

Mark Scheme (Standardisation) Summer 2008

GCE

GCE English Literature (6391/01)

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SECTION A: DRAMA

Answer ONE question from this section.

1. BEHN: *The Rover* (New Mermaids)

Either:

- (a) ‘Although there is a sense of love and reconciliation at the end of the play, the audience is left with the feeling that this is an unconvincing resolution of the conflicts and tensions so apparent in the world of *The Rover*.’

Do you agree? As a starting point, you should examine ACT V SCENE I from line 413 ‘WILLMORE Ha, my gipsy!’ to the end of the play (pages 116-123 in the prescribed edition).

AO1 There are a number of key terms in the question: ‘love and reconciliation’, ‘unconvincing resolution’ and ‘conflicts and tensions’ and a discriminator will be the degree to which candidates explore these (although they are not, of course, expected to tackle each phrase in equal depth) and also pick up on ‘so apparent’. Lower band answers are likely to focus on conflict and generally agree with the statement. Higher band answers may well consider wider issues of dramatic structure and genre.

AO2i Candidates are directed to the generic implications of the question through the idea of ‘resolution’ and ‘world’. Lower band answers may well concentrate on the scene rather than wider issues of genre, focusing particularly on Hellena and Willmore. Higher band answers will explore the conventions of the play, both through the conflicts and the ending.

AO3 There is much to comment on in this scene and a discriminator will be the details chosen by the candidate. Lower band answers may well respond in a narrative way or explore some aspects of the scene but in an unfocused way. Higher band answers will respond to the tone of the language and the structure in a clear and confident way.

AO4 Candidates are asked whether they agree with the statement, and there are certainly opportunities for a range of views. Some candidates may well wish to question the main thrust of the assertion. Lower band answers, however, may provide some character detail without developing an argument. Higher band answers will provide a sustained argument and a balanced overview.

(Total 50 marks)

1. **BEHN: *The Rover*** (New Mermaids)

Or:

- (b) ‘As *The Rover* is primarily a comedy, the audience accept the unlikely plot, laugh at the confusion and are not encouraged by Behn to judge any of the characters too harshly.’

Do you agree? In your answer you should examine **at least two** appropriate extracts of your choice.

AO1 There are a number of key words and phrases in this question: ‘comedy’, ‘unlikely plot’, ‘confusion’ and ‘judge any of the characters too harshly’, although some candidates may also comment on ‘accept’ and ‘laugh at’. Lower band answers may well focus exclusively on the audience’s response to the characters without placing their comments in the wider context of the play’s structure and genre. Higher band answers are likely to explore a number of aspects of the proposition, including Behn’s use of dramatic conventions (‘encouraged by Behn’).

AO2i The question directs candidates to consider genre through a number of references to style, stagecraft and audience expectations. Lower band candidates may touch on a few points related to comedy but in a rather unstructured and possibly assertive way. Higher band answers will confidently explore generic issues through stereotypes, conventions and the development of the dramatic action.

AO3 A discriminator will be the scenes chosen by the candidate and the degree to which they explore them in a focused way. Lower band answers may well show some understanding of Behn’s use of language and stagecraft, but are unlikely to develop their ideas into a coherent argument. Higher band answers will analyse Behn’s use of language and her dramatic methods in a perceptive way with a clear relevance to the question.

AO4 The question encourages candidates to explore their own responses to the statement, which centres primarily on the key areas of audience response and genre. Lower band answers may well focus on only part of the question and provide only a partial overview. Higher band answers will probe some of the central issues of the play in a careful and sustained way.

(Total 50 marks)

2. FRIEL: *Translations* (Faber)

Either:

- (a) ‘Although there is no actual physical violence in the play, the sense of threat and uncertainty experienced by almost all the characters ensures that there is very little sense of optimism or reconciliation.’

In the light of this judgement, explore the dramatic ways in which Friel presents a sense of threat and uncertainty in the play. You should include an examination of Act Three from ‘**Lancey** If by then the lieutenant hasn’t been found, ...’ to the end of the play (pages 81–91 in the prescribed edition).

- AO1** The key terms are provided by the central antithesis of ‘threat and uncertainty’ and ‘optimism or reconciliation’, although some candidates may also comment on ‘no actual physical violence’ and higher band answers may also focus on ‘ensures’. Lower band answers are, however, unlikely to do so and rely instead on a fairly narrative focus on the ending, probably concentrating on the idea of threat. Higher band answers will approach the question with a wider perspective.
- AO2i** The question refers to ‘the dramatic ways’ and the assertion focuses on a number of generic issues related to theme and dramatic structure. Lower band answers may approach the issues in a rather descriptive way, concentrating on character. Higher band answers are likely to place their comments in the context of carefully chosen references to other parts of the play and respond fully to generic issues, such as tone and audience expectation.
- AO3** Language and structure are central to this question, both from the varied tone and language in the scene itself and the overall development of the dramatic action. Lower band answers may well focus on a few language issues in the scene but are unlikely to relate these points to other aspects of the play in any coherent way. Higher band answers will explore the language and dramatic structure with confidence and relate their argument to the impact on the audience.
- AO4** Candidates may consider a number of ideas and themes including the political, and the discriminator will be the clarity of the argument and the range of reference developed to support the argument. Lower band answers may well respond to the question in a partial way, largely ignoring the idea of dramatic ways. Higher band answers will approach the question with confidence, select material perceptively and develop a convincing argument.

(Total 50 marks)

2. FRIEL: *Translations* (Faber)

Or:

- (b) 'In *Translations*, Friel presents a world in which individuals have little control over their lives.'

Do you agree? In your answer you should examine **at least two** appropriate extracts of your choice.

AO1 The key phrase in this question is 'individuals have little control', although candidates may also comment on 'their lives' and 'world'. Lower band answers may exemplify through a few character studies without developing any coherent links between them. Higher band answers will develop a confident answer which focuses on carefully chosen scenes.

AO2i The assertion includes the word 'presents' which should encourage candidates to consider Friel's dramatic techniques. Lower band answers may not choose appropriately and may concentrate on one or two characters in a descriptive way. Higher band answers should be confidently aware of the structure and dramatic development which underpins the development of the theme.

AO3 A discriminator will be the scenes that candidates choose to focus on, and the degree to which they relate their analysis to the question. Lower band answers may describe particular scenes which have some connection with the theme. Higher band answers should explore the central idea in a range of carefully chosen scenes, with a clear focus on language and structure.

AO4 The assertion should provide opportunities for a range of responses, and a discriminator will be the selection of material and the degree to which candidates establish a clear overview of the play. Lower band answers may attempt to do so in a limited way although they are more likely to exemplify by listing the experiences of a few characters. Higher band answers should explore the 'world' of the play in a focused way and develop a clear argument in response to the implications of the statement.

(Total 50 marks)

3. CHURCHILL: *Top Girls* (Methuen)

Either:

- (a) 'There seems to be little sense of joy or happiness in the play, even for those who appear successful. For the others, life is extremely bleak.'

In the light of this comment, examine the dramatic ways in which Churchill presents a feeling of unhappiness in the play. In your answer, you should include an examination of ACT THREE from the stage direction 'MARLENE *takes a bottle of whisky out of the bag.*' to 'JOYCE. Good.' (pages 72-81 in the prescribed edition).

AO1 The key words are 'joy or happiness', 'successful' and 'bleak', although some candidates may also touch on 'appear' (exploring the idea of success as presented in the play) and 'even' (as a way into the argument in the assertion). Lower band answers are likely to confine themselves largely to the scene or focus on a series of character studies. Higher band answers should develop a confident overview and relate their comments on the scene to carefully chosen extracts.

AO2i The question relates Churchill's presentation of character to the impact on the audience, and as such is in part about genre. Lower band answers may well not respond to this prompt, and are likely to show limited understanding of issues of dramatic presentation. Higher band answers will show awareness of Churchill's dramatic technique and generic issues, using appropriate material to support their argument.

AO3 There is plenty of opportunity in the scene for careful analysis of language and structure and the phrase 'dramatic ways' in the question focuses clearly on this. A discriminator will be the ability of the candidates to develop links with other parts of the play in response to the implications of the question. Lower band answers may exemplify and briefly compare characters but their comments are likely to be descriptive. Higher band answers will explore Churchill's methods and link their analysis clearly with the question.

AO4 Candidates can explore their own responses to the characters and the overall impact of the play through the key ideas in the question. Lower band answers may attempt to do so, but textual reference may be thin and links unsubstantiated. Higher band answers will respond confidently to the ideas in the question and develop a sustained argument.

(Total 50 marks)

3. **CHURCHILL:** *Top Girls* (Methuen)

Or:

(b) 'Churchill presents the character of Marlene as neither heroine nor victim.'

Do you agree? In your answer you should refer to **at least two** appropriate extracts.

AO1 The key terms in this question are 'heroine' and 'victim', and a discriminator will be the degree to which candidates understand the implications of these terms not only in relation to Marlene but in the play as a whole. Lower band answers may not do so and are likely to provide a rather descriptive account of Marlene's character. Higher band answers should respond to the terms of the question in a confident and probing way, placing their comments on Marlene in the context of a developed overview of the play.

AO2i Both the central terms should prompt candidates to consider generic issues, including the impact of the play on the audience and our expectations of the dramatic action and of Marlene's story in particular. Lower band answers may make some limited comment on genre, but may not develop them in any clear or coherent way. Higher band answers will choose appropriate scenes to develop a confident response to the generic issues raised by the assertion.

AO3 The assertion directs candidates to the way Churchill 'presents' Marlene and a discriminator will be the degree to which candidates avoid a character study. Lower band answers may not do so, and while they may provide some detail from the play, it may well not be focused and tend to be rather descriptive. Higher band answers are likely to explore issues of language and structure through an analysis of Churchill's dramatic methods.

AO4 The candidates are asked to respond to a clear statement, which it is certainly open to them to challenge if they wish to. Lower band answers may well attempt a limited argument but their choice of material may be inappropriate and insufficiently embedded in the argument. Higher band answers will develop their response in a sustained and coherent way, developing a careful range of textual material in support.

(Total 50 marks)

4. WILLIAMS: *A Streetcar Named Desire* (Penguin)

Either:

- (a) ‘Despite Mitch’s desperate question, “Could it be – you and me, Blanche?”, Williams’s presentation of Mitch never allows the audience to believe in this future.’

In the light of this comment, explore the presentation of Mitch in the play. You should include in your answer a detailed examination of SCENE NINE (pages 200–207 in the prescribed edition).

- AO1** The key phrase is ‘never allows the audience to believe in this future’ and candidates will find this accessible, although a discriminator will be the degree to which they respond to the dramatic presentation of Mitch. Lower band answers may not do so, concentrating instead on a descriptive response to the scene. Higher band answers should place a sustained study of the scene and Mitch’s character within the context of the play as a whole.
- AO2i** Candidates are reminded that they should respond to Williams’s ‘presentation’ and therefore to the generic features of the drama. Lower band answers may well attempt an exploration of Mitch’s character but it is likely to be unfocused and supported by only a few references outside the scene. Higher band answers are more likely to consider aspects of Williams’s stagecraft and the way in which Williams manipulates the audience in their response to Mitch.
- AO3** The question has a character focus but candidates need to discuss language and structure, together with some aspects of stagecraft. Lower band answers may do so in a limited way, focusing on a small range of material. Higher band answers should explore a range of material which highlights the importance of Mitch in the play.
- AO4** The discriminator is likely to be the ability of candidates to avoid the simple character study and to develop a coherent view of Williams’s presentation of Mitch. Lower band answers may be limited in width of reference and inclined to be descriptive in style. Higher band answers will develop a confident and sustained response, exploring fully the presentation of Mitch.

(Total 50 marks)

4. **WILLIAMS:** *A Streetcar Named Desire* (Penguin)

Or:

- (b) 'All the characters in the play, even those who at first appear strong, are shown to be weak and vulnerable.'

In the light of this comment, explore the dramatic ways Williams reveals the weaknesses of his characters. You should include in your answer an examination of **at least two** appropriate extracts.

- AO1** The key terms in the assertion are 'weak and vulnerable', glossed by the phrase 'even those who appear strong'. Lower band answers will find the central ideas accessible but are likely to focus their response through a series of character studies. Higher band answers are likely to place their comments within an overview of Williams's stagecraft and the development of the dramatic action.
- AO2i** The question directs the candidates to discuss the 'dramatic ways' that Williams uses to reveal weakness which should encourage them to focus on generic issues. Lower band answers may exemplify some weaknesses and may well focus largely on Blanche. Higher band answers should explore Williams's dramatic methods confidently.
- AO3** The dramatic process is at the heart of this question. Lower band answers are likely to be descriptive, although they may well identify some weaknesses. Higher band answers will select material carefully and analyse the way in which Williams presents his characters through dialogue and stage effects.
- AO4** The assertion is open to dispute, and candidates may wish, in particular, to question 'all'. Lower band answers may be unfocused, providing character studies which do not explore the differences between the ways the characters are presented in any detail. Higher band answers should respond confidently and develop an argument which places their comments on character in the context of a wider and sustained examination of dramatic method.

(Total 50 marks)

5. STOPPARD: *Professional Foul* (Faber)

Either:

- (a) ‘Anderson is not a hero. In fact, there are no heroes of any sort in the play, as Stoppard presents his characters in such a cold and detached way.’

Do you agree with this judgment of Stoppard’s dramatic presentation of his characters? You should include in your answer an examination of Scene 3. INT. ANDERSON’S HOTEL ROOM (pages 51-58 in the prescribed edition).

- AO1** The key term here is ‘no hero(es)’, although also important is ‘cold and detached way.’ The assertion focuses on the main character, but it also requires candidates to consider dramatic presentation in a wider context. Lower band answers are likely to limit their response to the given scene and to a character study of Anderson. Higher band answers should adopt a clear overview and relate the scene to other relevant material in a focused and confident way.
- AO2i** The assertion refers to the way in which Stoppard ‘presents’ his characters, and as always with this play the scene itself should provoke some discussion of genre. Lower band answers are more likely to respond in a descriptive way, perhaps focusing solely on the idea of Anderson as a hero (or not). Higher band answers should range widely and relate their comments on Anderson to the dramatic structure.
- AO3** Analysis of the given scene will provide candidates with a range of possible references to Stoppard’s dramatic technique. Lower band answers may briefly refer to this but in a rather descriptive way. Higher band answers should show a confident understanding of the phrase ‘cold and detached way’ and range widely in their response.
- AO4** Candidates are asked to respond to Stoppard’s presentation of character here and should refer to the dramatic method and the idea of ‘heroes’ within the context of the particular style and genre of the play. Lower band answers may spend too long on the given scene and restrict themselves to Anderson. Higher band answers should establish a clear argument and develop their ideas within the dramatic and moral framework of the play.

(Total 50 marks)

5. **STOPPARD:** *Professional Foul* (Faber)

Or:

- (b) ‘Despite the comedy in the play, the main impact of *Professional Foul* is Stoppard’s powerful dramatisation of our need to defend individual freedom.’

Do you agree? You should include in your answer an examination of **at least two** appropriate extracts.

AO1 The key terms in the question is ‘need to defend individual freedom’ although candidates need to respond also to ‘despite the comedy’. Lower band answers may well respond to the idea of freedom but may do so in a rather narrative way. Higher band answers should respond confidently to the full argument of the assertion, and make relevant connection between carefully chosen passages.

AO2i There is much in the assertion which directs attention to genre: ‘comedy’, ‘impact’ and ‘powerful dramatisation’. Lower band answers may show only a limited understanding of these, although they may well comment on the comedy in a descriptive way. Higher band answers will select from the play with confidence and focus analytically on at least some of these generic issues.

AO3 The assertion focuses on a number of aspects of Stoppard’s dramatic technique, through humour, the impact on the audience and the development of a major theme. Lower band answers may well touch on some aspects of language and structure but are unlikely to develop them in any detail or connect them into a clear argument. Higher band answers will develop a range of comment and detail which show a clear understanding of method.

AO4 Candidates are asked for their response to the assertion, which, although not particularly controversial, does present a view of the impact of the play. Lower band answers may well exemplify rather than analyse and fail to develop the idea of freedom as presented in the play. Higher band answers should adopt a confident and sustained view which responds clearly to the complexities of the play.

(Total 50 marks)

TOTAL FOR SECTION A: 50 MARKS

SECTION B: POETRY

Answer ONE question from this section.

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

Either:

- (a) ‘The powerful emotional impact of many poems is created through the sense of insecurity and loss they convey.’

How do you respond to this view?

You should write about at least two poems, including ‘The Second Coming’ or ‘Dover Beach’ or both. Your choice of poems must cover at least two groups.

AO1 The key words in this question are, of course, ‘insecurity and loss’, although ‘powerful emotional impact’ is also a phrase which some candidates may refer to. Lower band answers may identify some examples of the emotion but may not develop any overview of the poems. Higher band answers will choose carefully from the poems and develop a coherent response.

AO2i Both the given poems are accessible and provide plenty of material. The phrase ‘powerful emotional impact’ should direct candidates to genre. Lower band answers may well adopt a list approach, and although they may focus on some poetic features in more detail, will not explore wider generic issues. Higher band answers will explore the poems perceptively in the light of the assertion, clearly identifying ways in which the language creates an impact.

AO3 The assertion and question direct candidates to the language of the poems and the central focus is on the poetic techniques used to create an emotional impact. Lower band answers may touch on a few details but are unlikely to relate them to a considered and relevant argument. Higher band answers will relate language and form to theme perceptively.

AO4 The emotive power of language lies at the centre of this question. Lower band answers may exemplify and describe with a lack of clear focus and argument. Higher band answers should develop a confident argument and analyse the poems in a sustained and detailed way.

(Total 50 marks)

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

Or:

- (b) 'Poets are nothing if not ambitious: they try to tell us what it is like to be human - both our good and our bad points.'

In the light of this comment, examine the poetic ways in which the writers in this section of the anthology explore the idea of what it is to be human. You should refer to **at least two** poems of your choice covering **at least two** groups.

- AO1** The key term in the statement is, of course, 'human' with the additional gloss of 'our good and our bad points'. Discriminators will be the choice of material and the ability to develop a clear argument which relates detail and overview. Lower band answers are likely to focus on characters (as described in the poem or the poetic voice itself) and make a few points without developing much relationship with poetic technique. Higher band answers will range widely (and relevantly) and keep a clear understanding of 'humanity' at the centre of their response.
- AO2i** A discriminator will be the ways in which the candidates analyse their material through an understanding of poetic method. Lower band answers may not choose appropriately and they may also explore the poems in a largely descriptive way. Higher band answers will show an understanding of the range of implications contained in the theme, and will develop a confident and thorough argument.
- AO3** Careful analysis of the language and structure of the candidates' chosen poems is central to any response. Lower band answers may consider some language features but may not relate their comments clearly to the question. Higher band answers will provide a linked commentary and pursue a sustained response to poetic method.
- AO4** The assertion focuses on an accessible but wide-ranging topic and candidates' choice of material will be central. Lower band answers may develop only a limited response with unfocused material and with a tendency to exemplify. Higher band answers will respond confidently and develop a sustained and perceptive analysis.

(Total 50 marks)

7. BETJEMAN: *The Best of Betjeman* (Penguin – the poems only)

Either:

- (a) ‘Many of Betjeman’s poems reflect a melancholy preoccupation with both the passing of time and the impact of death.’

In the light of this comment, explore the ways in which the language of Betjeman’s poetry reflects these preoccupations with time and death. You should include in your answer an examination of **at least two** poems, including ‘On a Portrait of a Deaf Man’ **or** ‘Sun and Fun’ **or** both.

- AO1** The key terms in the assertion are ‘the passing of time’ and ‘the impact of death’, and a discriminator will be the degree to which candidates respond to these two phrases. Additionally, candidates may refer to ‘melancholy preoccupation’ with its focus on tone. Lower band answers may identify some examples of the theme, but are unlikely to develop any sense of coherent overview. Higher band answers will comment on the two key terms with confidence and develop an understanding of the ways in which Betjeman develops tone and mood.
- AO2i** The given poems are accessible and contain plenty of material to enable candidates to respond to the generic prompts of the question. Lower band answers may refer to some poetic features in a rather descriptive way without a clear focus on genre. Higher band answers will explore the key terms through an analysis of Betjeman’s poetic methods in a sustained analysis.
- AO3** The candidates are directed to ‘the language of Betjeman’s poetry’ and should therefore be encouraged to examine his poetic style. Lower band answers may list a few features, but may well not establish any coherent overview of language and form, and not relate their points clearly to the question. Higher band answers will provide a detailed response with a confident and clear argument.
- AO4** Candidates need to organise their response through focused interpretations of their poems (given and/or chosen) and a clear overview of the way Betjeman establishes the tone of his poetry (‘melancholy preoccupation’). Lower band answers may well focus on the idea of death and exemplify and describe. Higher band answers will respond to all aspects of the question, showing a perceptive understanding of Betjeman’s poetic technique.

(Total 50 marks)

7. **BETJEMAN:** *The Best of Betjeman* (Penguin – the poems only)

Or:

- (b) ‘Although Betjeman’s poetry is often said to present a lively and varied picture of English life, in fact the range of human experience explored in the poems is very limited.’

Do you agree? In your answer you should examine **at least two** poems.

AO1 The key terms are ‘lively and varied’ and ‘limited’, providing a central antithesis for candidates to discuss. Lower band answers are likely to confine themselves to characters rather than ‘human experience’, focusing on individuals rather than any pattern. Higher band answers should pick up confidently the suggested opposition in the assertion.

AO2i The main discriminators will be the candidates’ choice of material and the degree to which they focus clearly on the generic issues suggested by ‘colourful’ and ‘very limited range of human experience’. Lower band answers may choose inappropriate material or respond to genre in a less specific and focused way. Higher band answers should provide a range of carefully chosen references and show a full understanding of Betjeman’s poetic style and its relation to the topic.

AO3 The assertion focuses on the way in which Betjeman’s poetry reflects human experience and the reality of contemporary English life, and candidates should therefore be prompted to consider the language, form and tone of the poetry in relation to the subject matter. Lower band answers may list some characters, and although they may attempt to relate their comments to the limitations mentioned in the assertion, these will be unfocused and lacking a sense of coherence. Higher band answers should explore language and form confidently and relate their comments to a perceptive response to the implications of the assertion.

AO4 Candidates are encouraged to respond to the assertion in any way they feel appropriate, and there are a range of possible approaches to the linked ideas in the assertion. Lower band answers may exemplify one or more aspects of the assertion in their chosen poems but may not provide any coherent overview. Higher band answers should respond with a carefully integrated argument which refers confidently to all the key terms.

(Total 50 marks)

8. KEATS: *Selected Poems* ed. Roe (Everyman)

Either:

- (a) 'There is certainly a sadness and a sense of loss in much of Keats's poetry. However, the impact of the language is mainly created by the joy he finds in the world around him.'

Do you agree with this view of Keats's poetry? You should take as a starting point 'To Autumn' and refer to **at least one** other poem (or section from a longer poem) from the selection.

- AO1** The central antithesis of the question contains a number of key terms: 'sadness' and 'sense of loss' on the one side and 'joy' and 'world around him' on the other. Lower band answers may well spend a disproportionate amount of time on the set poem, and explore the opposition in the assertion in rather an unfocused way, perhaps concentrating on only one side. Higher band answers should respond confidently to the full implications of the statement, develop a careful analysis of the given poem and use well focused material from other poems.
- AO2i** The focus of the question should direct candidates to generic issues and Keats' poetic technique. Lower band answers may well choose some relevant material but may not develop a coherent overview. Higher band answers, on the other hand, should be able to respond confidently to Keats's poetic style and comment on genre.
- AO3** The assertion specifically directs candidates to the 'language', and the key words provide a number of prompts for exploring the impact of the poetry. Lower band answers are likely to refer to a few central lines from the given poem and although they may refer briefly to other material, they may well list and describe. Higher band answers will focus directly on the impact of Keats's language and develop a perceptive analysis.
- AO4** Candidates are asked for their response to the statement which is wide-ranging and will allow them to respond in different ways, partly depending upon their choice of other material. Lower band answers may exemplify the central ideas of 'sadness' and 'joy' but with little focused development. Higher band answers should explore the antithesis with confidence and develop a sustained argument.

(Total 50 marks)

8. **KEATS:** *Selected Poems* ed. Roe (Everyman)

Or:

(b) ‘Through his poetry Keats’s often poses questions but rarely provides answers.’

How do you respond to this view? In your answer you should examine **at least two** poems (or sections of longer poems) from the selection.

AO1 The key terms in the assertion are, of course, ‘questions’ and ‘answers’. This is an accessible antithesis at the centre of Keats’s work, but candidates need to be careful in their choice of material. Lower band answers are likely to focus on a few examples, adopting a descriptive approach. Higher band answers should develop a clear and sustained response which relates the central antithesis to their chosen material.

AO2i The assertion refers to the ‘language’ of Keats’s poetry and focuses clearly on style and tone. Lower band answers may choose inappropriate poems and adopt a descriptive approach with little reference to generic issues. Higher band answers are likely to explore a range of material and analyse carefully and relevantly.

AO3 The assertion encourages candidates to focus on the ‘language’ (‘questions’ and ‘answers’). Lower band answers may well examine briefly a few extracts, but there will be little sense of any linked comment. Higher band answers are likely to consider language and form in a confident and coherent way, and relate their comments directly to the implications of the question.

AO4 The discriminator will be the degree to which candidates are able to keep both sides of the antithesis in mind and develop a coherent response. Lower band answers may not do so although they may well touch on some examples of Keats’s language. Higher band answers will respond in a sustained way and develop a perceptive and confident argument.

(Total 50 marks)

9. *Penguin Book of American Verse* ed. Moore (Penguin)

Either:

- (a) 'It is the bitterness and anger of many of these poems that create their strong poetic impact.'

Do you agree? In your answer, you should examine **at least two** poems (or parts of longer poems) by **at least two** different writers.

AO1 The key term in the question is clearly 'bitterness and anger', although candidates should also consider the 'strong impact' of their chosen poems. Lower band answers may not relate their comments on the poems closely to the theme, and may, in addition, adopt a rather descriptive approach. Higher band answers are likely to develop a sustained response with a clearly focused argument based on appropriately chosen material.

AO2i Genre is a clear part of any answer to this question as the assertion refers to the 'impact' of the subject matter and tone. Lower band answers are likely to list examples of bitterness and anger with little focus on the way in which they are presented through generic styles. Higher band answers will choose their material selectively, exploring a number of different poetic approaches and relating them directly to the question.

AO3 Candidates will need to refer closely to form and language to support their response to the impact of their chosen poems. Although lower band answers may well list some relevant features about anger and bitterness they are unlikely to relate them to a coherent overview of the question. Higher band answers should take full advantage of the opportunities offered by their chosen poems and develop a detailed analysis of form and language.

AO4 The treatment of appropriate material and its organisation into an argument will be central to an effective response. Lower band answers may focus on a descriptive list rather than an analysis of voice and tone. Higher band answers should develop a clear and independent argument that explores the central ideas perceptively.

(Total 50 marks)

9. *Penguin Book of American Verse* ed. Moore (Penguin)

Or:

- (b) 'What makes these poems so stimulating is their combination of the familiar and the surprising.'

Do you agree? You should refer to **at least two** poems (or parts of longer poems) by **at least two** different writers.

AO1 The key terms in the assertion are 'the familiar' and 'the surprising', but in addition to this central antithesis, candidates may refer to the 'impact' of the poems. Lower band answers may respond by describing, although they may well focus on some examples of the 'surprising'. Higher band answers are likely to analyse the poems in the light of the key terms and develop an overview to link their ideas.

AO2i The key words in the assertion direct candidates to genre, especially 'impact' which focuses on the relationship between the poetry and the reader. Lower band answers may well make some comment on poetic features but in a descriptive way. Higher band answers should develop an understanding of genre and relate their ideas to the topic in a clear and perceptive way.

AO3 Candidates will need to consider language and form in order to respond to such prompts as 'stimulating' and 'impact'. Lower band answers, however, may be largely descriptive, and although they may offer some comment, lack coherence. Higher band answers should explore the central ideas in the assertion in a relevant and detailed way.

AO4 Candidates can approach the question in any appropriate way, although their response will be guided by their choice of material. Lower band answers may exemplify and describe and may make inappropriate choices. Higher band answers will range confidently across the material and respond to both aspects of the question in a perceptive and coherent way.

(Total 50 marks)

10. CLARKE: *Collected Poems* (Carcamet – poems from the Section ‘Letter from a Far Country’ only)

Either:

- (a) ‘Much of Clarke’s poetry explores a strong sense of identity, although this feeling of belonging also brings with it doubts and uncertainties.’

Using an extract from the poem ‘Letter from a Far Country’ as a starting point, explore the poetic ways Clarke writes about identity. You should include an examination of **at least one** other poem from the prescribed section.

- AO1** The key terms in the assertion are ‘identity’, glossed by ‘feeling of belonging’, although candidates need also to refer to ‘doubts and uncertainties’. Lower band answers may not do so and may focus instead on a descriptive account of their chosen passages from the poem (with limited references to any additional material). Higher band answers will choose carefully and focus on Clarke’s treatment of the theme with confidence.
- AO2i** A discriminator will be the candidates’ choice of material, both from the named work and their own additional poem. The theme focuses on generic issues such as tone and mood, although lower band answers may develop only a limited understanding of these, providing instead rather descriptive accounts of the theme of identity. Higher band answers should focus clearly on the generic qualities of the material, relating their points relevantly to the subject.
- AO3** The question asks the candidates to explore ‘the poetic ways’ Clarke uses and this is a clear prompt to consider the language and form of the poetry. Lower band answers may make some comment on poetic features but these may well not be related in a coherent way to the theme. Higher band answers, however, should argue confidently, analysing poetic method in the given poem and other appropriate material.
- AO4** Candidates will find the central theme accessible, and the reference to ‘doubts and uncertainties’ will allow them to develop their own response. Lower band answers may describe some aspects of the theme, but may not create a coherent overview of the material. Higher band answers, however, should establish a sustained and perceptive view of Clarke’s poetic technique.

(Total 50 marks)

10. CLARKE: *Collected Poems* (Carcamet – poems from the Section ‘Letter from a Far Country’ only)

Or:

- (b) ‘The impact of Clarke’s poetry comes from the way she creates the unexpected out of the details of ordinary life.’

Do you agree? In your answer you should examine **at least two** poems from the prescribed section.

- AO1** The key terms in the assertion are contained within the central antithesis of ‘the unexpected’ and ‘ordinary life’ and candidates need to focus on both. Lower band answers are likely to respond in a rather descriptive way, identifying some moments of ‘the unexpected’ without providing a coherent response to the juxtaposition in the assertion. Higher band answers should focus on both sides of the question and develop a sustained overview.
- AO2i** The assertion focuses on ‘the effect’ of the poetry and candidates are therefore prompted to explore the poetic impact, and therefore genre. Lower band answers may approach genre in an unfocused way, commenting on theme rather than method. Higher band answers should demonstrate a confident understanding of generic issues across a range of poems.
- AO3** Candidates should explore language and form and integrate their comments with the flow of the argument. Lower band answers may not do so, and, although they may touch on some features, may not ensure the relevance of their comments. Higher band answers should explore purposefully a range of references, relating their comments carefully to the central theme.
- AO4** Candidates are asked for their own response to the assertion, and although the statement is not particularly controversial, there are opportunities to develop different arguments. Lower band answers may provide a limited range of reference and may not develop a coherent response. Higher band answers should provide a perceptive and sustained response to the juxtaposition in the assertion.

(Total 50 marks)

TOTAL FOR SECTION B: 50 MARKS

TOTAL FOR PAPER: 100 MARKS

END

Assessment Objectives for Unit 1

| Bands/ Marks | AO1 communicate clearly the knowledge, understanding and insight appropriate to literary study, using appropriate terminology and accurate and coherent written expression | AO2i respond with knowledge and understanding to literary texts of different types and periods | AO3 show detailed understanding of the ways in which writers' choices of form, structure and language shape meanings | AO4 Articulate independent opinions and judgements, informed by different interpretations of literary texts by other readers |
|-------------------------|--|---|---|--|
| Band 1 1-10 | <ul style="list-style-type: none"> indicate only limited grasp of the nature of literary study make limited and sometimes inappropriate use of literary terms display frequent lapses in spelling, punctuation, grammar and sentence structure lack clear argument with minimal or no textual reference | <ul style="list-style-type: none"> make simple comment on text, perhaps with focus on narrative show limited knowledge of text show little or no awareness of genre or period | <ul style="list-style-type: none"> identify some simple features of language show limited understanding of their effects show little or no awareness of form or structure | <ul style="list-style-type: none"> assert personal response show basic understanding that there are different ways to interpret texts make some references to meaning of texts |
| Band 2 11-20 | <ul style="list-style-type: none"> indicate some grasp of the nature of literary study make some appropriate use of literary terms display some lapses in spelling, punctuation, grammar and sentence structure show partly clear argument with often limited textual reference | <ul style="list-style-type: none"> comment on text perhaps identifying some limited features show some knowledge of text show awareness of text as construct show understanding of generic or period features | <ul style="list-style-type: none"> identify and comment on particular features of language and structure demonstrate some understanding of their effects show some awareness of form | <ul style="list-style-type: none"> offer some opinions based on personal response show some understanding of different critical approaches attempt to examine text's meaning |
| Band 3 21-30 | <ul style="list-style-type: none"> show knowledge and understanding of the nature of literary study make appropriate use of literary terms show generally accurate written expression with few lapses in spelling, punctuation, grammar and sentence structure show generally clear argument with some appropriate textual reference | <ul style="list-style-type: none"> comment on text and its literary features show knowledge and some understanding of text examine some generic or period features | <ul style="list-style-type: none"> examine in detail a variety of particular features of language and structure demonstrate an understanding of their individual effects and function show a clear awareness of form | <ul style="list-style-type: none"> shape opinions into consistent argument show awareness of relevant and varied critical approaches make a coherent attempt to explore text's meaning |
| Band 4 31-40 | <ul style="list-style-type: none"> demonstrate proficient knowledge and understanding of the nature of literary study make appropriate and effective use of literary terms display generally accurate and fluent written expression show clear developing argument with appropriate detailed textual reference | <ul style="list-style-type: none"> engage with text and explore its literary features show applied knowledge and understanding of text examine some generic and period features | <ul style="list-style-type: none"> explore the writer's selection of particular features of language and choice of form and structure demonstrate a detailed understanding of their varied effects and function consider the writer's purpose in making this selection | <ul style="list-style-type: none"> shape opinions and judgements into sustained and consistent argument show a clear understanding of implications of differing critical approaches make exploration of text's meaning based on grasp of appropriate detail |
| Band 5 41-50 | <ul style="list-style-type: none"> demonstrate sustained perceptive knowledge and understanding of the nature of literary study make discriminating and pertinent use of literary terms display accurate and fluent written expression show perceptive, cogent argument with clearly directed and detailed use of the text | <ul style="list-style-type: none"> comment confidently on text and its literary characteristics show sustained knowledge and understanding of text explore and analyse its generic and period generic features | <ul style="list-style-type: none"> analyse the writer's use of particular features of language, choice of form and exploitation of structure demonstrate a detailed understanding of their effects consider the contribution they make to its meaning | <ul style="list-style-type: none"> articulate confident opinions and judgements in sustained and consistent argument explore significance of differing critical approaches analyse text's meaning based on confident use of appropriate detail |

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