Mark Scheme (Results)

Summer 2015

Pearson Edexcel GCE
in English Language & Literature
Unit 3 (6EL03/01)

Edexcel and BTEC Qualifications

Edexcel and BTEC qualifications are awarded by Pearson, the UK's largest awarding body. We provide a wide range of qualifications including academic, vocational, occupational and specific programmes for employers. For further information visit our qualifications websites at www.edexcel.com or www.btec.co.uk. Alternatively, you can get in touch with us using the details on our contact us page at www.edexcel.com/contactus.

Pearson: helping people progress, everywhere

Pearson aspires to be the world's leading learning company. Our aim is to help everyone progress in their lives through education. We believe in every kind of learning, for all kinds of people, wherever they are in the world. We've been involved in education for over 150 years, and by working across 70 countries, in 100 languages, we have built an international reputation for our commitment to high standards and raising achievement through innovation in education. Find out more about how we can help you and your students at: www.pearson.com/uk

General Marking Guidance

- All candidates must receive the same treatment. Examiners must mark the first candidate in exactly the same way as they mark the last.

- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than penalised for omissions.

- Examiners should mark according to the mark scheme not according to their perception of where the grade boundaries may lie.

- There is no ceiling on achievement. All marks on the mark scheme should be used appropriately.

- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved, i.e. if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.

- Where some judgement is required, mark schemes will provide the principles by which marks will be awarded and exemplification may be limited.

- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, the team leader must be consulted.

- Crossed out work should be marked UNLESS the candidate has replaced it with an alternative response.

Mark Scheme

This booklet contains the mark schemes for English Language & Literature Unit 3.

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

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

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

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

Assessment Objectives

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

AO1:	Select and apply relevant concepts and approaches from integrated linguistic and literary study, using appropriate terminology and accurate, coherent written expression.
AO2:	Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in a range of spoken and written texts literary texts.
AO3:	Use integrated approaches to explore relationships between texts, analysing and evaluating the significance of contextual factors in their production and reception.

Section A: Unprepared Prose

Question Number	Indicative content
1 (a)	**A Sense of Place** Candidates are likely to demonstrate an awareness and understanding of the effectiveness of: • the purpose of the article: to inform and describe • the intended audience: readers who enjoy the work of D. H. Lawrence • the autobiographical nature of the text • the writer's subjective viewpoint: e.g. "In this queer jumble of the old England and the new, I came into consciousness." • the writer's mixed attitudes towards his place of origin: e.g. "nasty red-brick, flat-faced dwellings", "hunt for mushrooms in the long grass" • the emphasis on the physical aspects of the village (e.g. buildings, landmarks), rather than a description of its inhabitants • the way the writer takes the reader on a tour of his birthplace • the contrast between the ugliness of the buildings and the beauty of nearby rural features • the writer's sense of history and the way towns/villages develop over time • the writer's references to social class • the writer's nostalgic tone at the end of the extract. Candidates are likely to apply an understanding of the contextual aspects above and their impact on relevant language techniques and literary devices, such as: • lexis associated with place and location: e.g. "hilltop", "Erewash Valley" • lexis associated with appearances: e.g. "grim, blank street", "very old, black, four-roomed little places" • the use of the third person to reflect the anonymity of the town planners – "the company built the first miners' dwellings", "They put up a new church" • the use of the first person to create a more personal effect – e.g. "And not much building went on when I was small." • the effect created by the rhetorical question at the end of the first paragraph - "And what happened?"

- the effect created by sentence types: e.g. exclamatives - "What opportunities, what opportunities!"

- the writer's use of modifiers to create a detailed picture of the village – e.g. "uneven, jolting black earth", "with the old sheep-bridge going over into the meadows"

- use of prosodic features – e.g. "These mining villages *might* have been like the lovely hill-towns of Italy"

- the writer's use of syndetic listing to create a detailed picture– e.g. "and the 'back', with a tiny square brick yard, a low wall, and a w.c. and ash pit"

- the writer's use of fronted conjunctions to emphasise significant points – e.g. "And it was most common, most degraded of all, to live in Dakins Row"

- the predominance of complex and compound sentences.

Candidates are likely to construct a cohesive, discursive text in an appropriately formal register.

These are suggestions only. Accept consideration of any of the various interpretations of the writer's purposes and techniques based on different literary or linguistic approaches.

(40 marks)

Question Number	Indicative content
1 (b)	**The Individual in Society** Candidates are likely to demonstrate an awareness and understanding of the effectiveness of: • the genre of the text – social commentary • the purpose: to discuss, argue and persuade • audience: people interested in politics and social issues • the way the writer creates a "familiar" social scenario – "You're among a group of friends or acquaintances…" • the writer's disapproval of the host's "joke", and the way he feels at odds with the rest of the group • the way the writer refers to and challenges widely-held views of the British working class – e.g. "Yet deep down, everyone must have known that 'chav' is an insulting word exclusively directed against people who are working class." • the way the writer refers to and challenges views of the British middle class – e.g. "Everyone sitting around that table had a well-paid, professional job." • the way the writer presents an informed argument – e.g. "I doubt that many would have known that this derogatory term originates from the Romany word for 'child'" • the way prejudice is represented and challenged by the writer • the serious tone of the text • the way the writer's argument is carefully structured • the way the writer applies his anecdote to society as a whole • the tone of the extract – a sense of controlled indignation: e.g. "Here I was, witnessing a phenomenon that goes back hundreds of years: the wealthy mocking the less well-off." Candidates are likely to apply an understanding of the contextual aspects above and their impact on relevant language techniques and literary devices, such as: • the use of formal lexis to present a convincing argument – e.g. "acquaintances", "derogatory", "phenomenon" • lexis associated with social class – e.g. "gentrified", "working-class", "middle-class", "well-off" • the use of irony to challenge certain attitudes – e.g. "they would have learned that chavs tend to work as supermarket checkout cashiers"

	• the shock effect of taboo terms to support the argument
	• the way the writer directly addresses the reader as a rhetorical device: e.g. the use of the second person ("you"); the opening sentence of the extract
	• varied sentence constructions – simple, complex and compound – and their different effects
	• the reference to the "blackcurrant cheesecake" as a metonymic representation of a middle-class lifestyle
	• the use of pre-modifiers to emphasise certain characteristics or attitudes: e.g. "gentrified part of East London", "comfortable middle-class homes "
	• prosodic features – e.g. the stress on "what" and "who" in the penultimate paragraph
	• the effect of the rhetorical question in the final paragraph
	• effects created by fronted conjunctions: e.g. "But no one flinched at a joke…"
	• the use of discourse markers to establish the writer's argument – e.g. "Now, he was not someone…"
	• varied register of the text, depending on who is narrating or speaking.
	Candidates are likely to construct a cohesive, discursive text in an appropriately formal register.

These are suggestions only. Accept consideration of any of the various interpretations of the writer's purposes and techniques based on different literary or linguistic approaches.

(40 marks) |

Question Number	Indicative content
1 (c)	**Love and Loss** Candidates are likely to demonstrate an awareness and understanding of the effectiveness of: • expectations associated with the letter as a form – e.g. sharing private thoughts • the purpose: to inform and express feelings • the audience for this letter – the writer's close friend, Mary • the writer's attitude towards her friend – e.g. "Thank you so much for being so gentle with me over my last letter" • the writer's apparent sense of guilt, implied by the phrase "my rotten confidences" • the writer's candour when describing her feelings • the way the writer conveys her inner conflict – e.g. "I'm as tough as old boots anyway, I think." • the writer's attitude towards her husband – e.g. "I can't tell you how much, how deeply... I love Brian" • the writer's attitudes towards other men – e.g. "if a man who is attractive...makes a real set – I'm done for." • the writer's ability to review her own comments – e.g. "If innocence sounds 'phoney', let me try to explain." • the writer's inability to resist certain situations – e.g. "...it's *this* that sets the trap..."; "what can you do but open your arms..." • the writer's sympathy for David – e.g. "he's so easily hurt, his face looks completely pained or happy" • the apparent sense of relief at the end of the letter, in that the writer seems to have offloaded some of her guilt – e.g. "thank you, my dear one, for letting me do so occasionally.". Candidates are likely to apply an understanding of the contextual aspects above and their impact on relevant language techniques and literary devices, such as: • examples of formal register – e.g. "Thank you so much for being so gentle..." • examples of informal register – e.g. "I'll do my best to get Brian to drive us down...", "but Brian's own decision to kick me out." • the writer's use of parallelisms to convey the strength of her feelings – e.g. "I can't tell you how much, how deeply, how rootedly..."

| | | • the use of syndetic and asyndetic listing to emphasise the fact that the writer feels overwhelmed in certain situations – e.g. "if a man who is attractive, intelligent, sensitive, with experience…"
• non-standard sentence constructions and paragraphing to show that the writer is keen to express her feelings at the expense of formality– see first sentence, for example
• prosodic features to emphasise certain feelings – e.g. "I don't *really* love them"
• the writer's use of intensifiers to express her feelings – e.g. "Thank you so much for being so gentle"; "he's so easily hurt…"
• the use of parentheses to create a conversational style – e.g. "(you know the rest)"
• the use of discourse markers to show the progression of the writer's thoughts – e.g. "Anyway so what…"
• the interesting use of the second person towards the end of the letter to suggest that the writer might be reluctant to take responsibility for her own feelings – "what can you do but open your arms – you react unconsciously too…".

Candidates are likely to construct a cohesive, discursive text in an appropriately formal register.

These are suggestions only. Accept consideration of any of the various interpretations of the writer's purposes and techniques based on different literary or linguistic approaches.

(40 marks) |

Question Number	Indicative content
1 (d)	**Family Relationships** Candidates are likely to demonstrate an awareness and understanding of the effectiveness of: • the memoir genre • the purpose of the text – to explain, describe and entertain • the writer's portrayal of members of her family, especially her mother • the way the writer portrays herself as a child – e.g. "sweet I was never going to be" • the writer's sense of humour – e.g. "My grandmother often boasted that you could eat your dinner off her toilet seat." • the writer's explanations for some of her attitudes and values – e.g. "But my toilet was always immaculate and still is" • the writer's references to gender issues – e.g. "I sometimes think it's strange that some mothers tell their daughters nothing of what happened to them in the delivery room" • the fond and vivid memories of visiting her grandfather – e.g. "I trotted happily across the road and rolled head first through the hole in the hedge…" • the mixture of happy and uncomfortable memories: e.g. "So I had constant access to the comforts of two homes…"; "She was furious with me…" • references to social contexts – e.g. "no one thought of child abduction or abuse"; "Child psychology in Barnsley must have been in its infancy.". Candidates are likely to apply an understanding of the contextual aspects above and their impact on relevant language techniques and literary devices, such as: • lexis associated with childhood contentment – e.g. "trotted happily", "tastiest", "comforts" • lexis associated with negativity – e.g. "disappointment", "furious", "awful" • the use of parenthetical phrases to create a conversational style – e.g. "The midwives, she told me often, had greeted my arrival…" • time-shifts in the narrative: moving from the distant past to the recent past and back to the distant past – e.g. "After one particularly enthusiastic raid, I was sicker than I ever remember before or since. When presented with a gooseberry tart during a recent cookery broadcast…"

	• the use of premodifiers to create a fluent, vivid picture of certain situations – e.g. "carefully tended plot", "disapproving 'tut'", "our little family" • the variety of sentence constructions and the effect created by the final sentence • the use of figurative language to entertain the reader – e.g. "the thoughtless and sloppy-aim stage was purgatory"; "never-ending stream of treats" • the predominance of declaratives in this extract • the use of indirect speech to add variety to the narration - e.g. "my mother had told me how surprised she had been when she gave birth to me to find that I was a girl.". Candidates are likely to construct a cohesive, discursive text in an appropriately formal register. These are suggestions only. Accept consideration of any of the various interpretations of the writer's purposes and techniques based on different literary or linguistic approaches. **(40 marks)**

Band	Mark	AO1: Select and apply relevant concepts and approaches from integrated linguistic and literary study, using appropriate terminology and accurate, coherent written expression
1	0 - 3	• Demonstrates awareness of some relevant concepts and approaches from integrated linguistic and literary study • Uses some appropriate terminology • Writes with some clarity, there will be lapses in expression.
2	4 - 7	• Applies relevant concepts and approaches from integrated linguistic and literary study • Employs a range of relevant terminology • Writes with clarity and accurate expression.
3	8 - 10	• Applies a significant range of relevant linguistic and literary concepts and approaches from integrated linguistic and literary study • Employs a wide range of terminology accurately • Writes with control, fluency and coherence.

Band	Mark	AO2: Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in a range of spoken and written texts
1	0 - 5	• Demonstrates limited understanding of the text • Demonstrates limited awareness of some features of structure, form or language • Takes a descriptive approach to the task.
2	6 - 11	• Demonstrates an awareness of some of the attitudes, values or ideas in the text • Demonstrates awareness of features of structure, form and language • Responds analytically in some places, drawing a limited number of connections between features and their effects.
3	12 - 17	• Demonstrates critical understanding of some of the attitudes, values or ideas in the text • Demonstrates understanding of a range of features of structure, form and language • Responds analytically to the task, drawing a range of connections between features and their effects.
4	18 - 23	• Demonstrates clear critical understanding of the attitudes, values or ideas in the text • Demonstrates clear understanding of a wide range of features of structure, form and language • Takes a consistently analytical approach to the task, exploring in detail a range of connections between features and their effects.
5	24 - 30	• Engages fully and critically with the attitudes, values and ideas in the text, exploring, where appropriate, subtle, implied or embedded meanings • Demonstrates secure understanding of an extensive range of features of structure, form and language • Takes a precise and incisive analytical approach, exploring in detail a wide range of connections between features and their effects.

Section B: Prepared Prose or Poetry

Question Number	Indicative content
2	**A Sense of Place** Candidates are likely to demonstrate an awareness and understanding of: - similarities and differences in the presentation of specific places in the texts studied - the ways in which individuals are portrayed in the texts – some may have stronger wills than others - the way the plots might show threatening characters – e.g. the British soldiers in *Translations* - possible reasons for writers featuring threat – e.g. expressing a political or personal opinion - different outcomes – e.g. some individuals might succeed in imposing their wills but others might fail - detailed connections between a range of relevant contextual factors and the features and/or meanings of texts: e.g. the political situation in Northern Ireland when *Translations* was first performed; Betjeman's attitude towards the War - comparing and contrasting significant structural features of the two set texts: e.g. comparing the endings of the two plays – have individuals imposed their will? What are the consequences? - ways in which the texts were received: e.g. a consensus of opinion amongst reviewers, or mixed reactions from readers/audiences - significant contextual factors for each of the texts e.g.: *Translations* – written during a politically turbulent time and set in an era leading up to the Great Famine *Stuff Happens* – US foreign policy and its effects on situations in the Middle East Thomas Hardy – Hardy's views on humankind in relation to the "indifferent universe" *The Best Loved Poems of John Betjeman* –society being "threatened" by modernisation (e.g. developments in transport). When responding to the drama texts, candidates are likely to apply an understanding of relevant literary and linguistic concepts/features, such as: - the crafting of the dialogue – e.g. the discussion between Powell and Bush in Scene 11 of *Stuff Happens*, about the pros and cons of going to war - how language creates dramatic tension - e.g. when Lancey threatens members of the hedge school in Act 3

- the structure of the play – e.g. the contrast between the sense of harmony in Act 1 with the sense of disintegration in Act 3, to emphasise the disruption caused by the attempt of the British to impose their culture on the local community
- characterisation - e.g. a range of political views represented by different characters in *Stuff Happens*
- stagecraft and set - e.g. the choice of the hedge school as a means of emphasising the intrusive nature of the British soldiers' arrival (*Translations*).

When responding to the poetry texts, candidates are likely to apply an understanding of relevant literary and linguistic concepts/features, such as:
- choice of form – e.g. Hardy's choice of regular stanzas in *The Darkling Thrush* as a means of emphasising the sense of foreboding
- use of rhyme – e.g. the humorous effect of the rhyming couplets in Betjeman's *Executive* to satirise the persona's attitudes and values
- effects created by rhythm - e.g. the varied rhythm of Hardy's *The Shadow on the Stone* to emphasise his inner conflict and doubts
- creation of voice – e.g. the way that Betjeman uses voice as a satirical device in his poem, *Slough*
- humour – e.g. Betjeman's depiction of class stereotypes in *Hunter Trials*
- imagery – e.g. Hardy's references to natural features as a counterpoint to his individual will.

These are suggestions only and examples given are indicators only. Reward comparison between texts being aware that this may be approached in different ways.

(60 marks)

Question Number	Indicative content
3	**The Individual in Society** Candidates are likely to demonstrate an awareness and understanding of: • the similarities and/or differences in the presentation of "the individual" in the texts studied • the similarities and differences in the ways that violence is represented in both texts • different representations of violence – e.g. physical, verbal, self-inflicted • the ways in which individuals suffer as a result of violence – e.g. Eliot's reference to Philomel in *The Waste Land* • society's different attitudes towards violence • contextual factors relevant to the texts – for example, possible psychological reasons for Alan's violent act in *Equus* • aspects of society that might cause individuals to behave violently • the consequences of violent acts – e.g. punishment, intolerance, fear, new level of understanding • significant contextual factors for each of the texts - e.g.: *Othello* – Elizabethan attitudes towards race and the outsider *Equus* – attitudes towards psychotherapy in the 1970s Eliot – Eliot's response to the First World War Gunn & Hughes – absence of moral values in post-war American and British societies. When responding to the drama texts, candidates are likely to apply an understanding of relevant literary and linguistic concepts/features, such as: • the crafting of the dialogue – e.g. Othello's angry, fragmented speech in Act 4, Scene 1 • how language creates dramatic tension - e.g. Alan's monosyllabic utterances in Scene 33 of *Equus* when he recounts his encounter with Jill • the structure of the play - e.g. the contrast between Othello's calmness at the beginning of the play with his violent behaviour in Act 4; Iago's stage managing of the fight in Act 2 • characterisation - e.g. the way Alan Strang behaves when he first appears in *Equus,* compared to the way he has been described by Hesther in Scene 2 • stagecraft and set - e.g. the use of lighting to create tension in the climactic scenes of *Equus*.

When responding to the poetry texts, candidates are likely to apply an understanding of relevant literary and linguistic concepts/features, such as:

- choice of form – e.g. the use of regular stanzas to help develop the narrative in Hughes's *The Martyrdom of Bishop Farrar*
- use of rhyme – e.g. the way rhyme contributes to the significance of the historic moment described in Gunn's *Claus Von Stauffenberg*
- effects created by rhythm – e.g. the varied rhythm in Hughes's poem, *Thrushes*, to emphasise the birds' sudden movements
- creation of voice – e.g. the understated references to violence in Eliot's *The Love Song of J. Arthur Prufrock*
- humour - e.g. the significance of setting in Hughes's *Macaw and Little Miss*
- imagery – e.g. a range of references to violence in Eliot's *The Waste Land* (for example, the reference to Philomel in *A Game of Chess*).

These are suggestions only and examples given are indicators only. Reward comparison between texts being aware that this may be approached in different ways.

(60 marks)

Question Number	Indicative content
4	**Love and Loss** Candidates are likely to demonstrate an awareness and understanding of: • similarities and/or differences in the presentation of love and loss in the texts studied • the way relationships and/or attitudes are portrayed in the texts • different examples of appearances in the two texts – e.g. the way characters deceive themselves, as well as each other • the way the structure of a text emphasises the effects caused by the conflict between appearances and reality – e.g. the reverse chronology of *Betrayal* which creates dramatic irony from the start • the way appearances can affect the outcome of a relationship – e.g. the way Amanda's inability to accept reality places unbearable pressure on Laura • the way the conflict between appearances and reality acts as a commentary on relationships – e.g. how important is the truth? What are people looking for in relationships? • the contextual factors relevant to the texts, such as discussion of Plath's relationship with her husband and/or her father • significant contextual factors for each of the texts e.g.: *Betrayal* – Pinter's own infidelities *Glass Menagerie* – autobiographical influences on the play Sylvia Plath – the nature of Plath's relationship with Ted Hughes and her family Metaphysical Poets– social pressures on relationships in seventeenth century England. When responding to the drama texts, candidates are likely to apply an understanding of relevant literary and linguistic concepts/features, such as: • the crafting of the dialogue – e.g. Tom's use of exaggeration in his angry exchange with Amanda in Scene Three of *The Glass Menagerie* • how language creates dramatic tension - e.g. Robert's references to playing squash in *Betrayal* • the structure of the play – e.g. the effects created by reverse chronology in *Betrayal* • characterisation - e.g. the different ways that Amanda and Laura behave dishonestly

	• stagecraft and set - e.g. the use of onscreen legends in *The Glass Menagerie* to artificially emphasise key ideas. When responding to the poetry texts, candidates are likely to apply an understanding of relevant literary and linguistic concepts/features, such as: • choice of form – e.g. Donne's use of three regular stanzas in *The Flea* to try to add weight to his deceitful argument • use of rhyme – e.g. Donne's use of rhyming couplets in his *Elegy: To his Mistress Going to Bed*, to attempt to add conviction to his argument • effects created by rhythm – e.g. Marvell's use of iambic tetrameter as a rhetorical device, in *To His Coy Mistress* • creation of voice - e.g. the angry voice of the daughter in Plath's *Daddy* • humour – e.g. the dark humour of Plath's *Face Lift* • imagery – e.g. tactile imagery and references to materials, in Plath's *A Birthday Present*, to emphasise the fact that appearances can be deceptive. These are suggestions only and examples given are indicators only. Reward comparison between texts being aware that this may be approached in different ways. **(60 marks)**

Question Number	Indicative content
5	**Family Relationships** Candidates are likely to demonstrate an awareness and understanding of: - the nature of the relationships portrayed in the texts - the similarities and/or differences in the presentation of the texts studied - the ways in which gender roles are presented in the texts – e.g. the way that Torvald expects Nora to behave in *A Doll's House* - an examination of the variety of gender roles presented in the texts – e.g. controlling, submissive, assertive, challenging, adaptable - an exploration of why gender roles change over time – e.g. the effect of social pressures - comparing the situation presented at the beginning of a text with the situation at the end - detailed connections between a range of relevant contextual factors and the features and/or meanings of texts e.g. attitudes towards women in c.19th Norway and how Nora's departure at the end of *A Doll's House* might have been perceived by audiences - significant contextual factors for each of the texts e.g.: *All My Sons* – post-war American society's attitude towards the roles of men and women *A Doll's House* – society's attitudes towards women's roles and Ibsen's forced change to the ending *Chaucer* – attitudes towards marriage *Tony Harrison* – the way that class attitudes might be linked to gender roles. When responding to the drama texts, candidates are likely to apply an understanding of relevant literary and linguistic concepts/features, such as: - the crafting of the dialogue – e.g. the dialogue between Nora and Torvald at the end of *A Doll's House* - how language creates dramatic tension - e.g. the tension between Keller and Kate in Act 1 of *All My Sons* - the structure of the play - e.g. the representation of time in *A Doll's House*: the action takes place over three consecutive days, which adds dramatic intensity to the way the gender roles change over that time - characterisation - e.g. the way Joe Keller is portrayed as a family man at the beginning of *All My Sons*, contrasted with the way his family see him at the end - stagecraft and set - e.g. the way the Christmas tree in *A Doll's House* changes from Act 1 to Act 2 to mark a change in the way Nora sees her domestic status changing.

When responding to the poetry texts, candidates are likely to apply an understanding of relevant literary and linguistic concepts/features, such as:

- choice of form – e.g. the subversion of the romance genre in *The Wife of Bath's Tale to* make a point about women's role in society
- use of rhyme – e.g. the way the rhyming couplets in *The Wife of Bath* can present the Wife in a humorous and subversive light
- effects created by rhythm – e.g. the way the loose iambic pattern contributes to the mood of Harrison's *Marked with D.* and encourages the reader to consider the way he perceives his father's role
- creation of voice – e.g. the Wife of Bath's fast talking and debating techniques, which may well have challenged contemporary readers' views of women
- humour – e.g. Harrison's depiction of the relationship between his parents
- imagery – e.g. the symbolic significance of domestic items in Harrison's *Long Distance*.

These are suggestions only and examples given are indicators only. Reward comparison between texts being aware that this may be approached in different ways.

(60 marks)

Band	Mark	AO1: Select and apply relevant concepts and approaches from integrated linguistic and literary study, using appropriate terminology and accurate, coherent written expression
1	0 - 3	• Demonstrates awareness of some relevant concepts and approaches from integrated linguistic and literary study • Uses some appropriate terminology • Writes with some clarity, there will be lapses in expression.
2	4 - 7	• Applies relevant concepts and approaches from integrated linguistic and literary study • Employs a range of relevant terminology • Writes with clarity and accurate expression.
3	8 - 10	• Applies a significant range of relevant linguistic and literary concepts and approaches from integrated linguistic and literary study • Employs a wide range of terminology accurately • Writes with clarity and accurate expression.

Band	Mark	AO2: Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in a range of spoken and written texts
1	0 - 3	• Demonstrates some limited critical understanding of the texts • Demonstrates limited awareness of features of structure, form and language in the texts • Takes a descriptive approach to the task.
2	4 - 7	• Demonstrates critical understanding of the attitudes, values or ideas in the text • Demonstrates understanding of some features of structure, form and language in the texts • Takes an analytical approach, drawing relevant connections between features and their effects, some evaluation may be evident.
3	8 - 10	• Engages fully and critically with the attitudes, values and ideas in the texts • Demonstrates secure understanding of a range of features of structure, form and language • Takes an incisive evaluative and analytical approach, exploring in detail the connections between features and their effects.

Band	Mark	AO3: Use integrated approaches to explore relationships between texts, analysing and evaluating the significance of contextual factors in their production and reception
1	0 - 5	• Demonstrates very limited awareness of similarities or differences between texts, provides very limited evidence of an integrated approach • Describes limited relevant contextual factors with some recognition of their impact • Identifies the context in which the texts are produced and received.
2	6 - 11	• Demonstrates awareness of similarities and differences between the texts, provides limited evidence of an integrated approach • Describes a range of relevant contextual factors with recognition of their impact • Describes the context in which the texts are produced and received.
3	12 - 17	• Makes some limited exploration of a limited range of similarities and differences between the texts, provides partial evidence of an integrated approach • Demonstrates understanding of a range of relevant contextual factors with some evaluative comment • Shows some awareness of the context in which the texts are produced and received.
4	18 - 23	• Makes some detailed exploration of a limited range of relevant similarities and differences between the texts, provides some appropriate evidence of an integrated approach • Analyses some contextual factors with some evaluative comment • Shows some understanding of the context in which the texts are produced and received.
5	24 - 29	• Makes detailed exploration and comparison, provides appropriate evidence of an integrated approach • Analyses relevant contextual factors with some developed evaluative comment • Shows understanding of the context in which the texts are produced and received.
6	30 - 35	• Makes detailed analytical exploration and comparison, provided detailed evidence of an integrated approach • Takes an analytical and evaluative approach to relevant contextual factors • Shows a developed understanding of the context in which the texts are produced and received.
7	36 - 40	• Demonstrates a constantly detailed and comparative approach, analysing and synthesising, making incisive and original observations, provides detailed and illuminating evidence of an integrated approach • Takes an incisive analytical and evaluative approach to a range of relevant contextual factors • Shows a well-developed and insightful understanding into the context in which the texts are produced and received.