The first prompt invites a close investigation of the extract which offers opportunity to explore the voice of Celie as she relates and reacts to the conversation between Harpo, Mr _____ and herself.</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"> <li>• Celie's increasing admiration for Sofia and how this is conveyed</li> <li>• the comparison Celie begins to draw between herself and Sofia (<i>she don't act like me at all</i>)</li> <li>• the role of Celie as listener/observer/recorder</li> <li>• the accepted dynamic between husband and wife and how this is conveyed</li> <li>• the evaluative interjections of Celie and the 'conversational' tone achieved (<i>To tell the truth he sound a little proud of this to me.</i>)</li> <li>• the nature of Harpo's concerns as related by Celie and how these concerns relate to his perceived role as husband (<i>I tell her one thing, she do another/always backtalk</i>)</li> <li>• Harpo's account of a typical conversation with Sofia and what this reveals about the relationship through Sofia's ability to counter his assertions (<i>I say your place is with me. She say, You want to come?</i>)</li> <li>• how Harpo's voice and attitude has been shaped by the model afforded by Celie and Mr _____ (<i>You ever hit her?... Naw suh, he say low, embarrass</i>)</li> <li>• the voice of Mr _____ and how it is conveyed by Celie</li> <li>• the dynamic between Harpo and Mr _____ and how this is constructed</li> <li>• aspects of AAVE such as: <ul style="list-style-type: none"> <li>○ omission of 3rd person inflection (<i>he sit/Sofia think</i>)</li> <li>○ double negation (<i>don't say nothing</i>)</li> <li>○ consonant reduction (<i>ast</i>).</li> </ul> </li> </ul> <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 consideration of the relationship between Harpo and Sofia across the broader novel. There should be specific focus on the issues this relationship raises about marriage and Celie's voiced reaction to these issues in the novel.</p> <p>Reward responses that demonstrate an understanding of the components of the second prompt and which select and analyse material judiciously.</p> <p style="text-align: right;">(50 marks)</p>

Question Number	Indicative content
5	<p>This extract marks a pivotal point in Merivel's story. He is effectively destitute and exiled from all that he knows and has held dear. His fall has been precipitous and he can think of no other that would offer him comfort/welcome but Pearce. As such this is an important phase in the reassessment of his values and this is reflected in his voice at this point in the novel.</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"> <li>• the insight afforded by first person perspective</li> <li>• the connection achieved between narrator and reader</li> <li>• the honesty in the declarative <i>I had not given him a great deal of thought</i></li> <li>• the evaluation of Pearce's attitude to Merivel's behaviour (<i>he does not love or condone my follies</i>) and the speculation achieved through shift in tense (<i>...would have made him weep with shame</i>)</li> <li>• the selfish reasoning behind the self justification (<i>This it was not...giving him cause for embarrassment and shame</i>)</li> <li>• the use of discourse marker to signal shift (<i>Now...</i>)</li> <li>• shifts in tense characteristic of spoken language</li> <li>• the description and function of the vision of Pearce's face</li> <li>• sense of direct address achieved through parenthesis (<i>- in equal measure-/or at least....somewhat</i>)</li> <li>• the reflections on Pearce as a Quaker, the isolation of an aspect of idiolect (<i>tender/tenderness</i>) to capture Pearce's response to aggression</li> <li>• Merivel's exaggerated recall of his attempt to defend/protect Pearce as 'gallantry' and the suggestion of debt</li> <li>• the incorporation of remembered direct speech as an indication of its significance and an echo of Merivel's own awareness of a life unfulfilled</li> <li>• the thinly veiled uncertainty about the reception he will receive from Pearce, dressed, characteristically, in a veneer of certainty expressed through the firm declarative <i>I know he loves me and</i> modal verb forms (<i>he will run/he will be glad...</i>)</li> <li>• the poignant tone to the final paragraph and the reference to the young men that were as 'ghosts'.</li> </ul> <p>These are suggestions only. Accept any point that considers Tremain's technique and which sustains focus on issues of the task.</p> <p>The second prompt invites consideration of the relationship between Merivel and Pearce across the broader novel and the methods used to construct the voices that are the foundation of this relationship. There are many episodes that could be used as evidence, with Pearce a constant conscience and contrast through to the tenderness and intimacy of the death scene.</p> <p>Reward responses that demonstrate an understanding of the components of the second prompt and which select and analyse material judiciously.</p> <p style="text-align: right;">(50 marks)</p>

Question Number	Indicative content
6	<p>This letter, coming as it does at the beginning of the exchange, is full of optimism as Martin returns to his native Germany. Communication is warm and open. The references to Griselle and the affair seem open and the invitation sincere, as such it affords a sharp contrast with the voice of Martin in the later letters which account for the rejection and ultimate death of Griselle and which form the basis of evidence from which to address the second prompt.</p> <p>Expect some comment on the epistolary nature of the novella. Candidates are likely to explore the extract in depth,</p> <p>Candidates' responses may include references to aspects of syntax, lexis, phonology, graphology and discourse that contribute to the creation of voice throughout the extract such as:</p> <ul style="list-style-type: none"> <li>• the warmth of address (<i>dear Max/my friend</i>)</li> <li>• the clear affection for Griselle communicated through pre-modification and exclamation (<i>the lovely one/a gentle, brave soul...</i>)</li> <li>• the escalating praise that reveals the extent of Martin's feelings for the girl, culminating in the declarative <i>Alas, dear Max, as always, I betray myself</i></li> <li>• the freedom of expression, even lack of control, that affords sharp contrast to the control that Martin's voice develops as the novella progresses</li> <li>• the intimacy between friends that extends to the details of the affair with Max's sister and the confession of residual affection achieved through declarative (<i>I keep a tenderness...</i>) and figurative language (<i>the old wound has healed but the scar still throbs...</i>)</li> <li>• the crafting that allows these significant details to be communicated, through Martin, to the reader</li> <li>• hints about Martin's true nature such as the subtle 'warning' about Elsa's ignorance of the affair and the his abdication of responsibility (<i>What could I do?... no other decision was possible to make</i>) that foreshadow his behaviour later in the novella</li> <li>• the verbs used to convey Martin's enthusiasm for the proposed visit (<i>I wish/urge her..</i>)</li> </ul> <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 consideration of Martin's later treatment of Griselle and the way in which he communicates (and justifies) this to Max. The series of letters beginning September 5th, 1933 are obvious sources of material linked to this second component of the question.</p> <p>Reward responses that demonstrate an understanding of the components of the second prompt and which select and analyse material judiciously</p> <p style="text-align: right;">(50 marks)</p>

	Indicative content
7	<p>Candidates are likely to explore the extract in detail and to comment on what it reveals about Quick and the impact of Fish's near-drowning on his attitude towards the dead boy and his family.</p> <p>Responses should offer exploration of how Winton's manipulation of narrative perspective enables the development of authentic voices here.</p> <p>Points to look out for and reward in terms of the exploration of the extract itself <b>might</b> include (this list is by no means exhaustive/prescriptive):</p> <ul style="list-style-type: none"> <li>• the shift in tense as a device to blur the line between narration and dialogue</li> <li>• use of free direct and indirect speech</li> <li>• features of spoken language used to generate authentic voices such as: <ul style="list-style-type: none"> <li>○ colloquialism (<i>kid/gawd</i>)</li> <li>○ clipping (<i>missin/mornin</i>)</li> <li>○ vague language (<i>whatsisname</i>)</li> <li>○ taboo language (<i>bastard</i>)</li> <li>○ emphasis/stress - <i>indicated by italics - this</i></li> <li>○ ellipsis (<i>you better go</i>)</li> <li>○ backtracking (<i>whatsisname's kid/the Neelands Monster</i>)</li> </ul> </li> <li>• Quick's residual instability as a result of the boy's death conveyed through <i>still jittery</i></li> <li>• the sense of 'celebrity' and media influence in nomenclature and reference (<i>Needlands Monster/face of evil...</i>); the loss of human identity (and proper name) as a result</li> <li>• the link between monster and father achieved through access to Quick's internal voice (<i>that was his son he'd held and tried not to weep over...</i>)</li> <li>• the influence of Quick's experience on his reaction (<i>He'd seen himself, Harry, Fish in that dead boy's face</i>)</li> <li>• the empathy Quick articulates for the condemned man (<i>The poor bastard...</i>) which develops into a reversal of his demonization when he encounters the wife - achieved through sentence structure and sequence - (<i>The murderer's wife...A man</i>) and how this is influenced by the experiences of his own family</li> <li>• his attitude as he rides his BSA home and how this is conveyed.</li> </ul> <p>These are suggestions only. Accept any point that considers Winton's technique and which sustains focus on the voices incorporated here and how that of Quick is shaped by experience.</p> <p>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 perspective to develop the impact of Fish's accident on Quick.</p> <p style="text-align: right;">(50 marks)</p>

	Indicative content
8	<p>Candidates might identify the story as representative of the 'child' section of the collection and explore the characteristics of voice and viewpoint it contains. They might also link it to the central theme of paralysis but this should not be at the expense of the central focus of the task.</p> <p>This extract comes close to the start of the first story in the collection and, as such, sets the tone for the volume as a whole. The construction of the voice of the child narrator offers much opportunity for comment reflecting, as it does, his incomplete understanding of the world he inhabits.</p> <p>Expect a close reading of the extract itself.</p> <p>Points to look out for and reward in terms of the exploration of the extract <b>might</b> include( this list is by no means exhaustive/prescriptive):</p> <ul style="list-style-type: none"> <li>• the insight afforded by first person narrative perspective</li> <li>• evidence of adult influence and assimilation in the voice of the narrator through lexical complexity and phrasing (<i>Tiresome old red-nosed imbecile!/alluding...</i>)</li> <li>• the spoken language features which give a degree of authenticity: <ul style="list-style-type: none"> <li>○ adjacency structures (<i>why do you think it's bad.../it's bad</i>)</li> <li>○ colloquialism (<i>lad/lads/nipper</i>)</li> <li>○ cliché (<i>let him box his corner</i>)</li> <li>○ hedge (<i>you know</i>)</li> <li>○ incomplete utterances (<i>it has an effect...</i>)</li> </ul> </li> <li>• the dynamic of the adult conversation as observed and reported by the child narrator</li> <li>• the focus on the Catholic church and how this influences the voice of the narrator both in his interpretation of what he sees and hears and in lexis and the references he assimilates (<i>Rosicrucian/confess/absolve/simoniac/sin</i>)</li> <li>• the open nature of the narration at this stage and the straightforward sharing of distaste for Mr Cotter which reflects the age of the narrator: <ul style="list-style-type: none"> <li>○ the disrespect implied by pre-modified reference (<i>old Cotter</i>)</li> <li>○ multiple, yet child-like, pre-modification (<i>little black beady eyes...</i>) which here conveys the boy's distaste for the old man and which gives insight to his discomfort as he is scrutinized</li> <li>○ the defiance of the boy implied through modal verb form (<i>I would not satisfy him by looking up...</i>) and the restricted scale of this resistance</li> <li>○ his disgust via verb/adverb combination (<i>he spat rudely...</i>)</li> </ul> </li> <li>• the nature of Cotter's utterances and the questions they raise about the priest</li> <li>• the suggestion implied but not developed in <i>a man like that</i> and how this reflects the limited perspective of the boy</li> <li>• the effect of Cotter's incomplete utterances (<i>play with young lads of his own age and not be.../it has an effect...</i>) as they are retold</li> </ul>

	<p>and as the boy puzzles over them in bed</p> <ul style="list-style-type: none"> <li>• the childlike nature of his fear and imagining whilst in the dark of his bedroom (<i>the heavy grey face/. . followed me</i>) coupled with the clear remembrances of the physical effects of the stroke (<i>the lips were moist with spittle...</i>)</li> <li>• the childlike attempt to dispel these imaginings (<i>I drew the blankets...and tried to think of Christmas</i>).</li> </ul> <p>These are suggestions only. Accept any point that considers Joyce's technique and which sustains focus on the task.</p> <p>The second element of the question prompts the candidate to move beyond the extract to make links with <b>one other story</b> from the collection and to explore these links through judicious selection - and analysis - of evidence.</p> <p>There are many possibilities in term of choice of a second story but responses should offer links/contrasts to the first story and focus on the central issue of voice and the influence of experience.</p> <p style="text-align: right;">(50 marks)</p>
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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"> <li>• 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</li> <li>• identifies a limited number of linguistic and literary features, without employing appropriate terminology</li> <li>• writes with minimal clarity and technical lapses.</li> </ul>
2	5 - 10	<ul style="list-style-type: none"> <li>• responses may not fully extend beyond the extract, selection of additional evidence might not fully link to the task</li> <li>• identifies some linguistic and literary features, with some use of accurate terminology</li> <li>• writes with some clarity and with some technical lapses.</li> </ul>
3	11 - 15	<ul style="list-style-type: none"> <li>• 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</li> <li>• identifies a range of linguistic and literary features, with some use of accurate and appropriate terminology</li> <li>• writes with clarity and technical accuracy.</li> </ul>
4	16 - 20	<ul style="list-style-type: none"> <li>• 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</li> <li>• explores confidently a full range of literary and linguistic features, with sophisticated use of accurate and appropriate terminology</li> </ul> <p>displays sophisticated, well-controlled written expression.</p>

Band	Mark	AO2: Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in a range of spoken and written texts
1	0 - 4	<ul style="list-style-type: none"> <li>• makes basic observational and descriptive comments</li> <li>• makes basic comments on structure, form and language</li> <li>• supports comments with minimal exemplification</li> <li>• refers only to the extract.</li> </ul>
2	5 - 10	<ul style="list-style-type: none"> <li>• makes some observational and descriptive comments</li> <li>• makes limited comment on structure, form and language. Links to how these shape meaning will be undeveloped</li> <li>• supports some comments with exemplification, but at the bottom of the band this will be limited</li> <li>• makes limited reference to material beyond the extract.</li> </ul>
3	11 - 15	<ul style="list-style-type: none"> <li>• analyses some of the material, at the bottom of the band analysis will be limited</li> <li>• makes some comments on structure, form and language. Links to how these shape meaning will be partially developed</li> <li>• supports comments with exemplification although this will lack consistency at the bottom of the band</li> <li>• makes some reference beyond the extract.</li> </ul>
4	16 - 20	<ul style="list-style-type: none"> <li>• offers a reasonable range of analysis</li> <li>• comments on structure, form and language will generally link to how these shape meaning</li> <li>• supports most comments with mostly appropriate exemplification</li> <li>• makes developed reference to material beyond the extract.</li> </ul>
5	21 - 25	<ul style="list-style-type: none"> <li>• analyses the material confidently</li> <li>• analyses structure, form and language with clear links to how these shape meaning</li> <li>• supports most comments with discriminating choice of exemplification</li> </ul> <p>makes detailed reference to material beyond the extract.</p>

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