

# Mark Scheme (Results)

January 2013

GCE English Language and Literature  
Unit 1 (6ELO1)

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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 2013

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 (ID/Mum...)</li><li>• Discourse marker (<i>so...</i>)</li><li>• Colloquial language (<i>mum/butt out...</i>)</li><li>• Repetition (<i>don't/don't</i>)</li><li>• Contraction (its/he's)</li><li>• Ellipsis (at a club)</li><li>• Non-standard grammar (<i>like I said</i>)</li><li>• False start/Repair(you got/I paid for; see it/read it)</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 'tactics' used by Jack and possible motives for these</li> <li>• The discomfort exhibited by Tom</li> <li>• The dynamic between the participants and how this is developed.</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> <li>• Makes comment showing consideration of the function of the feature within the extract.</li> </ul>

Question Number	Indicative Content
1(b)	<p>Candidates are likely to show awareness of context and comment on devices that relate to the structure, form and language afforded by the very different contexts of the extracts.</p> <p>Candidates may well identify and exemplify the spoken language features/terms contained within each extract. Higher band answers are likely to contextualise these within the extracts and according to the further prompts of the question.</p> <p>Reward any comment that relates to the context or dynamic of the piece or to the function of the language features within this context.</p> <p>Candidates may respond to each bullet point in turn, or provide an integrated response.</p> <p>Candidates' responses can be expected to include the following:</p> <p><b>Text B:</b></p> <p><b>Audience:</b> Fans of the writing of J R R Tolkien.</p> <p><b>Purpose:</b> To discuss, inform and self-promote.</p> <p><b>Mode:</b> An interactive message board linked to a Tolkien website</p> <p><b>Points of interest/comment/context might include:</b></p> <ul style="list-style-type: none"> <li>• the names of the participants and links to Tolkien's work</li> <li>• assumed/shared knowledge (<i>LOTR/Hobbit hole...</i>)</li> <li>• the differing styles (and objectives) of the three participants</li> <li>• indications of interactive nature of the medium and sense of continuity between them</li> <li>• the grammatical and typographical errors in the first post, despite its authoritative tone and assertion (<i>as a writer</i>)</li> <li>• use of emoticons (and qualification made by participant)</li> <li>• the switch from American to British spelling between post 2 and 3 (<i>fetuses/foetuses</i>)</li> <li>• the topic shift (<i>Hobbit - Wind in the Willows</i>) and how this is achieved.</li> </ul> <p><b>This list is by no means exhaustive/prescriptive</b></p> <p>Spoken language features:</p> <ul style="list-style-type: none"> <li>• interruption (<i>Er...</i>) to signal contradiction and possible hesitancy</li> </ul>

- use of ellipsis to suggest pause (...)
- use of punctuation to indicate delivery (*stupid!!*)
- interjection (*oh...*)
- adverbs (*frankly/actually*) to signal tone/authority
- idiom (*or whatever*)
- direct address (*do you remember...*)
- colloquialism (*kids/a bit like*).

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

**Text C:**

**Audience:**

Those interested in war/history of conflict. Participants in the Falklands War.

**Purpose:**

To inform about the reality of conflict and experience of war. To involve the reader in this experience. To provide insight into the life and character of the author and the impact of war upon him.

**Mode:**

Written (and published) autobiography.

The best candidates might well pick up on the fact that there is an authenticity to the voice - and the writing - here. The writing is not particularly sophisticated and as such indicates that the account is genuine.

**Points of interest/comment/context might include:**

- convention of autobiography (first person/retrospective...)
- chronology/sequence
- sensory aspects of the encounter (*the hot smell of kerosene / a loud ringing in my ears...*)
- physical consequences (*turned my insides to mush...*)
- 'civilian' allusion/reference to clarify and afford comparison (*Forget the movies/ standing at the end of an airport runway/ listening to the big 747s/ doesn't come anywhere near/knocked the chimney pots off my house...*)
- inclusion of technical details - links to interest of writer and assumption about audience (*600 miles an hour/turbofan/kerosene exhaust...*)

- assumed background/historical knowledge (*Armada*)
- methods to involve the reader in the experience
- the separation of civilian from soldier (*but that's not an option for professional soldiers*) and the sense of professional pride in the writer.

This list is by no means exhaustive/prescriptive.

Spoken language features:

- direct address
- contraction (you've...)
- use of punctuation to indicate pause/delivery (,/-)
- idiom (*anywhere near*)
- colloquialism (*mush*)
- discourse markers (*Then he was gone*).

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> <li>• Makes reference to both extracts, selecting material from both extracts with insight and discrimination.</li> </ul>

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 extensive.</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 sophistication is more fully developed and there will be discrimination and insight.</li> </ul>

Question Number	Indicative Content
2	<p>The first prompt invites a detailed exploration of the extract and the role of the valet as intermediary between the girl and the beast.</p> <p>Candidates' responses may include references to aspects of syntax, lexis, phonology, graphology and discourse that influence the voice of the valet in this extract and the reaction of the girl to the request communicated by him:</p> <ul style="list-style-type: none"> <li>• the insight afforded by first person perspective</li> <li>• the use of social convention (<i>cough</i>) to draw the attention of the girl and signal the onset of discourse</li> <li>• the direct link to the question in the girl's understanding of the role of the valet (<i>to him...his master's wishes</i>)</li> <li>• the actual voice of the valet - the false start and the nervousness this conveys (<i>My master...my master</i>)</li> <li>• the intervening narrative that communicates both the tension of the situation and the girl's awareness if it</li> <li>• the ambiguity in <i>desire</i> linked to the girl's mistaken assumptions regarding the motivation of the beast</li> <li>• the defiant tone to the narration and the inversion of <i>impassivity</i> from weakness to weapon</li> <li>• the presence of the beast and how this is indicated</li> <li>• the observed continuing discomfort of the valet linked to preparation for speech, conveyed through verb choice ( <i>twittered, swallowed, gulped</i>)</li> <li>• the girl's recognition of the role of the valet and his dynamic with the beast (<i>master/servant/go-between</i>)</li> <li>• the nature of the request and the 'unpunctuated flood' by which it is delivered</li> <li>• the disdain of the girl and her pleasure in the assumed shame of the beast and his 'mouthpiece'</li> <li>• the switch to Italian in the final observation (<i>molto agitato</i>) and utterance (<i>Desnuda</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 addresses the central motif of the go-between/familiar. There is significant opportunity to extend to a second story in this respect with a range of 'familiar' with such as Puss or more subtle, but equally significant, those without a conventional voice that communicate through gesture, such as the spaniel (<i>The Courtship of Mr Lyon</i>) or the crone (<i>The Lady of the House of Love</i>).</p> <p style="text-align: right;">(50 marks)</p>

Question Number	Indicative Content
3	<p>The first prompt invites a detailed exploration of the extract and the changing dynamic between Paddy and Francis it represents. The extract should prompt comment on Francis's ability to close himself off from physical and emotional hurt and Paddy's growing awareness that this makes his younger brother stronger than he is.</p> <p>Candidates' responses may include references to aspects of syntax, lexis, phonology, graphology and discourse that contribute to the creation of these voices throughout the extract such as:</p> <ul style="list-style-type: none"> <li>• the insight afforded by first person narration - the child-like phrasing used to create the voice</li> <li>• the self-evaluation/reflection conveyed in the opening declarative (<i>he frightened me</i>)</li> <li>• the significance of address (Francis rather than Sinbad)</li> <li>• the comparison (<i>he could...and I couldn't</i>) and the advantage it attributes to Francis</li> <li>• Paddy's need for a response and how this develops him as a character; the varied (failed) tactics used to generate a reaction from Francis</li> <li>• the lack of effect these tactics have on Francis and the simple, negatively phrased means of voicing this through observation (<i>still/stiff/he didn't feel anything/nothing/hard/closed...</i>)</li> <li>• Paddy's greatest fear in relationship to his brother (<i>he'd find out</i>)</li> <li>• The escalating 'abuse' and the growing desperation for response signalled through repeated adverb (<i>now</i>)</li> <li>• Paddy's attempt to use language and the authority of his fuller education to threaten and prompt (<i>you'll die if you don't inhale oxygen...</i>)</li> <li>• Francis's 'stealing' of breath, the manner in which this is described and its impact upon Paddy</li> <li>• the 'victory' achieved and the changing responses of Paddy (violence to weeping to embracing).</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 a broader consideration of Sinbad's developing 'immunity' to physical and emotional pain. There are many opportunities afforded to trace or comment on this such as the lighter fuel and dead leg incidents or the motif of the dark. Some may make the link to the immunity of Charles Leavey.</p> <p>Reward responses that make links to other parts of the novel and which select appropriate evidence and analysis.</p> <p style="text-align: right;">(50 marks)</p>

Question Number	Indicative Content
4	<p>There are obvious opportunities to analyse the black vernacular here and candidates may well explore this aspect of the extract in some detail - however there should be developed comments on how this shapes both Celie's voice and the voices of others and may well comment on the greater fluency evident here as Celie develops confidence in her voice.</p> <p>Expect comments on the epistolary nature of the novel and the pride in attribution that constitutes the end of the extract/letter.</p> <p>The first prompt invites a close investigation of the extract which offers opportunity to explore the changing voice of Celie as her skills as a seamstress are recognised and turned into a potential business.</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>• aspects of AAVE such as: <ul style="list-style-type: none"> <li>○ omission of 3rd person inflection (<i>she put/Odessa want</i>)</li> <li>○ omission of copula verb (<i>he right there</i>)</li> <li>○ omission of -ed suffix in past tense (<i>I swamp</i>)</li> </ul> </li> <li>• the nature of Celie's design for Jack's pants and how it accommodates her admiration for him as a husband and a father and attributes personal and symbolic significance to the clothes she makes</li> <li>• use of repetition (<i>dream and dream...</i>) to capture the imaginative process of design</li> <li>• parallel structures (<i>And cut.../And finish.../And send...</i>) to convey the efficiency (and speed) of the process</li> <li>• Use of discourse markers for structure and sequence (<i>then/next thing</i>)</li> <li>• Celie's acquisition of 'business' lexis (<i>orders</i>)</li> <li>• Celie's initial failure to see her sewing as anything other than a marginal, essentially female activity (<i>this just holding me back</i>)</li> <li>• The role of Shug as catalyst for escalation and ultimate financial independence</li> <li>• Shug's repetition of the contracted imperative (<i>let's</i>) to list action and to unify with Celie as the dream expands, concluding with the congratulatory <i>Girl, you on your way</i></li> <li>• The tenderness of Celie's final address to Nettie, conveyed through her creative matching of design to need. The use of adjectives to illustrate Celie's developing language and love for fabric.</li> </ul>

	<ul style="list-style-type: none"> <li>• The beauty of the final metaphor</li> <li>• The pride evident in the address/attribution.</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 role of sewing as a motif and device across the novel. Examples are the truce with Sofia signalled by the making of the quilt, the childhood memories of Mr_____ sewing with his mother, the collaboration between Mr_____ and Celie as an act of reconciliation.</p> <p style="text-align: right;">(50 marks)</p>
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Question Number	Indicative Content
5	<p>This extract marks the end of Merivel’s life as a cuckold and a severance not only from the King but from the house he loves and to which, ultimately, he will return. As such it signals a significant stage in Merivel’s journey of self- discovery</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 and the intimacy achieved with the reader</li> <li>• the use of modal verb (<i>would</i>) in the first paragraph to project the narrative and summarise the consequences of Merivel’s removal for Bidnold and, embedded here, the positive <i>I would remember anatomy</i></li> <li>• the link with this positive to the direct speech of the King (<i>...You will have become useful</i>) with potential to reference to the previous declaration regarding Celia <i>you are no more use to me</i></li> <li>• the use of idiom (<i>killing two birds...</i>) the recycling of verb (<i>killed</i>) to emphasise the extent of Merivel’s reaction</li> <li>• the power dynamic emphasised by verb (<i>take</i>)</li> <li>• the imagined future, characteristically romanticised, of Merivel</li> <li>• the list of losses, again characteristic, ending in frippery (<i>my turquoise bed</i>) with its link to his current affection for the place</li> <li>• the personification and the pun (<i>Bidnold was Merivel anatomised</i>) and its extension through belly to heart to brain. The self-effacement is significant here as is the depiction of the brain as <i>utterly empty</i></li> <li>• the cleverness of the final reflexive.</li> </ul> <p>The second prompt invites consideration Bidnold and its importance across the novel. There are many episodes that could be used as evidence, from the ‘marital’</p>

	<p>home to the early Merivel, to the final place of peace and hope for the restored protagonist and his daughter.</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>
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Question Number	Indicative Content
6	<p>This letter makes direct reference to the economic background in both Germany and America. It is written in response to a letter from Martin in which he took great pleasure in his new found wealth and status on his return to a Germany in economic crisis.</p> <p>There are some complex and ironic touches here (such as the sale of the painting of the Madonna to a Jew) which will afford a useful discriminator.</p> <p>Expect some comment on the epistolary nature of the novella.</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 acknowledgement of hardship on both sides of the Atlantic</li> <li>• the sense of separation achieved in the opening paragraph via use of pronoun (<i>you/we</i>) and adverb (<i>there/here</i>)</li> <li>• the unifying factor that is the gallery</li> <li>• the fact that Max does not question the source of the oils Martin has sent and what Taylor reveals about his character at this point as he will <i>dispose of them at an appalling profit</i></li> <li>• the seeming delight in the duping of Mrs Fleshman, the Jewish name, its 'Americanisation' and the irony in the subject of the painting (Madonna). The repeated syntax and adverb (how) to accentuate both the process and Max's delight.</li> <li>• the fact that the above indicates a shared drive for profit - even of achieved dishonourably (<i>you alone will know</i>)</li> <li>• the shift in tone indicated by interjection 'Alas'</li> <li>• the parallel 'guilt' in excess and exploitation (<i>You in Germany...I in America...</i>)</li> <li>• the unifying 'wisdom' that justifies both men's vanity and dishonesty - a subtle warning</li> <li>• the second shift signalled by volta (<i>but</i>)</li> <li>• the implied 'brotherhood' and the intellectual potential of Art and culture and how Max achieves this , culminating in the declarative <i>we are at home</i></li> <li>• the seeming non-sequitur in the question about Hitler</li> <li>• the warmth conveyed by the sign off.</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 investigation of subsequent letters and the changes in the relationship that develop.</p> <p>Reward responses that demonstrate an understanding of the components of the second prompt and which select and analyse material judiciously. (50 marks)</p>



Question Number	Indicative Content
7	<p>Candidates are likely to explore the extract in detail and to comment on what it reveals about Oriel, her standing in the community and within her family and her relationship with her children - here, specifically, Lon.</p> <p>Responses should offer exploration of how Winton's manipulation of narrative perspective and dialogue enables the development of individual and authentic voices.</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>• 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>dukes</i>)</li> <li>○ elements of the vernacular (<i>carn/yer/shenanigans</i>)</li> <li>○ mild profanity (<i>hell/bloody/bitch</i>)</li> </ul> </li> <li>• Lon's initial attitude and challenge via verb forms (<i>slinging/spitting</i>)</li> <li>• the confirmation that this pushes family boundaries via superlative (<i>the foulest curses a Lamb could ever imagine...</i>)</li> <li>• the effect of Lon's voice on family and locals and how Winton crafts this through description and repetition (<i>the sound of it...</i>)</li> <li>• the effect of Oriel's entrance on the (personified) gathering (<i>a shiver went through it/throats are cleared...</i>)</li> <li>• the use of collective (<i>we</i>) to define family and expected behaviour and the emphatic tone generated for delivery</li> <li>• the characteristic and repeated imperative (<i>pull it down</i>)</li> <li>• the initial hesitancy of Lon's challenge (<i>murmured</i>)</li> <li>• his growing confidence/anger and how this is conveyed (<i>I'm not taking it/go to hell</i>)</li> <li>• the trigger that is 'blasphemy' (<i>hell</i>) and why</li> <li>• the extension to profanity (<i>rotten bitch</i>)</li> <li>• Oriel's reaction - related to mother/child dynamic and Lon as youngest son</li> <li>• Lon's pugnacious stance and imperative (<i>put yer dukes up</i>) compounded with insolent reference (<i>woman</i>)</li> <li>• Oriel's response - its effect on Lon and the crowd- achieved through simile (<i>quick as a snake</i>) and parallel structures (<i>from its silence/from his moorings</i>)</li> <li>• the significance of family (<i>its still my blood</i>) that marks the move towards unification</li> </ul>

- Oriel's control of the crowd through words and physical stance/intimidation.

These are suggestions only. Accept any point that considers Winton's technique and which sustains focus on the voices incorporated here and how the relationship between the mother/son/community is developed.

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 the role of mothers, most likely will be the Rose/Dolly dynamic, additional evidence linked to Oriel and Rose.

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

(50 marks)

Question Number	Indicative Content
8	<p>Candidates might identify the story as representative of the 'adult' section of the collection and explore the characteristics of voice and viewpoint it contains. Being the final 'epiphany' of the final story they may also comment on the fact that it encapsulates many of the themes drawn across the collection as a whole. 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>Points to look out for and reward in terms of the exploration of the extract might include( this list is by no means exhaustive/prescriptive):</p> <ul style="list-style-type: none"> <li>• the use of parallel structure in Gretta's tribute (He was very... he was such...)</li> <li>• the use of diminutives to stress vulnerability/innocence (Poor/gentle/ boy)</li> <li>• cooperative signal used because she senses Gabriel is jealous: (You know, Gabriel...)</li> <li>• Repetition of "poor Michael Furey" - this lament has a ballad-like refrain quality respecially pertinent given the story's focus on the value of authentic Irish culture, in which ballad is prominent)</li> <li>• the coldness of Gabriel's reply (Well; and then?) heightened by brusque use of semi- colon</li> <li>• how Gretta picks up on this and her reiteration (And then?)</li> <li>• excessive co-ordinating conjunctions (and../and ... /so .../ and ... and) to signal her emotion, as confirmed by the narrative interjection: She paused to get her voice under control</li> <li>• Gabriel's increasing appetite for the story, signalled by the use of "And" at the start of his questions</li> <li>• exclamatory sentence -with a rather musical quality- O, the day I heard that, that he was dead!</li> <li>• the sibilance in the final paragraph (stopped/sobs/sobbing) and moderately cacophonous alliteration (flung/ face ) to capture Gretta's bitter regrets.</li> <li>• awkward, possibly archaic construction - (I implored of him.../get his death..</li> <li>• Gretta's embedded imperatives and non-standard constructions to capture her heightened emotion effectively</li> <li>• the use of adverbs rather than adjectives for descriptive richness: (irresolutely/gently)</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 as most offer an</p>

	epiphany. Obvious possibilities are <i>Araby</i> , <i>Eveline</i> , <i>A Little Cloud</i> and <i>a Painful Case</i> all of which conclude with epiphanies.
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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"> <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 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> <li>• Displays sophisticated well-controlled written expression</li> </ul>

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 general and brief comments on how structure, form and language shape meaning</li> <li>• Supports some comments with minimal exemplification</li> <li>• Makes reference to the extract only.</li> </ul>
2	5 - 10	<ul style="list-style-type: none"> <li>• Makes some observational and descriptive 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 the extract, selecting some material from the extract and elsewhere in the novel.</li> </ul>
3	11 - 15	<ul style="list-style-type: none"> <li>• Analyses the materials, at the bottom of the band the analysis will be limited</li> <li>• Makes comments on structure, form and language. Comments will be detailed and will link to show how these shape meaning, at the top of the band there will be some analysis</li> <li>• Supports all comments with mostly relevant exemplification</li> <li>• Makes appropriate reference to the extract, selecting material from both the extract and elsewhere in the novel.</li> </ul>
4	16 - 20	<ul style="list-style-type: none"> <li>• Analyses the materials critically</li> <li>• Analyses structure, form and language, analysis of how these shape meaning will be partially developed</li> <li>• Supports most comments with relevant exemplification</li> <li>• Makes appropriate reference to the extract, selecting appropriate material from both the extract and elsewhere in the novel.</li> </ul>
5	21 - 25	<ul style="list-style-type: none"> <li>• Analyses confidently and critically</li> <li>• Analyses structure, form and language confidently, analysis of how these shape meaning will be fully developed</li> <li>• Supports comments with discriminating choice of exemplification</li> <li>• Makes pertinent reference to the extract, selecting material confidently from both the extract and elsewhere in the novel.</li> </ul>

6	26 - 30	<ul style="list-style-type: none"><li>• Analyses confidently and critically, this is sustained throughout</li><li>• Analyses structure, form and language confidently, sophisticated analysis of how these shape meaning will be fully developed</li><li>• Supports all comments with discriminating choice of exemplification</li><li>• Makes perceptive reference to the extract, selecting material from both the extract and elsewhere in the novel with insight and discrimination.</li></ul>
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