

Mark Scheme
Summer 2016

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.

NB. Question 1 is assessed for AO1.

Question Number	Answer	Mark
1a(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"> • repetition (<i>so/so</i>) • reformulation (<i>a erm/an E</i>) • filler (<i>erm</i>) • latch on/overlapping (<i>but miss/no Suzie</i>) • adjacency pairs (<i>how do you think you did/erm rubbish...</i>) • discourse marker (<i>so/ok</i>) 	(6 marks)

June 2016

**Mark Scheme
Language and Literature – Unit 1**

	These are suggestions only. Accept any valid spoken word features.	
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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)	<p>(2x2) for comments that relate the chosen features to the function within the extract.</p> <p>Expect comments on:</p> <ul style="list-style-type: none"> • the teacher/student dynamic and how this is developed • the failed attempts of the student to offer her apology • the tone/attitude of the teacher and how this is conveyed. <p>These are suggestions only. Accept any comment that relates thoughtfully (and with understanding) to the feature and its function.</p>	(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>Text B:</p> <p>Audience: Football fans, Cardiff City supporters, followers of History Press blogs, fans of the books written by Collins and Bennett.</p> <p>Purpose: To entertain and inform. To promote the full published book.</p> <p>Mode: A blog posted to the History Press website.</p> <p>Points of interest/comment/context might include:</p> <ul style="list-style-type: none"> • use of triple structures and the repeated plural/inclusive pronoun ('our'). The assumptions made about the reader here • use of colloquialism ('our lot/yeah') • the universality of the fans and their belief in the stature of their club and how this is achieved and the contrast with the actual experience signaled by declarative/interjection ('the reality...') • the switch to first person and the conventions of a diary/blog employed • direct address of, and interaction with, the reader ('you must have heard of them/eh?/y'know') • imagery and the semantic fields developed ('lower depths/battle/roared/ashes...') • discourse marker to sequence and structure (For more years/finally) and the specific nature of the final remembrance ('the 2013/14 season...') • the remembered euphoria generated by promotion, the metaphor/cliché to convey this ('The Promised Land') • and the voice placed in opposition to this ('yeah, right') • interjections that convey the voice of the authors and the hindsight they bring to the piece (yeah right/this simply could not last...) • the transition to the metaphorical description of the football ground as a 'Torture Chamber' • the use of ellipses to cut off the reference to Hope • the significance of the simile (like a jilted wife) and the subsequent metaphor • the circularity achieved in the final line and the significance of the tag question ('eh?').

This list is by no means exhaustive/prescriptive.

Spoken language features:

- discourse markers (finally...)
- colloquialism (goalie)
- direct address (y'know)
- tag question (eh?)
- pauses - conveyed via ellipses.

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.

Text C:

Audience:

Readers of the *Daily Mail*, fans of Janet Street Porter, those of the same generation as the columnist.

Purpose:

To entertain and inform. To compare and evaluate adolescent attitudes and experiences across generations.

Mode:

A column in the *Daily Mail* (*You Magazine*).

Points of interest/comment/context might include:

- use of discourse marker to signal time and setting (*On Saturday, it was 29°C in Yorkshire*)
- the sense of universality and how this is achieved (*repeated all over the country*)
- the depiction of the adults and their (negative) social behaviour and how this is achieved (*drinking/sunburnt/hangover/smoking*)
- the contrast achieved in the behaviour of the adults and teens through (for example) choice of adverb (*slumped vs daintily*); verb (*waded vs consumed*)
- the contrasting list of food choices (*lamb chops, sausages...vs grilled fish; white wine vs tap water...*)
- use of discourse marker to signal shift to the personal yet representative experiences of Street-Porter and the interrogative within which this is framed

	<ul style="list-style-type: none"> • the metaphors applied to the adults (<i>kings and queens of excess/party animals</i>) • the extended metaphorical references to the product of this generation (<i>spawned/teenage puritans</i>) • the use of triple to characterise the attitudes and behaviour of the teens, the negative phrasing of the first two components (<i>reject booze...</i>) and the contrast this affords • use of metaphor to characterise Street-Porter’s relationship with her own parents (<i>war</i>) • how the voice of the father is captured, referenced and transcribed • Street-Porter’s characteristic response to the imperative of her father • the writer’s conclusion. <p>This list is by no means exhaustive/prescriptive.</p> <p>Spoken language features:</p> <ul style="list-style-type: none"> • discourse markers (<i>on Saturday/how different/by the time</i>) • colloquialism (<i>booze</i>) • use of parenthesis for clarification/aside (<i>there was only one/generally a sketchy version of the truth...</i>) • idiom (<i>party animals</i>) • shifts in register. <p>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.</p> <p>These are suggestions only. Accept any valid spoken word features.</p> <p style="text-align: right;">(40 marks)</p>

Band	Mark	AO2: Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in a range of spoken and written texts
1	0 – 4	<ul style="list-style-type: none"> • 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 consistently to show how these shape meaning • Supports all 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 all 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 <i>content</i>
<p>2 (Carter)</p>	<p>The first prompt invites a detailed exploration of the extract and the presentation of the girl it develops.</p> <p>Most responses will pick up on the 'voice' of the girl as described as neither wolf nor human. More successful will be those that also comment on third person narrative voice, the human society it represents and the separation (and difference) developed between the girl and that society.</p> <p>Candidates' responses may include references to aspects of syntax, lexis, phonology, graphology and discourse that develop characters that exist beyond the normal boundaries of society:</p> <ul style="list-style-type: none"> • the title of the story from which the extract is drawn – its compound form and the two conflicting worlds it suggests • the use of modal auxiliary to project the possibility of a human voice onto the girl (would have called herself ...) • the application of the verb 'howl' and what this implies about the voice of the girl • the voice of youth/pup and how this is developed through adjective (bubbling/delicious) and simile (like that of a panful of fat...) • the physical characteristics of the girl and how these are described • the lexical substitution developed in the description of gait (walks v trots/gallops) • the separation and exclusion achieved through pronoun (her pace is not our pace) • the declarative that draws the difference and the literary allusion it contains (two-legs looks, four-legs sniffs) • the cumulative effect of the repeated comparative and how this is intensified through pronoun (...her nose is sharper by night than ours are by day...) • the ambiguity of her state and the negative and exclusive phrasing through which this is conveyed (nothing about her is human except that she is not a wolf) • the links drawn through temporal references to the world of the beast (she lives without a future/inhabits only the present tense) and how this separates the two conflicting states. <p>These are suggestions only. Accept any point that considers Carter's technique and which sustains focus on issues of the task.</p> <p>The second prompt addresses the theme of the attitude of society</p>

	<p>to those that are 'different' or that live outside its boundaries. Many stories afford opportunities here, from the need to mask/disguise difference in <i>The Tiger's Bride</i> and <i>Courtship of Mr Lyon</i> to the communal voices of oppression and exclusion in old wives' tales as in <i>The Company of Wolves</i>.</p> <p>Reward responses that demonstrate an understanding of the components of the second prompt and which select and analyse material judiciously.</p> <p>(50 marks)</p>
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Question Number	Indicative content
3 (Doyle)	<p>The first prompt invites a detailed exploration of the extract and developed comment on Paddy's observation of his parents and Sinbad and his attempts to distract his father and thus diffuse tension and protect Sinbad.</p> <p>Candidates' responses may include references to aspects of syntax, lexis, phonology, graphology and discourse that contribute to the creation and development of voices throughout the extract such as:</p> <ul style="list-style-type: none"> • the insight afforded by first person narration – the child-like phrasing used to create the voice • the simple observation of Paddy and the underlying authorial comment on development and change • Paddy's awareness of the aggression in his father's action and the way he conveys this through simile (like a beak) and adjective (stiff) • the voice of the father and the aggression in its repetition (nag, nag, nag) and the aggressive nature of the interrogatives (Why was it great?/Well?) • Paddy's awareness of the significance of these utterances (He'd said it to catch out Sinbad...) • Paddy's growing awareness of tone and the meaning this conveys (...what she meant the way she said Paddy) • how this tone is detected by his siblings (So did Sinbad/...Catherine) • the sequential observation of the father's action and the repeated/simple structures through which these are expressed (He stopped/He sat down) • Paddy's sequential observation of his father's gaze, how it changes and why (...like he used to know us/Then properly.) • Sinbad's attempts to diffuse/deflect (...made himself laugh more); Paddy's growing understanding and cynicism (I

knew why/He'd learn) and the gap in maturity between the two brothers this represents

- Paddy's growing sense of responsibility for his brother evidenced by his attempts to distract his father's aggressive attention from him
- Paddy's recognition of shifts in the physical attitude of his father and what these represent (His foot was bouncing.../that was the sign.)
- the jubilation in the final simple declaratives and the link to Sinbad that marks a change in Paddy's attitude towards his brother (I'd won. I'd saved Sinbad.)

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

There are many opportunities to comment on and make links to Paddy's awareness of tensions in the family and his attempts to diffuse them. Examples include Paddy's attempt to stay awake or his continued attempts to interrupt the aggressive dialogue of his parents with distraction (such as the television).

Reward responses that demonstrate an understanding of the components of the second prompt and which select and analyse material judiciously.

(50 Marks)

Question Number	Indicative content
<p>4 (Walker)</p>	<p>There are obvious opportunities to analyse the black vernacular here and candidates may well explore this aspect of the extract in some detail – however there should be developed comments on how this shapes Celie’s voice and the voice of Sofia and the attitudes they convey.</p> <p>Expect comments on the epistolary nature of the novel.</p> <p>The first prompt invites a close investigation of the extract, which offers opportunity to explore the voices of Celie and Sofia and their attitude towards Harpo and Celie’s earlier advice to him.</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"> • aspects of AAVE: <ul style="list-style-type: none"> ○ omission of 3rd person inflection (She look tired) ○ omission of copula verb (She mad before...) ○ vowel omission (I so shame...). • the nature of the conversation and the fact that it marks a distinct development in the relationship • the direct and strong nature of Sofia’s opening utterances as in the imperative (Don’t lie) • Celie’s observation of Sofia’s physical attitude (...looking me straight in the eye/She look tired...) • the fact that Sofia’s words are relayed through Celie as

	<p>narrator via speech tags (she say...)</p> <ul style="list-style-type: none"> • Sofia’s repetition of the verb ‘fight’ and use of parallel structures when describing her upbringing • the shift implied by the movement to adult life and marriage and the negative phrasing used to convey it (I never thought I’d have to fight in my own home) • the movement from present (I loves Harpo) to future (I’ll kill him dead...) and the strength and defiance this conveys • the confessional tone in Celie’s declarative (I so shame of myself...) • Celie’s growing understanding of language and her ability to structure an exchange and initiate topic shifts (This open the way for our talk to turn another way) • the change in attitude triggered here by Sofia’s identification of Celie with the passivity of her mother (She never stand up for herself) <p>These are suggestions only. Accept any point that considers Walker’s technique and which sustains focus on issues of the task.</p> <p>The second prompt invites consideration of the strong women that influence Celie. There are many opportunities for this in Shug, Sofia and Nettie.</p> <p>Reward responses that demonstrate an understanding of the components of the second prompt and which select and analyse material judiciously.</p> <p style="text-align: right;">(50 marks)</p>
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Question Number	Indicative content
<p>5 (Tremain)</p>	<p>The wedding marks a significant stage in Merivel’s journey of self-discovery especially as he looks back (as he does here) and frames his memories from his now changed perspective.</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 first person perspective • the direct interaction with the reader via the opening interrogative • the recognised artifice of the occasion conveyed via the repeated reference to ‘a play’ • the extension of the metaphor and use of three-part and parallel structures (certain.../lines/scenes/costume) • the oppositional reference to light and dark • the shift to present tense to reflect the immediacy of the memory (the lowly inn returns to me) • the contrast achieved between the alliterative description of the inn (sawdusted, spittle-stained) and the wedding clothes of

	<p>Merivel – remembered in colour (purple, white and gold) and the absurdity this conveys in retrospect</p> <ul style="list-style-type: none"> • use of the passive form (I am hoisted...) • Merivel’s remembered appreciation of his appearance phrased negatively (outrageous) in retrospect • the description of the crowd which places it in opposition to the artifice of the procession (full of lechery/screeching) • the extension of the theatrical field (pageant/play/player groom/dumb show bride) • the poignancy of the triple of questions (God? the King? My dead mother?) – the sequence is of significance here • the irony of the embrace with the village girl <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 significance of the marriage across the broader novel. There are many episodes that could be used, from his initial ‘transaction’ and what this reveals about Merivel, the King and Celia; Celia’s fall from grace; Merivel’s growing affection for Celia and diminishing adoration for the King.</p> <p>Reward responses that demonstrate an understanding of the components of the second prompt and which select and analyse material judiciously.</p> <p style="text-align: right;">(50 marks)</p>
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Question Number	Indicative content
6 (Taylor)	<p>This letter is the first from Martin since the cablegram of January 2nd and subsequent coded letters from Max intended to incriminate him.</p> <p>Expect some comment on the epistolary nature of the novella. Candidates are likely to explore the letter that comprises the extract in depth to evidence Martin’s heightened fears for himself and his family and his increasingly desperate pleas to Max. These echo the ‘voice’ in Max’s letters regarding Griselle.</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 salutation and its reversion to old affection • the strength of the opening interrogative – prefixed with a reference to God which is repeated throughout the letter • the irony in Martin’s alliance with an American in order to

	<p>'smuggle' the letter out of Germany</p> <ul style="list-style-type: none"> • the use of the exclamatory form (This crazy cable!) • the use of voice to show the power shift in Martin's life (they bring me in...) • increasing non-fluency features which echo the spoken word and which illustrate Martin's distress: reformulation (do you realise/have you any idea?); repetition (no more, no more!/stop. Stop now) here accentuated by the imperative. • the current impact on Martin and his family, how this is expressed in present tense • the sinister undertones of what appear to be social/domestic slights accentuated by euphemism 'good for his health' • Martin's awareness of the reasons behind Max's attack and his attempt to explain/defend himself • Martin's appeal on behalf of his family – and the irony this holds • the ironic reference to concentration camps • the final paragraph and the reversion to the affectionate vocative (Maxel) and references to old friendship, framed within the desperate appeal. <p>These are suggestions only. Accept any point that considers Taylor's technique and which sustains focus on issues of the task.</p> <p>The second prompt invites investigation of Max's earlier letters to Martin in relation to his growing fears for Griselle. There are many opportunities to draw parallels as Max constructs his appeal to Martin, drawing on past friendship and affection in order to do so.</p> <p>Reward responses that demonstrate an understanding of the components of the second prompt and which select and analyse material judiciously.</p> <p style="text-align: right;">(50 marks)</p>
Question Number	Indicative content
7 (Winton)	<p>The drowning and subsequent resuscitation of Fish is one of the central events in the novel. It impacts significantly on every member of the Lamb family – not least Fish himself. The passage conveys the moment of separation between Spiritual (dead) Fish and the Physical (alive) Fish thus linking the first and second bullet points.</p> <p>Points to look out for and reward in terms of the exploration of the extract itself might include:</p> <ul style="list-style-type: none"> • the characteristic ambiguity of the narrative voice and shifts in focalisation across the extract • the use of typography (*) to signal shifts in this perspective

- the voice of Fish and how this is integrated into the first section of the extract
- the use of present tense to convey the immediacy of the action of drowning (and Fish's memory of it)
- the description of death, positively phrased in the simple language of Fish, through adjective (something warm) and metaphor (a big friendly wound)
- the sibilance and repetition used to convey the sequence of reversal: slowly/stop/slipping back and the evaluative voice of Fish (worse)
- the consequence of this reversal, the focalisation involved, developing the metaphor of the dark and use of simile (like his flesh has turned to pus...)
- the impact of the single word paragraphs that conclude the first section of the extract and achieve the sudden nature of Fish's 'return'
- the contrast between the joyful (and loud) voices of the family (laughed/shouting/bellow) and the contrast with the unheard quiet pain of Fish (moan)
- the influence of Fish as narrator negatively framing the act of breathing (awful/sad/hurt (moan); sadder.../disappointed noise)
- the depiction of the Lamb family as they return to town and their uncharacteristic behaviour and how this is described in simile (like mad bastards/like they were ready for rape/like they were famous...)
- the significance of their heading for the church and the seeming defeat of the dark (turn on the lights/the headlamps tore the darkness)
- Quick hearing the voice of his father (bellow/back from the dead) and the significance of his attribution (Praise the Lord!)
- the contrast (signalled by volta) between the loud jubilation of the family and the quietness of Quick as he holds Fish
- the realisation of what is the spiritual and physical separation of the boy (not all of Fish Lamb had come back)
- the contrast in the voices Winton has constructed - the colloquial/profane/vernacular (pus/shit/bum/bastards/geyser/sickfeeling...) and the poetic (as in the repeated metaphor of the darkness) to develop the separation between the real and the metaphysical.

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

The second element of the question prompts candidates to move beyond the extract to explore its impact across the novel through judicious selection – and analysis - of evidence from the novel as a whole. There are many potential sources such the ongoing and intensely destructive guilt of Quick, Oriel's loss of faith, friction

	<p>between Oriel and Lester, Lester’s struggle with his belief that life is paramount.</p> <p>Reward responses that demonstrate an understanding of the components of the second prompt and which select and analyse material judiciously.</p> <p>(50 marks)</p>
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Question Number	Indicative content
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8 (Joyce)

Candidates might identify the story as representative of the 'childhood' section of the collection and explore the characteristics of voice and viewpoint it contains. More successful candidates may well pick up on the retrospective nature of the story and how this influences the narrative voice. They might also link it to the central theme of paralysis but this should not be at the expense of the central focus of the task.

This extract is drawn from the closing section of the story and shows the circulatory nature of the central metaphor of darkness. Candidates may well make the connection to the motif across the story as a whole.

Expect a close reading of the extract itself.

Points to look out for and reward in terms of the exploration of the extract might include:

- the insight afforded by first person narrative perspective
- the characteristics of the narrative voice – the sense of an adult looking back at a transitional moment in childhood and how this is achieved
- the fading of the dream/quest signalled by the opening declarative (Remembering with difficulty why I had come)
- the effect of the English accents - what they represent politically/symbolically and their shattering of the imagined exotic nature of Araby
- the trivial nature of the dialogue and how this is represented
- the boy's observation of the voice of the woman and his response to it (the tone of her voice was not encouraging/I looked humbly...)
- the barriers to his quest – the simile (like eastern guards) and the metaphorical invasion of the dark (the dark entrance)
- the effect on the voice of the boy via verb (murmured) and response (no thank you) and the failure this represents
- the seeming reluctance to let go of the dream through verb (lingered) and adverb (slowly) places in opposition to the realisation/acceptance that is the epiphany (I knew it was useless)
- the final encroachment of the dark (the light was out/the hall was now completely dark)
- the metaphorical nature of the final 'vision' and self-evaluation (Gazing up into the darkness...); the overarching presence of the dark and what it represents in terms of home/Dublin and the destiny of the boy
- the parallel structures which convey the boy's response to the 'vision' and the epiphany it represents.

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

The second element of the question prompts the candidate to move beyond the extract to make links with one other story from the collection and to explore these links through judicious selection – and analysis - of evidence. There are many possibilities from the schoolboy yearning for escape and Wild West excitement in *An Encounter* to Eveline’s hopes for a new life in Argentina or Little Chandler’s frustrated fantasy about his friend’s London press job and his travels to Paris.

Reward responses that demonstrate an understanding of the components of the second prompt and which select and analyse material judiciously.

marks)

(50

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.
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.
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Revised AO Grid (totals and % remain unchanged)

Question Number	AO1 Marks	AO2 Marks	AO3 Marks	Total Marks
1a	10			10
1b		20	20	40
2(a-f)	20	30		50
Total Marks	30	50	20	100
AO %	30	50	20	100%

