

Mark Scheme (Results)
Summer 2015

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

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General Marking Guidance

- All candidates must receive the same treatment. Examiners must mark the first candidate in exactly the same way as they mark the last.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than penalised for omissions.
- Examiners should mark according to the mark scheme not according to their perception of where the grade boundaries may lie.
- There is no ceiling on achievement. All marks on the mark scheme should be used appropriately.
- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved, i.e. if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.
- Where some judgement is required, mark schemes will provide the principles by which marks will be awarded and exemplification may be limited.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, the team leader must be consulted.
- Crossed out work should be marked UNLESS the candidate has replaced it with an alternative response.

Mark Scheme

This booklet contains the mark schemes for English Language & Literature Unit 1.

The questions on this paper have been designed to enable candidates to show what they can achieve in relation to a detailed study of a text.

Examiners should allow the candidate to determine their own approach, and assess what the candidate has offered, rather than judging it against predetermined ideas of what an answer should contain.

Examiners must assure themselves that, before they score through passages they consider to be completely irrelevant, they have made every effort to appreciate the candidate's approach to the question.

A crossed out response should be marked if there is no other response on the paper.

Assessment Objectives

The following Assessment Objectives will be assessed in this unit and are referenced in the mark grids:

AO1: Select and apply relevant concepts and approaches from integrated linguistic and literary study, using appropriate terminology and accurate, coherent written expression.

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 literary texts.

AO3: Use integrated approaches to explore relationships between texts, analysing and evaluating the significance of contextual factors in their production and reception.
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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) • False start (yeah, yes/fit as a, yeah) • Filler (erm) • Simultaneous speech/overlapping (...really//pop him on...) • Adjacency pairs (is he well/fit as a...) • Ellipsis (strange) <p>These are suggestions only. Accept any valid spoken word features.</p>	(6 marks)

Mark	AO1
0 – 6	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)	(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
1b	<p>Candidates are likely to show awareness of context and comment on devices that relate to the structure, form and language afforded by the very different contexts of the extracts.</p> <p>Candidates may well identify and exemplify the spoken language features/terms contained within each extract. Higher band answers are likely to contextualise these within the extracts and according to the further prompts of the question.</p> <p>Reward any comment that relates to the context or dynamic of the piece or to the function of the language features within this context.</p> <p>Candidates may respond to each bullet point in turn, or provide an integrated response.</p> <p>Candidates' responses can be expected to include the following:</p> <p>Text B:</p> <p>Audience:</p> <p>Private exchange between customer and villa owner.</p> <p>Purpose:</p> <p>Transactional - to request and provide information. To promote.</p> <p>Mode:</p> <p>Transactional and private e-mail exchange.</p> <p>Points of interest/comment might include:</p> <ul style="list-style-type: none"> • the shared context of the property website: (<i>ref 183 33000</i>) • elliptical structures characteristic of the medium (<i>Look forward/pls/probs</i>) • the changing nature of salutation and sign-off which illustrate the developing relationship between sender and recipient • the use of parenthetical devices to add specific information: (<i>4TH - 18TH</i>)/ (<i>so that's £1200</i>) • the adjacency structures that characterise the exchange: (<i>Could you pls confirm?.../Yes the villa is free at that time</i>) • assumed geographical knowledge (<i>Cucugnan/Perpignan/Stanstead</i>) and links to the semantic field of travel • gradual incorporation of humour and personal opinion and information as the 'relationship' develops and possible reasons for this (<i>itinerant/so long as you clean up.../ I'm so jealous</i>). <p>Spoken language features:</p> <ul style="list-style-type: none"> • informal phrasing/colloquialism (<i>Wow!/cool</i>) • typographical emulation of delivery (<i>sooo</i>) • adjacency pairs (<i>would it be ok to bring our.. dog?/ Dog no probs</i>) • salutation (<i>Hi/Hello</i>)

Text C:

Audience: those interested in the work of Karl Pilkington; viewers of the affiliated TV series; those interested in travel.

Purpose: To entertain. To inform. To develop the profile of Pilkington. To promote the affiliated TV series.

Mode: Published diary.

Points of interest/comment might include:

- the mixed conventions of diary and travel genre
- adverbials of time to sequence and structure (*before/we then*)
- the use of simple declaratives to generate a sense of atmosphere (*it was eerie/it was dark*) and sustain the straightforward nature of Pilkington
- methods used to convey space and scale (*150 metres tall/squeeze through a small gap/you could get 50 people in there...*)
- the dynamic between Pilkington and his companions; their dominance; his passivity achieved through verb choice (*led me/pulled me out*)
- the cultural connotations of the names of these companions (*Andrew/Seija*)
- the nature of the similes used and what these reveal about the persona of Pilkington and the function of the text (*it was as if../it's like when you have an extension ...*)
- the self-deprecation of Pilkington and how this is portrayed through his voice and humour (*I'm not that good at guessing*)
- the crafting and integration of key and specific information (*23 years in)/150metres tall/4,000 years*).

Spoken language features:

- interaction with reader through 'aside' (*I'd say you/its like when you...*)
- idiom (*at a push/in all*)
- colloquialism (*tat/roasting...*)

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 (Carter)	<p>The first prompt invites a close exploration of the extract with a focus on the literal and metaphorical journey the narrator undertakes. In particular there should be exploration of her awareness of the implications: social, economic and personal of the journey.</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 sense of separation – physical and metaphorical - of the girl from the world outside and how this is achieved through: <ul style="list-style-type: none"> ○ aural imagery (<i>shuddered/clank of metal...</i>) ○ visual imagery and referencing (<i>rectangles of domestic lamplight</i>) • the repeated focus on breathing, linking to the rhythm of the train, the sense of sexual anticipation (<i>the rhythm of his breathing/the warmth of my breathing...</i>) • the use of lists: <ul style="list-style-type: none"> ○ (<i>warmth, company, a supper of sausages...</i>); the association with the movement of the train and the glimpses of the external this affords. This coupled with the sense of things left behind and the simple yet affectionate phrasing in which these are versed ○ (<i>this ring, the bloody bandage of rubies, the wardrobe of clothes...</i>) and the sense of transaction – and awareness of this transaction, that this conveys • the significance of the reflexive form (<i>I had exiled myself</i>) • the power of the parallel structures (<i>into marriage, into exile</i>) and the awareness of the narrator here • the sense of retrospective reflection achieved through reformulation (<i>I sensed it, I knew it...</i>) • the 'fire opal' its connotations and link to transaction • manipulation of perspective with the woman reflecting on the girl she was and evaluating attitude through qualifying address to the reader (<i>I could not say I felt one single twinge of regret...</i>) • the depiction of the voice of the Marquis – how this is described through direct speech (<i>'Soon'</i>), pre-modification (<i>resonant</i>) and simile (<i>like the tolling of a bell</i>) and what this signifies • the gothic manipulation of light and dark; illumination and concealment and the insight afforded yet not understood by the girl (<i>white, broad face/illuminated from below like a grotesque carnival head</i>) • The poignancy of the final simple declaratives, the syndetic construction and the childlike phrasing. <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 journey to comment on 20th Century attitudes and values. Most stories contain elements of the motif and Carter's use of journey to comment on issues such as gender</p>

dynamics, value systems, attitudes towards difference etc.

Reward responses that demonstrate an understanding of the components of the second prompt and which select evidence that links effectively to the task.

(50 marks)

Question Number	Indicative content
3 (Doyle)	<p>The first prompt invites a focus on the extract itself and Paddy's interest in the O'Connell family, specifically the loss of the mother and the role of both 'aunties' within the family.</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/auntie</i>) • use of parenthesis to add detail and address the reader (<i>the one that lived in Raheney...</i>) and the conversational tone this achieves • the childlike declaratives used to relay Paddy's observations (<i>her husband cut grass for the Corporation/she made stew and apple crumble</i>) or his humorous focus on the physical and the similes he uses to convey this (<i>he had a huge red nose like a sponge/she had big veins like roots...</i>) • Paddy's interaction with his friends and reliance upon them to further his understanding, achieved through reported speech (<i>Liam said it looked even better...</i>) and perhaps more significantly Kevin with his greater awareness (<i>that was what Kevin told us</i>) • Paddy's fascination with Mrs O'Donnell - the reasons for this – evidenced through direct questions to Liam. His observation of Liam's response to this question (<i>He said nothing. He just breathed</i>) • the naivety of his voice as he conveys his developing awareness of Margaret and her role in the family through comparison with the 'real' aunt (<i>They had another auntie that wasn't really their auntie/she wasn't a girl at all ; she had been a woman for ages</i>) • the childish (toilet) humour through which Doyle crafts an authentic voice (<i>Liam said she farted once...</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 the way Paddy's interest in other families changes as the novel progresses. An obvious example here is his fascination with Charles Leavey.</p> <p style="text-align: right;">(50 marks)</p>

Question Number	Indicative content
4 (Walker)	<p>The first prompt invites a close reading of the extract with focus on the love both Celie and Mr ____ feel for Shug and how this love begins to draw them together.</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"> • omission of -s ending in the present-tense third-person singular (<i>he say/it come</i>) • consonant reduction (<i>bout</i>) • omission of copula verb (<i>she been</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. Points of interest include:</p> <ul style="list-style-type: none"> • the insight afforded by first person perspective • the perception implicit in Celie's qualifying list of three – and the developing eloquence (and parallel structures) with which it is expressed (<i>she been where she been...did what she did</i>) • the new found respect from Mr ____ towards Celie as indicated with his evaluative '<i>That's the truth</i>' • the retrospective reflection and evaluation, and sense of 'aside', in the precursor to Mr____'s reported statement (<i>Then he say something that really surprise me...common sense</i>) • the means by which Mr ____ separates sex (<i>what folks do together with they bodies...</i>) and love (<i>love can't be halted...</i>) including the use of volta (<i>but</i>) • his acknowledgement – and understanding – of Celie's love for Shug (<i>It don't surprise me...I have love Shug Avery all my life</i>) • Celie's initial response to this new found thoughtfulness and the confidence in the metaphor and the interrogative (<i>What load of bricks fell on you?</i>) • his revelation of the beating of Celie as trigger to the end of his relationship with Shug • his surprising understanding of Celie (<i>I know it/I don't blame you</i>). The analogy of the mule and what this reveals about his recognition about the abusive dynamic of their relationship • the touching nature of his revelation about his first marriage and the power dynamic between father and son that echoes the transaction, and the passivity, of Celie (<i>He gave me the wife he wanted me to have</i>) • the contrast he draws between Shug's attitude towards Annie Julia (<i>Both of messed over my first wife..</i>) and Celie, using volta to signal the contrast (<i>But Shug spoke right up for you..</i>).

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

The second prompt invites a consideration of the positive influence of Shug across the novel. Additional links may well be made with Celie in terms of, for example, her faith or her 'profession' as seamstress or to any character influenced by Shug.

(50 marks)

Question Number	Indicative content
<p>5 (Tremain)</p>	<p>The first prompt invites a close reading of the extract and the comment offered by Merivel which reveals his developing appreciation of the quality of Celia's voice. This in turn leads to his evaluation both of Celia's relationship with the King and of his own feelings towards his wife. 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 semantic field of music that permeates the extract (tune/scansion/soprano/duet...) • the humour embedded in Merivel's comments regarding the quality and structure of Sir Joshua's choice of song through the affectation crafted into the narrative voice (<i>the scansion a little strained...</i>) • the positive modification applied to the (as yet) unidentified voice (<i>exquisitely high/beautiful</i>) • the retrospective nature of the evaluation, informed by experience, and delivered parenthetically (<i>which I now knew to be a soprano...</i>) • the repetition of comparative adjective (<i>more than</i>) to separate Celia's physical attributes (conveyed through a syndetic list) from her voice. Merivel's deduction that it is this quality that (<i>so charmed and seduced the King</i> by what Merivel calls this <i>matchless sound</i>) • the reflection that the voice creates (<i>every one of us conceals some secret talent</i>). The characteristic self-effacing tone as Merivel adds, via parenthesis: (<i>what mine may be I was not yet able to determine</i>) • the affection and reverence for Pearce in Merivel's identification of his talent as that of kindness • the absurdity of the projected 'vision' of Merivel at the oboe (<i>suddenly skilled</i>); the domestic and marital bliss this conjures • the recognition of the consequence of Celia's imminent departure from Bidnold (<i>utterly silent</i>) • the superficiality conveyed through Merivel's description of his handkerchief (<i>emerald-coloured</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 significance of music across the novel. There are significant opportunities for this, for example its use as therapy at Whittlesea. 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
<p>6 (Taylor)</p>	<p>The first prompt invites a detailed exploration of the extract, drawn as it is from two consecutive letters, with a specific focus on the use of codes to incriminate Martin and Martin's desperate response to this incrimination.</p> <p>Expect comment 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 'collective' implied via pronoun in the sign-off (<i>Our Dear...</i>) and the implied nature of the prayers referenced • the Hebrew origin of <i>Aunt Rheba</i>; the extended reference to family (<i>family reunion</i>) and what this implies • the reported instruction of Rheba and how these are conveyed by Martin, and why • the predominance of the imperative form employed by Max (<i>write more clearly/procure the following...</i>) • the reference to Zurich and what this suggests • the use of numerals to imply times/dates (<i>457/Room 4</i>) or places /coordinates (<i>17 by 21...</i>) • the artistic semantic field which frame these numerals (<i>Picasso/Rubens/ Van Gogh</i>) and the Jewish associations of these artists. The incriminating links these now have with the gallery from which the letter is sent • the desperation of Martin's response and how this is conveyed • the contrast in salutation and Martin's attempt to draw on his history with Max through adjective (<i>Old Friend</i>), this consolidated in the body of the letter (<i>a friend of long years.../ old affection</i>) • the sense of non- native speaker through non-standard construction and 'German' phrasing' (<i>these letters you have sent...</i>) • the separation of Martin from the Nazi authorities achieved through pronoun (<i>they call me in.../give them the code</i>) • the irony in Martin's reference to a mutual God • the loss of the trappings of inclusion in the regime, personalised through reference to Martin (<i>I must resign my office</i>) Heinrich (<i>no longer in the boys' corps</i>) and Elsa (<i>officials refuse her invitations...</i>). <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 to earlier letters and should invite direct comparisons to illustrate the reversal in relationship and dynamic and how this is signalled by the voices Taylor develops for them. There are several opportunities for this , such as the direct link in salutation (Letter, August 1, 1933), the despair voiced by Max regarding Griselle; the cold and increasing formality of Martin.</p> <p style="text-align: right;">(50 marks)</p>

Question Number	Indicative content
<p>7 (Winton)</p>	<p>The first prompt invites a close exploration of the extract and the discussions that take place regarding Quick and Rose. The voices created are distinct here and, as is characteristic, the line between direct speech and narrative voice is not as clear as it first appears.</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"> • use of punctuation to indicate delivery • the unification of thought and action and the spiritual and metaphorical forces that underpin this. The simple rationalisation of these coincidences through narrative voice /observation (it seemed to have occurred to them all at once) • the initial focalisation of perspective on Sam and his evaluative observation of Oriel which move quickly from the physical (<i>the beginnings of a beard</i>) to the power of her character, and the source of this power, relayed through adjective (<i>parental</i>) • Oriel's unification with her kitchen and its effect upon Sam signalled by verb (<i>the kitchen throbbed/Sam felt himself shrinking</i>) • the qualification embedded in Sam's initiation of the conversation (<i>this proposition's just more of an idea</i>) • the collectively voiced interrogatives (Yes?/Who?) • the convergence of Lester and Sam (<i>That's my idea...</i>) • Oriel's initial 'resistance' (<i>they've just built a new house</i>) which shifts to evaluation – via intensifier - (<i>she's too proud</i>) to hesitation related to her attempt at diplomacy regarding Quick and the ellipsis and repetition with which this is conveyed (<i>And...and Quick too</i>) • the continuing convergence as Rose and Quick arrive (<i>even before the delegation set off</i>) and the forces that underpin this • the response of the elders to their returning children and the list of compound forms achieved to the 'stampede' (<i>door-flinging, board-bucking, fruit-dropping..</i>) • the adjacency structures and collective parental voice/response (<i>just for a week or two/Yairs! Yairs!</i>) • the influence of the house on Quick (<i>he felt safe/he felt within his boundaries</i>) • the mutual response to their return achieved through interrogative and reformed declarative (<i>Happy?/Happy</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 significance of the house itself. There are many opportunities/combinations most obvious being the murders that precede this extract, the instability they create in both Rose and Oriel and the haven/immunity Cloudtreet presents.</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 (Joyce)	<p>Candidates might identify the story as representative of the adult voice and explore the characteristics of this voice and the viewpoint it contains. The question guides candidates to consider how Joyce communicates Mrs Kearney's anger at her daughter's treatment and as such offers comment on the unequal treatment of, and attitudes towards, women in Dublin. 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 third person perspective and Joyce's characteristic 'fixed focalisation' on Kearney • the use of pronoun to separate her from the male organizers (<i>they thought they...</i>) • the references applied to the daughter (<i>girl</i>) and the introduction of youth as an additional factor in the perceived injustice • Kearney's clear understanding of the gendered basis of this injustice through the strength of declarative (<i>they wouldn't have dared...if she had been a man</i>) • the power of Kearney's voice achieved through verb form and consolidated through modal auxiliary (<i>she would show them.../she would see that...</i>) and through metaphor (<i>she would make Dublin ring</i>) • the gradual shift in sympathy developing from this repeated call for revenge which appears to be her primary motivator • the fact that the daughter is passive and without voice throughout the extract • Kearney's failed attempt to gather anything other than mildly phrased support signalled by the repeated verb (<i>appealed</i>) and the gradual shift in power dynamic this suggests • the shift of Kearney from active to passive in the second paragraph (<i>told her...</i>) • the anger voiced in the threat (<i>she will get ...or a foot she won't put...</i>) • Kearney's persistent (and misplaced) faith in 'the contract' • the frustration conveyed through her reformulation of Holohan's accusation (<i>And what way did you treat me?/ Might I?..</i>) • narrative observation of paralinguistic/physical reaction (<i>her face was inundated with an angry colour/tossed her head</i>) • the haughty voice with which she mimics Holohan, and the nonsense term (<i>I'm a great fellow fol-the diddle – I- do</i>) which implies truculence and through which Kearney imputes contempt for Holohan's self satisfaction • the gender bias in Holohan's parting statement which separates strength from femininity and social etiquette (<i>I thought you were a lady</i>) <p>These are suggestions only. Accept any point that considers Joyce's technique and which sustains focus on issues of the task.</p> <p>The second prompt invites consideration of a second story and affords links to the first through consideration of the attitude of Dublin society towards women. There are various possibilities, for example the domestic and familial imprisonment of Eveline or the minor domestic details which define Maria in Clay'.</p>

	<p>Reward responses that demonstrate an understanding of the components of the second prompt and offer well developed links to the task.</p>
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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"> • 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	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 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.
5	21-25	<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.
6	26–30	<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.

