

Mark Scheme (Results) January 2010

GCE08

GCE08 English Language & Literature
(6EL03) Paper 01

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January 2010

Publications Code UA022774

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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.

Unit 3: Varieties in Language and Literature
 January 2010
 Section A: Unprepared Prose

Question Number	Indicative content
1	<p>A Sense of Place</p> <p>Candidates are likely to demonstrate an awareness and understanding of the effectiveness of:</p> <ul style="list-style-type: none"> • the purpose of a newspaper column: to comment on topical, political, cultural issues in an entertaining way • the writer's role as a comic and political observer • the way in which the writer uses sport as a vehicle for satirising certain political attitudes • ways in which the writer refers to British identity in relation to the rest of Europe • the writer's heavily ironic criticism of stereotypical views of "Britishness" • the writer's criticism of British prejudice against other nations • the writer's comic view of historical events • the writer's ironic attitudes towards British culture • occasional use of surreal humour e.g. "England is the biggest, most colourful and most soluble country in the world" • the writer's values: to challenge clichéd views of nationhood. <p>Candidates are likely to apply an understanding of the contextual aspects above and their impact on relevant language techniques and literary devices, such as:</p> <ul style="list-style-type: none"> • informal register (e.g. "fags and beer") to establish a conversational style and close link with readers • use of formal lexis on occasions to make argument more convincing e.g. "The further into history our empire recedes, the more some people want to make up for it by making ridiculous claims for our greatness." • the use of hyperbole to create humour and challenge certain stereotypes e.g. "we were able to buy a bin liner stuffed with newspapers in a doorway up the Charing Cross Road." • use of rhetorical devices e.g. rhetorical questions ("How long does this desperate clinging to an obsolete empire go on?"); ungrammatical sentences ("That's right.")

- varied sentence structures to entertain and persuade the reader
- predominant use of first person plural to invite the reader to share the writer's critical perspective e.g. "We still sing about ruling the waves in a way no other European nation does..."
- use of direct speech to present, challenge and satirise stereotypical views e.g. "Why else would everyone want to migrate here?"
- wide-ranging references to cultural and historical features
- structure of text: rambling style, reminiscent of a stand-up comedian's delivery
- esoteric observations e.g. the reference to the upcoming football match, between England and Switzerland, in the final sentence

Candidates are likely to construct a cohesive, discursive text in an appropriately formal register.

These are suggestions only. Accept consideration of any of the various interpretations of the writer's purposes and techniques based on different literary or linguistic approaches.

(40)

Question Number	Indicative content
1	<p>The Individual in Society</p> <p>Candidates are likely to demonstrate an awareness and understanding of the effectiveness of:</p> <ul style="list-style-type: none"> • the genre of a diary • the audience e.g. the entry being crafted for public consumption • the purpose of a diary - here to describe an event, express feelings and opinions • the entry being written in response to a newspaper article and the exemplification of the writer's attitude towards both the newspaper article and what is being reported • the appalled yet fascinated tone of the writer • the writer's inconsistent attitude towards capital punishment - he seems to condemn the execution but then discusses the incident in detail • the writer's dual standards towards the murderer and the mob, and the way the writer portrays the crowd witnessing the execution; differing representations of men and women • the writer's moral values, especially in view of the fact that he is a clergyman • the reader's likely response to this text, including consideration of opinions on capital punishment. <p>Candidates are likely to apply an understanding of the contextual aspects above and their impact on relevant language techniques and literary devices, such as:</p> <ul style="list-style-type: none"> • the setting for this entry: weather (pathetic fallacy); reading about the hanging (in the comfort of one's own home) • the effects created by figurative language e.g. 'the detestable wretch was launched into eternity' (second paragraph) • the writer's use of literal language and its effects on the tone of the passage • the variety of sentence lengths and their effects e.g. third paragraph • contrasting attitudes reflected in the use of emotive language - pity for the hanged; disdain for spectators • the combination of first-person and third-person perspectives to convey a range of attitudes: writer's strong feelings about hanging; criticism of the crowd's behaviour • the writer's use of ironic tone to convey a sense of indignation • the structure of text: introduction - setting and context; reference to crime and then graphic description of execution; people's conduct after the execution, including corrupt behaviour of figures of

	<p>authority</p> <ul style="list-style-type: none">• semantics and the lexical field e.g. religious language and down-to-earth descriptions. <p>Candidates are likely to construct a cohesive, discursive text in an appropriately formal register.</p> <p>These are suggestions only. Accept consideration of any of the various interpretations of the writer's purposes and techniques based on different literary or linguistic approaches.</p> <p style="text-align: right;">(40)</p>
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Question Number	Indicative content
1	<p data-bbox="373 344 571 376">Love and Loss</p> <p data-bbox="373 398 1398 461">Candidates are likely to demonstrate an awareness and understanding of the effectiveness of:</p> <ul data-bbox="424 479 1394 1066" style="list-style-type: none"> <li data-bbox="424 479 1129 510">• the genre of a private letter sent to other parties <li data-bbox="424 528 1378 560">• the purpose - to explain and to justify and provide written evidence <li data-bbox="424 577 1378 640">• the audience - personal i.e. her estranged husband, but also sent to a third party <li data-bbox="424 658 1394 766">• the impression that the writer wishes to give: calm, sensible, reasonable, patient, strong-willed, and the underlying bitterness and desperation <li data-bbox="424 784 1385 846">• the negative impression that the writer gives of her husband and the implied nature of their relationship <li data-bbox="424 864 1321 896">• the way an event is narrated through the structure of the letter <li data-bbox="424 913 1340 976">• the way the letter might imply the writer's feelings and attitudes towards her marital relationship <li data-bbox="424 994 1378 1057">• the reader's attitudes towards the writer and the addressee and the gap of silence - recipient's likely response. <p data-bbox="373 1084 1356 1182">Candidates are likely to apply an understanding of the contextual aspects above and their impact on relevant language techniques and literary devices, such as:</p> <ul data-bbox="424 1200 1401 2002" style="list-style-type: none"> <li data-bbox="424 1200 1378 1263">• the formality of legal lexis e.g. "<i>arrangement proposed</i>", "<i>resigned the trust</i>" <li data-bbox="424 1281 1388 1344">• the writer's clear attempt to present a level-headed, pragmatic tone e.g. "<i>I hoped</i>"; "<i>in the hope that</i>"; "<i>I wished</i>"; "<i>furthermore</i>" <li data-bbox="424 1361 1401 1469">• the contrast of the formal lexis with the emotive and negative language used to describe her husband's behaviour ("<i>such violent and unjustified abuse</i>") <li data-bbox="424 1487 1353 1550">• the terms of address - contrast between "<i>Teddy</i>" and "<i>Billy</i>", and "<i>E.W</i>" and "<i>H. Edgar</i>" <li data-bbox="424 1568 1289 1630">• the effects created by use of first and second person singular pronouns <li data-bbox="424 1648 1362 1756">• the way that the writer develops a catalogue, or list, of "offences" through compound sentence structure, repeated use of ampersand and repeated use of phrases such as "<i>I wish</i>" <li data-bbox="424 1774 1321 1836">• the frequent use of conditional and modal verb forms e.g. "<i>you would</i>" <li data-bbox="424 1854 1394 1917">• the repeated use of adverbials of time e.g. "<i>within two hours</i>", "<i>the day before yesterday</i>", "<i>after your return</i>" <li data-bbox="424 1935 1283 1998">• the cumulative effect of the punctuation and the addition of subordinate clauses

- the writer's use of literal language e.g. "*your behaviour since your return has done nothing to encourage this hope*"
- the overall structure: such as the progressive reduction in paragraph length indicating increasing intensity of underlying rancour; the contrast between the polite and formal opening and the curt close.

Candidates are likely to construct a cohesive, discursive text in an appropriately formal register.

These are suggestions only. Accept consideration of any of the various interpretations of the writer's purposes and techniques based on different literary or linguistic approaches.

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Question Number	Indicative content
1	<p>Family Relationships</p> <p>Candidates are likely to demonstrate an awareness and understanding of the effectiveness of:</p> <ul style="list-style-type: none"> • the genre - mixture of feature journalism, autobiographical writing and literary non-fiction • the purpose of autobiographical writing - here to inform, describe and entertain • addressing a range of audiences e.g. according to experience and interests • the reader's response to the way that Uncle Ralph is being "cared for" may depend on the context of reception for the article • the narrator's implied feelings: about the visit, about the way his family has treated Uncle Ralph, towards the institution and towards his uncle. <p>Candidates are likely to apply an understanding of the contextual aspects above and their impact on relevant language techniques and literary devices, such as:</p> <ul style="list-style-type: none"> • the lexical choice to establish setting - the use of a wide range of descriptive vocabulary to create a vivid picture of the setting - e.g. "<i>gossamer</i>", "<i>tranquil</i>"; and the way the writer appeals to a variety of senses to create atmosphere e.g. texture, colours, smells • the use of figurative language to emphasise the narrator's feeling of unease - e.g. "<i>leached of pigment</i>", "<i>expressionless and indistinguishable as a nursery of sleeping babies</i>" • the use of juxtaposition e.g. "<i>like rotting fruit wrapped in gossamer</i>" • the narrator's observation of ordinary details which act as a distraction from the emotionally disturbing situation - see paragraph two • the way the writer conveys the difficulties in communication, both verbal and non-verbal, as experienced by Ralph and observed by the writer; the lack of communication between the writer and his mother through the use of indirect speech • the complexity of sentence structures to create vivid and engaging portrayal of the visit • the balanced sentence structure e.g. "<i>I think... I think... I don't think...</i>" • the effect created by the use of the (historic) present tense until the more reflective final paragraph • the overall structure of the text: following narrator and parents down corridors to unit where uncle can be found (cinematic style); references to family's attitudes towards Uncle Ralph; each paragraph

	<p>ends on a negative.</p> <p>Candidates are likely to construct a cohesive, discursive text in an appropriately formal register.</p> <p>These are suggestions only. Accept consideration of any of the various interpretations of the writer's purposes and techniques, based on different literary or linguistic approaches.</p> <p style="text-align: right;">(40)</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 - 3	<ul style="list-style-type: none"> • Demonstrates awareness of some relevant concepts and approaches from integrated linguistic and literary study • Uses some appropriate terminology • Writes with some clarity, there will be lapses in expression.
2	4 - 7	<ul style="list-style-type: none"> • Applies relevant concepts and approaches from integrated linguistic and literary study • Employs a range of relevant terminology • Writes with clarity and accurate expression.
3	8 - 10	<ul style="list-style-type: none"> • Applies a significant range of relevant linguistic and literary concepts and approaches from integrated linguistic and literary study • Employs a wide range of terminology accurately • Writes with control, fluency and coherence.

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 - 5	<ul style="list-style-type: none"> • Demonstrates limited understanding of the text • Demonstrates limited awareness of some features of structure, form or language • Takes a descriptive approach to the task.
2	6 - 11	<ul style="list-style-type: none"> • Demonstrates an awareness of some of the attitudes, values or ideas in the text • Demonstrates awareness of features of structure, form and language • Responds analytically in some places, drawing a limited number of connections between features and their effects.
3	12 - 17	<ul style="list-style-type: none"> • Demonstrates critical understanding of some of the attitudes, values or ideas in the text • Demonstrates understanding of a range of features of structure, form and language • Takes a consistently analytical approach to the task, drawing a range of connections between features and their effects.
4	18 - 23	<ul style="list-style-type: none"> • Demonstrates clear critical understanding of the attitudes, values or ideas in the text • Demonstrates clear understanding of a wide range of features of structure, form and language • Takes a consistently analytical approach to the task, exploring in detail a range of connections between features and their effects.
5	24 - 30	<ul style="list-style-type: none"> • Engages fully and critically with the attitudes, values and ideas in the text exploring, where appropriate, subtle, implied or embedded meanings • Demonstrates secure understanding of an extensive range of features of structure, form and language • Takes a precise and incisive analytical approach, exploring in detail a wide range of connections between features and their effects.

Section B: Prepared Drama or Poetry

Question Number	Indicative content
2	<p>A Sense of Place</p> <p>Candidates are likely to demonstrate an awareness and understanding of:</p> <ul style="list-style-type: none"> • the similarities and differences in the presentation of specific places in the texts studied • the exploration of a variety of attitudes towards change e.g. discussion of positive and negative consequences of change, as represented in the texts • the ways in which the writer's values are reflected in the texts • the ways in which change relates to the thematic concerns of the texts • the different levels on which change might be explored e.g. structure, tone, content, imagery, characterisation • the contrasts between change and inertia/stasis • the different ways in which the inevitability of change might be portrayed: e.g. through political discussions in <i>Stuff Happens</i>, or the role of nature as an agent of change in Hardy's poetry • detailed connections between a range of relevant contextual factors and the features and/or meanings of texts: the Irish response to the Anglicisation of place names • significant contextual factors for each of the texts e.g. <p><i>Translations</i> - written during a politically turbulent time</p> <p><i>Stuff Happens</i> - the fact that the US and UK governments "revised" their reasons for invading Iraq</p> <p><i>Thomas Hardy</i> - the ways in which human existence is perceived in relation to the universe and the passing of time</p> <p><i>The Best Loved Poems of John Betjeman</i> - the effects of modernisation on the "British way of life".</p> <p>When responding to the drama texts, candidates are likely to apply an understanding of relevant literary and linguistic concepts/features, such as:</p> <ul style="list-style-type: none"> • the crafting of the dialogue e.g. the ways in which Owen and Yolland discuss the translation of the place names in Act 2 Scene 1 of <i>Translations</i> • how language creates dramatic tension e.g. the tentative, understated speech of the British characters in Scene 10 of <i>Stuff Happens</i> • the structure of the play • the characterisation e.g. the way Owen's role changes in <i>Translations</i>

- the stagecraft and set e.g. the ways in which the rapid switch from one country to another is conveyed to the audience of *Stuff Happens*

When responding to the poetry texts, candidates are likely to apply an understanding of relevant literary and linguistic concepts/features, such as:

- the choice of form e.g. ballad features in Hardy's *During Wind and Rain*
- the use of rhyme e.g. the way that the rhyme scheme in Betjeman's *Norfolk* suggests a creeping, inevitable change
- the effects created by rhythm e.g. the conflicting senses of conviction and doubt, recovery and loss, evoked by the rhythm of Hardy's *At Castle Boterel*
- the creation of voice e.g. the persona's elegiac tone in Betjeman's *Middlesex*
- the humour - created by Betjeman's use of place names and "old-fashioned" lexis, for example
- the imagery e.g. the ways in which Hardy depicts the enduring landscape in contrast to the transitory nature of humans' lives.

These are suggestions only and examples given are indicators only. Reward comparison between texts, being aware that this may be approached in different ways.

(60)

Question Number	Indicative content
3	<p data-bbox="375 347 718 380">The Individual in Society</p> <p data-bbox="375 398 1348 432">Candidates are likely to demonstrate an awareness and understanding of:</p> <ul data-bbox="422 448 1396 1288" style="list-style-type: none"> <li data-bbox="422 448 1300 515">• the similarities and/or differences in the presentation of “the individual” in the texts studied <li data-bbox="422 533 1380 600">• the similarities and/or differences in the ways writers represent the world: visually, physically and psychologically <li data-bbox="422 618 1396 685">• the focus on how characters/personae perceive the world; analysis of how they might feel threatened by it <li data-bbox="422 703 1284 770">• the writer's approach to the way individuals feel threatened: optimistic, pessimistic views <li data-bbox="422 788 1324 889">• the contextual factors relevant to texts, such as references to Elizabethan prejudices, the effects of World War 1 on European culture <li data-bbox="422 907 1396 974">• the writer's different attitudes towards the world in which the text is set and techniques used to convey these attitudes <li data-bbox="422 992 1396 1059">• how an individual's reaction to a hostile world relates to the thematic concerns of the texts <li data-bbox="422 1077 1380 1245">• the detailed connections between a range of contextual factors and the features and/or meanings of texts: for example, ways in which poets explore modern man's detachment from nature; ways in which attitudes towards psychotherapy feature in <i>Equus</i> and how this compares to the portrayal of madness in <i>Othello</i>. <li data-bbox="422 1263 1204 1296">• significant contextual factors for each of the texts e.g. <p data-bbox="375 1305 1085 1339"><i>Othello</i> - Elizabethan society's attitudes towards race</p> <p data-bbox="375 1357 1085 1391"><i>Equus</i> - attitudes towards psychotherapy in the 1970s</p> <p data-bbox="375 1408 1332 1442"><i>Eliot</i> - European attitudes towards religion between the two world wars</p> <p data-bbox="375 1460 1292 1527"><i>Gunn & Hughes</i> - a lack of direction in post-war American and British societies.</p> <p data-bbox="375 1545 1380 1612">When responding to the drama texts, candidates are likely to apply an understanding of relevant literary and linguistic concepts/features, such as:</p> <ul data-bbox="422 1630 1396 1966" style="list-style-type: none"> <li data-bbox="422 1630 837 1664">• the crafting of the dialogue <li data-bbox="422 1682 1372 1749">• how language creates dramatic tension e.g. Iago's use of imagery in his soliloquies, in <i>Othello</i> <li data-bbox="422 1767 798 1800">• the structure of the play <li data-bbox="422 1818 1396 1886">• the characterisation e.g. the development of Dysart's character as he comments on his attitudes towards Alan, in <i>Equus</i> <li data-bbox="422 1904 1300 1971">• the stagecraft and set e.g. the dramatic effect created by the change of location in <i>Othello</i>.

When responding to the poetry texts, candidates are likely to apply an understanding of relevant literary and linguistic concepts/features, such as:

- the choice of form e.g. effects created by Eliot's varied use of forms; comparison between his early and later poems
- the use of rhyme e.g. a sense of resilience created by the alternate rhyme scheme in Gunn's poem, *Clauss von Stauffenberg*
- the effects created by rhythm e.g. tension created by the varying rhythm of Hughes's poem, *Wind*
- the creation of voice e.g. effects created by the different voices in Eliot's *The Waste Land*
- the humour e.g. Gunn's use of oxymorons in *Considering the Snail*
- the imagery e.g. Eliot's images of infertility, aridity and death.

These are suggestions only and examples given are indicators only. Reward comparison between texts, being aware that this may be approached in different ways.

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Question Number	Indicative content
4	<p>Love and Loss</p> <p>Candidates are likely to demonstrate an awareness and understanding of:</p> <ul style="list-style-type: none"> • the similarities and/or differences in the presentation of love in the texts studied • the relationships and/or attitudes portrayed in the texts • the different examples of transience in the texts studied e.g. the characters' changing perceptions, false hopes; the poets' use of conceits, metaphorical language • the way the structure of a text emphasises, or is determined by, examples of transience • how transient features relate to a range of thematic concerns of the texts and how important they are to our overall understanding • the way emotion can be influenced by the transient nature of a relationship • the way transience is contrasted with permanence e.g. the tension created in Marvell's <i>To His Coy Mistress</i> • the contextual factors relevant to the texts, such as an awareness of seventeenth century poets' responses to changing perceptions of the world, or Williams's study of people living in a crowded urban environment in post-war America • significant contextual factors for each of the texts e.g. <p><i>Betrayal</i> - Pinter's "minimalist" approach to staging</p> <p><i>Glass Menagerie</i> - the built-up urban setting and how it contrasts with the characters' dreams</p> <p><i>Sylvia Plath</i> - the nature of Plath's family relationships</p> <p><i>Metaphysical</i> - attitudes towards the passing of time ("<i>carpe diem</i>").</p> <p>When responding to the drama texts, candidates are likely to apply an understanding of relevant literary and linguistic concepts/features, such as:</p> <ul style="list-style-type: none"> • the crafting of the dialogue e.g. Pinter's use of understatement to challenge perceptions of the relationships • how language creates dramatic tension e.g. Amanda's controlling approach in <i>The Glass Menagerie</i> • the structure of the play e.g. the effects created by the retrospective approach of <i>Betrayal</i> • the characterisation • the stagecraft and set e.g. the use of screen devices in <i>The Glass Menagerie</i>.

When responding to the poetry texts, candidates are likely to apply an understanding of relevant literary and linguistic concepts/features, such as:

- the choice of form e.g. the way in which the concise, three-lined stanzas contribute towards a sense of transient solitude in Plath's *Nick and the Candlestick*
- the use of rhyme
- the effects created by rhythm e.g. Plath's conversational style in a poem such as *Tulips*, which contrasts with the persona's distorted perspective
- the creation of voice e.g. Marvell's sense of urgency in *To His Coy Mistress*
- the humour e.g. Donne's choice of conceit in *The Flea*
- the imagery e.g. Plath's use of tactile imagery to convey a sense of immediacy.

These are suggestions only and examples given are indicators only. Reward comparison between texts, being aware that this may be approached in different ways.

(60)

Question Number	Indicative content
5	<p data-bbox="375 331 662 365">Family Relationships</p> <p data-bbox="375 398 1353 432">Candidates are likely to demonstrate an awareness and understanding of:</p> <ul data-bbox="422 465 1396 1149" style="list-style-type: none"> <li data-bbox="422 465 1181 499">• the nature of the relationships portrayed in the texts <li data-bbox="422 533 1356 600">• the similarities and/or differences in the presentation of the texts studied <li data-bbox="422 633 1380 734">• the range of ways in which writers represent the past; how they explore positive and negative influences that it has on relationships; how these relate to the thematic concerns of the texts <li data-bbox="422 768 1380 835">• the exploration of relevant contextual factors: e.g. the reference to contemporary attitudes towards women and class <li data-bbox="422 869 1396 1070">• the detailed connections between a range of relevant contextual factors and the features and/or meanings of texts: for example, the way men, as 'heads of families', feel the need to preserve a sense of honour in response to the revelation of secrets from the past; the way that the personae in Harrison's poetry and Chaucer's narrator respond to attitudes towards social class. <li data-bbox="422 1104 1204 1149">• significant contextual factors for each of the texts e.g. <p data-bbox="375 1171 1324 1205"><i>All My Sons</i> - conflict between family loyalty and society's expectations</p> <p data-bbox="375 1216 1141 1249"><i>A Doll's House</i> - society's attitudes towards women's roles</p> <p data-bbox="375 1249 1332 1317"><i>Chaucer</i> - a time of social upheaval when established values were being challenged</p> <p data-bbox="375 1317 1157 1350"><i>Tony Harrison</i> - attitudes towards class and social mobility.</p> <p data-bbox="375 1384 1388 1451">When responding to the drama texts, candidates are likely to apply an understanding of relevant literary and linguistic concepts/features, such as:</p> <ul data-bbox="422 1451 1396 1720" style="list-style-type: none"> <li data-bbox="422 1451 837 1485">• the crafting of the dialogue <li data-bbox="422 1485 1396 1552">• how language creates dramatic tension e.g. the way in which Helmer addresses Nora as if she were still a child <li data-bbox="422 1552 798 1585">• the structure of the play <li data-bbox="422 1585 1292 1653">• the characterisation e.g. the ways in which Nora's actions are determined by her past <li data-bbox="422 1653 1396 1720">• the stagecraft and set e.g. the use of symbols, such as the tree in <i>All My Sons</i>. <p data-bbox="375 1753 1388 1821">When responding to the poetry texts, candidates are likely to apply an understanding of relevant literary and linguistic concepts/features, such as:</p> <ul data-bbox="422 1821 1364 2022" style="list-style-type: none"> <li data-bbox="422 1821 1340 1854">• the choice of form e.g. Harrison's exploitation of the sonnet form <li data-bbox="422 1854 1292 1921">• the use of rhyme e.g. the nostalgic effect created by rhyming couplets in 'The Wife of Bath' <li data-bbox="422 1921 1364 2022">• the effects created by rhythm e.g. the way the Wife of Bath's attitudes towards her previous marriages are conveyed by the pace of her delivery

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| | <ul style="list-style-type: none">• the creation of voice e.g. Harrison's references to different social classes through varying lexical choices• the humour - established by the Wife of Bath's character• the imagery e.g. the imaginative way that Harrison merges images of baking with cremation in his poem, <i>Marked with D.</i> |
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These are suggestions only and examples given are indicators only. Reward comparison between texts, being aware that this may be approached in different ways.

(60)

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 - 3	<ul style="list-style-type: none"> • Demonstrates awareness of some relevant concepts and approaches from integrated linguistic and literary study • Uses some appropriate terminology • Writes with some clarity, there will be lapses in expression.
2	4 - 7	<ul style="list-style-type: none"> • Applies relevant concepts and approaches from integrated linguistic and literary study • Employs a range of relevant terminology • Writes with clarity and accurate expression.
3	8 - 10	<ul style="list-style-type: none"> • Applies a significant range of relevant linguistic and literary concepts and approaches from integrated linguistic and literary study • Employs a wide range of terminology accurately • Writes with clarity and accurate expression.

Band	Mark	AO2: Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in a range of spoken and written texts
1	0 - 3	<ul style="list-style-type: none"> • Demonstrates some limited critical understanding of the texts • Demonstrates limited awareness of features of structure, form and language in the texts • Takes a descriptive approach to the task.
2	4 - 7	<ul style="list-style-type: none"> • Demonstrates critical understanding of the attitudes, values or ideas in the text • Demonstrates understanding of some features of structure, form and language in the texts • Takes an analytical approach, drawing relevant connections between features and their effects, some evaluation may be evident.
3	8 - 10	<ul style="list-style-type: none"> • Engages fully and critically with the attitudes, values and ideas in the texts • Demonstrates secure understanding of a range of features of structure, form and language • Takes an incisive, evaluative and analytical approach, exploring in detail the connections between features and their effects.

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 - 5	<ul style="list-style-type: none"> • Demonstrates very limited awareness of similarities or differences between texts, provides very limited evidence of an integrated approach • Describes limited relevant contextual factors, with some recognition of their impact • Identifies the context in which the texts are produced and received.
2	6 - 11	<ul style="list-style-type: none"> • Demonstrates awareness of similarities and differences between the texts, provides limited evidence of an integrated approach • Describes a range of relevant contextual factors with recognition of their impact • Describes the context in which the texts are produced and received.
3	12 - 17	<ul style="list-style-type: none"> • Makes some limited exploration of a limited range of similarities and differences between the texts, provides partial evidence of an integrated approach • Demonstrates understanding of a range of relevant contextual factors with some evaluative comment • Shows some awareness of the context in which the texts are produced and received.
4	18 - 23	<ul style="list-style-type: none"> • Makes some detailed exploration of a limited range of relevant similarities and differences between the texts, provides some appropriate evidence of an integrated approach • Analyses some contextual factors with some evaluative comment • Shows some understanding of the context in which the texts are produced and received.
5	24 - 29	<ul style="list-style-type: none"> • Makes detailed exploration and comparison, provides appropriate evidence of an integrated approach • Analyses relevant contextual factors with some developed evaluative comment • Shows understanding of the context in which the texts are produced and received.
6	30 - 35	<ul style="list-style-type: none"> • Makes detailed analytical exploration and comparison, provides detailed evidence of an integrated approach • Takes an analytical and evaluative approach to relevant contextual factors • Shows a developed understanding of the context in which the texts are produced and received.

7	35 - 40	<ul style="list-style-type: none">• Demonstrates a constantly detailed and comparative approach, analysing and synthesising, making incisive and original observations, provides detailed and illuminating evidence of an integrated approach• Takes an incisive analytical and evaluative approach to a range of relevant contextual factors• Shows a well-developed and insightful understanding into the context in which the texts are produced and received.
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January 2010

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