

# Mark Scheme (Results) January 2011

GCE

GCE English Literature (6ET03/01)

Edexcel is one of the leading examining and awarding bodies in the UK and throughout the world. We provide a wide range of qualifications including academic, vocational, occupational and specific programmes for employers. Through a network of UK and overseas offices, Edexcel's centres receive the support they need to help them deliver their education and training programmes to learners.

For further information, please call our GCE line on 0844 576 0025, our GCSE team on 0844 576 0027, or visit our website at [www.edexcel.com](http://www.edexcel.com).

If you have any subject specific questions about the content of this Mark Scheme that require the help of a subject specialist, you may find our **Ask The Expert** email service helpful.

Ask The Expert can be accessed online at the following link:

<http://www.edexcel.com/Aboutus/contact-us/>

Alternatively, you can speak directly to a subject specialist at Edexcel on our dedicated English telephone line: **0844 372 2188**

January 2011

Publications Code UA026310

All the material in this publication is copyright

© Edexcel Ltd 2011

## General Marking Guidance

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

Unit 3: Interpretations of Prose and Poetry January 2011

Section A: Unprepared Poetry or Prose

Question Number	Indicative Content
1	<p>Candidates may respond to the basic meaning of the poem and identify it as a dramatic monologue, or first person narrative, engaging with the speaker's voice, the story she has to tell and an implied audience suggested by the repeated 'yous'. They may respond to the autobiographical sequencing with the speaker's account of her diverse past in the first stanza. The contrast between the other activities and their literally down to earth quality compared to tightrope walking may be another likely focus in the first stanza. They may identify the humour of the 'balance/shortfall' images.</p> <p>In the much longer second section, reference may be made to the unglamorous aspects of the life and some occasionally earthy details as well as the suffering endured.</p> <p>They may refer to the irregularity of the structure which has little sense of formality about the verse form, line length, rhyme scheme or metre. This could be summed up as free verse but more specific comments might centre on the often informal language as well as the range of images used by the writer. Informality features such as the highly colloquial 'smart-arse', 'copping' and 'feel' and the starting of sentences with 'And' or 'But' are possible areas for comment. Conventional poetic features such as alliteration and personification are also there to be noted. It is to be hoped that the increasingly valedictory tone from around line 28 will be observed and commented on.</p> <p style="text-align: right;">(40 marks)</p>

Question Number	Indicative Content
2	<p>Candidates are likely to focus on how the writing portrays, in a highly descriptive way, the cab journey, the atmospheric evocation of a dark, wet and misty night in Victorian London, and the somewhat tortured inner thoughts of Dorian Gray.</p> <p>The point of view alternates between that of an observant narrator in paragraphs one, three, six, seven and eight depicting the journey and painting the scene for us, and that of the named character with his thoughts being represented by direct and free indirect thought in paragraphs two, four and five.</p> <p>There is plenty to comment on in the purely descriptive sections as a range of sights and sounds builds up the sense of increasing isolation by paragraph seven. There is plenty of figurative language to be identified and discussed throughout: especially the simile of death in line ten; other images of death in paragraph four; images that convey darkness, mist and different kinds of light throughout. There may well be comment on the range of shapes, often shown as being distorted by the mist, poor light (from a range of sources) and general gloom suggested by images of the greyness and blackness of night, only relieved by the 'yellow', but skull-like moon. The striking image of the 'black web of some crawling spider' is also likely to provoke comment.</p> <p>In the sections that focus on Dorian Gray, apart from the ways in which his inner thoughts are being conveyed, there is likely to be discussion of his increasing obsession with reaching his destination and obliterating the painful memories suggested in paragraph five. The rhetorical questions, use of exclamations and the memory evoked through the brief passage of dialogue, are other ways in which the character's feelings are depicted.</p> <p>The two short concluding paragraphs and the brief section of dialogue provide more contrasts which are worthy of comment.</p> <p style="text-align: right;"><b>(40 marks)</b></p>

Band	Mark	AO1 - Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression
1	0 - 3	<ul style="list-style-type: none"> <li>• Makes limited relevant comment</li> <li>• Makes limited use of critical literary terminology</li> <li>• Writes with minimal clarity but with technical lapses</li> <li>• Responds with limited originality and creativity.</li> </ul>
2	4 - 7	<ul style="list-style-type: none"> <li>• Makes relevant comment with some insight</li> <li>• Makes some appropriate use of critical terminology to make the response more specific</li> <li>• Uses accurate written expression with some technical lapses</li> <li>• Responds with some originality and creativity.</li> </ul>
3	8 - 10	<ul style="list-style-type: none"> <li>• Responds with a sustained argument in an informed and relevant manner</li> <li>• Makes confident and appropriate use of critical terminology to refine arguments and evaluate the text</li> <li>• Writes accurately with sustained fluency, coherence and confidence</li> <li>• Constructs an original and creative response in a well-developed argument.</li> </ul>

Band	Mark	AO2 - Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts
1	0 - 5	<ul style="list-style-type: none"> <li>• Shows a limited understanding of the approaches to literary text</li> <li>• Identifies some features of structure, form and language</li> <li>• Shows a limited understanding of meanings.</li> </ul>
2	6 - 11	<ul style="list-style-type: none"> <li>• Shows limited critical understanding of literary text</li> <li>• Comments on some features of structure, form and language</li> <li>• Shows some understanding of the meanings.</li> </ul>
3	12 - 17	<ul style="list-style-type: none"> <li>• Demonstrates some critical understanding of literary text</li> <li>• Shows some awareness of features of structure, form and language</li> <li>• Provides evidence of a clear understanding of the meanings.</li> </ul>
4	18 - 23	<ul style="list-style-type: none"> <li>• Demonstrates a developed critical understanding of literary text</li> <li>• Examines features of structure, form and language effectively</li> <li>• Analyses the text and demonstrates a developed understanding of the meanings.</li> </ul>
5	24 - 30	<ul style="list-style-type: none"> <li>• Provides an evaluative and analytical, critical understanding of literary text which enables a sophisticated response</li> <li>• Evaluates features of structure, form and language effectively</li> <li>• Evaluates the text and demonstrates a developed understanding of the meanings which enables an independent response.</li> </ul>

Section B: Paired Texts

Question Number	Indicative Content
3(a)	<p>All three novels address relationships striving for happiness. The poems deal with the themes of love and happiness using a range of techniques and different forms.</p> <p>Candidates are likely to engage with the ‘happiness...failures’ opposition contained in the proposition and there is an opinion contained in the value judgement ‘most memorable’ which may be challenged. Candidates may well have their own interpretation of what constitutes ‘memorable writing’. Evidence of well-argued engagement with any facet of the proposition should be rewarded.</p> <p>Clear and relevant links between texts should be identified and discussed in detail. Accurate written expression and use of terminology appropriate to novels and poems should be used.</p> <p>Structure, form and language should be dealt with in terms of how they shape meaning as related to the proposition. Each of the designated novels and poetry selections will provide ample opportunity for wide exploration of the topic. The AO2 requirement may also be dealt with by considering the diversity of styles employed by different writers. Structure and form, the different narrative approaches of the novelists and the variety of structures and forms employed by the poets may also be discussed. The ways in which poems may be said to connect with each other may vary according to whether a single writer (such as Carol Ann Duffy or John Donne for example) is under discussion, or a wider-ranging group of poets.</p> <p>Candidates should compare chosen texts to clarify connections between them and reflect the responses of different readers. For example they may show how poems and novels depict relationships in different ways and reflect the periods in which specific texts were written. The poetry selections, by virtue of their diversity, are likely to invite a wide range of responses to contexts. At best, diverse responses will be discussed, analysed or even evaluated; at the very least, awareness of diverse readings should be identified and described.</p> <p>Candidates should be aware of the need to respond to their texts as a modern reader, whilst not losing sight of the time when a text was written.</p> <p style="text-align: right;">(60 marks)</p>



Question Number	Indicative Content
3(b)	<p>All three novels address universal emotions and situations. The poems deal with these concerns using a range of techniques and different forms.</p> <p>Candidates need to engage with the ideas in the proposition in order to construct a valid argument. The references to 'time, place and gender' and 'universal' could be addressed through a wide-ranging approach or a very specific focus. Clear and relevant links between texts should be identified and discussed in detail. Accurate written expression and use of terminology appropriate to novels and poems should be used.</p> <p>Structure, form and language should be dealt with in terms of how they shape meaning as related to the proposition. Each of the designated novels and poetry selections will provide ample opportunity for wide exploration of the topic. The AO2 requirement may also be dealt with by considering the diversity of styles employed by different writers. Structure and form, the different narrative approaches of the novelists and the variety of structures and forms employed by the poets may also be discussed. The ways in which poems may be said to connect with each other may vary according to whether a single writer (such as Carol Ann Duffy or John Donne for example) is under discussion, or a wider-ranging group of poets.</p> <p>Candidates should compare chosen texts to clarify connections between them and reflect the responses of different readers. For example they may show how poems and novels depict relationships in different ways and reflect the periods in which specific texts were written. The poetry selections, by virtue of their diversity, are likely to invite a wide range of responses to contexts. At best, diverse responses will be discussed, analysed or even evaluated; at the very least, awareness of diverse readings should be identified and described.</p> <p>Candidates should be aware of the need to respond to their texts as a modern reader, whilst not losing sight of the time when a text was written.</p> <p style="text-align: right;"><b>(60 marks)</b></p>

Question Number	Indicative Content
4(a)	<p>All three novels reveal character through the first person narrative voice and other techniques. The poems deal with revelation of character using a range of techniques and different forms.</p> <p>Candidates should show evidence of engaging with the key literary concept of 'revelation of character' when responding to this question. An argument may well be constructed in response to the 'repel...attract' opposition. 'Revelation of character' (and 'self-revelation') is a feature of texts and this may be used in to provide valid links between them. Such links should be identified and discussed in detail. Accurate written expression and use of terminology appropriate to novels and poems should be used.</p> <p>Structure, form and language should be dealt with in terms of how they shape meaning as related to the proposition. Each of the designated novels and poetry selections will provide ample opportunity for wide exploration of the topic. The varieties of English used in the texts may well be a focus. In the poems which are not narrative, other comparisons of language, form and structure may be explored.</p> <p>Candidates should compare chosen texts to clarify connections between them and reflect the responses of different readers. For example they may show how poems and novels reflect the periods in which specific texts were written. The poetry texts, by virtue of their diversity, are likely to invite a wide range of responses to contexts. At best, diverse responses will be discussed, analysed or even evaluated; at the very least, awareness of diverse readings should be identified and described.</p> <p>Candidates should be aware of the need to respond to their texts as a modern reader, whilst not losing sight of the time when a text was written.</p> <p style="text-align: right;">(60 marks)</p>

Question Number	Indicative Content
4(b)	<p>The six texts present characters in a range of historical, social and cultural settings but their common humanity becomes apparent irrespective of the context. Candidates are being invited to respond to this personally.</p> <p>The proposition provides ample opportunity for candidates to construct their own argument. They may well respond to the 'historical, social...cultural settings to provide evidence of the breadth of their reading. They should make clear and relevant links between texts. Such links, which may also take the 'common humanity' idea from the proposition as a basis, should be identified and discussed in detail. Accurate written expression and use of terminology appropriate to novels and poems should be used.</p> <p>Structure, form and language should be dealt with in terms of how they shape meaning as related to the proposition. Each of the designated novels and poetry selections will provide ample opportunity for wide exploration of the topic. The varieties of English used in the texts may well be a focus. In the poems which are not narrative, other comparisons of language, form and structure may be explored.</p> <p>Candidates should compare chosen texts to clarify connections between them and reflect the responses of different readers. For example they may show how poems and novels reflect the periods in which specific texts were written. The poetry texts, by virtue of their diversity, are likely to invite a wide range of responses to contexts. At best, diverse responses will be discussed, analysed or even evaluated; at the very least, awareness of diverse readings should be identified and described.</p> <p>Candidates should be aware of the need to respond to their texts as a modern reader, whilst not losing sight of the time when a text was written.</p> <p style="text-align: right;">(60 marks)</p>

Question Number	Indicative Content
5(a)	<p>All six texts deal with journeys of different kinds through a range of techniques.</p> <p>Candidates should deal with the issues raised in the quotation, exploring the 'self'/'place' opposition in order to show clear and detailed engagement with their chosen texts. The diversity of evidence to be found in novels, narrative poems and shorter poems should enable candidates to provide an informed personal response in which they identify and discuss relevant material.</p> <p>Clear and relevant links between texts should be identified and discussed in detail. Accurate written expression and use of terminology appropriate to novels and poems should be used.</p> <p>Structure, form and language should be dealt with in terms of how they shape meaning as related to the proposition. Each of the designated novels and poetry selections will provide ample opportunity for wide exploration of the topic. The AO2 requirement may also be dealt with by considering the diversity of styles employed by different writers. Structure and form, the different narrative approaches of the novelists and the variety of structures and forms employed by the poets may also be discussed.</p> <p>Candidates should compare chosen texts to clarify connections between them and reflect the responses of different readers. At best, diverse responses will be discussed, analysed or even evaluated; at the very least, awareness of diverse readings should be identified and described.</p> <p>Candidates should be aware of the need to respond to their texts as a modern reader, whilst not losing sight of the time when a text was written.</p> <p style="text-align: right;"><b>(60 marks)</b></p>

Question Number	Indicative Content
5(b)	<p>All six texts explore the presentation of confrontations with the unexpected.</p> <p>The diversity of methods employed in novels, narrative poems and shorter poems should enable candidates to provide an informed personal response in which they identify and discuss relevant material.</p> <p>Clear and relevant links between texts should be identified and discussed in detail. Accurate written expression and use of terminology appropriate to novels and poems should be used.</p> <p>Structure, form and language should be dealt with in terms of how they shape meaning as related to the proposition. Each of the designated novels and poetry selections will provide ample opportunity for wide exploration of the topic. The AO2 requirement may also be dealt with by considering the diversity of styles employed by different writers. Structure and form, the different narrative approaches of the novelists and the variety of structures and forms employed by the poets may also be discussed.</p> <p>Candidates should compare chosen texts to clarify connections between them and reflect the responses of different readers. At best, diverse responses will be discussed, analysed or even evaluated; at the very least, awareness of diverse readings should be identified and described.</p> <p>Candidates should be aware of the need to respond to their texts as a modern reader, whilst not losing sight of the time when a text was written.</p> <p style="text-align: right;"><b>(60 marks)</b></p>

Question Number	Indicative Content
6(a)	<p>All six texts deal with 'uncomfortable truths' using a range of techniques and methods.</p> <p>Candidates should provide evidence of engagement with the idea contained in the proposition. Any valid interpretation that is clearly argued and illustrated will be acceptable. The instruction 'Comment on...' should make it clear that the diversity of approaches adopted in texts of different kinds should be dealt with. Hence, clear and relevant links between texts should be identified and discussed in detail. There will be a distinction between responses that are mere exemplification of the issues raised in the quotation as opposed to those that engage more fully with the 'analyse the connections and comparisons' aspect of the instruction. Accurate written expression and use of terminology appropriate to novels and poems should be used.</p> <p>Structure, form and language should be dealt with in terms of how they shape meaning as related to the proposition. Each of the designated novels and poetry selections will provide ample opportunity for wide exploration of the topic. The AO2 requirement may also be dealt with by considering the diversity of styles employed by different writers. Structure and form, the different narrative approaches of the novelists and the variety of structures and forms employed by the poets may also be discussed. The ways in which poems may be said to connect with each other may vary according to whether a single writer (as in the David Harsent collection) is under discussion, or a wider-ranging group of poets.</p> <p>Candidates should compare chosen texts to clarify connections between them and reflect the responses of different readers. At best, diverse responses will be discussed, analysed or even evaluated; at the very least, awareness of diverse readings should be identified and described.</p> <p>Candidates should be aware of the need to respond to their texts as a modern reader, whilst not losing sight of the time when a text was written.</p> <p style="text-align: right;"><b>(60 marks)</b></p>

Question Number	Indicative Content
6(b)	<p>Each of the six texts deals with the situation of war rather differently. Depending on candidates' choice there is plenty to discuss regarding the use of techniques and methods which present the human condition.</p> <p>Candidates should find plenty of evidence in their reading for the emotive ideas contained in 'raw and exposed'. There is a opportunity for challenging the value judgement contained in 'compelling'; however, any valid interpretation that is clearly argued and illustrated will be acceptable. The instruction 'Comment on...' should make it clear that the diversity of approaches adopted in texts of different kinds should be dealt with. Hence, clear and relevant links between texts should be identified and discussed in detail. There will be a distinction between responses that are mere exemplification of the issues raised in the quotation as opposed to those that engage more fully with the 'analyse the connections and comparisons' aspect of the instruction. Accurate written expression and use of terminology appropriate to novels and poems should be used.</p> <p>Structure, form and language should be dealt with in terms of how they shape meaning as related to the proposition. Each of the designated novels and poetry selections will provide ample opportunity for wide exploration of the topic. The AO2 requirement may also be dealt with by considering the diversity of styles employed by different writers. Structure and form, the different narrative approaches of the novelists and the variety of structures and forms employed by the poets may also be discussed. The ways in which poems may be said to connect with each other may vary according to whether a single writer (as in the David Harsent collection) is under discussion, or a wider-ranging group of poets.</p> <p>Candidates should compare chosen texts to clarify connections between them and reflect the responses of different readers. At best, diverse responses will be discussed, analysed or even evaluated; at the very least, awareness of diverse readings should be identified and described.</p> <p>Candidates should be aware of the need to respond to their texts as a modern reader, whilst not losing sight of the time when a text was written.</p> <p style="text-align: right;"><b>(60 marks)</b></p>

Band	Mark	A01 - Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression
1	0 - 3	<ul style="list-style-type: none"> <li>• Makes limited relevant comment</li> <li>• Makes limited use of critical literary terminology</li> <li>• Writes with minimal clarity but with technical lapses</li> <li>• Responds with limited originality and creativity.</li> </ul>
2	4 - 7	<ul style="list-style-type: none"> <li>• Makes relevant comment with some insight</li> <li>• Makes some appropriate use of critical terminology to make the response more specific</li> <li>• Uses accurate written expression with some technical lapses</li> <li>• Responds with some originality and creativity.</li> </ul>
3	8 - 10	<ul style="list-style-type: none"> <li>• Responds with a sustained argument in an informed and relevant manner</li> <li>• Makes confident and appropriate use of critical terminology to refine arguments and evaluate the text</li> <li>• Writes accurately with sustained fluency, coherence and confidence</li> <li>• Constructs an original and creative response in a well-developed argument.</li> </ul>

Band	Mark	A02 - Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts
1	0 - 3	<ul style="list-style-type: none"> <li>• Shows a limited critical understanding of literary texts</li> <li>• Explores some features of structure, form and language</li> <li>• Shows a limited understanding of meanings.</li> </ul>
2	4 - 7	<ul style="list-style-type: none"> <li>• Shows some critical understanding of literary texts</li> <li>• Analyses features of structure, form and language</li> <li>• Shows some understanding of the meanings.</li> </ul>
3	8 - 10	<ul style="list-style-type: none"> <li>• Demonstrates a developed critical understanding of literary texts</li> <li>• Evaluates features of structure, form and language effectively to make relevant points</li> <li>• Evaluates the text and demonstrates a developed understanding of the meanings which enables an independent response.</li> </ul>



Band	Mark	AO3 - Explore connections and comparisons between different literary texts, informed by interpretations of other readers
1	0 - 3	<ul style="list-style-type: none"> <li>• Refers to one or more text and identifies basic literary connections</li> <li>• Provides a basic presentation of ideas</li> <li>• Shows limited ability to interpret the texts.</li> </ul>
2	4 - 7	<ul style="list-style-type: none"> <li>• Makes well-selected connections between texts</li> <li>• Presents some ideas which do not reach full development</li> <li>• Shows a limited ability to consider that more than one interpretation of the texts is possible.</li> </ul>
3	8 - 11	<ul style="list-style-type: none"> <li>• Makes literary connections between the texts to inform the line of argument</li> <li>• Shows some evidence of an independent approach in the presentation of ideas</li> <li>• Shows an awareness of a variety of interpretations; with some exploration.</li> </ul>
4	12 - 15	<ul style="list-style-type: none"> <li>• Makes insightful and relevant literary connections between texts, supporting the line of argument</li> <li>• Demonstrates an independent approach in the presentation of a well-developed ideas</li> <li>• Demonstrates an awareness of a variety of interpretations; with some analysis and evaluation.</li> </ul>
5	16 - 20	<ul style="list-style-type: none"> <li>• Demonstrates a cogent synthesis of literary connections between texts to develop a line of argument</li> <li>• Demonstrates an independent and original approach in the presentation of a coherently developed argument</li> <li>• Demonstrates a developed awareness of a variety of interpretations; applies an open-minded approach when exploring and evaluating the texts.</li> </ul>

Band	Mark	AO4 - Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received
1	0 - 3	<ul style="list-style-type: none"> <li>• Shows a very limited awareness of the concept of a reader</li> <li>• Makes limited reference to the contextual influences that have affected how the texts have been received over time</li> <li>• Makes limited reference to the cultural and contextual factors that influenced texts when they were produced, without applying these facts very usefully in a literary way</li> <li>• Makes basic reference to the contextual framework within which they as readers can respond but this is not developed in a way that reflects on the understanding of texts under consideration.</li> </ul>
2	4 - 7	<ul style="list-style-type: none"> <li>• Shows limited ability to appreciate the factors that influence a modern reader but these points are undeveloped when looking at the texts under consideration</li> <li>• Shows some awareness of contextual influences that have affected how the texts have been received over time</li> <li>• Shows some awareness of the cultural and contextual factors that influenced texts when they were produced, although this is likely to remain at the level of factual knowledge not fully applied to the texts</li> <li>• Makes some reference to the contextual framework within which they as readers can respond, although this may lack specificity.</li> </ul>
3	8 - 11	<ul style="list-style-type: none"> <li>• Shows some ability to comment on the factors that influence a modern reader and apply this to the reading of the texts under consideration</li> <li>• Shows an appreciation of contextual influences that have affected how the texts have been received over time</li> <li>• Shows an appreciation of the importance of the cultural and contextual factors that influenced texts when they were produced</li> <li>• Makes some comment on the relevance of the contextual overarching framework within which they as readers can respond.</li> </ul>

4	12 - 15	<ul style="list-style-type: none"> <li>• Demonstrates an ability to analyse the factors that influence a modern reader and reflect on their own reading in the light of this</li> <li>• Demonstrates an ability to analyse the contextual influences that have affected how the texts have been received over time</li> <li>• Demonstrates an ability to analyse the cultural and contextual factors that influenced texts when they were produced and apply this awareness usefully to the texts under consideration</li> <li>• Demonstrates an understanding of the significance of the contextual overarching framework within which they as readers can respond</li> <li>• shows an awareness of how this has worked in practice in the candidate's own response to the texts.</li> </ul>
5	16-20	<ul style="list-style-type: none"> <li>• Demonstrates an ability to analyse, synthesise and evaluate the factors that influence a modern reader, this being reflected in the candidate's own reading and understanding of the texts under consideration</li> <li>• Demonstrates an ability to analyse and evaluate the contextual influences that have affected how the texts have been received over time</li> <li>• Demonstrates an ability to analyse and evaluate the cultural and contextual factors that influenced texts when they were produced and uses this awareness to enrich understanding and response</li> <li>• Evaluates the significance of the contextual overarching framework within which they as readers can respond, therefore showing a mature and developed sense of what it means to read critically.</li> </ul>

Further copies of this publication are available from  
Edexcel Publications, Adamsway, Mansfield, Notts, NG18 4FN

Telephone 01623 467467  
Fax 01623 450481

Email [publications@linneydirect.com](mailto:publications@linneydirect.com)

Order Code UA026310

January 2011

For more information on Edexcel qualifications, please visit [www.edexcel.com/quals](http://www.edexcel.com/quals)

Edexcel Limited. Registered in England and Wales no.4496750  
Registered Office: One90 High Holborn, London, WC1V 7BH