Mark Scheme Summer 2009

GCE08 English Literature (6ET01)

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Contents

Unit 1: Explorations in Prose and Poetry

Section A: Unseen Poetry or Prose

Question Number	Indicative Content
1(a)	Responses may include: • regular rhyme scheme - couplets • the overall effect of the rhyme adds to the idea of creating a steady pattern, reflecting the regularity of running and possibly the inevitability of the *athlete's* fate • an exploration of examples from within the poem Occasionally the rhyme feels forced: *cheers / ears, lintel up / cup*; it is often used to help emphasize an idea: *grows / rose, head / dead*; in conjunction with the rhythm and metre, it can be used to create tonal effect as in *Runners whom renown outran / And the name died before the man.*; reader is likely to see the rhyme as contributing significantly to the overall effect. 5 marks

Band	Mark	AO1 – Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression
1	0 - 2	• Identifies example(s) • Makes some basic comment on the effect of the techniques
2	3 - 5	• Explores features of language with confidence • Makes insightful comment on the effect(s) on the reader

Question Number	Indicative Content
1(b)	Examples identified may include: • the connection of *shoulder high* in the first two verses • the symbolism of *the road all runners come* • the image of *townsman of a stiller town* • the symbolism of *the laurel* and *the rose* • the image of the *garland briefer than a girl's*

| | | There is likely to be a clear sense of the type and effect of the imagery used. Some answers may note the Classical allusions.

There may be some exploration of the ways in which the poet uses imagery to create tone and to generate reader response, such as sympathy for the *athlete*. Some answers may focus on the sentimentality of some of the images, for example.

5 marks |

Band	Mark	AO2 – Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts
1	0 - 2	• Identifies features of structure, form and language • Shows limited understanding of structure, form and language.
2	3 - 5	• Comments insightfully on a range of features of structure, form and language • Shows detailed understanding of the effect of structure, form and language.

Question Number	Indicative Content
1(c)	Responses may include reference to some of the following: • the irony of the *athlete's* premature death (when he has appeared so obviously vigorous) • the irony of transient renown • the ways in which the irony is developed – through the imagery (*Eyes the shady night has shut / Cannot see the record cut*), the narration and voice (its wistful tone), the characterisation • the overall contribution of irony to theme and tone • the effect of the irony – whether or not it is successful. **10 marks**

Band	Mark	AO1 – Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression
1	0 - 2	• Identifies example(s) • Makes some basic comment on the effect of the techniques.

Band	Mark	
2	3 - 5	• Explores features of language with confidence • Makes insightful comment on the effect(s) on the reader

Band	Mark	AO2 – Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts
1	0 - 2	• Identifies features of structure, form and language • Shows limited understanding of structure, form and language.
2	3 - 5	• Comments insightfully on a range of features of structure, form and language • Shows detailed understanding of the effect of structure, form and language.

Question Number	Indicative Content
2(a)	Responses may include reference to: • the way in which the dialogue reflects the voices of two very different characters • the formality of Dick Swiveller's speech • the use of names suggestive of character e.g. *Swiveller* • the use of nouns to create irony e.g. *good will and heartiness* • the use of verbs to create impact e.g. *rushing*, *clung*, *bit* and *hammered* • the use of adjectives to create effect e.g. *threatening*, *staggering*, *flushed and dishevelled*. 5 marks

Band	Mark	AO1 – Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression
1	0 - 2	• Identifies example(s) • Makes some basic comment on the effect of the techniques.
2	3 - 5	• Explores features of language with confidence • Makes insightful comment on the effect(s) on the reader

Question Number	Indicative Content
2 (b)	Responses may include reference to: • the fast pace of the extract in general due to the nature of the action • the way in which the extract slows down as the fight comes to an end and Quilp is beaten • the use of features such as dialogue, diction and syntax to vary pace • the effect of the variations in pace on the reader – to engage and entertain. 5 marks

Band	Mark	AO2 – Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts
1	0 - 2	• Identifies features of structure, form and language • Shows limited understanding of structure, form and language.
2	3 - 5	• Comments insightfully on a range of features of structure, form and language • Shows detailed understanding of the effect of structure, form and language.

Question Number	Indicative Content
2(c)	Responses may include reference to: • the humorous description of Quilp • the humorous description of the fight • the humour of Quilp being soundly beaten • the humorous description of Dick Swiveller – his *kind of dance* • the humorous dialogue of Dick Swiveller • the overall effect on the reader 10 marks

Band	Mark	AO1 – Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression

Band	Mark	
1	0 - 2	• Identifies example(s) • Makes some basic comment on the effect of the techniques.
2	3 - 5	• Explores features of language with confidence • Makes insightful comment on the effect(s) on the reader

Band	Mark	AO2 – Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts
1	0 - 2	• Identifies features of structure, form and language • Shows limited understanding of structure, form and language.
2	3 - 5	• Comments insightfully on a range of features of structure, form and language • Shows detailed understanding of the effect of structure, form and language.

Section B: Poetry

Question Number	Indicative Content
3(a)	Responses will compare or make connections between poems, in ways such as the following: • depictions of different homes which are portrayed in this way and why they may be said to haunt those who describe them • descriptions of the ways in which home "haunts" the narrator • comparisons of how different poets portray being "haunted" • the themes that arise out of the stance adopted by the writers • issues of narrative voice • the attitudes of the narrators to being "haunted" – does it make them sad, angry, nostalgic? • the use of structure, form and language techniques. In order to meet the AO3 requirement, effective comparison and contrast will need to be demonstrated. 40 marks

Question Number	Indicative Content
3(b)	Comparisons are likely to involve finding similar poems and making effective links in terms of mood, structure, language and form and there may be an exploration of different presentations of isolation and loneliness. In order to meet the AO3 requirement, effective comparison and contrast will need to be demonstrated. *The New House* Responses may include reference to: • the imagery of *The New House* - how *the wind / Began to moan* creates the sense of loneliness, for instance • the diction – e.g. *I was alone* • the impersonality of the setting • the tone of portentousness and resignation • the effects of the poem's organisation e.g. its apparent disjointedness and the ways in which that helps create the theme of isolation and emphasizes certain words and phrases • the potential ambiguity of the ending • the effects of metre, rhythm, rhyme and versification. *The Listeners* Responses may include reference to: • the effect of the narrative form and the plot • the diction e.g. *silence, still, phantom listeners* • the isolated setting • imagery e.g. *that voice, every word he spake / Fell echoing* • the roles of *the Traveller* and *The Listeners* • the dark mood and negative tone • the structure of the poem - its rhythm and rhyme. *Death In Leamington* Responses may include reference to: • how the poem looks at the idea of an isolated and lonely death • the imagery of the poem e.g. *the ev'ning star* • the effect of setting • exploration of the use of words such as *lonely crochet* and *alone with her own little soul* • the reaction of *Nurse* • the tone of lines such as *Chintzy, chintzy cheeriness* • the potential reaction of the reader – whether or not we sympathise with the deceased. 40 marks

Question Number	Indicative Content
4(a)	Responses will compare or make connections between poems, in ways such as the following: • comparison of ways in which poets use various literary techniques to appeal to the senses e.g. imagery, sound devices, diction • comparison of the purposes and effects of the appeals e.g. to create sense of place, time, theme • comparison of the extent to which appeal to the senses makes the poems chosen more or less "vivid" • the use of the appeal in different contexts, by different voices and at different times Responses are likely to engage with the idea of appeal to the senses in a range of ways – some fairly straightforwardly, others seeing complexities of intention and purpose. There may be some ambition in questioning the poets' motives for employing these techniques. There may be some comment on the specific or overall effects, as well as raising of questions about theme, tone and mood. In order to meet the AO3 requirement, effective comparison and contrast will need to be demonstrated. **40 marks**

Question Number	Indicative Content
4(b)	The selection of a second poem will enable candidates to develop their responses into full discussion of the ways in which poets explore and utilise ideas of beauty. There may be some discussion of the ways in which the poems chosen compare with the depictions of beauty in the prescribed texts, as well as the strong connections between land, nature and beauty in poems selected. In order to meet the AO3 requirement, effective comparison and contrast will need to be demonstrated. *Poem in October* Responses may include reference to: • the presentation of a specific environment and the way in which it is presented as "beautiful" • the diction • the use of imagery • the effectiveness of the fairly anecdotal style and structure • the voice and the personal, intimate nature of the description • the relatively untypical nature of some of the things described, in the potential context of "beauty" • the question of whether or not what is being depicted is actually "beauty" in this case *Himalayan Balsam* Responses may include reference to: • the very specific description in the opening verses • the diction: *ripe smell of peaches, gossamer* • the tone • the imagery • the voice • the themes of the poem – the way in which the "beauty" of the balsam is used to make points about change and mortality, for example • the relative ambiguity of the piece overall *How the Old Mountains drip with Sunset* Responses may include reference to: • the treatment of the sunset • the breathless tone • the imagery e.g. *draped in Cinder, the Wizard Sun* • the diction e.g. *Sapphire, Flambeau* • the listing technique • the references to artists • the way in which the sunset is depicted as beautiful 40 marks

Question Number	Indicative Content
5(a)	Responses will compare or make connections between poems, in ways such as the following: • specific characters described in poems and the work they do • use of these people as representative or emblematic of masculinity and masculine roles • imagery, language and tone • structure and form • comparison and contrast of different elements of each poem • attitudes to the work depicted and (probably) the men who do it • the themes which are explored • the attitudes to masculinity depicted • potentially, use of stereotype • what the narrators might be saying about work and masculinity in general. In order to meet the AO3 requirement, effective comparison and contrast will need to be demonstrated. 40 marks

Question Number	Indicative Content
5(b)	The selection of a second poem will enable candidates to develop their responses into a discussion of how the theme of memory is explored. Responses may deal with whether or not the memories are positive, negative or neutral and the role of remembered roles, types of work or workers in representing ideas about the past and the present. In order to meet the AO3 requirement, effective comparison and contrast will need to be demonstrated. *Photograph of Hay-maker, 1890* Responses may include reference to: • imagery such as *lit by / another summer's sun* • the diction • the personal nature of the poem –the memory encapsulated in the description • the symbolic role of the *Hay-maker* – what he represents about a remembered past • the structure of the poem • the tone and mood – nostalgic, wistful. *The Solitary Reaper* Responses may include reference to: • the description of the *Solitary Reaper* • the imagery • the diction • the symbolic role of the character • the ways in which the theme of memory are explored in the poem - the idea of the memory of the scene and character lingering in the narrator's mind • the tone and mood. *At Grass* Responses may include reference to: • the depiction of the horses almost as old people • the voice of the poem – its wistful tone • the gentle irony of the horses' situation • the imagery • the narrative quality of the structure • the way in which the poem deals with the memory of the horses and what they have represented, and the possibility of the horses themselves remembering. **40 marks**

Band	Mark	AO1 – Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression
1	0 - 3	• Makes limited comments or basic statements • Writes with limited use of literary terms • Writes with minimal clarity and technical lapses • Shows limited engagement.
2	4 - 7	• Presents undeveloped comments • Makes some appropriate use of literary terms and concepts • Writes with some clarity and with some technical lapses • Shows some engagement.
3	8 - 11	• Presents a clear argument with appropriate comment • Makes consistent and appropriate use of literary terms and concepts to support an argument • Uses generally accurate written expression with few technical lapses • Shapes a response to the task in an engaged and original way.
4	12 - 15	• Responds with a sustained argument in an informed and relevant manner • Makes sustained and pertinent use of literary terms and concepts to develop a coherent argument • Displays accurate and fluent written expression • Constructs an original and creative response in a well-developed argument.

Band	Mark	AO2 – Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts
1	0 - 1	• Identifies and comments on some simple features of structure, form and language • Shows limited understanding of how structure, form and language shape meaning.
2	2 - 3	• Comments on a range of features of structure, form and language • Identifies the effects of structure, form and language on meaning.
3	4 - 5	• Explores the writers' use and selection of particular features of structure, form and language • Demonstrates how structure, form and language shape meaning.

Band	Mark	AO3 – Explore connections and comparisons between different literary texts, informed by interpretations of other readers
1	0 - 3	• Identifies a basic response to one or more poems • Gives a limited personal response.
2	4 - 7	• Establishes some links between individual poems • Shows a basic awareness and understanding of interpretations by other readers.
3	8 - 12	• Establishes some valid literary connections between individual poems • Shows some awareness and understanding of different interpretations by other readers.
4	13 - 16	• Identifies, with some exploration, the links and literary connections between different poems • Shows clear understanding of, and explores, different interpretations by other readers.
5	17 - 20	• Sustains an exploration of the links and literary connections between different poems • Applies an analytical literary understanding, confidently exploring interpretation by other readers.

Section C: Prose

Question Number	Indicative Content
6(a)	Responses may include reference to: • the presentation of the theme in both general and specific terms • reference to incidents such as the gypsy fortune teller scenes or the whole sub-plot regarding the madwoman in the attic • the use of language, imagery and dialogue to develop this theme • the purposes for which the theme is used – to create irony, develop characters and generally interest the reader • the proposition – responses may argue that whilst the theme is important, it is certainly not the cornerstone. Some may take issue with the proposition altogether. In *Wide Sargasso Sea,* the theme is also significant. Candidates may choose to explore the status of Antoinette in relation to the theme – whether she is actually mad or whether Rochester just appears to present her as so. Rochester himself is not all that he appears, it may be argued. Other figures, such as Christophine, have a major part to play in the narrative in this respect also. There may be some engagement with the symbolism of the book as part of the discussion. *The Magic Toyshop* deals with the theme in a similar way (through the characters and the imagery, for example). Various questions might be raised – how is the *Toyshop Magic* for instance (in relation to the proposition)? Finn, Philip Flower and Aunt Margaret might all come under discussion as could specific sequences such as the expedition to the park. Finn's paintings might also prove worthy of consideration here – their allegorical nature adds something to the theme. They are likely to be able to form strong lines of argument and opinion in response to the proposition. In order to meet the AO2 requirement, there should be specific comment on technique and method in the presentation of "the theme of appearance and reality" – the terms of the question lead to this. 40 marks

Question Number	Indicative Content
6(b)	Responses may include reference to: • the specific section of the book or settings in general • the ways in which setting is developed – through diction, imagery, contrast • the purposes of the settings – their use in developing theme, character, tone and mood • the extent to which the settings can be characterised as "dramatic" and "vivid" • the proposition regarding the importance of setting to *Jane Eyre's* success. Setting is very important in both *Wide Sargasso Sea* and *The MagicToyshop* and candidates should be able to mine either for productive lines of argument. In *Wide Sargasso Sea* candidates may start with Coulibri and may choose to deal with a variety of concepts in discussing it – from its symbolic role in the narrative to its semi-Edenic depiction. Granbois is similarly rich in possibility. Both are "dramatic" and "vivid". Candidates may focus on the way in which Rhys uses Thornfield. *The Magic Toyshop* has two primary settings – the children's original home and the toyshop. There is a substantial contrast between them. Plenty of discussion could be had from examining the former, for example Melanie's garden scene. However, there is likely to be a focus on the latter, with candidates having the option to consider its use and description from many angles. The argument may be extended with reference to *Jane Eyre* in the way in which the toyshop is eventually destroyed by fire. In order to meet the AO2 requirement, there should be specific comment on technique and method in the presentation of setting – the terms of the question lead to this. 40 marks

Question Number	Indicative Content
7(a)	Responses may include reference to: • the presentation and importance of the theme of choice • specific choices made by the characters e.g. Pinkie, Rose, Ida • Greene's use of the theme to explore other issues in the book – responsibility, crime, punishment, right & wrong • the attitude to choice displayed by the characters and the writer - eg the contrast between Rose and Pinkie's Catholic conception of choice and Ida's pragmatic approach • the way in which the theme is developed • the purposes for which the theme is used • the proposition – whether characters faced with difficult choices are the most interesting to read about The text chosen to develop the line of argument is likely to be used to enhance the discussion, exploring an examination of choice and the views of it as presented. In *Lies of Silence* an obvious example is the choice which Michael faces when the IRA use him in the bomb plot, however he makes other choices later in the novel and there is plenty to say about those, particularly towards the end of the story. Moira also makes some difficult decisions, often with significant consequences. She too may be a focus of some responses. There are plenty of choices presented in *A Clockwork Orange*, though they often seem like foregone conclusions. However, there is a good deal to say about Alex' choices later in the book regarding his "treatment", for example. The choices which he and the droogs make earlier, in terms of their use of violence, the robbery and rape scenes and other similar moments are clearly significant. Arguments may focus on the choices made by the central characters, but might also explore other aspects of the narratives to good purpose. In order to meet the AO2 requirement, there should be specific comment on technique and method in the presentation of "characters faced with difficult choices" - the terms of the question lead to this. 40 marks

Question Number	Indicative Content
7(b)	Responses are likely to include reference to: • the "questions" which are asked in *Brighton Rock*, which are many and various, particularly in relation to morality, for example • the use of questions and questioning as a technique in *Brighton Rock*, particularly in relation to Ida. There may be specific focus on the prescribed section therefore, as well as more general discussion • certain characters are explicitly connected with moral questions • the ways in which questions are used to develop character and theme • whether or not the proposition is supportable The connections made between *Brighton Rock* and the other novel selected for comparison are likely to explore the significance of the questions raised and their importance. In *Lies of Silence* there are multiple avenues for exploration – the candidates might choose to focus on the questions raised by Michael's conduct towards both Moira and Andrea, the questions raised by Moira's "crusade" and the general moral tenor of the narrative. Like *Brighton Rock*, this is a book which poses many questions about right and wrong, for example. Whether or not these are answered should present a good line of argument. In *A Clockwork Orange* there is also a good deal to investigate in relation to the questions which the book raises. The conduct of Alex and the droogs is plainly "questionable" on every level. There are also questions to be considered re: the role of the state, for example. Here too, there is a potentially a lot to be said about whether or not the questions which are posed are "answered". Candidates may explore the importance and role of questions, and the raising and answering of them in the success of these narratives, moving from simple identification of examples to more complex discussion of the proposition. In order to meet the AO2 requirement, there should be specific comment on technique and method in the raising of "questions, moral or otherwise" – the terms of the question lead to this. **40 marks**

Question Number	Indicative Content
8(a)	Responses may include reference to: • the various characters presented and their "complexities" • obvious choices include the presentation of Elizabeth and Darcy • it could be argued that these two are the only "complex" characters in the book and that even they are not terribly complex • the extent to which interest is created by other less "complex" characters may provoke some discussion – there is certainly "interest" in Wickham, Lady Catherine and Jane • the roles of the characters in developing other aspects of the narrative such as theme • ways in which the characters are developed – through dialogue, diction, imagery, contrast. Candidates may consider the presentation of characters in terms of their complexity or intricateness across the texts chosen in order to extend their line of argument. In *The French Lieutenant's Woman*, the character of Sarah is relatively complex – candidates may consider whether or not she is manipulating Charles, for example. He is in some ways complicated but not perhaps complex. The other characters offer less interest in this respect, it may be concluded. This does not make them necessarily less interesting. Candidates might argue that Sam, for example, holds something for the reader to engage with. *The Yellow Wallpaper* deals with a complex character, or at least one at a challenging point of her life. The methods used to interest us in her plight will obviously be a potential focus here and there is plenty for candidates to say about the complexities of the narrator and her position. In order to meet the AO2 requirement, there should be specific comment on technique and method in the presentation of complex characters – the terms of the question lead to this. 40 marks

Question Number	Indicative Content
8(b)	Responses may include reference to: • the particular passage and its role in presenting a voice • the various voices in the narrative – the narrator, Elizabeth, Jane, Darcy, Collins, Lady Catherine • the ways in which they are used to tell the story, develop its themes and depict other characters, for example • the ways in which they are developed – through description, dialogue, diction, imagery, other devices such as letters • the importance of voice in the overall context of the book • the proposition – most candidates engaging with it will probably disagree, though some may see a merging of the voices of the narrator and some of the female characters, for example. The connections made between *Pride and Prejudice* and the text used to develop the line of argument are likely to explore the concept of voice, its importance and the ways in which it is developed. In *The French Lieutenant's Woman*, narrative voice is of some significance. Fowles' occasional "post-modern" intrusions (his use of anachronism, the scene on the train) might be an avenue for discussion here. Many candidates will focus on the voices of Charles and Sarah, for example, and consider what they contribute to the narrative as a whole. Some may explore the lesser voices (Sam, Mrs. Poulteney). There is certainly something to be said about the proposition in relation to this book. *The Yellow Wallpaper* presents a very singular voice and the narration from that perspective is complicated. The proposition is still relevant – though there is effectively only one voice in the story, the character's frame of mind makes it changeable. The specifics of the voice may form part of the argument here (the reference to *one* in the opening pages, for example) as well as the general importance of the concept in this narrative. Some candidates may choose to expand their argument by reference to gender issues. In order to meet the AO2 requirement, there should be specific comment on technique and method in the use of different narrative voices – the terms of the question lead to this. 40 marks

Question Number	Indicative Content
9(a)	Responses may include reference to: • the importance of the theme of revenge in the novel • specific discussion of characters who are motivated by it – Heathcliff is the obvious example, though there may be some focus on, for instance, Hindley or young Catherine • the techniques used to explore the theme – imagery, contrast, irony, dialogue • the attitudes of the writer and the potential reactions of different readers to the theme • the role of revenge in *Wuthering Heights* • the proposition – to what extent revenge can be considered the "primary motive" of the characters (there are other obvious possibilities, for example). Responses are likely to explore the ways in which revenge is presented in the other novel which they choose to write about, focusing on the way in which the theme is developed and represented. In *The Scarlet Letter* society revenges itself on Hester Prynne. Her own motivation is probably compassion, however and there is likely to be considerable disagreement with the assertion in the proposition on that basis. There is also much to say about Roger Chillingworth in this respect – his desire for revenge on Dimmesdale becomes a mania and this is a key driver in the development of the narrative. Celie is not motivated by revenge per se, but certainly her attitude towards Mr____ is at certain key points (when she leaves him, for example) vengeful in respect of his treatment of her and his with-holding of Nettie's letters. Later her reaction to the news of Shug's affair with Germaine borders on vengeful. Sofia's predicament (white society wreaks its vengeance on her) is worth considering. In this case, candidates may argue that revenge is not a "primary motivation", though it has its role in the novel. In order to meet the AO2 requirement, there should be specific comment on technique and method in the presentation of "the theme of revenge" – the terms of the question lead to this. 40 marks

Question Number	Indicative Content
9(b)	Responses may include reference to: • the specific scene, or other examples of suspense in the novel • a discussion of the role of this technique in creating interest and its potential centrality in the story • the roles of the different voices in creating suspense • the significance of suspense in this genre • the ways in which suspense is developed • the ways in which Bronte creates anti-climax by undercutting suspense e.g. at Heathcliff's death • the proposition - many candidates are likely to argue that suspense is important, but not the main interest Arguments may examine how suspense is employed in each novel, and explore the purposes and effects of its use. *The Scarlet Letter* uses suspense in quite a similar way - there are moments at which it is deliberately and successfully heightened, but in general, it is quite understated (though towards the end, Hawthorne plays it up considerably). Nonetheless, Hester's own story is replete with examples to explore, as is that of Dimmesdale, whose plight creates a good deal of interest in this way. In *The Color Purple* there is certainly some suspense, though once more, candidates looking at this novel are likely to conclude that it is not pivotal. The role of the narration and the epistolary style are contributing factors in diminishing the impact of suspense, it may be argued. Nonetheless, Nettie is often subject to situations which generate interest of this kind ("Pa's" predatory circling of her at the start of the book for example). Celie's own life obviously has its suspenseful moments. In order to meet the AO2 requirement, there should be specific comment on technique and method in the development of suspense - the terms of the question lead to this. 40 marks

Question Number	Indicative Content
10(a)	Responses may include reference to: • the sense of place (or places) which is created, either referencing specific examples or commenting more generally • depiction of particular places in the book – Howard's End, Oniton, the Bast's flat, Wickham Place, London • the presentation of places – through imagery, diction, contrast • the association of place and character – e.g. Howards End and Mrs Wilcox • the symbolic and thematic roles of the places in the narrative • the proposition – whether or not the book is dependent on creating a sense of place for its success. A sense of place is essential in *The Remains of the Day.* Stevens' life is so intricately bound up with Darlington Hall that the two things become inseparable and the book almost becomes the story of the house as opposed to the character, it may be argued. Ishiguro uses sense of place to develop theme, irony and general interest and *Howards End* could be used to extend this argument. In *The Shooting Party* we are also given a strong picture of a specific place and the techniques employed to create it can be explored in relation to *Howards End*. Nettleby Manor is symbolic and heavily connected with the themes and characters of the book. Other places figure, including Harker's cottage which is representative. The outdoor scenes are crucial to the development of the narrative and may well draw some comment. In order to meet the AO2 requirement, there should be specific comment on technique and method in the creation of a sense of place – the terms of the question lead to this. 40 marks

Question Number	Indicative Content
10(b)	Responses may include reference to: • specific and individual examples of communication (or lack of it), focusing on the section suggested as a starting point, or moving outwards immediately • communication between individuals e.g. Margaret and Helen, Margaret & Mrs. Wilcox, Margaret & Mr. Wilcox • communication between representative groups e.g. the Schlegels and the Basts, the Schlegels and the Wilcoxes • the use and development of the theme • the importance of this theme in the book as a whole • the possible attitudes of readers to the ideas of communication which are being portrayed The argument may be extended by considering the theme of communication in *Howards End* and the other text. In *The Remains of the Day,* there is plenty to say about this theme, most obviously in respect to Stevens and his communication (or lack of it) with other characters, notably Miss Kenton. However, communication is a wider theme in the book in general – the whole sub-plot re: great events at Darlington Hall and the various negotiations which take place there, plus the eventual discrediting of Lord Darlington, could be profitably explored. *The Shooting Party* also takes communication as an important theme – both between individuals and groups. The sub-plot of clandestine affairs is important in this respect, but communication appears throughout, notably at the end, where a symbolic mis-communication leads to the death of Harker. In order to meet the AO2 requirement, there should be specific comment on technique and method in the presentation of "the significance of communication" – the terms of the question lead to this. 40 marks

Band	Mark	AO1 – Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression
1	0 - 3	• Makes limited comments or basic statements • Writes with limited use of literary terms • Writes with minimal clarity and technical lapses • Shows limited engagement.
2	4 - 7	• Presents undeveloped comments • Makes some appropriate use of literary terms and concepts • Writes with some clarity and with some technical lapses • Shows some engagement.
3	8 - 11	• Presents a clear argument with appropriate comment • Makes consistent and appropriate use of literary terms and concepts to support an argument • Uses accurate written expression with few technical lapses • Shapes a response to the task in an engaged and original way.
4	12 - 15	• Responds with a sustained argument in an informed and relevant manner • Makes sustained and pertinent use of literary terms and concepts to develop a coherent argument • Displays accurate and fluent written expression • Constructs an original and creative response in a well-developed argument.

Band	Mark	AO2 – Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts
1	0 - 4	• Identifies some simple features of structure, form and language • Shows limited understanding of how structure, form and language shape meaning.
2	5 - 9	• Comments on a range of features of structure, form and language • Makes simple links between the effects of structure, form and language on meaning
3	10 - 15	• Selects relevant features of structure, form and language • Demonstrates some understanding of the effects of structure, form and language and how the features shape meaning
4	16 - 20	• Explores the writers' use and selection of particular features of structure, form and language, showing some critical understanding • Demonstrates an understanding of the varied effects and function of structure, form and language in shaping meanings.
5	21 - 25	• Provides a sustained analysis of the writer's use and selection of features of structure, form and language, showing a well-developed critical understanding • Effectively demonstrates how structure, form and language shape meaning in a clear argument.