

# Mark Scheme (Standardisation) Summer 2008

GCE

GCE English Language and Literature  
(6385/01)

Edexcel is one of the leading examining and awarding bodies in the UK and throughout the world. It incorporates all the qualifications previously awarded under the Edexcel and BTEC brand. We provide a wide range of qualifications including general (academic), vocational, occupational and specific programmes for employers.

Through a network of UK and overseas offices, our centres receive the support they need to help them deliver their education and training programmes to learners.

For further information please call Customer Services on 0870 240 9800, or visit our website at [www.edexcel.org.uk](http://www.edexcel.org.uk)

Publication code XXXXXX

All the material in this publication is copyright

© Edexcel Ltd

## 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.

**This unit focuses on Assessment Objectives AO2ii and AO4, and also assesses AO1 and AO3ii.**

**Answer TWO questions: ONE from Section A and ONE from Section B.**

### **SECTION A: Pre-1770 Poetry**

**Answer ONE question from this section.**

**Examiners please note that where examples of indicative content are offered these are only suggestions to give examiners a flavour of possible answers: other valid responses should be looked for and rewarded.**

**1. CHAUCER: *The Merchant's Tale* ed. Hussey (C.U.P.)**

- (a) It has been claimed that one of the attractions of *The Merchant's Tale* is Chaucer's ability to present apparently serious and dramatic situations with a tone of comedy and mockery.

How effective have you found Chaucer's use of language, narrative perspective and literary techniques in creating this blend of the serious and the comic? You should refer to **at least two** specific episodes in some detail.

**AO2ii** The question requires understanding of Chaucer's subversion of contemporary literary genres, his inversion of the conventional order of things and an appreciation of the scope and range of his techniques.

Lower band answers are likely to be limited in their discussion of the key concepts. There may be some awkwardness in explaining how Chaucer achieves a synthesis of the serious with the comic and absurd.

Higher band answers should show an appreciation of how Chaucer employs linguistic devices and literary techniques to create ambiguity and should be aware of how he allows his characters to reveal themselves in a way that provides humour for the audience. Answers at this level are more likely to be aware of the layers of meaning in the text and should be able to explore subtextual implications with confidence.

**AO4** There are many possible episodes for candidates to choose from to explore the contrasts suggested in the question eg Januarie's long self-justifying monologue on his reasons for marrying where he reveals his inherent foolishness and self-absorption, the description of the wedding night, May's receipt and disposal of Damyan's love letter, the meeting of May and Damyan with the blind Januarie in the love garden.

The question looks for an awareness of how Chaucer's language and descriptions work to both elevate and diminish his characters and their situations.

Lower band answers will lack a deep appreciation of the range of Chaucer's technical skills. It is likely that there will be a limited exploration of the episodes chosen and the approach here may be narrative rather than critical.

In higher band answers look for range and scope. There should be understanding of the techniques employed by Chaucer to create dramatic tension which he then subverts eg literary and classical allusions elevate the tone, conventional symbols are used to set the scene but the usual conditions of romantic love are contravened and techniques such as bathos are employed to introduce mockery.

**AO1** Look for understanding of the key words ‘serious and dramatic’ and ‘comedy and mockery’ with good coverage of the aspects specified in the question ie language, narrative perspective and literary techniques.

Lower band answers may seek refuge in repeating the words of the question and may experience difficulty in discussing the more subtle aspects of comedy in the text. Answers at this level are likely to apply only a limited range of technical terms and may lack substantial coverage of the different aspects of the question.

Higher band answers should be more precise in their definitions and should show genuine appreciation of Chaucer’s comic techniques and how they work.

Look for the ability to select and discriminate in answers at this level and for detailed, assured knowledge of the episodes chosen as illustration.

**AO3ii** The key discriminator here will be the ability to provide a sustained critical analysis of the chosen episodes.

Appreciation of Chaucer’s verse and his use of the rhyming couplet as a key device is significant.

There are many stylistic devices which could be cited to demonstrate Chaucer’s technical virtuosity eg he creates dramatic tension through the use of Biblical and religious imagery, the use of allusions to gods and Biblical figures, the employment of elegant expression through techniques such as juxtaposition, antithesis, exclamations, apostrophe: the dramatic nature of the episodes is then undermined by the use of parody, proverbial expressions which suggest criticism of his characters, the use of bathetic elements at strategic moments, the introduction of dialogue, examples of gross imagery, use of internal rhyme to reinforce a point.

Lower band answers may be limited in their identification of effective literary and linguistic devices and are likely to note them rather than extending the discussion into an exploration of their effects.

Higher band answers will be more aware of Chaucer’s deliberate shaping of the episodes to work on the imagination of his audience and should identify and comment on the effectiveness of a number of the stylistic devices listed above.

**(Total 50 marks)**

---

**1 CHAUCER:** *The Merchant's Tale* ed. Hussey (C.U.P.)

- (b) 'No one enters into the debate on marriage with an open mind.'

Remind yourself of lines 263 to 364, from 'Ther fil a strif bitwixe his bretheren two,' to 'Be wedded whanne him liste, and where he wolde.'

How successful is Chaucer in revealing the prejudices and preconceptions of his characters through his use of literary techniques and language choices? Where possible you should relate your discussion of the extract to the *Tale* as a whole.

**AO2ii** The debate on marriage is central to the text and requires candidates to recognise Chaucer's use of the debate as a vehicle to introduce different perspectives on marriage and as an opportunity to reveal more of the character of Januarie.

Chaucer provides his audience with an independent voice for both sides of the debate while indicating Januarie's self-absorption and need for self-justification.

Lower and higher band answers can be differentiated by the extent to which they show understanding of the variations in the approach to marriage and the way in which Chaucer makes deliberate use of his characters to advance his argument.

Lower band answers may be limited to mere descriptions of the characters and could adopt a narrative approach.

Higher band answers should show an appreciation of the characters as literary constructs and should be able to relate them to their dramatic functions in the text.

**AO4** Answers need to show understanding of the conflicting views and advice presented to Januarie by Placebo and Justinus ie Placebo is sycophantic and Justinus is more honest and realistic: more perceptive responses may note that Justinus in fact reflects the views expressed by the Merchant.

Lower band answers are likely to be subjective rather than analytical in their exploration of the different arguments presented in this debate whereas answers in higher bands should be more aware of the rhetorical purpose of the episode and of Chaucer's intentions in using his characters to explore this major theme.

Answers in higher bands are more likely to comment on the significance of the debate in preparing us for what is to come eg Januarie demonstrates absurd illusions about marriage and dismisses any advice which does not reflect his desires and intentions.

**AO1** Look for a sustained, balanced discussion which acknowledges the dramatic purpose of the debate, explores the contribution of the different speakers, comments on the effectiveness of the literary and linguistic techniques and gives some indication of how the episode relates to the text as a whole.

Lower band answers will not achieve the breadth of discussion detailed above and may concentrate on description of character at the expense of other aspects. Use of technical terminology may lack precision and could be limited to the more obvious choices in answers at this level.

Higher band answers should demonstrate a greater appreciation of the implications and layers of meaning and should be able to use specific technical terms to support their discussion.

**AO3ii** Lower and higher band answers can be differentiated by their ability to exploit and select from the range of literary and linguistic features available for comment.  
The question links Chaucer's use of stylistic devices to the creation and revelation of character.

Lower band answers may be aware of Chaucer's purposes and may distinguish between the differing attitudes of Placebo, Justinus and Januarie but may be limited in their ability to comment critically on the tone and effects created by Chaucer's use of language.

Higher band answers should be more confident in identifying stylistic devices with coherent explanations of how they work.

Answers may comment on some of the following features:

- the use of rhetorical, persuasive speeches to involve the audience
- Chaucer's underlying mockery in Placebo's references to Solomon and to Januarie's own 'sapience'
- Placebo's choice of religious and biblical references to add apparent authority to his argument
- the play on words in Placebo's use of the word 'corage' which also suggests sexual potency and is used with ironic effect both here and elsewhere in the tale
- the shift in Placebo's tone from the elevated to the vernacular with the proverbial expression 'joly pin'
- the contrast with the speech of Justinus which is more rhythmic and more direct
- Justinus's use of repeated imperatives 'Aviseth', 'Trusteth'
- the phonological effects achieved by triadic structures 'water, erthe and air' and by the use of post-modification 'a yong wyf and a fair'
- the further contrast established at the end of the debate with Januarie's dismissive 'Straw for thy Senek' with its implications for his future actions.

**(Total 50 marks)**

---

## 2. MILTON: *Selected Poems* (Dover Thrift)

- (a) One critic described Milton's poetry as 'a performance which is more significant for the effect and sound than the actual meaning.'

Discuss how far you would agree with this claim by a close exploration of Milton's thematic concerns and his choices of language and verse form in any **two or three** poems in this collection.

**AO2ii** The quality of the argument will be important here. It is possible to provide a convincing argument either for or against the quotation but expect most answers to focus on the degree to which they agree.

Higher and lower band answers may be distinguished by the effectiveness with which they use this prompt to explore the complexity in Milton's work.

Lower band answers are likely to be restricted in their presentation of a convincing argument based on sound textual reference whereas higher band answers should demonstrate an understanding of Milton's intentions and purposes as well as a greater appreciation of his poetic skills.

Lower band answers may lack confidence in handling phonological techniques and will be limited in their ability to link form to effect.

Answers in higher bands should show more awareness of the variety and diversity of Milton's themes and stylistic devices.

**AO4** Contextual variation is particularly important here and look for understanding of how Milton attempts to capture the imagination of his audience while also using his poetry as a vehicle for dealing with personal issues and as a means of revealing his convictions and beliefs.

Lower band answers may adopt a narrative/paraphrase approach with a concentration on content rather than a thoughtful analysis of Milton's poetic techniques.

For answers in higher bands look for a much greater awareness of how Milton employs different techniques in different poems depending on purpose, mood and form.

More perceptive responses may note that it is possible to cite specific poems as either examples of 'performance' eg 'Comus' or as an example of a poem that is imbued with meaning and genuine feeling eg 'Lycidas'.

Features that could be used as evidence for the performance aspect of Milton's poetry include:

- his fondness for lyrical and choric forms
- his use of classical and allegorical allusions
- his imitation of earlier writers
- his setting out of an argument with one side against another in longer poems
- his use of rhetorical devices
- creation of an elevated tone
- the extensive use of sophisticated complex lexis and lengthy descriptive phrases
- the emphasis on descriptive writing rather than action in some poems.

Equally these features could also be used to show how he employs literary and linguistic devices to enhance meaning.

Features which could illustrate the significance of meaning in his poems include:

- his ability to create moods of sadness, introspection and nostalgia
- his use of poetry to deal with personal issues and to express his political and



- religious convictions
- his ability to express his convictions with sincerity and yet be able to restrain and control emotion
- his use of humour
- his sharp and precise choice of images.

**AO1** Reward answers which provide a balanced discussion of the areas outlined in the question.

Lower band answers may be limited in their ability to critically discuss the contribution of the different elements in Milton's poetry, particularly the intricacies of his verse form whereas answers in higher bands should see this as an opportunity to demonstrate knowledge of the range and diversity in Milton's poetry.

Look for a substantial exploration of theme, language and verse form in answers at this level.

**AO3ii** Lower band answers may identify some key stylistic techniques but will not develop the discussion to fully explain the effects on the audience and will use only limited textual evidence in support of their argument.

Higher band answers should draw from a much wider range of features and should be more aware of the specific effects of language and verse form, with an understanding of how Milton's stylistic choices relate to his thematic concerns.

See AO4 for suggestions about indicative content but look also for understanding of the effectiveness of phonological devices in the poems eg Milton's use of assonance, internal rhyme, half rhyme, occasional unrhymed lines which, it could be argued, add to the sincerity of his message

Reward answers which engage with the chosen poems and which appreciate the technical interest in Milton's work, whether this is used to demonstrate 'performance and effect' or to argue for the sincerity and depth of meaning.

**(Total 50 marks)**

---

2. **MILTON:** *Selected Poems* (Dover Thrift)

- (b) Many of Milton's poems are seen as sad, introspective reflections on personal events, yet he has also been praised for his awareness of the need to engage his readers.

In the light of this claim, discuss the effectiveness of Milton's language, imagery and verse form. Make close reference to **either** 'Lycidas' **or** 'On the Death of a Fair Infant Dying of a Cough' and **one** other poem of your choice.

**AO2ii** Key words and phrases here are 'sad', 'introspective', 'personal' and 'engage his readers'. The question looks for understanding of how Milton achieves a balance between the private and public elements of his poetry and also invites discussion of his strategic use of literary and linguistic techniques.

Lower band answers may explain the tone and general effect of their chosen poems but will be restricted in their exploration of how Milton achieves a synthesis of private, personal emotion with features that engage his readers.

In higher band answers look for understanding of the form of the chosen poems and how this enhances meaning eg 'Lycidas': elegaic, lyrical, classical references, elements of the pastoral, 'On the Death of a Fair Infant Dying of a Cough': funerary elegy, rhetorical discourse on the meaning of death and mortality.

More perceptive responses will be aware of the multi-dimensional nature of these poems.

**AO4** Some contextual knowledge could be applied relevantly here but do not expect answers to provide this eg 'Lycidas' written in response to the death by drowning of the young poet Edward King and the historical context of the plague as the background to 'On the Death of an Infant'. Discussion of contextual factors does need to be related to the thematic concerns of the chosen poems and should be considered for their effects, for answers in higher bands. An appreciation of how Milton interweaves his political and religious beliefs with a specific narrative could add an extra dimension to answers.

Lower band answers may refer to context but are likely to narrate rather than integrate this material into an analysis of the poetry.

Higher band answers should be more acutely aware of how Milton shapes his material.

Approaches may not refer to specific context but may concentrate on the qualities of the poetry.

Look for awareness of the techniques which are deliberately chosen by Milton to engage his readers. [see AO3ii below for examples].

**AO1** The poems can be approached on different levels while still allowing substantial discussion and exploration. Lower band answers may adopt a partially narrative approach with some recognition of key stylistic features. Answers at this level will not provide detailed and sustained textual analysis which will be the key feature of higher band answers. Answers in higher bands are more likely to appreciate the multi-dimensional nature of the poems.

The choice of second poem could be relevant here in providing effective material to illustrate the argument.

**AO3ii** Lower and higher band answers may be distinguished by the degree to which they sift the text for evidence and illustration. How Milton achieves impact is particularly significant here eg:

- his use of rhetorical devices
- classical allusions
- complexity in verse form
- Latinate syntax for emphasis
- phonological devices to create pleasing rhythms and harmony of sound
- emotive lexis
- the introduction of occasional homely English words to mitigate the predominantly elevated style
- romantic elements
- persuasive and sensuous descriptions of nature
- imagery of flowers, rivers, water.

Lower band answers may identify some techniques with limited (if any) explanation of effects. Higher band answers should be more evaluative in approach and should demonstrate confidence in selecting and applying technical terminology.

**(Total 50 marks)**

---

3. *Eight Metaphysical Poets* ed. Dalglish (Heinemann)

- (a) It is said that one of the key characteristics of the Metaphysical poets is their ability to provoke and persuade their readers by their presentation and development of a logical argument.

With close reference to **two or three** poems by **at least two** different poets explore the effectiveness of their literary techniques and language choices to define, illustrate and prove a point.

**AO2ii** The question requires recognition of the central concerns of Metaphysical poetry and an appreciation of the careful crafting of an argument.

Answers in lower bands are likely to describe or narrate the surface argument in their chosen poems but will not delve deeply into the text for wider implications.

Higher band answers should be more aware of subtlety and of subtextual implications.

Answers at this level should also be more precise in their identification of the poetic devices used to structure the argument.

Higher band answers are likely to be clearer in distinguishing between ‘provoke’ and ‘persuade’.

More perceptive answers will be aware that there are often underlying issues and concerns expressed by the poets.

**AO4** Detailed knowledge of how the poems are shaped is crucial here. Lower band answers are likely to make a generalised response to how the poems work whereas answers in higher bands should be more confident in their discussion of the key techniques.

The concept of ‘voice’ is particularly significant here and focused responses should be aware of the many ways in which the poets imitate the spoken voice as an effective device in persuading the reader eg the use of direct address, the creation of a dialogue where the reader is witness to one side of the responses, the employment of lexical and grammatical features which imitate spoken language.

Lower and higher band answers may be distinguished by the degree of their awareness of the relationship between form and content. This may be limited to the simple noting of key features in lower band answers but expect answers in higher bands to be more specific in their assessment of how a particular poem works.

**AO1** Many poems in the collection would provide substantial material but the chosen poems do need to be ones with a specific, controlled argument. The word ‘logical’ is the key here. The question requires examination of the structure of the poems and an understanding of the different stages in the development of the argument.

Lower band answers may follow the narrative route referred to in AO2ii above. This approach may establish the nature of the argument but will not extend sufficiently to give a detailed investigation of the structural and linguistic choices which make the argument convincing. Higher band answers may be identified by their ability to do this and should be able to locate the crucial stages in the poems and explain how these stages are signalled by stylistic techniques.

The actual words of the question could provide a clear framework for answers.

**AO3ii** Lower and higher band answers may be differentiated by their ability to recognise the key role of grammatical and syntactical features. In lower band answers discussion of these areas is likely to be very limited with only the more obvious techniques being identified. Higher band answers should show appreciation of the grammatical and syntactic skills of their chosen poets and will probably explore the importance of cohesive devices eg the use of connectives and words which signal a shift or development of the argument. Specific and regular illustration will obviously strengthen the response.

Imagery, symbolism, the fluency of rhythm and phonological patterning of the poems could all be profitably discussed here.

**(Total 50 marks)**

---

3. *Eight Metaphysical Poets* ed. Dalglish (Heinemann)

- (b) Man's relationship with God is a theme frequently explored by the poets in this anthology.

With close reference to **either** 'The Flower' by Herbert **or** 'The World' by Vaughan and **one other** poem by a different poet, explore the poets' choices of verse form, imagery and language, considering how effective they are in sharing their ideas about Man's relationship with God with their readers.

**AO2ii** The question directs attention to the religious focus of many of the poems in the collection. Look for an understanding and appreciation of how the chosen poets use specific methods and approaches to reveal very personal feelings eg both of the poems cited in the question are intense meditations and both present direct dialogues with God. Lower and higher band answers may be differentiated by their ability to distinguish between the approaches adopted by their chosen poets. Answers in lower bands may adopt a predominantly narrative approach with limited discussion of the variety of stylistic and structural techniques employed whereas higher band answers should demonstrate knowledge of the particular approach taken by each of the poets and this should be supported by close textual reference.

**AO4** The question looks for an exploration of verse form, imagery and language. The shaping of the poems is important and technical expertise should be explored in relation to its effect. Lower band answers may identify some of the structural elements of the poems such as verse form but will probably lack a very detailed, sustained textual exploration. Answers in higher bands should be able to comment on the specific approaches adopted by the poets eg many of the religious poems are reminiscent of the speaking voice and give the impression of impassioned thought spoken aloud. More perceptive answers may be aware of the formal structure of rhyme, metre and stanza form and how this relates to and advances the underlying meaning.

**AO1** Reward well structured, coherent answers which provide good coverage of the key elements in the question and which give a balanced discussion of the chosen poems. Answers in lower bands may be unbalanced in their discussion of the two poems, particularly if they adopt a time-consuming linear approach and it is likely that answers at this level will experience some difficulty in giving clear reasons for the effectiveness of poetic choices. Answers in higher bands should be more precise in their explanations, dealing more explicitly with the final part of the question ie the poets' ability 'to share'.

**AO3ii** The question asks for an exploration of verse form, imagery and language. Lower band answers may have a tendency to recite carefully learned explanations of verse form but may lack confidence in linking this to effect. Discussion of imagery and language choices is also likely to be limited to the more obvious examples. Answers in higher bands should be able to relate verse form to effect by explaining how it enhances the argument and should be able to comment on specific types of imagery eg much of the imagery is accessible and is often drawn from everyday sources, imagery with strong religious connotations is frequently employed, as is imagery of the natural world. Answers may also comment on the strong rhetorical and dramatic features of the poems.



4. *Edexcel Poetry Anthology* (Section Two: Pre-1770)

- (a) In many of the poems in this section, imagery of the natural world is used extensively to convey ideas about human concerns and preoccupations.

Choose **two or three** poems where you feel that imagery drawn from the natural world is a key technique and explore how effectively your chosen poets have used natural imagery with language and verse form to give impact to their ideas.

**AO2ii** There is a wide choice of poems demonstrating different approaches which employ imagery of the natural world as a key feature. Lower and higher band answers may be differentiated by their ability to distinguish between these approaches and their ability to examine the synthesis between imagery, rhythm and verse.

Lower band answers are likely to be limited in their awareness of how these different aspects of a poem are integrated whereas answers in higher bands should be more capable of recognising the characteristic and identifying features of their chosen poems. It is likely that answers in lower bands will identify only the more obvious images and may rely on a discussion of content rather than recognising the importance of technical devices.

Higher band answers should be more aware of the function of the poets' choice of imagery.

**AO4** In many of the poems the natural world is central to meaning eg 'The Twa Corbies' and 'The Three Ravens', in others it can be used to set the scene or to explore a specific relationship eg 'They Flee From Me', or, as in 'Sonnet 73', it may be used as a vehicle for the discussion of mortality and the passage of time. Note also the use of natural imagery for ironic purposes in 'Sonnet 130'.

Imagery drawn from the natural world is used to convey moods of sadness, regret, pathos, anger etc or in some cases it is used to reveal issues about human life eg the function of the animals in 'The Twa Corbies' and 'The Three Ravens'.

Lower band answers may have a tendency to list features and may be limited in their ability to provide specific links between form and meaning.

For answers in higher bands look for the ability to explore the integration of images with the structural features of the poems. Look for some sustained explanation of verse form and effects for answers at this level.

**AO1** Lower and higher band answers may be distinguished by the extent to which they provide the following: judicious choice of poems, balanced coverage, the ability to range over the key areas specified in the question, substantial use of textual illustration. Lower band answers are likely to be limited in their proficient use of appropriate technical terms and might be repetitive. Answers in higher bands should demonstrate more confidence in exploring the areas identified above.



**AO3ii** Lower band answers may paraphrase rather than evaluate, possibly repeating the words of the question ie ‘give impact’ rather than employing their own lexical choices. Answers in higher bands should be more aware of how the poets create impact with clear understanding of what the impact on the reader is.

Features that could be discussed include:

- symbolism of the moon, storms and the sea
- personification of animals
- seasonal changes reflecting human relationships
- comparisons between people and nature
- the natural landscape used as a background for love
- romantic associations with flowers
- rhythmic effects used to reinforce the message....

**(Total 50 marks)**

---

4. *Edexcel Poetry Anthology* (Section Two: Pre-1770)

- (b) Direct address to persuade a specific audience is a favourite technique of the poets in this section of the *Edexcel Poetry Anthology*.

Remind yourself of **either** ‘Death, Be Not Proud’ by John Donne **or** ‘Since There’s No Help’ by Michael Drayton, and **one** other poem of your choice, where there is a persuasive argument directed at a specific audience. Consider how effectively the poets have used language and literary techniques to advance their argument.

- AO2ii** There are many suitable poems that may be used with those offered in the question although the question does direct candidates to choose one where there is a definite sense of a one-sided conversation. The key discriminator here is awareness of how the poets imitate spoken language features to personalise their argument and to create intimacy. In many cases the readers are made to feel as if they are being invited to witness the conversation, equally in other poems the reader may be the direct target of the poet. The audience addressed could be abstract, as in ‘Death, Be Not Proud’ or a specific person, eg ‘Edward’, or an unnamed audience eg ‘Since There’s No Help’.

Lower band answers may be limited to the more obvious features which characterise their chosen poems: expect some listing or repetition of ideas here.

Answers in higher bands should be more precise and discriminating in their exploration of how the poets achieve their effects.

How the poets ‘advance their argument’ is an important part of the question.

Lower band answers may rely heavily on narrative/paraphrase to do this whereas higher band answers are more likely to demonstrate awareness of the key grammatical and structural techniques which provide cohesion for the argument.

- AO4** This requires an explanation of how the forms chosen by the poets reflect or provide a contrast with meaning/content.

Expect lower band answers to be more subjective in their interpretation of the ‘voice’ of the poet, with limited exploration of specific techniques. Answers in higher bands should demonstrate understanding of how the sense of a dialogue is achieved and could recognise that in some cases the poet has adopted a persona.

Answers in higher bands should also be more aware of the social and cultural contexts which affect the poets’ choices, although to be successful this should be integrated into the analysis rather than separate biographical or background information.

- AO1** The choice of poems could be relevant here in providing interesting contrasts in the material: although a comparative element is not included in the question, variety in the poems chosen would offer more scope for applying a range of literary and linguistic approaches.

Lower band answers may apply knowledge of stylistic techniques without clear shaping to address the question. Coverage of the chosen poems may be unbalanced, particularly if a linear approach is adopted.

Higher band answers should be discriminating in their selection and application of technical terminology and should be more able to recognise the features which make the argument ‘persuasive’.

**AO3ii** The question gives a general requirement to consider the literary and linguistic techniques employed by the poets therefore discrimination is needed here. Lower band answers are likely to deal superficially with the evaluative element in the question ie ‘consider how effectively’. Answers in higher bands should be more penetrating in their assessment of how the poems actually work.

Possible features for discussion include:

- the use of imperatives
- caesura to create strategic pauses
- personal pronouns eg ‘you’ and ‘thou’
- modals to suggest possibility and uncertainty eg ‘if thou wouldst’
- foregrounded conjunction ‘And’ at beginning of lines to advance the argument
- ‘if’ frequently used to stress conditional nature of the situation
- quoted speech
- regular rhythmic patterns
- repetition to add persuasive emphasis
- variety in choice of imagery from the mundane and everyday to the fantastic and exotic.

**(Total 50 marks)**

---

5. **POPE:** *The Rape of the Lock* (O.U.P.)

- (a) A critic has described Pope as ‘an amused grown-up writing of children’.

How effectively, in your opinion, does Pope use a variety of literary devices and language choices to treat his characters in *The Rape of the Lock* with gentle mockery? You should refer to **at least two** specific episodes in the poem.

**AO2ii** The question asks for reference to at least two specific episodes, allowing candidates scope in demonstrating their knowledge of the whole text. There are different possible approaches to this requirement for textual reference eg some answers may be wide-ranging while others may choose to concentrate on the specific episodes chosen.

Either approach is acceptable but do look for evidence of close knowledge of the text.

The word ‘characters’ should direct candidates to consider the function of the characters as dramatic constructs. Lower band answers may be limited in their appreciation of this aspect and could be subjective or anecdotal in their explanation of how Pope treats his characters.

Higher band answers should be more confident in recognising the elements of criticism and censure in Pope’s portrayal of his characters and should be aware of his ability to distance himself in providing a commentary on their attitudes and actions.

More perceptive responses may be aware of the variety of tones and attitudes that Pope adopts and that, although he uses stereotypes that would be familiar to a contemporary audience, he is not restricted in his approach to characterisation but offers his readers a variety of interpretations and perspectives. Answers at this level are likely to be more aware of Pope’s relationship with his characters.

**AO4** The key requirement here is an understanding of Pope’s good-natured wit and his intention to make an underlying attack on a society which is obsessed with the trivial and the superficial.

Lower and higher band answers may be differentiated by their appreciation of how he achieves this ‘gentle mockery’.

Lower band answers may be limited in their understanding of Pope’s humour and could lack confidence in explaining how the mockery is mitigated to become gentle.

Answers in higher bands should demonstrate more recognition of Pope’s skills as a satirist and may even be aware that he is actually enjoying himself. The reference to Pope as ‘an amused grown-up’ (from Wilson Knight) may lead more perceptive responses to explore his demonstrations of affection for his characters.

Lower band answers may be narrow in their focus here whereas answers in higher bands should be more capable of seeing the complexity in Pope’s presentation and shaping of his material and the consequent complexity of his readers’ responses.

Features that may be discussed include the following:

- Pope presents his characters as attractive while showing their obsession with trivial details
- he emphasises the ceremonial nature of the events and situations
- he keeps crossing the gap between the epic and the mundane
- Belinda’s character and environment are seen in different lights: at times she can be appealing to the reader.

**AO1** Understanding of the key words and phrases in the question may be a good discriminator here. Answers in lower bands may demonstrate broad knowledge of the text and of Pope's satiric purposes but may lack confidence in considering Pope's position as 'an amused grown-up' or in their ability to explain the 'gentle' nature of his mockery.

Answers in higher bands should demonstrate more skill in searching for nuances and implications in the text and should be prepared to demonstrate why and how Pope's techniques are effective.

**AO3ii** 'In your opinion' is a prompt to encourage candidates to show personal engagement and to express preferences. Lower band answers are likely to be limited in their understanding of different types of humour and may adopt a very narrow focus here.

Higher band answers should be more aware of Pope's intentions and should be prepared to evaluate his techniques and approaches.

Features that could be discussed include:

- the use of ironic contrasts
- the employment of bathos as a key technique
- the strategic use of irreverent moments
- the many occasions when he creates a shift from the elevated to the diminutive
- his frequent changes from the heroic style work naturally as an anti-climax.

**(Total 50 marks)**

---

5. **POPE:** *The Rape of the Lock* (O.U.P.)

- (b) Remind yourself of the description of the Sylphs in Canto II from line 53, ‘All but the Sylph ...’ to line 72, ‘He rais’d his azure wand, and thus begun.’.

Explore the effectiveness of Pope’s use of narrative strategies, language choices and literary techniques in creating dramatic tension through his portrayal of the Sylphs in this extract and elsewhere in the poem.

**AO2ii** The question looks for understanding [either explicit or implicit] of the Sylphs as parodies of epic deities indicated by their characteristics eg they symbolise honour, they are light and ineffectual, they are portrayed in concrete terms although they are mystical figures. Their function is to allow Pope to show his awareness of the absurdity of a point of view and there is a suggestion that their charm actually springs from their absurdity. Lower band answers may note the more obvious aspects of the role of the Sylphs but will lack detailed appreciation of how Pope exploits this device. Answers in higher bands are more likely to recognise how Pope exploits traditional literary approaches and genres in his deliberate down-sizing of the epic Muses in their role as Belinda’s counsellors.

**AO4** Candidates need to recognise that this episode with the Sylphs is central to the action of the poem as they are the only barrier between Belinda and the Baron’s scissors. Pope deliberately makes the Sylphs ephemeral and fragile to highlight the vulnerability of Belinda’s situation while suggesting mockery of the trivial concerns which dominate. Ariel’s list of possible calamities in his speech following this episode [lines 105-110] is used to highlight Belinda’s inverted and confused sense of values. The contrasts made here are deliberately ludicrous. Elsewhere in the poem Pope personalises and creates reader sympathy for the Sylphs eg the defeated Ariel is forced to abandon Belinda ‘And Ariel weeping from Belinda flew’. The restoration of the Sylphs at the end indicates a re-establishment of order and a sense of closure ‘The Sylphs behold it kindling as it flies’. Lower band answers may take a relatively narrow view of the role of the Sylphs and will lack awareness of the multi-dimensional nature of the text which should be suggested in answers in higher bands. Higher band answers should be aware of the variety in interpretations offered by Pope’s presentation of the Sylphs and his intention to create ‘dramatic tension’ by introducing uncertainties and ambiguities.

**AO1** Selection and application of literary and linguistic terminology will be the key discriminator here. Lower band answers may rely on a pre-learned check-list whereas answers in higher bands should be more flexible in their use of literary and linguistic knowledge to analyse this extract and to point to the wider implications for Pope’s thematic concerns and attitudes in the poem as a whole. Coverage is also important here. Lower band answers will lack the range and substance which will define answers in higher bands. Higher band answers should demonstrate greater understanding of the meaning of dramatic tension and should show awareness of how Pope attempts to appeal to his audience.

**AO3ii** Lower band answers are likely to identify a limited range of techniques and may not address all the aspects contained in the question. In particular they may lack confidence in their discussion of the explicit effects of linguistic devices.

Higher band answers will adopt a more sustained, objective critical approach and should be able to link their explanation of their chosen techniques with an explanation of how they achieve dramatic tension. Look for detailed textual illustration in answers at this level.

Features that could be discussed include:

- the repeated use of zeugma as a key technique eg ‘Or stain her Honour, or her new brocade’, ‘Or lose her Heart, or necklace’
- the threats delivered by Ariel to the Sylphs are also bathetic eg ‘*transfixt with Pins*’
- the use of climactic moments in the personification of the Sylphs eg ‘Anxious, and trembling for the Birth of Fate’
- personification of abstract nouns
- lexis with delicate sound effects
- tactile and visual imagery eg the rhythmic effect of ‘Purple Pinions’ in the extract.

**(Total 50 marks)**

---

**TOTAL FOR SECTION A: 50 MARKS**

## Section B: Modern Literature

Answer ONE question from this section.

6. **FRIEL:** *Translations* (Faber)

- (a) How successfully does Friel use dialogue, interaction and dramatic techniques in *Translations* to explore the idea that language is the root of all power?

**AO2ii** Candidates are likely to focus here on Friel's presentation of the historical conflict between the English and Irish languages and cultures. Expect a thorough discussion of the various ways that language is linked to power throughout. Lower band answers might tend to try to prove that language is power in the play by relating examples of this without providing an overview. Higher band answers will no doubt address the dramatic conceit of the play being written in English and explore the historical contexts involved.

**AO4** The scope of the question is such that candidates will be able to offer a wide variety of material in their explanation of how the play works as drama and so presents the issues surrounding language and power. Lower band answers are likely to be quite narrative in nature and perhaps focus on the 'power' element rather than on the uses of language etc. Higher band candidates will demonstrate their understanding of the range of language and literary techniques used by Friel, making appropriate links.

**AO1** Careful selection of textual references will be important here with the appropriate use of linguistic and literary terminology. Lower band candidates will be less successful at explaining the effects of Friel's linguistic and dramatic choices and the contexts. Higher band candidates will need to produce a balance between the main elements identified above in AO2ii in order to provide a well-structured, coherent answer which links form to function.

**AO3ii** Lower band candidates will probably provide a fairly limited range of Friel's techniques as well as a limited range of terminology. Higher band answers should demonstrate an awareness of the features of spoken discourse and use the linguistic / literary approaches to show how the theme of power is presented by these. A clear discriminator will be how well the candidates approach the 'explore the idea' prompt in the question.

**(Total 50 marks)**

---



**6. FRIEL: *Translations* (Faber)**

- (b) Look again at the beginning of Act Two, SCENE TWO from page 61 to page 65 ‘*She turns away from him and moves slowly across the stage.*’.

Explore how far Friel’s linguistic and dramatic techniques in this section reflect the themes of the play as a whole.

**AO2ii** This question should encourage candidates to explore Friel’s themes about conflicting ideologies and the importance of language, culture, history etc. Lower band answers may be restricted by offering accounts of the character’s roles and their relationships with less analysis of the ‘linguistic and dramatic effects’. Higher band answers are likely to explore the dramatic tension in this section and relate this to the play’s themes and the English / Irish contexts.

**AO4** The changes in the language of the interaction and the many stage directions will provide good opportunities to discuss the shaping of this section and will provide a variety of links to the rest of the play. The dramatic presentation of the language issues should be a focus here and will generate evaluation of the main themes of the play. Lower band answers may show a more limited awareness of the dramatic / structural features and perhaps focus more on what happens rather than on the language and methods by which this is developed. Higher band candidates can be expected to offer perceptive comment about Friel’s crafting of the exchange and its symbolic relevance, with a clear focus on how the ‘effects’ are created and their purpose.

**AO1** There will be many possibilities for links to the rest of the play so relevant exemplification and clear engagement with the text should be rewarded. Lower band answers may display a less balanced response to the prompts in the question and perhaps not discuss the whole play as much. They may be less convincing in their handling of language analysis. Higher band answers will demonstrate a confident evaluation of discourse analysis, discussion of symbolism and dramatic significance.

**AO3ii** Lower band answers may identify a restricted range of the literary and linguistic aspects and perhaps have a more narrative approach to characterisation and themes. Higher band answers will offer a range of stylistic and linguistic features, commenting on the ironies and dramatic tensions of the extract and with good employment of terminology.

**(Total 50 marks)**

---

7. **MAMET: *Oleanna*** (Methuen)

- (a) How successfully does Mamet craft the dialogue to change the pace of the drama and create the increasing tensions between John and Carol in *Oleanna*?

**AO2ii** Candidates will need to be aware of the way the drama develops and the dynamics of the dialogue. Lower band answers are likely to have a narrative approach focusing more on the development of the power struggle, with less consideration of uses of language in the build up of dramatic tension. Higher band answers will explore in detail how Mamet's careful crafting of each act reveals the characters' changing progress and status in the play as a whole.

**AO4** Lower band answers will tend to offer a more limited range of the features of dramatic interaction and a less detailed analysis of the shaping and dynamic nature of the text, perhaps being more focussed on the aspects of changing power rather than how it is developed through the language. Higher band answers will discuss in detail how the changes in the pace of the interaction, the length of utterances, the use of monologues, prosodics, ellipsis and interruptions etc reflect the shifting of power between the characters. There will be analysis of structural and stylistic features of the text as spoken discourse and a clear explanation of the dramatic effects the writer achieves.

**AO1** Lower band answers could display a restricted range of examples and terminology, showing a more superficial analysis. It is to be expected that higher band answers will present a balanced view in which they provide some insights into the deliberate development of the tensions in the dialogue over three acts. Higher band answers will develop a coherent argument and offer insights into the changing tempo of the dialogue and the dramatic effects. Good textual references with a discriminating use of terminology should be rewarded here.

**AO3ii** Lower band answers will probably show a limited awareness of literary and linguistic approaches with little differentiation of frameworks. Higher band answers will critically examine a wide range of the writer's use of features of spoken discourse and dramatic development.

**(Total 50 marks)**

---

7. **MAMET: *Oleanna*** (Methuen)

- (b) Remind yourself of the section in Act ONE from page 22, ‘JOHN: You have to look at what you are, ... .’ to ‘JOHN: We won’t tell anybody.’ on page 26.

Focusing on Mamet’s use of language and dramatic techniques, explore the extent to which John’s errors of judgement in this extract and the rest of the play contribute to his downfall.

**AO2ii** Candidates are likely to begin by discussing John’s position on education and ‘tests’, and by the nature of the deal he offers Carol centring on the issue of ‘badness’, ‘rules’ etc. Lower band answers may concentrate more on describing his mistakes without a sufficient focus on the development of the language. Higher band candidates will demonstrate perceptive analysis and a sustained understanding of the nature of John’s ‘downfall’.

**AO4** Lower band answers will make appropriate use of terminology but perhaps dwell too much on the given section and not sufficiently discuss the rest of the play. Higher band candidates will demonstrate confidence in their combined linguistic and literary approach and make discriminating use of terminology. Reward a clear personal response and thoughtful evaluation balanced with appropriate textual references. For example, candidates may well see a link between John’s words / actions in the extract and Carol’s references to them in Act 3.

**AO1** Careful examination of John’s lexis and utterances and the consequences of these in subsequent interaction will be key here. Lower band answers might be more descriptive in their assessment and cover only a limited variety of literary and linguistic concepts whereas higher band answers will critically examine a range of linguistic and literary concepts in their analysis.

**AO3ii** Careful examination of John’s lexis and utterances and the consequences of these in subsequent interaction will be key here. Lower band answers might be more descriptive in their assessment and cover only a limited variety of literary and linguistic concepts whereas higher band answers will critically examine a range of linguistic and literary concepts in their analysis.

**(Total 50 marks)**

---

**8. STOPPARD: *Jumpers* (Faber)**

- (a) ‘*Jumpers* is a comedy based on misunderstanding and deception.’

How effectively do you think Stoppard uses these comic elements to explore serious issues about knowledge and reality? You should focus on his use of dramatic and linguistic techniques in the play as a whole.

**AO2ii** Candidates should demonstrate a very good awareness of the of the play’s themes and how the dramatic treatment of them reveals and explores key concepts. Lower band candidates may show a restricted understanding of how the language and dramatic techniques present these ideas, and perhaps simply describe ‘comic elements’ without discussion of their effects. Higher band answers will show a clear understanding of the key words in the question and integrate a discussion of them with a focus on Stoppard’s language and humour in the presentation of his ideas.

**AO4** Expect a range of possible examples of comical elements here. The key must be the linking of form to function and clear explanation of the writer’s intended effects. Lower band answers may be overly concerned with the humour of the characterisation and the action and might not make appropriate links to explain the dynamic nature of the play as a whole. Higher band candidates will demonstrate perceptive awareness of the writer’s use of dramatic techniques in shaping the drama and developing the thematic strands and ideas.

**AO1** Lower band answers may lack confidence in their handling of the key elements of the question and make limited use of terminology appropriate to combined literary and linguistic study. Higher band candidates will present a well balanced exploration of the elements of the question with a good personal response to the text which demonstrates engagement as well as understanding.

**AO3ii** Selection of appropriate material from the play will be important. Lower band candidates could be limited in their awareness of the relevance of literary and linguistic perspectives while higher band answers should demonstrate a critically accurate range of literary and linguistic techniques with a sound evaluation of concepts.

**(Total 50 marks)**

---

**8. STOPPARD: *Jumpers* (Faber)**

- (b) Remind yourself of the section in ACT ONE from the top of page 28, ‘DOTTY *takes off the fish bowl ...*’ to page 32, ‘GEORGE *walks to the door, taking his tortoise.*’

How successfully does Stoppard use dialogue, interaction and dramatic techniques in this section to present his ideas and themes, and how are these developed in the play as a whole?

**AO2ii** Candidates will need to consider the philosophical ideas/conflicts here and demonstrate a good understanding of how these are presented in the play as a whole. Lower band answers may tend to show limited understanding of the concepts and how they are presented dramatically. Higher band candidates should examine Stoppard’s main ideas/concepts showing awareness of the relevant contexts.

**AO4** Candidates should explore the central themes of the play and should make specific comments about the development of the drama and how Stoppard exploits the relationship of George and Dotty for the purposes of humour and to present the main ideological conflicts. Lower band candidates may be too concerned with aspects of plot and the nature of the marriage rather than providing an overview of the ‘ideas and themes’. Higher band answers will demonstrate this with carefully selected exemplification discussing a range of the writer’s techniques and language.

**AO1** Lower band answers may be more focused on the extract and only discuss the key prompts more generally with a lack of detailed analysis or good exemplification. Higher band answers will have a perceptive critical evaluation of the dramatic and linguistic elements of the question and show a personal engagement with the play as well as a discriminating use of terminology.

**AO3ii** Lower band answers are likely to be narrative and make limited differentiation between the frameworks. Higher band answers will evaluate a range of linguistic and dramatic techniques to demonstrate an overview of the ‘ideas and themes’.

**(Total 50 marks)**

---

9. **PLATH:** *Selected Poems* ed. Hughes (Faber)

- (a) 'Plath's poetry is very much concerned with her own emotions and experiences.'

With close reference to **two or three** poems of your choice, discuss how successfully she uses literary and linguistic skills in dramatising these experiences and emotions to communicate them to her readers.

You should refer in particular to her use of verse form, imagery and language choices.

**AO2ii** The question prompts candidates to consider how successfully Plath communicates her personal experiences and emotions to a public audience by using her creative and technical skills as a poet. Recurring themes are her experiences of motherhood, her relationship with her father, thoughts on the position of women in society, on nature and death etc.

Look for understanding that although Plath is interested in her own psychological state she is able to dramatise it in ways that make her own experiences have relevance to wider global issues eg Nazism in 'Daddy'.

Lower and higher band answers may be distinguished by the ability to recognise this important feature of her poetry.

Lower band answers are likely to be more subjective and may have difficulty in explaining how Plath uses her poetic skills to present her personal feelings in a controlled and contained manner. Answers at this level may emphasise the confessional element of her poetry at the expense of her technical skills.

For answers in higher bands look for understanding that, although she is very concerned with her own emotions, her poems have resonances of the world around her and reflect contemporary social and political issues. More perceptive answers may also be aware that the variety in her subject matter creates a range of different moods eg anger, fear, affection, love, joy, satirical humour.

**AO4** The key idea here is how Plath dramatises her feelings and how she links the inner with the outer world. Lower band answers may demonstrate some understanding of her poetic voice but the approach to analysis is likely to be limited to the identifying and labelling of features whereas answers in higher bands should be able to make links between form and purpose and should be aware of the disciplined, controlled shaping of her material.

Answers may discuss the significance of setting and imagery and how her presentation of her themes against a visual landscape gives the reader terms of reference.

Perceptive responses may be aware that her concern with the structure of her poems makes challenging material more convincing for her readers. In addition she draws upon her readers' own cultural experiences by her recurrent use of traditional symbols, images and references eg the moon, the sea, flowers, colour, which give her poems a general accessibility.

**AO1** Lower and higher band answers will be differentiated by the extent to which they are able to discuss the areas identified in the question by a close exploration of their chosen poems. Answers in lower bands may lack precision in their interpretation of the key concepts of ‘dramatise’ and ‘accessible’ and may rely on a description of content. Higher band answers should be more perceptive in being able to see and explain how Plath can make her private concerns into suitable material for a public audience. Answers at this level should be able to draw upon a range of suitable technical terms to provide a succinct and focused analytical approach.

**AO3ii** The requirement here is for candidates to consider how successfully Plath communicates her emotions and experience. Reward answers which explain how she makes her world real for a wider audience.

Lower band answers may take a narrow view and are likely to list features without extending to provide detailed, sustained textual analysis. It is possible that answers at this level may be subjective and may see her as self-obsessed.

Answers in higher bands should focus on specific techniques and how they work.

Look for close textual reference for answers at this level.

Features that may be discussed include:

- her contrasting use of traditional and innovative images and symbols
- her acute visual observation
- her conscious awareness of the aural quality of her poetry so that sound is used constantly to reinforce meaning
- the frequency of the first person pronoun
- her use of direct address to her subjects eg her father, her children
- her use of colloquial language.

**(Total 50 marks)**

---

9. **PLATH:** *Selected Poems* ed. Hughes (Faber)

- (b) Readers of Plath's poetry often comment that they enjoy her poems because of her controlled manipulation of imagery, phonological effects and verse form to enhance her subject matter.

With close reference to 'Little Fugue' **or** 'Nick and the Candlestick' **or** 'Ariel' and **one other** poem of your choice, consider how successful you have found these aspects of Plath's poetry.

**AO2ii** The question requires candidates to comment on Plath's technical skills and how they affect her readers' response. A choice from three poems is offered as a starting point in anticipation that one of these may prove to be a personal favourite, which, combined with one other of the candidates' own choice, should increase the opportunity to discuss the 'enjoyment' element.

Lower band answers may demonstrate knowledge of the content of the poems with some awareness of the variety in Plath's subject matter and poetic techniques but equally they may have a tendency to be over-concerned with relating biographical details at the expense of textual analysis.

With poetry that is essentially personal, contextual factors may be relevant but for answers in higher bands look for this type of information to be integrated into the analysis. Higher band answers should also demonstrate much greater awareness of Plath's imaginative and varied use of sound and structure, rhythm and language.

**AO4** The key requirement here is for candidates to show how Plath achieves a fusion of different thematic and technical elements in the chosen poems.

Lower band answers may be restricted in the range of structural features selected for discussion and the areas identified in the question are likely to be dealt with superficially or imprecisely. For answers in higher bands look for a more detailed, sustained explanation of how Plath deliberately shapes her poetry to convey themes and emotions in an individual and often highly original way. There should be an appreciation of the complexity of her poetry in answers at this level and there is likely to be more awareness of the imitation and representation of the spoken voice as a prominent feature.

Answers may comment on some of the following features: variety in stanza form, line length, rhythm eg the musical structure of 'Little Fugue', the use of simple statements to create a situation and the regularity of verse structure in 'Nick and the Candlestick', the lexical and rhythmic energy of 'Ariel'.

More perceptive responses may be aware that technical control provides a structure for Plath's emotions and therefore makes her personal reflections more accessible for her audience.



**AO1** The extent to which candidates feel that Plath is successful in creating enjoyment for her readers is not important, in fact, it would be possible to argue that she does not, but the crucial issue here is the quality of the argument, which should involve a demonstration of sound textual knowledge and convincing illustration from the chosen poems. Lower band answers may be unbalanced in their discussion of the areas identified in the question, eg expect some labelling of verse form but not a clear explanation of how Plath achieves a synthesis between verse form and the other elements in her poems. The element of personal response may be subjective in answers at this level. Higher band answers should be able to give a more cogent, critical assessment of Plath's achievement. Look for more confidence in the organisation of the material and greater scope in the exploration of her poetic techniques for answers in higher bands.

**AO3ii** The evaluative element is tied into the personal response and the prompt of 'how successful you have found' invites candidates to be reflective in considering the impact of Plath's poetry on themselves as one of her readers. In lower band answers expect some repetition of the words 'enjoyment' and 'successful' without any real qualification of what they mean. Answers at this level are likely to adopt a narrow focus and technical terms may be repeated and/or used vaguely with little, if any, attempt to explain their effects. Higher band answers should be more confident and precise in explaining the effect of Plath's poetry on her readers and, it is hoped, will be more specific in their discussion of how they do or do not derive enjoyment from her poetry.

Answers may identify and comment on some of the following features:

- personal pronouns indicating the highly self-referential nature of Plath's poetry
- variety of both abstract and tactile images including gothic nightmare images and the repetition of death imagery
- images of sight and blindness eg 'Little Fugue'
- distortion of nature imagery eg 'Little Fugue' and 'Ariel'
- the evocation of dramatic, dreamlike and symbolic landscapes
- religious connotations of words and symbols
- the effective use of enjambement and strategic line breaks eg 'Ariel'
- use of rhythm to increase intensity of meaning
- increasing pace and momentum achieved by rhythmic and phonological effects.

**(Total 50 marks)**

---

**10. NICHOLS:** *The Fat Black Woman's Poems* (Virago)

- (a) Nichols has expressed concern about how literature often portrays black people through negative stereotypes.

With close reference to **three poems** of your choice from this collection, explore how effectively you feel Nichols uses imagery, language choices and verse form to give a variety of presentations of black people.

**AO2ii** This is a central and repeated concern in Nichols's poetry which is both implicit and explicit. The question invites candidates to look at and consider the various ways in which Nichols approaches this theme eg her use of different voices in her poems to act as a framework for her subject matter and the humour which is typical of her poetry and which is present in different ways, from the overtly satirical to the underlying ironical touches. As the title indicates, there are many poems in the collection that would be suitable for discussion, although she is not restricted to presentations of black women. Her poetry also explores presentations of black men and many of her poems focus on a collective sense of identity and the inability to totally escape one's cultural heritage.

Suitable poems include:

'Beauty', --combines the negative stereotypes of fat and black with the abstract concept of beauty

'F.B.W. Goes Shopping'—to some extent reinforces the stereotype while evoking sympathy for the F.B.W. and lessens the possibility of sentimentality with the humorous rhyming couplet to conclude

'Island Man' evokes nostalgia and pathos by contrasting the lives of West Indians in London with the aesthetic beauty of what they have left behind

'F.B.W Composes a Black Poem'—a celebration of ethnicity and identity.

Lower band answers may be able to identify suitable poems for discussion but could have a tendency to base their discussion on paraphrase. Answers at this level will be limited in their ability to recognise the range and variety in Nichols's work and will not demonstrate the detailed textual knowledge and understanding of implications needed for answers in higher bands. At this level look for an appreciation of Nichols's ability to handle this theme/preoccupation in different ways so that although it runs through the collection, the individual poems have very distinct identities.

- AO4** The key idea here is awareness that Nichols asks her readers to look at things in new and different ways and that she achieves this by her use of imagery, language and verse form. Verse form in particular can often subvert the readers' expectations while use of a distinctive voice may position the reader to see the issue from a specific perspective. Lower band answers may lack security in showing their awareness of the different layers of meaning: they may concentrate more on surface elements eg the narrative or the more prominent images. Expect also some possible confusion here between what is 'imagery' and what is merely a visual impression. Higher band answers will be more aware of Nichols's technical artistry and may note that her use of deviant and unconventional forms is a key technique to intrigue the reader by subverting expectations. Answers may consider some of the following features:
- her imitation of the spoken voice and use of deviant grammatical forms eg 'The Fat Black Woman Goes Shopping'
  - her use of attractive images eg flowers, water, colours to set against negative stereotypes
  - the richness of the West Indian culture and beauty of the islands juxtaposed with the cold anonymity of London life.

- AO1** Reward a balanced discussion of the three chosen poems: many of the poems in this collection are short so this should not be too difficult for answers at all levels. Lower band answers may demonstrate limited awareness of literary and linguistic concepts and may have a tendency to adopt a time-consuming linear approach rather than identifying the essential features of each poem. Answers at this level may show some relevant knowledge of the text but without specifically shaping the material to address the question. Higher band answers should be more confident in appraising the effect of the whole poem, demonstrating the ability to select and explore characteristic features of that poem. Answers at this level should also be more discriminating and effective in their choice and use of technical terminology.

**AO3ii** There are many literary and linguistic features worthy of exploration to address the question.

Answers may refer to some of the following:

- the rhythms and cadence of the verse
- recognition of the essentially oral and aural qualities in Nichols's poetry
- changes in tone indicated by strategic line breaks or mid-line pauses
- use of enjambement
- imitation of Black English spoken and dialectal forms
- repetition (which can be so frequent that it becomes incantatory eg 'Alone')
- semantic and grammatical deviance eg 'The Fat Black Woman Composes a Poem'
- personal pronouns creating a sense of inclusivity and collective identity
- humorous use of clichés and proverbial sayings
- strong visual images
- frequent use of metaphor and simile.

Lower band answers may be limited by a check-list approach rather than making a careful appraisal of the stylistic qualities specific to each poem. In answers at this level there is likely to be vague handling of 'how effectively', possibly with an over-personal, anecdotal response to what 'you feel'.

Higher band answers should be more able to recognise the intricacy in Nichols's use of literary and linguistic approaches, the unexpected nature of her metaphors and similes, her mingling of the tactile and the abstract, the impact of the aural quality of her verse.

Answers at this level should provide some justification for their own response based on clear textual evidence.

**(Total 50 marks)**

---

**10. NICHOLS:** *The Fat Black Woman's Poems* (Virago)

- (b) 'The Invitation', 'The Fat Black Woman Versus Politics', 'Winter Thoughts' and 'This Kingdom' all have a voice which accuses or challenges the reader in some way.

With close reference to **two** of these poems and **one other** of your choice, discuss how successfully Nichols uses verse form, literary techniques and language to provoke thought in her readers.

**AO2ii** The tone of accusation or challenge is one frequently adopted by Nichols. The question prompts candidates to recognise and explore how Nichols attempts to encourage her audience to adopt a reflective approach. The subject matter of the poems where she accuses and/or challenges varies considerably eg from her attacks on received male white attitudes to women (particularly in relation to size and ethnicity) to accusations levelled at political leaders and those guilty of racial prejudice and discrimination.

Lower band answers may be aware of Nichols's intention to accuse and challenge and there may be an attempt to discuss how she achieves this but answers at this level will not develop these ideas into the type of sustained critical textual exploration that should characterise answers in higher bands.

Higher band answers should also be much more aware of the different techniques employed by Nichols to make her accusations: more perceptive answers may note that humour is often one of her preferred techniques.

**AO4** The key skill here is to link Nichols's choice of poetic techniques with her intentions and with the effects on her audience. The requirement to choose two of the three poems identified in the question is intended to encourage candidates to explore a variety of verse forms and different approaches: the freedom to choose the third poem gives the opportunity to pursue a personal interest.

Other suitable poems include:

'The Fat Black Woman Versus Politics' which employs features that produce an insistent rhythm, 'Invitation'; an unashamed lyrical celebration of size and shape which echoes the refrain of a once well-known song, 'This Kingdom' which relies heavily on natural imagery and musical cadences to achieve its rhetorical power.

Lower band answers are likely to make a superficial address to the different elements of the question. Answers at this level may label and describe verse form without commenting on the effects and may be very general in their discussion of literary techniques.

In higher band answers look for a greater ability to identify explicitly the different forms that Nichols employs to present her attitudes. Answers at this level should also be more incisive in noting and explaining the links between deliberate literary and linguistic choices and the effects on the reader.

**AO1** The question asks for an exploration of three areas which are all significant in creating the varied and distinctive voices that Nichols employs in her poetry. Lower band answers may be limited in terms of detail, and coverage of all three aspects may be unbalanced. A wide range of suitable technical terms is available to candidates to apply in their analysis although it is likely that answers in lower bands will be restricted in the range and precision of terminology used. Higher band answers should demonstrate the ability to use technical terms appropriately and effectively.

Reward arguments which are convincing in explaining how Nichols ‘provokes thought’. A good degree of close textual illustration is likely to be a feature of higher band answers.

**AO3ii** ‘How successfully’ is the key phrase here. The question looks for analysis rather than a mere description of what happens in the poems, which may be a characteristic of lower band answers. There could be a narrative approach in answers at this level, with possibly a very subjective assessment of how the poems work.

Answers in higher bands should demonstrate confidence in their discussion of literary and linguistic techniques and should be aware of the impact of the formal aspects of the verse such as sounds, rhythms, the presence or absence of rhyme.

Answers may comment on some of the following:

- compression and economy in the poems through ellipsis, shortening of phrases, omission of articles, use of compound words
- use of unexpected similes and metaphors, often drawn from the natural world and food
- use of first person to create one-sided dialogue
- syntactic parallelism
- internal and half rhymes
- rhyming couplets
- sibilant sounds
- consonance
- rhythms which draw attention to individual words
- strategic use of line breaks
- the imitation of musical rhythms
- presentation of the beauty of the natural world with an underlying sense of threat or menace.

**(Total 50 marks)**

---

**11. Edexcel Poetry Anthology (Section One: Post-1770)**

- (a) Choose **two** poems by **two different** poets from this section which express moods of anger or sorrow.

Explore how effectively your chosen poets have used language, tone, imagery and verse form to convey these strong emotions.

**AO2ii** Candidates can choose from a wide variety of poems that range over the historical spectrum. This should provide an opportunity to follow personal interests and enthusiasms. Look for recognition of the different approaches of the chosen poets and understanding of how they convey their attitudes.

Knowledge of genre and form will also be relevant here eg the effect of choosing controlled and disciplined forms or the potentially more diffuse approach of free verse. Careful and detailed reading of the poems may be a key discriminator between lower and higher band answers.

Lower band answers may be more concerned with content rather than meaning and effect. Answers in higher bands should be more aware of the blending of emotions eg a poem that is predominantly sad may have other elements such as nostalgia and wistfulness.

**AO4** The question looks for an appreciation of mood in poetry and how it is created through deliberate choices.

Answers may explore some of the following features:

- the pace and progression of the poem
- the juxtaposition of words/phrases
- the prominence of particular words in the poem
- use of rhythm to add a sense of significance and urgency
- the way that rhythm draws attention to the meaning of individual words
- how the poets' choices of lexis, imagery and verse form arouse expectations in the reader.

In lower band answers the approach to the 'shaping' of the poem may be to provide a linear explanation of content. Discussion of the poet's mood may be subjective and conversational rather than analytical. Answers at this level may be able to label verse form and identify images but without genuine consideration of their effect.

Higher band answers should be much more aware of the complexity of the poems and should be able to establish links between the mood and the technical devices which create it. Answers at this level should demonstrate at least implicit understanding of how the different elements in a poem work with each other. Look for a consideration of the impact of these techniques and a recognition of the emotional effect.

**AO1** The ability to organise and structure the material could be a key discriminator here.

Reward evidence of sustained knowledge and understanding of the texts and appropriate use of technical terminology.

Lower band answers may be subjective in their response to how the poets express their emotions and will lack precision in attempts to explain effect.

Answers in higher bands should be able to integrate their material more succinctly and effectively. Look for a clearer understanding of concepts in answers at this level.

**AO3ii** The evaluative element signalled by ‘how effectively’ is of prime importance and should involve exploration of the methods adopted by the chosen poets to express their mood of anger or sorrow.

Relevant features for discussion could include:

- the connotations of words
- grammatical features and cohesive devices eg adverbs and connectives can be significant in signalling mood or a change in tone
- repetition or contrast to reinforce or highlight feelings
- traditional or innovative use of symbolism
- use of caesura and strategic pauses to create distinctive tones and signal emotions.

Lower band answers may not differentiate clearly between the different techniques and their effects and may show only limited awareness of the relevance of the poets’ approaches.

In higher band answers look for a more confident demonstration of knowledge of literary and linguistic approaches and variety and range in the use of terminology.

Higher band answers are more likely to be reflective and may show with some precision how particular techniques eg figurative language, contribute to the total effect of a poem.

**(Total 50 marks)**

---



11. *Edexcel Poetry Anthology* (Section One: Post-1770)

- (b) A number of poets in this section have adopted a persona or mask which allows them to express their ideas and beliefs through a distinctive voice.

Choose **two or three** poems by **at least two** different poets where you feel there is a distinctive voice. Discuss how successfully their use of language, verse form and literary techniques have enabled them to create an effective persona.

**AO2ii** The key concepts of persona, mask and voice are intended to direct candidates to explore how and why poets choose to exploit this approach. There are a variety of poems in this section which do adopt a persona: all the poems use different techniques and employ a range of approaches eg

- the dramatic monologue in ‘My Last Duchess’
- the speaker in ‘Ulysses’ reveals personal grief
- ‘Prufrock’ gives a sense of dislocation and anonymity
- ‘O What is That Sound’ presents a disturbing one-sided dialogue from an anonymous speaker
- ‘Prayer Before Birth’ projects the concerns of the adult world onto the voice of a child in the womb
- ‘Abbey Tomb’ captures the voice of someone long dead.

Lower band answers may show knowledge of individual texts and may employ some relevant contextual knowledge. Expect a general outline of features rather than a developed analysis in answers at this level.

Higher band answers should be much more aware of range and variety and should confidently identify and discuss the elements in the poems which create the effect of a spoken voice.

**AO4** The key idea for exploration here is the creation of a voice and/or the fashioning of a character. Look for recognition of how the use of a persona often sets up intrigue for the reader. It allows poets to be distanced from the voice and the setting eg ‘My Last Duchess’, which has an Italian Renaissance setting.

Lower band answers may experience difficulty in making a distinction between the poet and the assumed identity. They will be limited in their explanation of how the language, verse and literary techniques contribute to a specific voice.

Answers in higher bands should choose relevant structural and stylistic features, indicating thoughtful reading of the texts.

**AO1** Organisation and presentation of the argument will be significant in distinguishing between lower and higher band answers. Lower band answers may be able to identify basic technical terms and may be able to label verse form but without clear explanations of how they work. Expect some repetition of the word ‘effective’ without convincing reasons to explain why a particular technique is effective.

Answers in higher bands should show greater proficiency in employing a range of technical terms and concepts. Answers at this level should be aware of how the poets integrate many different elements to produce a distinctive voice.

Look also for more fluent handling of the argument for answers in higher bands.

**AO3ii** Answers need to focus on the techniques which characterise their chosen poems. The evaluative element is signalled by 'Discuss how' and 'create an effective persona'. Typical techniques for discussion may include:

- rhetorical features
- triadic structures
- regular patterning which may be suddenly broken to create subversion of the reader's expectations
- modals to express uncertainty and doubt
- repetition which may indicate obsession or anxiety
- questions
- incantatory rhythms.

Lower and higher band answers may be differentiated by their ability to identify and explore strategic techniques such as those listed above.

Answers in lower bands will indicate only superficial awareness of why and how these techniques are relevant. Use of technical terminology is likely to be limited and repetitive.

Higher band answers should be more discriminating and should demonstrate some awareness of the complexity of their chosen poems. Look for sustained, thoughtful discussion in answers at this level.

**(Total 50 marks)**

---

**12. ATWOOD: *Surfacing* (Picador)**

(a) Discuss how successfully Atwood combines the narrator's journey of self-discovery with the natural setting of *Surfacing* through her use of language and narrative techniques.

**AO2ii** The question focuses candidates' attention on an evaluation of Atwood's presentation of the narrator's concerns with her childhood, relationships, marriage, abortion etc and how these are related to the Canadian landscape and environment as well as other social issues. Lower band candidates might focus on a more narrative approach which attempts to explain 'journey of self-discovery' but which might not make many links to the relevance of the natural context. Higher band answers will demonstrate a sound understanding of the concepts and show a sustained, perceptive knowledge of the text.

**AO4** The narrator's psychological journey leads her directly to the natural world and the discussion of the themes, symbolism and issues presented by Atwood will provide a focus here. Lower band answers may well focus on the chronology of events rather than the shaping of the narration and show only a general understanding of the themes. Higher band candidates will discuss the elements of the question with a careful selection of examples, concentrating on the language as well as showing a detailed understanding of the structural and stylistic features, showing how ideas are presented and developed throughout the novel.

**AO1** Lower band answers are likely to be quite explanatory with less evaluation of techniques and a limited awareness of the combined frameworks and terminology. Higher band candidates will demonstrate thoughtful understanding of Atwood's presentation of the narrator and the natural setting and judiciously select examples to fully explore the linguistic and narrative techniques employed which convey the writer's ideas. They can be expected to demonstrate a discriminating use of terminology and a balanced response.

**AO3ii** The personal voice of the narrator, the use of imagery and the other features of language she uses should feature here. Lower band candidates may be limited in the range of their discussion of language and narrative techniques, showing perhaps a general awareness. Higher band candidates will apply a relevant critical approach to literary and linguistic features and be reflective about their effects and meanings.

**(Total 50 marks)**

---

**12. ATWOOD: *Surfacing* (Picador)**

- (b) Remind yourself of Chapter Sixteen (pages 127–133). To what extent is Atwood’s presentation of men and women and their relationships in this chapter typical of the novel as a whole? You will need to explore Atwood’s use of language techniques and narrative perspective.

**AO2ii** It is to be expected that the sexist attitudes presented in this chapter will provide a valuable starting point. There is likely to be a focus on the portrayal of the narrator and her attitudes towards men which could include her father, brother, the father of her aborted child, the ‘Americans’, Joe and David. There is also likely to be a consideration of the portrayals of Anna and possibly of the narrator’s mother. Lower band answers might focus on the characterisation of the narrator and her three friends and what their relationships are like. Higher band candidates will show a perceptive understanding of Atwood’s presentation of these relationships in relation to feminism and the socio–historical contexts.

**AO4** Thoughtful evaluation will include examples of the narrator’s past relationships with men and explore how her view develops in the novel. There will need to be some careful consideration of the language Atwood employs to depict male and female characters, their attitudes and the social and cultural contexts. Lower band answers could be too concerned with relationships and stereotypes rather than with literary and linguistic techniques or presentation of ideas. Higher band answers will provide a detailed evaluation of these and offer insights which link Atwood’s language techniques to effects and meanings.

**AO1** Given the numerous possibilities for discussion here, there should be evidence of careful selection of material and an engaged response with focused textual references. Lower band answers may show inconsistency, with a limited range of points about how the language and narrative techniques present the views of men and women, and perhaps employ a limited range of terminology. Higher band candidates will show a sound understanding of the language used and narrative techniques as well as a discriminating use of terminology.

**AO3ii** Lower band answers might demonstrate limited confidence in their analysis of the language and literary techniques used to convey the ideas which are central to the question. Higher band answers will demonstrate a good understanding of narrative voice, tone and perspective as well as the significance of dialogue, employing a range of terminology from both frameworks.

**(Total 50 marks)**

---

**13. BARNES: *Flaubert's Parrot* (Picador)**

- (a) “Geoffrey Braithwaite is on a personal journey of discovery, but by the end of the novel he still hasn’t found what he’s looking for.”

Discuss how successfully Barnes develops Braithwaite’s personal journey of discovery through the narrative techniques and use of language, and explain what you think Braithwaite is looking for.

**AO2ii** Candidates will need to offer a view of the narrator’s emotional and intellectual journey and explore how the structure and style of the novel presents and develops this theme. Lower band answers might describe his journey with minimal comment on the narrative techniques. Higher band answers will explore the narrative and language techniques, discussing stylistic and structural features with sustained knowledge and understanding of how these reveal Braithwaite’s thoughts and feelings etc.

**AO4** There are many ways to answer this question and the candidates may explore the novel as a metaphor for Braithwaite’s journey. Lower band answers might offer a narrative view of Braithwaite’s journey and the search for the parrot, and be insecure on how the styles and forms are integrated and developed. Higher band candidates are likely to integrate an understanding of structural and stylistic features in their discussion of how Braithwaite is presented through what he says and how he says it.

**AO1** Lower band answers will probably be descriptive in approach, lacking detailed analysis and / or a coherent overview, with a limited use of terminology. Higher band answers ought to demonstrate a balanced and perceptive understanding of the narrative techniques with insightful textual references / exemplification and a discriminating use of terminology.

**AO3ii** Lower band answers may demonstrate a basic awareness of these stylistic features and perhaps be quite restricted in the range of techniques discussed. Higher band answers will present a range of spoken and written discourse language features and examine register and tone, as well as a discussion of the development of the narrative.

**(Total 50 marks)**

---

**13. BARNES: *Flaubert's Parrot* (Picador)**

(b) Remind yourself of Chapter 13 (page 190-203). Focusing on Barnes's narrative and linguistic techniques, explore and evaluate the significance of Ellen in the novel.

**AO2ii** Candidates may offer a range of ideas about this character's posthumous role in the novel. This will probably include a discussion of Braithwaite's feelings about her adultery and his coming to terms with her death, and a possible comparison with Flaubert's relationships in real life, as well as with the fictional life of Mme Bovary. Lower band answers might be more focused on Ellen's character and their marriage problems with few comments about the writer's presentation of her through the narrative voice, or the links to other elements of the novel mentioned below. Higher band answers will evaluate Braithwaite's relationship and how he presents it to the reader, exploring how Barnes draws on literary, linguistic and spoken frameworks.

**AO4** Answers can be expected to explore the writer's integration of Ellen into the narrative and how Braithwaite reveals her to us gradually. Lower band answers might be overly concerned with the 'facts' and events we are told about and may not have a clear grasp of the function of the character in the novel as a whole. Higher band answers will link this technique of gradual revelation to the language used by the narrator and explain the effects created, providing an overview of the prompt 'significance' in the question.

**AO1** Lower band answers might spend too much time on character analysis or generally make few analytical links concerning literary and linguistic techniques with other parts of the novel. Higher band answers will have some close textual analysis with well chosen examples which together present a coherent, personal response to the prompts of the question and explore the relationship between the narrator, his wife and other themes in the novel.

**AO3ii** Lower band answers may be limited in their coverage of the range of literary and linguistic techniques and are likely to be restricted in their evaluation of these features. Higher band answers should offer a selection of techniques employed by Barnes concerning features of structure, narrative voice and address and so on.

**(Total 50 marks)**

---

**14. LESSING: *The Memoirs of a Survivor* (Flamingo)**

- (a) Discuss how effectively Lessing presents class divisions through the language and communication of the different social groups in the novel, exploring what part these factors play in the disintegration of their society.

**AO2ii** Candidates are invited to explore: the different levels of society in which talking and communication goes on; the fact that the sections of society don't communicate with each other; how the narrator's relationship with Emily crosses the divisions and provides us with a view of the whole social order/disorder. Lower band answers are likely to adopt a narrative approach about the different social groups rather than analyse techniques or present an evaluation of the themes. Higher band answers will demonstrate a good knowledge and understanding of the narrative techniques and the roles of the narrator and Emily in the presentation of the wider social issues.

**AO4** The development of the narrative and how each social group is introduced and presented will provide plenty of scope for discussion here. Lower band answers will probably not be very successful in explaining the literary and linguistic techniques and how these relate to the social commentary. Higher band answers will show a comprehensive and detailed understanding of structural and stylistic features used by the writer to create her view.

**AO1** Expect there to be a clear focus on the kinds of language used both by the characters and as described by the narrator. Lower band answers may not provide a link between the theme of social disorder and the language through which this is presented, both in the narration and the dialogue. Higher band answers will provide good exemplification with a sound critical overview and use a wide range of terminology from the frameworks.

**AO3ii** Lower band answers are likely to be observational in approach and display a limited use of literary and linguistic terms of reference. Higher band answers will give a good analysis of spoken discourse features, evaluate the language and role of the narrator and comment on the use of imagery etc. to demonstrate how Lessing's techniques presents her ideas and themes. They will make confident and accurate use of technical terminology.

**(Total 50 marks)**

---

**14. LESSING: *The Memoirs of a Survivor* (Flamingo)**

- (b) Remind yourself of the section from page 120 beginning ‘Things continue to be easier ... .’ to ‘She went because her sense of duty would not let her do otherwise.’ near the end of page 122.

How effective have you found Lessing’s presentation of the theme of love in the various relationships portrayed in this section and in the novel as a whole? You will need to examine the writer’s use of language and literary techniques in your discussion.

**AO2ii** There are a variety of relationships to explore which could include Emily’s mother, Hugo, the narrator as well as those outside the domain of the apartment. Lower band answers may be too concerned with explaining the different kinds of relationship, offering analysis of wider thematic concerns. Higher band answers will be able to analyse the theme of love, care, responsibility etc and relate this to the wider social issues Lessing is concerned with. They are expected to demonstrate a good understanding of the key relationships and how these convey social comment.

**AO4** The narrator’s relationship with Emily could be a central feature of responses here but it is not the only approach which could be taken so reward candidates for their evaluation of any valid elements of the text. Lower band answers might lack confidence in their analysis and explanation of these techniques, showing a limited understanding of the literary and linguistic features. Higher band answers will demonstrate a critical appreciation of the social implications of the theme of love in the text and a detailed understanding of structural and stylistic features.

**AO1** Lower band answers may show some awareness of the language and narrative techniques but with limited analysis of their effects and relevance and employ little terminology. Higher band answers will provide a balanced argument with good textual references, as well as showing a thorough understanding of literary and linguistic concepts.

**AO3ii** There is scope here for candidates to evaluate Lessing’s use of imagery, irony, symbolism etc as well as the language of the narration and the various strands of dialogue. Lower band answers are likely to discuss a limited range of features, possibly with little critical discussion of their significance. Higher band answers will show a sustained and confident handling of the range of literary and linguistic techniques, linking these to the themes and meaning.

**(Total 50 marks)**

---

**TOTAL FOR SECTION B: 50 MARKS**

**TOTAL FOR PAPER: 100 MARKS**

**END**



**Assessment Objectives for Unit 5 – Assessment Objectives are weighted equally in Sections A and B**

<b>Bands/ Marks</b>	<b>AO2ii</b> respond with knowledge and understanding to texts of different types and from different periods, exploring and commenting on relationships and comparisons between them	<b>AO4</b> show understanding of the ways contextual variation and choices of form, style and vocabulary shape the meanings of texts	<b>AO1</b> communicate clearly the knowledge, understanding and insights gained from a combined study of literary and linguistic study, using appropriate terminology and accurate written expression	<b>AO3ii</b> use and evaluate different literary and linguistic approaches to the analytic study of written and spoken language, showing how these approaches inform their readings
<b>Band 1 1-10</b>	<ul style="list-style-type: none"> <li>identify specific texts as broadly literary and/or non-literary, written or spoken</li> <li>show some knowledge of individual texts</li> <li>display some awareness of historical context</li> </ul>	<ul style="list-style-type: none"> <li>show limited awareness of how historical, social and cultural contexts affect the explicit and implicit meanings of literary and non-literary, spoken and written, texts</li> <li>select a very restricted range of structural and stylistic features significant in the construction and reading of texts</li> <li>pay scant regard to spoken/written linguistic and literary choice</li> </ul>	<ul style="list-style-type: none"> <li>indicate some knowledge of combined literary and linguistic study</li> <li>make some appropriate use of terminology</li> <li>show some awareness of literary and linguistic concepts</li> <li>have some accuracy and coherence of expression</li> </ul>	<ul style="list-style-type: none"> <li>make use of undifferentiated frameworks when reading spoken and/or written texts</li> <li>identify a restricted range of linguistic and literary characteristics in spoken and/or written texts</li> <li>indicate only a rudimentary awareness of why and how literary and linguistic perspectives on texts are relevant</li> </ul>
<b>Band 2 11-20</b>	<ul style="list-style-type: none"> <li>demonstrate how specific texts are broadly literary and/or non-literary, written or spoken</li> <li>show competent knowledge of specific texts</li> <li>recognise the relevance of historical context to an understanding of texts</li> </ul>	<ul style="list-style-type: none"> <li>explicate some of the historical, social and cultural context-dependency factors which create the explicit and implicit meanings of literary and non-literary, spoken and written, texts</li> <li>show limited knowledge of structural and stylistic features relevant to the construction and reading of texts</li> <li>identify some examples of spoken/written linguistic and literary choice</li> </ul>	<ul style="list-style-type: none"> <li>show competent knowledge and understanding of combined literary and linguistic study</li> <li>make appropriate use of terminology</li> <li>show awareness of literary and linguistic concepts</li> <li>have consistent accuracy and coherence of expression</li> </ul>	<ul style="list-style-type: none"> <li>show some evidence of selection and appropriacy in adopting linguistic and literary frameworks when commenting on spoken and/or written texts</li> <li>describe a limited number of linguistic and literary characteristics in spoken and/or written texts</li> <li>show some critical recognition and give some reasons for adopting specific literary and linguistic approaches to texts</li> </ul>
<b>Band 3 21-30</b>	<ul style="list-style-type: none"> <li>examine how specific texts draw on particular literary and/or non-literary, written or spoken, frameworks</li> <li>make some comparisons and contrasts between individual texts</li> <li>show knowledge and understanding of individual texts</li> <li>indicate how a knowledge of historical context contributes to an understanding of texts</li> </ul>	<ul style="list-style-type: none"> <li>comment with detail and understanding on a range of historical, social and cultural contexts which create the explicit and implicit meanings of literary and non-literary, spoken and written, texts</li> <li>demonstrate some knowledge and understanding of some structural and stylistic features appropriate to the construction and reading of texts</li> <li>make some assessment of how spoken/written, linguistic and literary choices, contribute to textual meaning</li> </ul>	<ul style="list-style-type: none"> <li>demonstrate proficient knowledge and understanding of combined literary and linguistic study</li> <li>make appropriate and effective use of terminology</li> <li>show understanding of literary and linguistic concepts</li> <li>have accuracy, coherence and clarity of expression</li> </ul>	<ul style="list-style-type: none"> <li>draw on a balanced and reasonably full variety of linguistic and literary frameworks when discussing spoken and written texts</li> <li>demonstrate and apply a critical knowledge of a range of linguistic and literary characteristics found in spoken and written texts</li> <li>exhibit consistency, scope and relevance when justifying different linguistic and literary approaches to texts</li> </ul>
<b>Band 4 31-40</b>	<ul style="list-style-type: none"> <li>examine how specific texts draw on a variety of literary and/or non-literary, written or spoken, frameworks</li> <li>make a range of comparisons and contrasts between individual texts</li> <li>show sustained knowledge and understanding of individual texts</li> <li>demonstrate how a knowledge of historical context contributes to an understanding of texts</li> </ul>	<ul style="list-style-type: none"> <li>discuss in detail a variety of historical, social and cultural contexts which create the explicit and implicit meanings of literary and non-literary, spoken and written, texts</li> <li>show an understanding of scope and differentiation in the structural and stylistic features appropriate to the construction and reading of texts</li> <li>comment fully on how spoken/written, linguistic and literary choices, contribute to textual meaning</li> </ul>	<ul style="list-style-type: none"> <li>demonstrate sustained knowledge and understanding of combined and integrated literary and linguistic study</li> <li>make discriminating use of terminology</li> <li>show detailed understanding of literary and linguistic concepts</li> <li>have accuracy and fluency of expression</li> </ul>	<ul style="list-style-type: none"> <li>deploy a detailed range of linguistic and literary frameworks and models when responding to spoken and written texts</li> <li>make relevant and critical use of a variety of linguistic and literary features and concepts in the analysis of spoken and written texts</li> <li>adopt a variety of appropriately self-reflective and reasoned approaches to texts</li> </ul>
<b>Band 5 41-50</b>	<ul style="list-style-type: none"> <li>explore in some detail how specific texts draw on literary and/or non-literary, written or spoken, frameworks</li> <li>make extensive comparisons and contrasts between individual texts</li> <li>show sustained, perceptive knowledge and understanding of individual texts</li> <li>evaluate how a knowledge of historical context contributes to an understanding of texts</li> </ul>	<ul style="list-style-type: none"> <li>deploy an extensive and detailed range of historical, social and cultural contexts which create explicit and implicit meanings for literary and non-literary, spoken and written, texts</li> <li>show sophisticated and detailed understanding of structural and stylistic features appropriate to the construction and reading of texts</li> <li>assess fully how spoken/written, linguistic and literary choices contribute to the meaning and interpretation of texts</li> </ul>	<ul style="list-style-type: none"> <li>demonstrate perceptive knowledge, understanding and insight into combined and integrated literary and linguistic study</li> <li>make sustained and discriminating use of terminology</li> <li>show extensive understanding of literary and linguistic concepts</li> <li>have accuracy and distinctiveness of expression</li> </ul>	<ul style="list-style-type: none"> <li>make confident and extensive use of linguistic and literary frameworks and models when analysing spoken and written texts</li> <li>employ a discriminating and critically accurate range of linguistic and literary features and concepts when analysing spoken and written texts</li> <li>demonstrate a comprehensive set of evaluative approaches to spoken and written texts</li> </ul>



For more information on Edexcel and BTEC qualifications please contact  
Customer Services on 0870 240 9800  
or <http://enquiries.edexcel.org.uk>  
or visit our website: [www.edexcel.org.uk](http://www.edexcel.org.uk)

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