

Mark Scheme (Results)

Summer 2014

Pearson Edexcel GCE
in English Language & Literature Unit 1
(6EL01/01)

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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"> • discourse marker (so) • filler (erm) • simultaneous speech/overlapping (..yet//ring him) • adjacency pairs (...are we meeting Tom/I don't know...) • false start (pass me/give me...) <p>These are suggestions only. Accept any valid spoken word features.</p>	(6 marks)

Mark	Assessment Objective
0–6	<p>AO1: Select and apply relevant concepts and approaches from integrated linguistic and literary study, using appropriate terminology and accurate, coherent written expression</p>

Question Number	Indicative content	Mark
1(a)(ii)	(2x2) for comments that relate the chosen features to the function within the extract. Accept any comment that relates thoughtfully (and with understanding) to the feature and its function.	(4 marks)

Band	Mark	AO1: Select and apply relevant concepts and approaches from integrated linguistic and literary study, using appropriate terminology and accurate, coherent written expression
1	0 – 2	<ul style="list-style-type: none"> • Provides basic comment with inaccuracies or omissions • Gives generalised comment which may be limited to a generic definition of the function.
2	3 – 4	<ul style="list-style-type: none"> • Makes accurate comments which are full and insightful • Makes comment showing consideration of the function of the feature within the extract.

Question Number	Indicative content
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>Text B:</p> <p>Audience:</p> <p>Film fans, specifically fans of the Batman film series ; those interested in the work of Christopher Nolan.</p> <p>Purpose:</p> <p>To provide information and opinion on the final film in the Nolan Trilogy 'Dark Knight Rises' which was released in British cinemas in 2012.</p> <p>Mode:</p> <p>Blog posted in 2012 on the 'Dark Knight Rises' website.</p> <p>Points of interest/comment might include:</p> <ul style="list-style-type: none"> • The structure/sequence of the text which: <ul style="list-style-type: none"> ○ contextualises and offers generalised evaluation of the superhero genre ○ offers separation/evaluation of the 'shiny' comic book adaptations from those the writer considers to be of higher quality ○ presents Nolan's work as belonging firmly in the second category • use of parenthetical devices to engage directly with the reader (make no mistake...) • recognition of dual audience and interest (<i>comic book nuts/movie fans</i>) • assumed knowledge/shared interest about the trilogy as a whole (<i>the series'/the three films/previous chapters...</i>) • subject specific and specialist lexis (<i>cinematic/trilogy</i>) • positive modification to promote the film (and Nolan) <i>consistently popular/challenging ideas</i>

- shifts in register and tone such as
 - formal, rhetorical structures such as tripling *grey-area morality, dark themes, a melancholy approach*
 - colloquial/informal phrasing (*flick/stuff/cool*)
- *incorporation* of literary devices
 - alliteration/assonance (*some smooth and subtle/fascinating food...fist fights..*)
 - metaphor (*a small handful/wrap it up...*)

Spoken language features:

- informal, often American, phrasing and colloquialism (*butt/cool/comic book nuts/movie/flick...*)
- direct address of/interaction with audience (*you've probably/let's just...*)
- interjection (*Oh...*)
- humour/idiom/cliche (*food for thought/kick your butt...*)

Text C:

Audience: those interested in the life and work of Roald Dahl (both adults and children).

Purpose: to entertain. To provide insight to the childhood experiences of Roald Dahl.

Mode: published autobiography.

Points of interest/comment might include:

- conventions of the genre - first person/retrospective
- adverbials of time to structure/sequence (*one day/every afternoon*)
- Dahl's manipulation of the genre to address the audience directly from the perspective of a reflective adult (*Truth is more important than modesty. I must tell you therefore, that it was I and I alone who had the idea for the great and daring Mouse Plot*)
- clues to the era of the text, its British traditions and the age of the remembered Dahl as in the syndetic list *conkers and monkey-nuts and birds' eggs* and the reference to school friend by surname 'Thwaites'
- the separation, and elevation, of Dahl from his peers and how this is achieved:
 - use of pronoun 'they' versus 'I/me' (*They slapped me on the back. They cheered me and danced around the classroom*)
 - the nature of modification and the self-congratulatory tone this achieves (*The other four stared at me **in wonder**. Then, as the **sheer genius** of the plot...*)
- the representation of others' voices through direct and reported speech

- the contrast in the voices of the author and his own remembered voice (captured in direct speech) and Dahl's crafting of these.

Spoken language features:

the incorporation of direct speech affords opportunity here. Points of interest might include:

- discourse markers (*one day...*)
- direct address of/interaction with reader (*I must tell you...*)
- non-standard grammar (*Throw it out of the window quick!*)
- colloquialism (*stinky...*)
- adjacency structures in remembered dialogue (*What shall we do with it?/ Throw it out of the window ...*)
- idiom (*hold on a tick*)

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.

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

(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"> • Makes basic observational and descriptive comments • Makes comments on how structure, form and language shape meaning, comments are likely to be general and brief • Supports some comments with minimal exemplification • Makes reference to one of the two extracts only.
2	5–9	<ul style="list-style-type: none"> • Makes some observational and descriptive critical comments • Makes comments on structure, form and language, comments will be partially developed and links to how these shape meaning may be underdeveloped • Supports most comments with exemplification, but may lack consistency at the bottom of the band • Makes reference to both extracts with minimal coverage of one of the two extracts.
3	10–15	<ul style="list-style-type: none"> • Critically analyses in a mostly accurate way, identifies clear links between form and function. At the bottom of the band the critical analysis will be limited • Makes comments on structure, form and language, comments will be detailed, and will link to show how these shape meaning • Supports most comments with relevant exemplification • Makes reference to both extracts, selecting appropriate material from both extracts.
4	16–20	<ul style="list-style-type: none"> • Critically analyses providing detailed and accurate comment, examining clear links between form and function • Makes comments on structure, form and language, that are full and insightful, and will examine some of the effects produced • Supports most comments with relevant and well-chosen exemplification • Makes reference to both extracts, selecting material from both extracts with insight and discrimination.

Band	Mark	AO3: Use integrated approaches to explore relationships between texts, analysing and evaluating the significance of contextual factors in their production and reception
1	0–4	<ul style="list-style-type: none"> • Makes some basic comments on context although this is likely to be uneven across the extracts • Identifies aspects but an extract may be omitted.
2	5–9	<ul style="list-style-type: none"> • Makes some developed comments on context. Responses include comments on the relationship between the language of the texts and the context in which they are produced and received • Examines both extracts: at the bottom of the band the detail across extracts may be uneven and there will be omissions; at the top of the band the detail across extracts will be extensive.
3	10–15	<ul style="list-style-type: none"> • Makes developed comments on context. Responses include well-developed links between the language of the texts and the context in which they are produced and received • Examines both extracts: at the bottom of the band detail across extracts will be consistent and thorough; at the top of the band there will be some evidence of sophistication.
4	16–20	<ul style="list-style-type: none"> • Makes fully developed comments on context. Responses include confident and insightful links between the language of the texts and the context in which they are produced and received • Examines both extracts: at the top of the band sophistication is more fully developed and there will be discrimination and insight.

Question Number	Indicative content
2	<p>The first prompt invites a close exploration of the extract with a focus on the transformation of the girl. As these are the concluding paragraphs of the story there is opportunity to make links with the girl and the shifts in attitudes and values that the encounter with the tiger generates in her.</p> <p>Candidates' responses may include references to aspects of syntax, lexis, phonology, graphology and discourse that contribute to the creation of voice throughout the extract such as:</p> <ul style="list-style-type: none"> • the insight afforded by the first person narrative • the role of the valet – and his communication through gesture achieved through verb (<i>the valet bowed me...</i>) • the use of listing to communicate the masquerade of the tiger and the temporary, artificial transformation this affords (<i>the purple dressing gown, the mask, the wig...</i>) • the power of metaphor to consolidate this (<i>the empty house of his appearance...</i>) • the explicit nature of the language used to convey the reality of the tiger (<i>reek of fur and piss...</i>) • the revelation of the tiger as <i>nursery fears made flesh and sinew</i> • the reference to the remembered warnings of fairy tale/childhood (<i>he will gobble you up</i>) • the extension of the motif in the reciprocal and inverted statement <i>his appetite need not be my extinction</i> • the gradual movement towards union through the transformation of the girl and how this is conveyed through her growing certainty and strength achieved through emphatic declaratives (<i>I never moved/he could not...</i>) in opposition to the hesitance of the Beast (<i>slowly, slowly</i>) • the description of the tiger's 'voice' and transformed growl (<i>a tremendous throbbing/the sweet thunder of his purr...</i>) • the resultant disintegration of the house and its artifice and the comment this affords on 20th Century attitudes and values • the final transformation, the symbolic reversion of diamonds to tears, the connotation of 'successive skins' and, ultimately, her 'beautiful fur'. <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 exploration of Carter's use of the motif of transformation to comment on 20th Century attitudes and values. All stories contain elements of transformation and Carter's use of the motif to comment on issues such as gender dynamics, value systems, attitudes towards difference etc.</p> <p>Reward responses that demonstrate an understanding of the components of the second prompt and which select evidence that links effectively to the task.</p> <p style="text-align: right;">(50 marks)</p>

Question Number	Indicative content
3	<p>The first prompt invites a specific focus on the extract itself and on the experiences and observations Paddy draws upon in his attempt to make sense of the breakdown in his parents' 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"> • insight afforded by first person perspective • 'Irish' terms of address (<i>da/ma</i>) • the separation achieved through repeated and exclusive pronoun (<i>they/them</i>) coupled with the sense of isolation achieved with the use of singular pronoun (<i>I</i>) placed in opposition (<i>they were all there and I didn't like them...</i>) • the emphatic nature of the declarative (<i>I was alone</i>) • the impact of the family crisis on Paddy and the changes this brings, and Paddy's awareness of this change (<i>It didn't make me feel good. It should have. But it didn't.</i>) • the shift in power and dynamic this separation brings , especially with Kevin, conveyed through verb choice (<i>I let Kevin...</i>) • his developing contempt for his friends and how this is conveyed through negative referencing (<i>They were clueless/they were saps</i>) • Paddy's exclusion of Charles Leavy and David Geraghty from the collective – and the different reasons for this • his identification with Leavy; the sense of shared experience and understanding made singular through adjective (<i>He was the only one...</i>) • the sense of developing parallel through listed declaratives and assimilated profanity (<i>Listening to his ma and da. Not caring. Saying...</i>) <p>These are suggestions only. Accept any point that considers Doyle's technique and which sustains focus on issues of the task.</p> <p>The second prompt requires candidates to move beyond the extract and to make links with other parts of the novel and to explore these links through judicious selection and application of evidence from the novel as a whole.</p> <p>Reward responses that demonstrate an understanding of the components of the second prompt, especially Paddy's changing relationships with friends and how their influence upon him changes as the novel progresses.</p> <p style="text-align: right;">(50 marks)</p>

Question Number	Indicative content
4	<p>The first prompt invites a close reading of the extract and the changes that the incident with Bubber Hodges brings about in the voice of Squeak.</p> <p>There are obvious opportunities to explore the black vernacular here and candidates may well analyse this aspect of the extract in some detail. They should obviously be rewarded for this, but comments should be linked to the task rather than a generalised list of features.</p> <p>Examples include:</p> <ul style="list-style-type: none"> • unmarked possessive (<i>my mama friend...</i>) • omission of -s ending in the present-tense third-person singular (<i>she say/she turn</i>) • Omission of consonant (<i>ast</i>) <p>Candidates' responses may include references to aspects of syntax, lexis, phonology, graphology and discourse that contribute to the creation of voice throughout the extract such as:</p> <ul style="list-style-type: none"> • the insight afforded by first person perspective and (in this instance) the observations of Celie • the term 'Yessir' and the deference this conveys • Squeak's discomfort in relaying the details of the rape and the effect on her voice (<i>she mumble</i>) • the dynamic of the gathered women; the differing prompts to Squeak (<i>say what?/if you can't tell us who you gon tell, God?</i>) • Shug's subtle reference to Celie in (<i>who you gon tell, God?</i>) • Odessa's accurate interpretation of Squeak's body language (<i>She drop her head, put her face in her hands.</i>) • Squeak's report of the words of Hodges and the implications of his attitude towards incest and towards coloured women in his reduction of the act of rape to (<i>a little fornication</i>) • her pointed question to Harpo (<i>do you really love me or just my color?</i>) • the shift in dynamic signalled by movement/relative positions (<i>he kneel down, she stand up</i>) • the significance of her assertion (<i>My name Mary Agnes</i>) • the development in her voice (<i>she begin to sing</i>) and the developing independence and confidence (<i>first she sing Shug's songs/she make up songs her own self</i>) <p>The second prompt invites a consideration of the relationships between women across the novel with a specific focus on the support that is born from their abuse. Links may well be made with Shug and Sofia here.</p> <p style="text-align: right;">(50 marks)</p>

Question Number	Indicative content
5	<p>The first prompt invites a close reading of the extract and the two names applied to the narrator (Merivel and Robert) and the ‘personae’ they represent. Candidates’ responses may include references to aspects of syntax, lexis, phonology, graphology and discourse that contribute to the creation of voice throughout the extract such as:</p> <ul style="list-style-type: none"> • the insight afforded by first-person perspective • the euphemism applied to his relationship with Katharine (<i>The Time of Madness</i>) • the sense of guilt conveyed through adjective (<i>undiscovered</i>) • the self-reference in third person – the division of persona this implies (<i>Robert had been found out at last and was being summoned as Merivel to be given his punishment</i>) • his use of <i>John</i> to address Pearce (and links through this to the life at Whittlesea) • Pearce’s repeated address to the former self <i>Merivel</i> and the narrator’s recognition of this • Merivel’s initial observation of Pearce; the metaphor with which he is described (<i>The gesture of a beggar</i>) – the subtle Christ-like connotation of his hands (<i>palm upwards</i>) and what this reveals about Merivel’s attitude towards his friend • the mistaken guilt triggered by Pearce’s declarative (<i>I heard you</i>) • the initial assumptions he makes about the nature of the summons and the clues he searches for in Pearce (<i>I can discern anger on his lips</i>) – note the use of present tense here. The residual self-absorption in (<i>the relief I felt was very great</i>) • the gradual shift of attention to Pearce and to his symptoms (<i>his face was running with sweat...</i>) and diagnosis (<i>he had a high fever</i>). <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 way in which Merivel refers to himself changes as the novel progresses. It may, for example, afford exploration of the separation represented by his arrival at Whittlesea, and the reasons for this. His reference to himself in third person is a significant aspect of his voice throughout the novel. Also significant are those people that address him - the King exclusively as Merivel, for example.</p> <p>Reward any response that addresses the task and which offers relevant evidence and analysis.</p> <p style="text-align: right;">(50 marks)</p>

Question Number	Indicative content
6	<p>The first prompt invites a detailed exploration of the extract with a specific focus on the voice of Martin as he reflects on his elevated position and wealth on his return to Germany. There is an expectation that this investigation will highlight the moral shift as Martin exploits those less fortunate than himself and relishes his new found social elevation.</p> <p>Expect comments on the epistolary nature of the novella. Candidates may well make reference to the codes and conventions that shape content and should be rewarded for this if they do.</p> <p>Candidates' responses may include references to aspects of syntax, lexis, phonology, graphology and discourse that contribute to the creation of voice throughout the extract such as:</p> <ul style="list-style-type: none"> • the relish with which Martin describes his new house and his emphasis on size/scale (<i>thirty rooms/ ten acres...</i>) • the non-standard /German phrasing that characterises Martin's voice (<i>I had long in mind/how poor is now/twice the bigness...</i>) • the underlying reasons for his affluence, signalled by volta, and achieving a not-altogether convincing wistful tone through pre-modification and the possessive form (<i>But...how poor is now this sad land of mine</i>) • Martin's lack of sensitivity - or sympathy - for the plight of the servant classes (<i>we employ ten servants for the wages of two in the San Francisco home</i>). His boastful tone revealing his willingness to exploit the economic crisis • his growing preoccupation with the external and ostentatious trappings of wealth achieved through positive evaluative adjectives (<i>fine/full/huge...</i>) and superlatives (<i>finest</i>) • the self- congratulation in the observed response of others to these shows of wealth (<i>much admired</i>) and the telling reformulation (<i>envied</i>) • the use of interjection and directly addressed aside (<i>such a joke! I you will, I know, laugh with me</i>) and the assumption of shared values this implies • the incorporation of German lexis (<i>Grossmutter</i>) and direct speech (<i>nein/ja</i>) as Martin voices a scene of domestic bliss. The best will identify the underlying sense of Aryan duty in Elsa's ambition to (<i>produce five more boys</i>) • the telling comment (<i>Their German is very bad being too much mixed with English</i>) • the indifference to the reduced circumstances of Elsa's (professional) family and the distance achieved from them through Martin's American connections – the growing insularity this conveys • the significance of the reference to Hindenburg (who, as German President, appointed Hitler as Chancellor). <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 extension across the novella with a specific focus on the early similarities between Max and Martin and how this is signalled by the</p>

	<p>voices Taylor develops for them both in language and in ideology. There are various opportunities for this, for example Max's initial response to Martin's impressive new address in the opening letter or his delight in duping Mrs Levine for profit.</p>
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(50 marks)

Question Number	Indicative content
7	<p>The first prompt invites a close exploration of the extract and what it reveals about the relationships and characters assembled for the marriage of Quick and Rose.</p> <p>Candidates' responses may include references to aspects of syntax, lexis, phonology, graphology and discourse that contribute to the creation of voice throughout the extract such as:</p> <ul style="list-style-type: none"> • the use of present tense to convey the immediacy of the action and observation • the opening third person narration to set the scene in church <ul style="list-style-type: none"> ○ <i>Quick stands up there at the front...Fish at his side</i> ○ <i>the family sweating behind him</i> ○ <i>organ music, the smell of mothballs and pious bookdust</i> • the switch to the focalised observations of Quick: <ul style="list-style-type: none"> ○ the similes applied to his parents and the attitude it conveys (<i>like a helmet ...for protection against passion/like a spare Adam's apple at his throat</i>) ○ his realisation of time passing (<i>they look so old, the two of them</i>) • the significance of the knife • the ways in which his strict Christian upbringing informs Quick's narrative voice as he evaluates the setting through idiomatic and comparative metaphor (<i>between pooftery High Church and shoebox Baptist</i>) • the dialogue with Fish at the altar. The adjacency structures employed and the dynamic between the brothers that this develops (<i>Got the rings?/Yairs; need a wee?/No</i>) • the hint at the spiritual perception of Fish through his declarative and its simple construction (<i>Someone's asleep in this house too</i>). Obvious links to Cloudstreet here • the conflict between Rose and Dolly and how this is conveyed through the voiced and colloquial observation of Quick (<i>they're havin a barney...</i>) and third person narration – especially verb choice (<i>sparring between bride and mother...</i>) • Fish's inability to decode metaphor – and the humour this brings (<i>Keep your hair on/reaches for his hair in surprise</i>). <p>These are suggestions only. Accept any point that considers Winton's technique and which sustains focus on issues of the task.</p> <p>The second prompt invites investigation of the wider novel with a specific focus on the marriages within it. There are obviously many opportunities/combinations: Sam/Dolly; Oriel/Lester; Quick/Rose...</p> <p>Reward responses that demonstrate an understanding of the components of the second prompt.</p> <p style="text-align: right;">(50 marks)</p>

Question Number	Indicative content
8	<p>Candidates might identify the story as representative of the adult voice and explore the characteristics of this voice and the viewpoint it contains.</p> <p>The question guides candidates to consider Eveline's dilemma as she contemplates leaving Dublin and how this is conveyed through the memory of the words and actions of her parents, and, as such, reflects how the past shapes and threatens to restrict her future.</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"> • there may be comment on the fact that this is the first portrait of a woman in the collection and how Eveline represents the particular kind of paralysis felt at this time • the third person perspective and Joyce's characteristic 'fixed focalisation' on Eveline • the significance of the fading light, especially on the letter (<i>the white of the letters became indistinct...</i>) and what this represents • the significance of the intended recipients of the letters, the poignancy in the (simple) reference to Ernest • the shift in tense as she speculates on the impact of her departure on her father (<i>he would miss her</i>) • her attempt to temper her memories of her father, via auxiliary form, (<i>he could be nice...</i>). The unified happy remembrances of family before death afforded separation and loss, accentuated by adverb (<i>they had all ...</i>) • the use of discourse markers to sequence these memories (<i>not long before/another day...</i>) • the sound of the organ and the memory it triggers; her transportation (<i>she was again in the close dark room...</i>) • the focus and effect of this memory signalled by repetition (<i>her promise...</i>) • the memory of her father's exclamation (<i>Damned Italians!...</i>) what it reveals about him. Potential links to Catholicism. • the vision of the mother (<i>pitiful</i>) and its effect on Eveline (<i>laid its spell on the very quick of her being...</i>) • the 'commonplace sacrifices' and how they project onto her own future • the repeated deathbed exclamative (<i>Deveraun Searaun!</i>) commonly thought to be corrupted Gaelic for 'the end of pleasure is pain' and how this triggers sudden terror in Eveline • the pace achieved through the short sentence structures which afford focus on escape and Frank as the means of this escape, consolidated through future tense and modal forms (<i>Escape!/she must escape/Frank would save her...</i>). <p>These are suggestions only. Accept any point that considers Joyce's technique and which sustains focus on issues of the task.</p>

The second prompt invites consideration of a second story and affords links to the first through the impact of death on the perspective of the characters in both. There are various possibilities, for example the influence of the dead mother on Eveline, the death of the priest in 'The Sisters' and, perhaps most obviously, the way in which memories of the dead haunt the living in the final story of the collection.

Reward responses that demonstrate an understanding of the components of the second prompt and offer well developed links to the task.

(50 marks)

Band	Mark	AO1: Select and apply relevant concepts and approaches from integrated linguistic and literary study, using appropriate terminology and accurate, coherent written expression
1	0-4	<ul style="list-style-type: none"> • Responses will not extend beyond the extract. At the bottom of the band material selected from the extract is limited. At the top of the band materials selected from the extract will be appropriate • Identifies a limited number of linguistic and literary features, without employing appropriate terminology • Writes with minimal clarity and technical lapses.
2	5-10	<ul style="list-style-type: none"> • Responses may not fully extend beyond the extract, selection of additional evidence might not fully link to the task • Identifies some linguistic and literary features, with some use of accurate terminology • Writes with some clarity and with some technical lapses.
3	11-15	<ul style="list-style-type: none"> • Responses will extend beyond the extract and exploration is likely to link fully to the task. Selection of evidence will be largely appropriate with clearly developed links to the task. At the bottom of the band these links might lack clarity and precision • Identifies a range of linguistic and literary features, with some use of accurate and appropriate terminology • Writes with clarity and technical accuracy.
4	16-20	<ul style="list-style-type: none"> • Responses will extend beyond the extract and exploration will link confidently to the task. Selection of evidence will be sophisticated with consistently developed links to the task • Explores confidently a full range of literary and linguistic features, with sophisticated use of accurate and appropriate terminology • Displays sophisticated well-controlled written expression

Band	Mark	A02: Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in a range of spoken and written texts
1	0-4	<ul style="list-style-type: none"> • Makes basic observational and descriptive comments • Makes general and brief comments on how structure, form and language shape meaning • Supports some comments with minimal exemplification • Makes reference to the extract only.
2	5-10	<ul style="list-style-type: none"> • Makes some observational and descriptive comments • Makes comments on structure, form and language. Comments will be partially developed and links to how these shape meaning may be underdeveloped • Supports most comments with exemplification, but may lack consistency at the bottom of the band • Makes reference to the extract, selecting some material from the extract and elsewhere in the novel.
3	11-15	<ul style="list-style-type: none"> • Analyses the materials, at the bottom of the band the analysis will be limited • Makes comments on structure, form and language. Comments will be detailed and will link consistently to show how these shape meaning, at the top of the band there will be some analysis • Supports all comments with mostly relevant exemplification • Makes appropriate reference to the extract, selecting material from both the extract and elsewhere in the novel.
4	16-20	<ul style="list-style-type: none"> • Analyses the materials critically • Analyses structure, form and language, analysis of how these shape meaning will be partially developed • Supports all comments with relevant exemplification • Makes appropriate reference to the extract, selecting appropriate material from both the extract and elsewhere in the novel.

<p style="text-align: center;">5</p>	<p style="text-align: center;">21-25</p>	<ul style="list-style-type: none"> • Analyses confidently and critically • Analyses structure, form and language confidently, analysis of how these shape meaning will be fully developed • Supports some comments with discriminating choice of exemplification • Makes pertinent reference to the extract, selecting material confidently from both the extract and elsewhere in the novel.
<p style="text-align: center;">6</p>	<p style="text-align: center;">26-30</p>	<ul style="list-style-type: none"> • Analyses confidently and critically, this is sustained throughout • Analyses structure, form and language confidently, sophisticated analysis of how these shape meaning will be fully developed • Supports all comments with discriminating choice of exemplification • Makes perceptive reference to the extract, selecting material from both the extract and elsewhere in the novel with insight and discrimination.

