

# Mark Scheme (Results) January 2010

GCE08

## GCE08 English Literature (6ET01) Paper 01



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## 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

## GCE English Literature - Unit 1

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### Section A: Unseen Poetry or Prose

Question Number	Indicative Content
1(a)	<p>Responses may include:</p> <ul style="list-style-type: none"> <li>• use of nouns to create positive tone e.g. <i>Sweet, kisses</i></li> <li>• use of adjectives to create positive tone e.g. <i>sweet, shining, beloved</i> contrasted with adjectives with more ambiguous or negative purpose e.g. <i>pale, cold, white</i></li> <li>• use of verbs to create effect e.g. <i>faint, pine, dies, faint, fail</i></li> <li>• use of pronouns to create address e.g. <i>thee, thy, thine</i></li> <li>• the sensuality of the language</li> </ul> <p>The overall effect of the diction may be considered - responses may vary between those who see it as self-consciously poetic and possibly indulgent to other opinions accepting it at face value as "typical" of the genre of love poetry.</p> <p style="text-align: right;">5 marks</p>

Band	Mark	AO1 - Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression
1	0 - 2	<ul style="list-style-type: none"> <li>• Identifies example(s)</li> <li>• Makes some basic comment on the effect of the techniques.</li> </ul>
2	3 - 5	<ul style="list-style-type: none"> <li>• Explores features of language with confidence</li> <li>• Makes insightful comment on the effect(s) on the reader</li> </ul>

Question Number	Indicative Content
1(b)	<p>Comments on voice may include:</p> <ul style="list-style-type: none"> <li>• first person narration but addressing a presumably female subject</li> <li>• use of tripling / rule of three - <i>I die...</i> in third verse creates very strong sense of longing in voice</li> <li>• voice very much that of the forlorn lover - may be seen as stereotypical e.g. repetition of <i>O</i></li> <li>• use of syntactic features such as question and exclamation adds to the sense of a spoken monologue</li> </ul> <p>The voice appears strong, passionate and clear, though responses may decide that it is not, for instance, totally sincere or to the taste of some modern readers.</p> <p style="text-align: right;">5 marks</p>

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	<ul style="list-style-type: none"> <li>• Identifies features of structure, form and language</li> <li>• Shows limited understanding of structure, form and language.</li> </ul>
2	3 - 5	<ul style="list-style-type: none"> <li>• Comments insightfully on a range of features of structure, form and language</li> <li>• Shows detailed understanding of the effect of structure, form and language.</li> </ul>

Question Number	Indicative Content
1(c)	<p>Responses may include reference to some of the following:</p> <ul style="list-style-type: none"> <li>• the effect and use of the voice to create and develop the theme of love</li> <li>• the effect and use of the imagery to develop and create the theme of love eg <i>the nightingale's complaint</i></li> <li>• the structure and form of the poem - its general regularity of metre and rhyme and their contribution to thematic development</li> <li>• the use of an "exotic" setting to make the scene appear more romantic - some candidates may discuss this at greater length</li> <li>• the situation - the "typical" use of the forlorn lover, dying for the want of his beloved</li> </ul> <p>Comments may focus mainly on the theme of love and the methods used to present it in the poem, however there may well be discussion of other themes, which is to be equally rewarded if it addresses the terms of the question and requirements of the Assessment Objectives as above.</p> <p style="text-align: right;"><b>10 marks</b></p>

Band	Mark	AO1 - Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression
1	0 - 2	<ul style="list-style-type: none"> <li>• Identifies example(s)</li> <li>• Makes some basic comment on the effect of the techniques.</li> </ul>
2	3 - 5	<ul style="list-style-type: none"> <li>• Explores features of language with confidence</li> <li>• Makes insightful comment on the effect(s) on the reader</li> </ul>

Band	Mark	AO2 - Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts
1	0 - 2	<ul style="list-style-type: none"> <li>• Identifies features of structure, form and language</li> <li>• Shows limited understanding of structure, form and language.</li> </ul>
2	3 - 5	<ul style="list-style-type: none"> <li>• Comments insightfully on a range of features of structure, form and language</li> <li>• Shows detailed understanding of the effect of structure, form and language.</li> </ul>

Question Number	Indicative Content
2(a)	<p>Responses may include reference to:</p> <ul style="list-style-type: none"> <li>• the use of a short, simple sentence to commence the extract - its use in establishing situation</li> <li>• the contrast of the next three sentences, all much longer and each starting with the third person plural pronoun</li> <li>• the short sentence at the beginning of the second paragraph which creates a tonal effect</li> <li>• the short sentence <i>They seem undressed.</i> which also creates tone and mood</li> <li>• the sentence at the start of the third paragraph - the extract has by now changed tense - and the effect both of this shift and the use of the colon to create emphasis on the narrator's thought</li> <li>• the use of the short sentence <i>That was freedom.</i> for emphasis</li> <li>• other uses of punctuation in the extract such as the parenthetical commas in the second sentence to create effect - in this case to add to the conversational, musing nature of the register.</li> </ul> <p style="text-align: right;">5 marks</p>

Band	Mark	AO1 - Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression
1	0 - 2	<ul style="list-style-type: none"> <li>• Identifies example(s)</li> <li>• Makes some basic comment on the effect of the techniques.</li> </ul>
2	3 - 5	<ul style="list-style-type: none"> <li>• Explores features of language with confidence</li> <li>• Makes insightful comment on the effect(s) on the reader</li> </ul>



Question Number	Indicative Content
2 (b)	<p>Responses may include reference to:</p> <ul style="list-style-type: none"> <li>• the use of adjectives such as <i>diminutive, aggressive, damp</i> to characterise and even stereotype the <i>tourists</i></li> <li>• the use of nouns such as <i>camera, smile, picture</i> to characterise and even stereotype the <i>tourists</i></li> <li>• the use of verbs such as <i>cocking, teeter, twittering, bunch</i> to characterise and even stereotype the <i>tourists</i></li> <li>• the use of adjectives such as <i>fascinated, repelled, undressed</i> to suggest the reaction of the narrator and <i>Ofglen</i></li> <li>• the use of nouns such as <i>face, chin, mouth, eyes</i> to give the idea of women's objectification in this culture</li> <li>• the use of nouns such as <i>Ofglen, Eyes</i> to create interest for the reader</li> <li>• the use of the adjective <i>Westernized</i> to create irony.</li> </ul> <p style="text-align: right;">5 marks</p>

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	<ul style="list-style-type: none"> <li>• Identifies features of structure, form and language</li> <li>• Shows limited understanding of structure, form and language.</li> </ul>
2	3 - 5	<ul style="list-style-type: none"> <li>• Comments insightfully on a range of features of structure, form and language</li> <li>• Shows detailed understanding of the effect of structure, form and language.</li> </ul>

Question Number	Indicative Content
2(c)	<p>Responses may include reference to:</p> <ul style="list-style-type: none"> <li>• the use of images such as the simile <i>like robins</i> to characterise <i>the tourists</i> and the way that this image is later continued with the use of <i>twittering</i></li> <li>• the use of the simile <i>like delicate instruments of torture</i> to create tone</li> <li>• the use of the metaphor <i>spiked feet</i> and the simile <i>as if on stilts</i> to suggest the narrator's response to the Japanese women</li> <li>• the concentration on the physical aspects of the Japanese women in the description of them - <i>legs, buttocks, hair, mouths</i> and what the effect of this may be</li> <li>• the use of the simile <i>like scrawls on the washroom wall of the time before</i> to create tone</li> <li>• the use of colours <i>red, blue, white</i> to create effect and develop the situation</li> <li>• the use of the imagery of eyes, looking and seeing to create effect</li> <li>• the use of synecdoche <i>Eyes</i> to create a sense of the narrator's response to the <i>interpreter</i></li> <li>• the overall effect and purpose of the imagery in developing the interest of the extract for the reader.</li> </ul> <p style="text-align: right;"><b>10 marks</b></p>

Band	Mark	AO1 - Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression
1	0 - 2	<ul style="list-style-type: none"> <li>• Identifies example(s)</li> <li>• Makes some basic comment on the effect of the techniques.</li> </ul>
2	3 - 5	<ul style="list-style-type: none"> <li>• Explores features of language with confidence</li> <li>• Makes insightful comment on the effect(s) on the reader.</li> </ul>

Band	Mark	AO2 - Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts
1	0 - 2	<ul style="list-style-type: none"> <li>• Identifies features of structure, form and language</li> <li>• Shows limited understanding of structure, form and language.</li> </ul>
2	3 - 5	<ul style="list-style-type: none"> <li>• Comments insightfully on a range of features of structure, form and language</li> <li>• Shows detailed understanding of the effect of structure, form and language.</li> </ul>

## Section B: Poetry

Question Number	Indicative Content
3(a)	<p>Responses will compare or make connections between poems, in ways such as the following:</p> <ul style="list-style-type: none"><li>• the depiction of homes which appear to fit the terms of the proposition</li><li>• the depiction of homes which appear not to fit the terms of the proposition</li><li>• how homes are presented and whether, as the assertion implies, the poets' ideas of home are utilitarian or not</li><li>• the mood and tone created</li><li>• the use of structure, form and language techniques</li><li>• the themes which are explored</li><li>• use of imagery</li><li>• use of diction</li><li>• voice</li><li>• the effect on the reader.</li></ul> <p>In order to meet the AO3 requirement, effective comparison and contrast will need to be demonstrated.</p> <p style="text-align: right;"><b>40 marks</b></p>

Question Number	Indicative Content
3(b)	<p>Comparisons may involve finding similar poems and making effective links in terms of narrative voice mood, structure, language and form. Candidates may also explore contrasts between the depictions of home and self in the named poem and another poem (or poems) which adopt a different approach. They may use the named poem as a starting point only and branch out into discussion of more than one other poem. In order to meet the AO3 requirement, effective comparison and contrast will need to be demonstrated.</p> <p><i>Frost At Midnight</i> Responses may include reference to:</p> <ul style="list-style-type: none"> <li>• the narrative voice</li> <li>• the setting of the poem</li> <li>• the self-reflective tone</li> <li>• the mood created</li> <li>• the focus on the past</li> <li>• the focus on the <i>Dear Babe</i></li> <li>• the effects of metre, rhythm, rhyme and versification.</li> </ul> <p><i>Parent to Children</i> Responses may include reference to:</p> <ul style="list-style-type: none"> <li>• the narrative voice</li> <li>• the focus on the self and the children</li> <li>• the tone and mood of the poem</li> <li>• the form and structure of the poem</li> <li>• the diction and imagery</li> <li>• how home is being defined or depicted in this poem</li> </ul> <p><i>Autobiography</i> Responses may include reference to:</p> <ul style="list-style-type: none"> <li>• the narrative voice</li> <li>• the poem's focus - the title and what follows deal as much with self as home</li> <li>• exploration of the definition of home by reference to family</li> <li>• the structure and form of the poem - the use of the repeated refrain and its importance, for example</li> <li>• the poet's use of diction, mood and tone and imagery.</li> </ul> <p style="text-align: right;"><b>40 marks</b></p>

Question Number	Indicative Content
4(a)	<p>Responses will compare or make connections between poems, in ways such as the following:</p> <ul style="list-style-type: none"> <li>• exploration of different and contrasting uses of weather and the elements</li> <li>• similar uses of weather and the elements</li> <li>• the use of diction associated with weather and the elements</li> <li>• the use of imagery associated with weather and the elements</li> <li>• the mood and tone created by references to weather and the elements</li> <li>• the themes developed by references to weather and the elements</li> <li>• the use of structure and form</li> <li>• the purpose and effect of using these kinds of references</li> </ul> <p>Answers are likely to engage with the terms of the question in a range of ways - some fairly straightforwardly, others seeing complexities of tone, symbolism and other techniques. Candidates may identify the uses of weather and the elements as striking and original, for instance, or stereotypical and predictable. In order to meet the AO3 requirement, effective comparison and contrast will need to be demonstrated.</p> <p style="text-align: right;"><b>40 marks</b></p>

Question Number	Indicative Content
4(b)	<p>Candidates may focus on specific contrasts such as those below, or comment more generally on points of contrast and connection. In order to meet the AO3 requirement, effective comparison and contrast will need to be demonstrated.</p> <p><i>Epic</i> Responses may include reference to:</p> <ul style="list-style-type: none"> <li>• the contrast (and connections) between the local and the global</li> <li>• the contrast (and connections) between the classical past and the more immediate past</li> <li>• the contrast (and connections) between the personal and the political</li> <li>• the contrast between self and society and the use of contrast to explore the idea of self-realization in lines such as <i>I inclined /To lose my faith.../ Till Homer's ghost came whispering...</i></li> <li>• the language and tone</li> <li>• an examination of the use of contrast in the poem to develop theme, for instance.</li> </ul> <p><i>On the Move</i> Responses may include reference to:</p> <ul style="list-style-type: none"> <li>• the contrast between the natural and the man-made worlds</li> <li>• the contrast in mood and tone between the opening lines and those which follow</li> <li>• the contrasting imagery</li> <li>• the use of contrast to create voice</li> <li>• the contrasts in the diction e.g. the use of verbs to describe movement</li> <li>• the use of contrast to create theme, for instance.</li> </ul> <p><i>Desert Places</i> Responses may include reference to:</p> <ul style="list-style-type: none"> <li>• the contrasts (and connections) between the inner and outer worlds</li> <li>• the contrast between the natural world and the man-made one</li> <li>• the contrasts in the tone and mood</li> <li>• the imagery of <i>snow</i> and <i>whiteness</i> and how this is used to emphasize the contrast presented in the final verse</li> <li>• the diction</li> <li>• the form and structure</li> <li>• the use of contrast to develop theme, for instance.</li> </ul> <p style="text-align: right;"><b>40 marks</b></p>

Question Number	Indicative Content
5(a)	<p>Responses will compare or make connections between poems, in ways such as the following:</p> <ul style="list-style-type: none"> <li>• specific characters described in poems and the depiction of class attached to them</li> <li>• the presentation of these people as representative, emblematic or stereotypical</li> <li>• imagery, language and tone</li> <li>• structure and form</li> <li>• different elements within poems and between them</li> <li>• attitudes to the social classes depicted</li> <li>• what the narrators might be saying about social class in general.</li> </ul> <p>In order to meet the AO3 requirement, effective comparison and contrast will need to be demonstrated.</p> <p style="text-align: right;"><b>40 marks</b></p>



Question Number	Indicative Content
5(b)	<p>Candidates may focus on the overall purpose and effect of the voice(s) created in the named poem and to find connections, comparisons and contrasts in the other poems they choose. In order to meet the AO3 requirement, effective comparison and contrast will need to be demonstrated.</p> <p><i>You will be hearing from us shortly</i> Responses may include reference to:</p> <ul style="list-style-type: none"> <li>• diction used to create voice</li> <li>• imagery used to create voice</li> <li>• the subject matter and the way in which the poet uses it to create and develop voice</li> <li>• the attitude which the voice conveys</li> <li>• the structure of the poem and its use to create voice</li> <li>• the tone and mood created by the voice</li> <li>• the purpose and effect of the voice</li> <li>• the use of the voice to create theme for instance</li> </ul> <p><i>Toads</i> Responses may include reference to:</p> <ul style="list-style-type: none"> <li>• diction used to create voice</li> <li>• imagery used to create voice</li> <li>• the use of sound devices to emphasize the voice</li> <li>• the attitude which the voice conveys</li> <li>• the structure of the poem and its use to create voice</li> <li>• the tone and mood created by the voice</li> <li>• the purpose and effect of the voice</li> <li>• the use of the voice to create theme for instance</li> </ul> <p><i>Ballad of the Bread Man</i> Responses may include reference to:</p> <ul style="list-style-type: none"> <li>• the use of different voices in the poem</li> <li>• diction used to create the voices</li> <li>• imagery used to create the voices</li> <li>• the subject matter and the use of the Bible story to create and develop voice</li> <li>• the attitude towards the characters which the voice conveys</li> <li>• the structure of the poem and its use to create voice</li> <li>• the tone and mood created by the voice</li> <li>• the purpose and effect of the voice</li> <li>• the use of the voice to create theme for instance</li> </ul> <p style="text-align: right;"><b>40 marks</b></p>

Band	Mark	AO1 - Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression
1	0 - 3	<ul style="list-style-type: none"> <li>• Makes limited comments or basic statements</li> <li>• Writes with limited use of literary terms</li> <li>• Writes with minimal clarity and technical lapses</li> <li>• Shows limited engagement.</li> </ul>
2	4 - 7	<ul style="list-style-type: none"> <li>• Presents undeveloped comments</li> <li>• Makes some appropriate use of literary terms and concepts</li> <li>• Writes with some clarity and with some technical lapses</li> <li>• Shows some engagement.</li> </ul>
3	8 - 11	<ul style="list-style-type: none"> <li>• Presents a clear argument with appropriate comment</li> <li>• Makes consistent and appropriate use of literary terms and concepts to support an argument</li> <li>• Uses generally accurate written expression with few technical lapses</li> <li>• Shapes a response to the task in an engaged and original way.</li> </ul>
4	12 - 15	<ul style="list-style-type: none"> <li>• Responds with a sustained argument in an informed and relevant manner</li> <li>• Makes sustained and pertinent use of literary terms and concepts to develop a coherent argument</li> <li>• Displays accurate and fluent written expression</li> <li>• Constructs an original and creative response in a well-developed argument.</li> </ul>

Band	Mark	A02 - Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts
1	0 - 1	<ul style="list-style-type: none"> <li>Identifies and comments on some simple features of structure, form and language</li> <li>Shows limited understanding of how structure, form and language shape meaning.</li> </ul>
2	2 - 3	<ul style="list-style-type: none"> <li>Comments on a range of features of structure, form and language</li> <li>Identifies the effects of structure, form and language on meaning.</li> </ul>
3	4 - 5	<ul style="list-style-type: none"> <li>Explores the writers' use and selection of particular features of structure, form and language</li> <li>Demonstrates how structure, form and language shape meaning.</li> </ul>

Band	Mark	A03 - Explore connections and comparisons between different literary texts, informed by interpretations of other readers
1	0 - 3	<ul style="list-style-type: none"> <li>Identifies a basic response to one or more poems</li> <li>Gives a limited personal response.</li> </ul>
2	4 - 7	<ul style="list-style-type: none"> <li>Establishes some links between individual poems</li> <li>Shows a basic awareness and understanding of interpretations by other readers.</li> </ul>
3	8 - 12	<ul style="list-style-type: none"> <li>Establishes some valid literary connections between individual poems</li> <li>Shows some awareness and understanding of different interpretations by other readers.</li> </ul>
4	13 - 16	<ul style="list-style-type: none"> <li>Identifies, with some exploration, the links and literary connections between different poems</li> <li>Shows clear understanding of, and explores, different interpretations by other readers.</li> </ul>
5	17 - 20	<ul style="list-style-type: none"> <li>Sustains an exploration of the links and literary connections between different poems</li> <li>Applies an analytical literary understanding, confidently exploring interpretation by other readers.</li> </ul>

Section C: Prose

Question Number	Indicative Content
6(a)	<p>Responses may include reference to:</p> <ul style="list-style-type: none"> <li>• discussion of what may be meant by “minor characters”, their role in the book and the extent to which they create interest</li> <li>• the presentation of the minor characters</li> <li>• discussion of specific characters in the novel - e.g. Brocklehurst, Helen Burns, Miss Temple, Blanche Ingram, Bertha Mason</li> <li>• exploration of the ways in which these are presented e.g. through dialogue, imagery, characterisation, contrast, irony</li> <li>• the effect of the presentation of the minor characters</li> <li>• engagement with the proposition - many candidates may dispute it though some may agree</li> </ul> <p>The text chosen to develop the line of argument is likely to be used to examine how the minor characters can be said to create interest in <i>Wide Sargasso Sea</i> or <i>The Magic Toyshop</i>. In <i>Wide Sargasso Sea</i> discussion might focus on Tia, Annette Cosway or Christophine for example. In <i>The Magic Toyshop</i> candidates might look at Mrs. Rundle, Francie or Margaret, for instance.</p> <p>In order to meet the AO2 requirement, there should be specific comment on technique and method in the presentation of the minor characters - the terms of the question lead to this.</p> <p>Candidates might also link the representation of minor characters to wider discussions of race or gender, for example.</p> <p style="text-align: right;"><b>40 marks</b></p>

Question Number	Indicative Content
6(b)	<p>Responses may include reference to:</p> <ul style="list-style-type: none"> <li>• the idea of “romantic love” and what that means</li> <li>• the love between Jane &amp; Rochester</li> <li>• other significant kinds of love in the novel such as that between Jane and Helen Burns, Jane &amp; Miss Temple, Jane and the Rivers sisters or Jane and St. John for example</li> <li>• the way in which this theme is presented e.g. through the characters, imagery, dialogue, language choices, contrast, tone and mood</li> <li>• the proposition regarding its centrality in <i>Jane Eyre</i></li> </ul> <p>The text chosen to develop the line of argument is likely to enhance the discussion, exploring the presentation of “romantic love”.</p> <p>There is plenty to say about the presentation of “romantic” and other forms of love in <i>Wide Sargasso Sea</i> &amp; <i>The Magic Toyshop</i>.</p> <p>In the former case, there may be an analysis of the ways in which Rhys explores the idea of love and problematizes it in the relationship between Antoinette &amp; Rochester, but also in her exploration of love as it is presented elsewhere in the book, through the relationship of Annette &amp; Mason for example.</p> <p>In <i>The Magic Toyshop</i> there may be specific focus on the relationship between Melanie &amp; Finn and the ways in which that is presented, as well as discussion of the Flowers and, for example, the problem of Margaret and Francie.</p> <p>In order to meet the AO2 requirement, there should be specific comment on technique and method in the presentation of “romantic love” - the terms of the question lead to this.</p> <p style="text-align: right;"><b>40 marks</b></p>

Question Number	Indicative Content
7(a)	<p>Responses may include reference to:</p> <ul style="list-style-type: none"> <li>• the presentation and importance of the theme of the individual and society</li> <li>• an exploration of the society into which the characters are trying (or not trying) to fit</li> <li>• specific focus on Pinkie &amp; Rose</li> <li>• specific focus on the role of Catholicism</li> <li>• specific focus on Ida and the counterpoint which she represents to Pinkie &amp; Rose in this respect</li> <li>• the way in which the “struggle” is ironised</li> <li>• whether or not the proposition is arguable - that other themes are more important</li> <li>• focus on the methods used to present the theme, for example, dialogue, characterisation, imagery and language choices</li> </ul> <p>The text used to develop the line of argument is likely to enhance the discussion, exploring the struggle of the individual trying to fit into society and the methods used to present the idea.</p> <p>In <i>Lies of Silence</i> the obvious examples are Michael &amp; Moira and there is a great deal to say about their particular struggles in the troubled society to which they belong, however there is also some room for investigation of the struggles of other characters such as Kev for example.</p> <p>There is a lot to be made of the struggle faced by Alex in <i>A Clockwork Orange</i> and whether or not he actually wants to “fit in”. There may be an exploration of the society which is presented and a use of this to extend the argument with reference to <i>Brighton Rock</i> as well as focus on the potentially changing attitudes presented between the start of the novel and its ending.</p> <p>Responses are likely to focus on the struggles of the central characters, but may also explore other aspects of the narratives to good purpose, focusing on the methods used to present this strand of each novel.</p> <p>In order to meet the AO2 requirement, there should be specific comment on technique and method in the presentation of the theme of the individual and society - the terms of the question lead to this.</p> <p style="text-align: right;"><b>40 marks</b></p>

Question Number	Indicative Content
7(b)	<p>Responses are likely to include reference to:</p> <ul style="list-style-type: none"> <li>• the development of the idea in <i>Brighton Rock</i> and its success</li> <li>• besides the specific focus presented by the extract, there are many possibilities to explore in the novel including the role of Pinkie in “corrupting” Rose and his reasons for doing it; his general corruption as well as that of the other gang members; the corruption represented by Colleoni, Prewitt and other lesser figures</li> <li>• the role of Ida in acting as an agent of anti-corruption</li> <li>• the ways in which corruption is presented through characters, events, imagery, dialogue and use of irony for example</li> <li>• whether or not the proposition is supportable</li> </ul> <p>Discussions of <i>Brighton Rock</i> and the novel used to extend the argument are likely to explore the idea of corruption in both texts and its importance as well as considering the terms of the proposition carefully.</p> <p>In <i>Lies of Silence</i> there are multiple avenues for investigation - the candidates might choose to focus on Michael’s relationships, the terrorists and their plot to kill Pottinger, Pottinger himself (who is not explicitly presented as corrupt but who represents a form of corruption) and the crucial role of Father Connolly in this respect. They are likely to see that corruption has an important part to play in <i>Lies of Silence</i> but that the whole of society is not presented as corrupt there and may use this novel to contest the proposition.</p> <p>In <i>A Clockwork Orange</i> there is also a good deal to explore in relation to corruption. Alex and the droogs are the obvious focus but candidates might also make use of the strands of the narrative surrounding his imprisonment and treatment, especially his use as a form of political pawn. The methods used to present the theme here include characterisation, events, irony, imagery, dialogue and language choice and so there is plenty to consider concerning this novel and <i>Brighton Rock</i> in relation to the question.</p> <p>In order to meet the AO2 requirement, there should be specific comment on technique and method in the presentation of the idea of corruption - the terms of the question lead to this.</p> <p style="text-align: right;"><b>40 marks</b></p>

Question Number	Indicative Content
8(a)	<p>Responses may include reference to:</p> <ul style="list-style-type: none"> <li>• the presentation of Elizabeth Bennett and whether or not this creates interest</li> <li>• the presentation of the other characters and their routes to marriage, e.g. Jane &amp; Lydia, Bingley &amp; Wickham</li> <li>• the presentation of Darcy</li> <li>• the centrality of marriage in the novel and whether this creates interest</li> <li>• the possibility of other aspects of the novel providing interest - potential focuses include the other characters, the depiction of society, Austen's style and her use of irony, for example</li> <li>• the proposition - to what extent do we agree that there "isn't much else to interest us" besides the story of the Bennett sisters' matrimonial travails</li> <li>• the methods used to present and develop the characters and their marriages, such as imagery, dialogue, language choice, irony, contrast and suspense</li> </ul> <p>The text used to develop the line of argument may be likely to explore the presentation of the characters in relation to marriage. The text may be used to explore the importance of this issue, as well as the methods used to present it, and the proposition.</p> <p>In <i>The French Lieutenant's Woman</i>, the question of marriage and its importance and interest may be explored through Charles &amp; Ernestina, then via Charles &amp; Sarah (who do not marry, but for whom the "problem" of marriage is pivotal). There are other possibilities in looking at the relationship of Sam &amp; Mary and the use of their movement towards marriage in the parallel plot as well as exploring the significance of marriage for the society which is presented in general.</p> <p>The marriage presented in <i>The Yellow Wallpaper</i> is an unusual one and there is enough to be said about the role of the husband in confining his "hysterical" wife and what this says about marriage and the society in which the book is set. The opening pages raise a lot of possibilities for discussion (the innumerable repetitions of "John" for example, are suggestive of the nature of the relationship). Candidates may well decide that this is not the central interest of this particular story but use the depiction of marriage here to counterpoint their exploration of <i>Pride &amp; Prejudice</i>.</p> <p>In order to meet the A02 requirement, there should be specific comment on technique and method in the presentation of characters and their marriages - the terms of the question lead to this.</p> <p style="text-align: right;"><b>40 marks</b></p>



Question Number	Indicative Content
8(b)	<p>Responses may include reference to:</p> <ul style="list-style-type: none"> <li>• the particular passage and the role of setting in it</li> <li>• the various settings of the book and their overall significance in respect of the development of the narrative, for example Longbourn, Rosings and Pemberley</li> <li>• the wider role of setting - this is the world of the middle and upper classes, for example</li> <li>• the ways in which setting is presented e.g. through imagery, language choice, dialogue (c.f. Collins descriptions of Rosings, for example), contrast</li> <li>• the relationship between characters and settings and the way that setting is used to develop character, especially for example in the case of Darcy &amp; Pemberley</li> </ul> <p>Discussions of <i>Pride and Prejudice</i> and the text used to develop the line of argument are likely to explore the use of setting, its importance and the ways in which it is developed.</p> <p>In <i>The French Lieutenant's Woman</i>, there are a number of settings to consider, most notably the Undercliff, Lyme Regis generally, London, the Exeter hotel in which Charles and Sarah consummate their relationship and so on. There is a good deal to say about the methods used by Fowles to depict and exploit his settings and numerous opportunities to extend the line of argument relative to <i>Pride &amp; Prejudice</i>.</p> <p><i>The Yellow Wallpaper</i> has a single setting and it is central to the narrative. The reaction of the character to the setting in which she finds herself is a key aspect and though the story is always about her, it occasionally seems to be more the tale of the "nursery" (and its wallpaper) than it is that of the narrator. The eventual confinement to an ostensibly interior world and the impact of that choice on the claustrophobia of the tone may be explored. The methods used to depict it are essentially language choice and imagery.</p> <p>In order to meet the AO2 requirement, there should be specific comment on technique and method in the effective depiction of realistic settings - the terms of the question lead to this.</p> <p style="text-align: right;"><b>40 marks</b></p>

Question Number	Indicative Content
9(a)	<p>Responses may include reference to:</p> <ul style="list-style-type: none"> <li>• specific or general representations of personal freedom in the novel</li> <li>• the starting points include Heathcliff (contrasting his experience when Mr Earnshaw is alive and after he dies) and Catherine, though there is some potential in considering both the experiences of the Lintons and the younger generation</li> <li>• Heathcliff's controlling treatment of other characters for example Isabella, young Catherine, Linton</li> <li>• the techniques used to explore the theme - imagery, contrast, irony, dialogue</li> <li>• the attitudes of the writer and the potential reactions of different readers to the theme</li> <li>• whether or not the personal freedom is the "most important theme" - responses may conclude that it is important but less so than love, for example, whilst seeing the connection between the two</li> <li>• the methods used to present the theme, e.g., characterisation, dialogue, imagery and setting.</li> </ul> <p>Responses are likely to explore the ways in which personal freedom is presented in the other novel which they choose to write about, focusing on the way in which the theme is developed and represented.</p> <p>In <i>The Scarlet Letter</i> the central focus is Hester for whom personal freedom is foregrounded at the outset and for whom it remains a major concern - she buys what freedom she has at a considerable price and has to mortgage even more to secure it for Pearl (e.g. in the scene where her adoption is proposed). There is also something to be made of the importance of the theme for Dimmesdale, who is painfully trapped by his social role and who almost escapes his metaphorical earthly jail with Hester's help. Some candidates may explore the role of Chillingworth here too.</p> <p>Celie and Nettie's struggle for personal freedom is a major part of the concern of <i>The Color Purple</i> and candidates may come at this question from a number of angles including those of gender, race, sexuality and economics, for instance. The other characters present interesting possibilities also, specifically Sofia and Shug. There is also plenty of potential in the depiction of Africa (through the double filter of Nettie &amp; Celie) and the events surrounding the Olinka.</p> <p>In order to meet the AO2 requirement, there should be specific comment on technique and method in the presentation of personal freedom - the terms of the question lead to this.</p> <p style="text-align: right;"><b>40 marks</b></p>

Question Number	Indicative Content
9(b)	<p>Responses may include reference to:</p> <ul style="list-style-type: none"> <li>• how imagery and symbolism are presented and used in both the extract and the novel</li> <li>• the ways in which they are used to enhance the action</li> <li>• the use of imagery and symbolism to enhance themes</li> <li>• the use of imagery and symbolism to create tonal effects and irony</li> <li>• the ways in which imagery and symbolism add to the interest of <i>Wuthering Heights</i> for the reader</li> </ul> <p>Discussions of <i>Wuthering Heights</i> and the novel used to extend the line of argument are likely to examine how imagery and symbolism are employed in each novel, considering the purposes and effects of their use.</p> <p>It is a significant aspect of <i>The Scarlet Letter</i>. Candidates may start with the emblematic letter itself and move outwards to elements of Hester's presentation such as her hair (for instance), the scenes in the forest and the use of the sea. The symbolism of <i>The Scarlet Letter</i> is a key feature of the narrative and this can be used to expand the line of argument with relation to <i>Wuthering Heights</i> though candidates may contest the proposition interestingly in respect of it.</p> <p>In <i>The Color Purple</i> there is also some reliance on the technique to create interest. The "<i>Color Purple</i>" itself is symbolic as are the flowers in which Celie sees it. Colour in general may be considered in fact, as may the symbolism surrounding music, cars and clothing, for instance. Here too, there are obvious ways of extending the line of argument in relation to <i>Wuthering Heights</i> and candidates may use these to contest or confirm the proposition.</p> <p>In order to meet the AO2 requirement, there should be specific comment on technique and method in the use of imagery and symbolism - the terms of the question lead to this.</p> <p style="text-align: right;"><b>40 marks</b></p>

Question Number	Indicative Content
10(a)	<p>Responses may include reference to:</p> <ul style="list-style-type: none"> <li>• the characters of Helen &amp; Margaret in relation to the proposition</li> <li>• the roles of the sisters in the narrative</li> <li>• their relationships both with each other and with the other characters in the novel</li> <li>• the ways in which they are used to develop other aspects of <i>Howards End</i> such as theme, for example</li> <li>• the presentation of other aspects of society (advancing technology, role of women) through the characters and their relative significance there</li> <li>• the possible reactions of readers to both Helen &amp; Margaret</li> <li>• the methods used to portray the characters e.g. imagery, setting, contrast, dialogue, language choice, irony</li> </ul> <p>There are many opportunities to extend the line of argument in relation to <i>The Remains of the Day</i> - though this is very much the story of Stevens, it could be taken to be that of Miss Kenton also and the poignancy of the presentation of her character may be explored in relation to that of the Schlegels, for example. The methods used to present the characters are those of <i>Howards End</i>, with the significant difference of narrative perspective, however and some candidates may explore the role of narration in developing character here.</p> <p>In <i>The Shooting Party</i> we are also given a strong picture of specific characters, though candidates may decide that it is hard to disentangle them from each other or to see the story as more that of one than another. The main focuses may include Sir Randolph &amp; Minnie, Hartlip &amp; Aline, the Lilburns &amp; Lionel Stephens, Tibor Rakassyi and Cicely or even Harker. Though the characters may seem diffuse, the methods used to present them should allow plenty of opportunities to develop the line of argument.</p> <p>In order to meet the AO2 requirement, there should be specific comment on technique and method in the presentation of characters and their stories - the terms of the question lead to this.</p> <p style="text-align: right;"><b>40 marks</b></p>

Question Number	Indicative Content
10(b)	<p>Responses may include reference to:</p> <ul style="list-style-type: none"> <li>• specific and individual presentations of change, focusing on the section suggested as a starting point, or they may move outwards immediately</li> <li>• the significance of change as a theme</li> <li>• the interest which the theme creates in the book</li> <li>• the methods used to present change eg language choice, imagery, characterisation, setting, time shift, contrast</li> <li>• the possible attitudes of readers to the changes which are being presented and the methods used to present them</li> <li>• the proposition - change certainly creates a lot of the narrative interest in the book but it is possibly not pivotal - characterisation is central, for example</li> </ul> <p>There are many opportunities to discuss the presentation of change in <i>Howards End</i> and the text chosen and candidates should find sufficient material to develop the line of argument.</p> <p>In <i>The Remains of the Day</i>, there are plentiful examples of change to explore, though these are all filtered through Stevens' lens. The changes discussed may be personal to the characters in the book, or they may relate to settings or events, for instance. The attitude towards change which is depicted can be explored in respect of <i>Howards End</i>. The methods used to present change should also provide opportunities for discussion.</p> <p>In <i>The Shooting Party</i> the idea of change and its significance looms large over the narrative. There is much to be made of the presentation of this theme in relation to the characters, settings and events, with, for example, the use of symbolism playing a major role here, as it does in <i>Howards End</i>.</p> <p>Responses may develop lines of argument relating to change and social class, for example, but they may also explore other avenues such as the ideas of technological advancement and changing attitudes.</p> <p>In order to meet the AO2 requirement, there should be specific comment on technique and method in the presentation of the theme of change - the terms of the question lead to this.</p> <p style="text-align: right;"><b>40 marks</b></p>

Band	Mark	AO1 - Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression
1	0 - 3	<ul style="list-style-type: none"> <li>• Makes limited comments or basic statements</li> <li>• Writes with limited use of literary terms</li> <li>• Writes with minimal clarity and technical lapses</li> <li>• Shows limited engagement.</li> </ul>
2	4 - 7	<ul style="list-style-type: none"> <li>• Presents undeveloped comments</li> <li>• Makes some appropriate use of literary terms and concepts</li> <li>• Writes with some clarity and with some technical lapses</li> <li>• Shows some engagement.</li> </ul>
3	8 - 11	<ul style="list-style-type: none"> <li>• Presents a clear argument with appropriate comment</li> <li>• Makes consistent and appropriate use of literary terms and concepts to support an argument</li> <li>• Uses accurate written expression with few technical lapses</li> <li>• Shapes a response to the task in an engaged and original way.</li> </ul>
4	12 - 15	<ul style="list-style-type: none"> <li>• Responds with a sustained argument in an informed and relevant manner</li> <li>• Makes sustained and pertinent use of literary terms and concepts to develop a coherent argument</li> <li>• Displays accurate and fluent written expression</li> <li>• Constructs an original and creative response in a well-developed argument.</li> </ul>

Band	Mark	AO2 - Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts
1	0 - 4	<ul style="list-style-type: none"> <li>• Identifies some simple features of structure, form and language</li> <li>• Shows limited understanding of how structure, form and language shape meaning.</li> </ul>
2	5 - 9	<ul style="list-style-type: none"> <li>• Comments on a range of features of structure, form and language</li> <li>• Makes simple links between the effects of structure, form and language on meaning</li> </ul>
3	10 - 15	<ul style="list-style-type: none"> <li>• Selects relevant features of structure, form and language</li> <li>• Demonstrates some understanding of the effects of structure, form and language and how the features shape meaning</li> </ul>
4	16 - 20	<ul style="list-style-type: none"> <li>• Explores the writers' use and selection of particular features of structure, form and language, showing some critical understanding</li> <li>• Demonstrates an understanding of the varied effects and function of structure, form and language in shaping meanings.</li> </ul>
5	21 - 25	<ul style="list-style-type: none"> <li>• Provides a sustained analysis of the writer' use and selection of features of structure, form and language, showing a well-developed critical understanding</li> <li>• Effectively demonstrates how structure, form and language shape meaning in a clear argument.</li> </ul>

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