

# Mark Scheme (Results)

January 2012

GCE English Literature (6ET01)  
Paper 01

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January 2012

Publications Code US030438

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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.
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**Mark Scheme**  
**GCE English Literature – Unit 1**

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Question Number	Question	
1(a)	<b>5 marks</b>	
Indicative Content		
<p>Responses may include:</p> <ul style="list-style-type: none"> <li>• comment on specific examples of rhyme</li> <li>• the overall effect of the use of rhyme.</li> </ul> <p>The use of a relatively regular rhyme scheme in the poem – some candidates will delineate the whole pattern: <i>abcabd</i> etc. Exercises of this kind are markworthy but will only score in Band 2 if there is some attempt to evaluate the effect, i.e. the way that emphasis is created on <i>sleep</i> and <i>Breathe</i> for example. There may be some discussion of the couplet and attempts to classify the poem as a particular type of sonnet (which it is not).</p>		
Band	Mark	<b>AO1 – Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression</b>
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 across the text with confidence</li> <li>• Makes detailed comment on the effect(s) on the reader</li> </ul>

Question Number	Question	
1 (b)	<b>5 marks</b>	
Indicative Content		
<p>Aspects of imagery identified may include:</p> <ul style="list-style-type: none"> <li>• simile</li> <li>• metaphor.</li> </ul> <p>Candidates are likely to focus on these two techniques, identifying and considering the effect of examples such as <i>Let junkmail build its castles</i> or <i>like panicked, tiny birds</i>. Candidates are asked to identify two examples but should not only feature-spot. There may be some more detailed discussion of the motifs of working life routine and nature, which are contrasted, or the use of <i>telegram</i> to act as a bridging metaphor.</p>		
Band	Mark	<b>AO2 – Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts</b>
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	Question	
<b>1(c)</b>	<b>10 marks</b>	
	Indicative Content	
	<p>Responses may include reference to some of the following:</p> <ul style="list-style-type: none"> <li>• the use of third person narration and its effect</li> <li>• the use of language choices in creating voice, such as <i>sheep</i> (which suggests the tone of the voice)</li> <li>• the use of imagery in creating voice, though it is important to avoid giving double credit – examples discussed under this heading must differ from those commented upon in 1(b)</li> <li>• the use of second person address</li> <li>• the use of varied syntax such as the final imperative.</li> <li>• candidates should comment on whether they think the voice created is effective.</li> </ul>	
Band	Mark	<b>AO1 – Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression</b>
<b>1</b>	<b>0 - 2</b>	<ul style="list-style-type: none"> <li>• Identifies example(s)</li> <li>• Makes some basic comment on the effect of the techniques.</li> </ul>
<b>2</b>	<b>3 - 5</b>	<ul style="list-style-type: none"> <li>• Explores features of language across the text with confidence</li> <li>• Makes detailed comment on the effect(s) on the reader</li> </ul>

Band	Mark	<b>AO2 – Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts</b>
<b>1</b>	<b>0 - 2</b>	<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>
<b>2</b>	<b>3 - 5</b>	<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	Question	
<b>2(a)</b>	<b>5 marks</b>	
Indicative Content		
<p>Responses may include reference to:</p> <ul style="list-style-type: none"> <li>• the use of verbs to create effect eg <i>encroaching</i></li> <li>• the use of adjectives to create effect eg <i>unearthly</i></li> <li>• the use of nouns to create effect eg <i>desolation</i>.</li> </ul> <p>Candidates must not only identify, but comment on the effect of language choices in the extract if they are to access the higher mark band.</p>		
Band	Mark	<b>AO1 – Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression</b>
<b>1</b>	<b>0 - 2</b>	<ul style="list-style-type: none"> <li>• Identifies example(s)</li> <li>• Makes some basic comment on the effect of the techniques.</li> </ul>
<b>2</b>	<b>3 - 5</b>	<ul style="list-style-type: none"> <li>• Explores features of language across the text with confidence</li> <li>• Makes detailed comment on the effect(s) on the reader</li> </ul>

Question Number	Question	
2 (b)	<b>5 marks</b>	
Indicative Content		
<p>Responses may include reference to:</p> <ul style="list-style-type: none"> <li>• the creation of a physical setting through the description of it</li> <li>• the extent to which this setting adds to the effect of the passage through the suggestion of stillness and dereliction</li> <li>• the encroachment of nature on the setting and the effect of this</li> <li>• the appeal to the senses used to create the setting and the effect of that</li> <li>• the fact that the setting is the home of a dying man and the effect of this.</li> </ul>		
Band	Mark	<b>AO2 – Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts</b>
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	Question	
2(c)	<b>10 marks</b>	
Indicative Content		
<p>Responses may identify the following themes (this list is not exhaustive):</p> <ul style="list-style-type: none"> <li>• death</li> <li>• illness</li> <li>• love.</li> </ul> <p>They are likely to comment on the development of the themes which they choose to consider through techniques such as:</p> <ul style="list-style-type: none"> <li>• imagery</li> <li>• contrast (between Ata's initial hostility and her <i>look of superhuman love</i> for example)</li> <li>• characterisation</li> <li>• mood and tone</li> <li>• irony (in Strickland's approach to death and his continuing to paint, for example).</li> </ul> <p>They should comment on the effectiveness of the techniques used to present the themes.</p>		
Band	Mark	<b>AO1 – Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression</b>
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 across the text with confidence</li> <li>• Makes detailed comment on the effect(s) on the reader.</li> </ul>

Band	Mark	<b>AO2 – Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts</b>
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>

<b>2</b>	<b>3 - 5</b>	<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>
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Question Number	Question
<b>3(a)</b>	<b>40 marks</b>
	Indicative Content
	<p>Responses may include reference to:</p> <ul style="list-style-type: none"> <li>• comparisons of variations in the way in which home is presented as something to be survived, or not</li> <li>• comparisons of how different poets use language choice to create the idea that home is, or is not, something to be survived</li> <li>• comparisons of the uses of style of narration to create the idea that home is, or is not, something to be survived</li> <li>• comparisons of the uses of imagery to create the idea that home is, or is not, something to be survived</li> <li>• comparisons of the uses of form and structure to create the idea that home is, or is not, something to be survived</li> <li>• the creation of other themes connected with home being presented as something to be survived, or otherwise</li> <li>• discussion of the terms of the question – whether or not poets writing about home are ‘usually’ concerned with this notion.</li> </ul> <p>In order to meet the AO3 requirement, effective comparison and contrast will need to be demonstrated.</p>

Question Number	Question
<b>3(b)</b>	<b>40 marks</b>
	Indicative Content
	<p><i>House on a Cliff</i></p> <p>Responses may include reference to:</p> <ul style="list-style-type: none"> <li>• the language choices used to create contrast eg <i>Indoors / Outdoors</i></li> <li>• the use of imagery to create contrast eg <i>the locked heart...the garrulous tides</i></li> <li>• the use of tense and sentence structure to create contrast</li> <li>• the use of contrasts in tone and mood (inner anguish / outer indifference, etc.)</li> <li>• the effect of contrast in creating themes</li> <li>• the effects of contrast as a whole and whether or not it is necessary to the success of the poem.</li> </ul> <p><i>The Old Familiar Faces</i></p> <p>Responses may include reference to:</p> <ul style="list-style-type: none"> <li>• the language choices used to create contrast eg <i>I loved a love once...Closed are her doors</i></li> <li>• the use of imagery to create contrast <i>Ghost-like...Earth seem'd a desert</i></li> <li>• the use of past and present time</li> <li>• the use of contrasts in tone and mood (inner anguish / outer indifference, etc.)</li> <li>• the effect of contrast in creating themes</li> <li>• the effects of contrast as a whole and whether or not it is necessary to the success of the poem.</li> </ul> <p><i>The Ballad of Rudolph Reed</i></p> <p>Responses may include reference to:</p> <ul style="list-style-type: none"> <li>• the language choices used to create contrast eg <i>oaken...bitter white</i></li> <li>• the use of characterisation to create contrast eg between Reed and the white people presented</li> <li>• the use of structure to emphasize contrast – the strong narrative drive</li> <li>• the use of contrasts in tone and mood (the initial happiness of the Reeds and the later fury of Rudolph)</li> <li>• the effect of contrast in creating themes</li> <li>• the effects of contrast as a whole and whether or not it is necessary to the success of the poem.</li> </ul> <p>Comparisons are likely to involve finding similar poems and making effective links in terms of mood, structure, language</p>

	and form. There may be a discussion of the terms of the proposition.
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Question Number	Question
<b>4(a)</b>	<b>40 marks</b>
Indicative Content	
	<p>Responses may include reference to:</p> <ul style="list-style-type: none"> <li>• comparisons of how language choice makes poems about land seem (or not seem) innocent or naive</li> <li>• comparisons of how style of narration can make poems about land seem (or not seem) innocent or naive</li> <li>• comparisons of how imagery can make poems about land seem (or not seem) innocent or naive</li> <li>• comparisons of how tense and sentence structure make poems about land seem (or not seem) innocent or naive</li> <li>• comparisons of how form and structure makes poems about land seem (or not seem) innocent or naive</li> <li>• comparisons of tone and mood</li> <li>• discussion of the terms of the question – whether or not poetry about land is often innocent or naive.</li> </ul> <p>In order to meet the AO3 requirement, effective comparison and contrast will need to be demonstrated.</p>

Question Number	Question
4(b)	<b>40 marks</b>
	<i>Indicative Content</i>
	<p><i>This Compost</i></p> <p>Responses may include reference to:</p> <ul style="list-style-type: none"> <li>• the way in which language choice is used to create the idea of searching for a larger truth (in this case about mortality, for example)</li> <li>• the way in which imagery is used to create the idea of searching for a larger truth</li> <li>• the first person narration, coupled with personal references, and the way in which the narrator perhaps seems obsessed by searching after some larger truth</li> <li>• the use of form and structure, eg the questioning technique</li> <li>• the importance of the idea of truth and its connection with land.</li> </ul> <p><i>Dover Beach</i></p> <p>Responses may include reference to:</p> <ul style="list-style-type: none"> <li>• the way in which language choice is used to create the idea of searching for a larger truth (in this case about <i>Faith</i>, for example)</li> <li>• the way in which imagery is used to create the idea of searching for a larger truth</li> <li>• the first person narration, coupled with the direct address in the imperatives – how this invites the listener (and reader) to consider the questions about truth being raised</li> <li>• the importance of the theme of truth and its connection with land.</li> </ul> <p><i>Desert Places</i></p> <p>Responses may include reference to:</p> <ul style="list-style-type: none"> <li>• the way in which language choice is used to create the idea of searching for a larger truth (in this case about self, for example)</li> <li>• the way in which imagery is used to create the idea of searching for a larger truth</li> <li>• the first person narration – how this invites the listener to consider the questions about truth being raised</li> <li>• the importance of the theme of truth and its connection with land.</li> </ul> <p>The selection of a second poem will enable candidates to develop their responses into full discussion of the ways in</p>

	which poets associate land with truth. There may be some discussion of the proposition and the interconnection of land and truth
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Question Number	Question
5(a)	<b>40 marks</b>
	Indicative Content
	<p>Responses may include reference to:</p> <ul style="list-style-type: none"> <li>• comparison of specific types of work and whether it can be considered to make life more bearable</li> <li>• comparison of the use of imagery to present the idea of work making life more bearable</li> <li>• comparison of the use of language choices to present the idea of work making life more bearable</li> <li>• comparison of structure and form</li> <li>• comparison of tone and mood in and how this is used to present the idea of work making life more bearable</li> <li>• comparison of use of stereotype in the presentation of how work makes life more bearable</li> <li>• discussion of the terms of the task and the idea that poems about work are often suggest that it makes life more bearable.</li> </ul> <p>Some candidates will inevitably take the view that poets generally suggest that work actually makes life <i>less</i> bearable. This is plainly acceptable, providing that their responses engage with the concepts listed above in constructing an argument.</p> <p>In order to meet the AO3 requirement, effective comparison and contrast will need to be demonstrated.</p>

Question Number	Question
5(b)	<b>40 marks</b>
	Indicative Content
	<p><i>Shearing at Castlereagh</i></p> <p>Responses may include reference to:</p> <ul style="list-style-type: none"> <li>• the use of imagery to suggest the value of work which involves physical exertion</li> <li>• the use of language choice to suggest the value of work which involves physical exertion</li> <li>• use of character to suggest the value of work which involves physical exertion</li> <li>• use of tone and mood to suggest the value of work which involves physical exertion</li> <li>• the terms of the task – whether or not poets do in fact suggest this.</li> </ul> <p><i>The Forge</i></p> <p>Responses may include reference to:</p> <ul style="list-style-type: none"> <li>• the use of imagery to suggest the value of work which involves physical exertion</li> <li>• the use of language choice to suggest the value of work which involves physical exertion</li> <li>• use of character to suggest the value of work which involves physical exertion</li> <li>• use of tone and mood to suggest the value of work which involves physical exertion</li> <li>• the terms of the task – whether or not poets do in fact suggest this.</li> </ul> <p><i>Ploughing on Sunday</i></p> <p>Responses may include reference to:</p> <ul style="list-style-type: none"> <li>• the use of imagery to suggest the value of work which involves physical exertion</li> <li>• the use of language choice to suggest the value of work which involves physical exertion</li> <li>• use of character to suggest the value of work which involves physical exertion</li> <li>• use of tone and mood to suggest the value of work which involves physical exertion</li> <li>• the terms of the task – whether or not poets do in fact suggest this.</li> </ul> <p>The selection of a second poem will enable candidates to develop their responses either into full agreement with the assertion or to find some alternative viewpoints.</p>

## Section B: Poetry

<b>Band</b>	<b>Mark</b>	<b>AO1 – Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression</b>
<b>1</b>	<b>0 - 3</b>	<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 originality and engagement.</li></ul>
<b>2</b>	<b>4 - 7</b>	<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 originality and engagement.</li></ul>
<b>3</b>	<b>8 - 11</b>	<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 original and creative way/</li></ul>
<b>4</b>	<b>12 - 15</b>	<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>

<b>Band</b>	<b>Mark</b>	<b>AO2 – Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts</b>
<b>1</b>	<b>0 - 1</b>	<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>
<b>2</b>	<b>2 - 3</b>	<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>
<b>3</b>	<b>4 - 5</b>	<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>

<b>Band</b>	<b>Mark</b>	<b>AO3 – Explore connections and comparisons between different literary texts, informed by interpretations of other readers</b>
<b>1</b>	<b>0 - 3</b>	<ul style="list-style-type: none"> <li>Identifies a basic response to one or more poems</li> <li>Gives a personal response.</li> </ul>
<b>2</b>	<b>4 - 7</b>	<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>
<b>3</b>	<b>8 - 12</b>	<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>
<b>4</b>	<b>13 - 16</b>	<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>
<b>5</b>	<b>17 - 20</b>	<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>

Question Number	Question
<b>6(a)</b>	<b>40 marks</b>
Indicative Content	
	<p>Responses may include reference to:</p> <ul style="list-style-type: none"> <li>• the presentation of the male characters through dialogue</li> <li>• the presentation of the male characters through imagery and symbolism</li> <li>• the presentation of the male characters through contrast</li> <li>• the presentation of the male characters through language choice</li> <li>• whether or not the proposition is supportable.</li> </ul> <p>The text chosen to develop the line of argument is likely to be used to examine the importance of the male characters in <i>Wide Sargasso Sea</i> or <i>The Magic Toyshop</i>. <i>Wide Sargasso Sea</i> makes a great deal of their representation and candidates will be able to look at how Rhys establishes Rochester for example, though there are clearly other characters such as Richard Mason who may draw some comment. <i>The Magic Toyshop</i> also deals interestingly with Uncle Philip, for example, as well as Finn and it may be construed that they do actually provide more interest than Melanie, although the alternative view is every bit as acceptable. The male characters could be said to be at the core of either novel and their representations can fruitfully be examined alongside the main text.</p> <p>In order to meet the AO2 requirement, there should be specific comment on technique and method employed in the presentation of the male characters – the terms of the question lead to this. There may well be engagement with the terms of the proposition, either to confirm or confute it.</p>

Question Number	Question
<b>6(b)</b>	<b>40 marks</b>
Indicative Content	
	<p>Responses may include reference to:</p> <ul style="list-style-type: none"> <li>• the presentation of narrative voice in the specific section of the book</li> <li>• the methods used to present narrative voice such as dialogue, imagery, language choice and contrast</li> <li>• there may be some focus on the other strategies which Bronte employs such as letters written in character, for example.</li> </ul> <p>Though very many candidates will focus on Jane's voice and its presentation, there is also plenty to say about the way in which the other voices of the narrative are given to us, particularly, perhaps, those of Rochester, St. John &amp; Aunt Reed.</p> <p>The text chosen to develop the line of argument is likely to enhance the discussion, exploring the way narrative voice is used in the novels.</p> <p>There may be some consideration of the way in which voice is presented in both <i>Wide Sargasso Sea</i> (eg relating to the characterisations of Antoinette and Rochester, and the way in which we see changes in their voices through the three sections of the novel) &amp; <i>The Magic Toyshop</i> - the ways in which Melanie's voice is presented &amp; that of Finn, for example.</p> <p>In order to meet the AO2 requirement, there should be specific comment on technique and method in the presentation and use of narrative voice and its effects - the terms of the question lead to this.</p>

Question Number	Question
7(a)	<b>40 marks</b>
Indicative Content	
	<p>Responses may include reference to:</p> <ul style="list-style-type: none"> <li>• what is meant by 'the criminal mind'</li> <li>• focus on specific characters such as Pinkie, Rose, Corleoni &amp; Spicer for example</li> <li>• focus on specific scenes such as Pinkie's various contemplations of his actions for example</li> <li>• focus on the methods used to present 'the criminal mind', for example, dialogue, contrast, imagery and diction.</li> </ul> <p>The text used to develop the line of argument is likely to enhance the discussion, exploring how 'the criminal mind' is drawn for the reader.</p> <p>In <i>Lies of Silence</i> candidates may choose to extend their argument by reference to the scenes involving the IRA for example and there is a great deal to say about these, however there is also some room for investigation of the way in which Dillon's moral 'crimes' are presented for instance.</p> <p>The key focus in <i>A Clockwork Orange</i> is likely to be Alex and the representation of his 'criminal mind' should provide plenty of opportunity for discussion. Candidates may choose to focus on specific scenes such as the rape(s) or the violent attacks, however there may be discussion of the more reflective passages in the book also in reference to what they show us about the workings of Alex's mind. There may be some consideration of other characters such as the Droogs.</p> <p>In order to meet the AO2 requirement, there should be specific comment on technique and method employed in the presentation of the criminal mind – the terms of the question lead to this.</p>

Question Number	Question
7(b)	<b>40 marks</b>
<b>Indicative Content</b>	
	<p>Responses may include reference to:</p> <ul style="list-style-type: none"> <li>• the use and effect of the imagery in the specified passage</li> <li>• the use of the imagery and symbolism elsewhere in the novel to present character</li> <li>• the use of the imagery and symbolism elsewhere in the novel to present theme</li> <li>• the use of the imagery and symbolism elsewhere in the novel to present setting</li> <li>• whether or not the proposition is supportable.</li> </ul> <p>In <i>Lies of Silence</i> there are many possibilities for candidates to extend their arguments – though the imagery is understated they may argue. However, the presentation of the city environments and both character and theme are at least in part developed via these techniques. Accordingly, whilst there may be some specific consideration of the significance of weapons for instance, the discussion may well be more general.</p> <p>In <i>A Clockwork Orange</i> there is a good deal to explore in relation to imagery and symbolism, not least for instance relating to buildings, music and clothing. As elsewhere, simple identification of images and symbols will go some way to success in constructing an argument, but real engagement will be demonstrated through a commentary which focuses on effect as well as exemplification.</p> <p>Candidates may explore the importance and role of imagery and symbolism in the success of these texts, moving from simple examination of individual examples to more complex discussion of its development and centrality.</p> <p>In order to meet the AO2 requirement, there should be specific comment on the purposes to which imagery and symbolism are put – the terms of the question lead to this.</p>



Question Number	Question
<b>8(a)</b>	<b>40 marks</b>
Indicative Content	
	<p>Responses may include reference to:</p> <ul style="list-style-type: none"> <li>• what is meant by the terms of the question</li> <li>• the use of characterisation to enhance effect</li> <li>• the use of theme to enhance effect</li> <li>• the use of tone and mood to enhance effect</li> <li>• the use of setting to enhance effect.</li> </ul> <p>Candidates may see that whilst elements of Austen's narrative are potentially 'timeless' (eg the focus on love and family relationships), the circumstances of the characters and the language choices used to depict them are very much of an era.</p> <p>In <i>The French Lieutenant's Woman</i>, the themes of the book and the presentation of the characters, as well as the techniques used to draw them also serve to give the narrative some arguably 'timeless' qualities. Here too however, the story of Sarah &amp; Charles is a product of their day and candidates may seek to take issue with the proposition on that basis. Others may see that Fowles' narrative interjections and the other tonal features of the book may appear to represent a playing with narrative time.</p> <p><i>The Yellow Wallpaper</i> is the least 'timeless' of the texts in this cluster arguably. However, the condition of the narrator and her mental decay present sources of discussion for candidates agreeing with the proposition. The setting of the novella, its characterisation and its situational aspect are all time-bound, this said. Consequently, there is sufficient material for candidates to extend their argument in accordance with the proposition, or to dispute it.</p> <p>In order to meet the AO2 requirement, there should be specific comment on technique and method in the presentation of timeless narrative elements - the terms of the question lead to this.</p>

Question Number	Question
<b>8(b)</b>	<b>40 marks</b>
Indicative Content	
	<p>Responses may include reference to:</p> <ul style="list-style-type: none"> <li>• the particular passage and its representation of 'the female world'</li> <li>• the use of irony in the presentation of 'the female world'</li> <li>• the use of language choice in the presentation of 'the female world'</li> <li>• the use of dialogue in the presentation of 'the female world'</li> <li>• other scenes in the narrative which might be considered to be rooted in 'the female world'.</li> </ul> <p>The connections made between <i>Pride and Prejudice</i> and the text used to develop the line of argument are likely to explore the presentation of 'the female world' and its importance and the ways in which it is developed.</p> <p>In <i>The French Lieutenant's Woman</i>, there is a good deal to be said about the representation of 'the female world' especially in relation to Sarah, Mary and Ernestina. This is tempered more obviously here however by the focus on Charles &amp; Sam. Candidates should be able not only to extend their argument by reference to the specific terms of the question but by focusing on the use of the techniques by which Fowles presents 'the female world'.</p> <p><i>The Yellow Wallpaper</i> creates a very specific version of 'the female world' and there is therefore considerable potential for candidates either to agree or disagree with the proposition. The narrative voice, the use of imagery and symbolism and the tone and mood of the piece all offer plenty of material by which candidates can extend their arguments here.</p> <p>In order to meet the AO2 requirement, there should be specific comment on technique and method used in the presentation of 'the female world' - the terms of the question lead to this.</p>

Question Number	Question
<b>9(a)</b>	<b>40 marks</b>
Indicative Content	
	<p>Responses may include reference to:</p> <ul style="list-style-type: none"> <li>• the presentation of characters through language choice</li> <li>• the presentation of characters through dialogue</li> <li>• the presentation of characters through imagery and symbolism</li> <li>• the presentation of characters through contrast</li> <li>• the use of tone and mood to present characters</li> <li>• whether or not these techniques give us anyone to like.</li> </ul> <p>Responses are likely to explore the ways in which characters are shown in the other novel which they choose to write about, focusing on the ways in they are developed and represented.</p> <p>In <i>The Scarlet Letter</i> Hester Prynne, Dimmesdale, Pearl and Chillingworth are all presented through the same means as the characters in the core text and therefore candidates should have plenty of means by which to develop their arguments. The question of whether we are left with anyone to like here is more easily answerable, perhaps.</p> <p>Celie and Nettie's experience creates much more opportunity for the reader to grow to 'like' them, plainly and there is likely to be considerable use of this text to counter the terms of the proposition as well as to extend an argument about the techniques which writers use to present their characters.</p> <p>It is inevitable that there will be a generally linear approach to this task, with candidates repeating (possibly rehearsed) character-by-character responses. It is important that at least partial focus is placed on technique here and it is worth noting that the use of the second text may be even more than usually a discriminating factor in this case.</p> <p>In order to meet the AO2 requirement, there should be specific comment on technique and method employed in the presentation of characters and whether we are made to 'like' them - the terms of the question lead to this.</p>

Question Number	Question
<b>9(b)</b>	<b>40 marks</b>
Indicative Content	
	<p>Responses may include reference to:</p> <ul style="list-style-type: none"> <li>• the use of character to present the theme of fate</li> <li>• the use of setting to present the theme of fate</li> <li>• the use of imagery and symbolism to present the theme of fate</li> <li>• the use of contrast to present the theme of fate</li> <li>• the use of suspense and tension to present the theme of fate</li> <li>• the use of irony to present the theme of fate</li> <li>• the significance of the theme of fate and the extent to which the proposition is supportable.</li> </ul> <p>In <i>The Scarlet Letter</i>, the theme of fate is of considerable significance, especially in the case of Hester &amp; Dimmesdale for example. The uses of imagery, setting, suspense and tension, as well as irony, play a significant role in the development of the theme in the book. Consequently, there should be plenty of opportunity for candidates to extend their arguments by reference to the second text here.</p> <p><i>The Color Purple</i> deals with fate also, not only in the 'domestic' sections of the book, but in those notionally set in Africa. Contrast, irony, imagery and symbolism as well as characterisation all play major roles as regards the terms of the task, which should ensure that candidates are enabled to deal with it effectively through the use of this novel.</p> <p>In order to meet the AO2 requirement, there should be specific comment on the presentation of the theme of fate and its effect - the terms of the question lead to this.</p>

Question Number	Question
<b>10(a)</b>	<b>40 marks</b>
Indicative Content	
	<p>Some candidates are likely to take the injunction literally and deal with the endings and beginnings of the novels under discussion per se. This is permissible.</p> <p>Responses may include reference to:</p> <ul style="list-style-type: none"> <li>• the importance of effective beginnings and endings to the success of narrative generally</li> <li>• beginnings and endings (especially the latter) as a theme</li> <li>• the techniques used to present beginnings and endings relating to characters</li> <li>• the techniques used to present beginnings and endings relating to other themes</li> <li>• the use of settings to present beginnings and endings</li> <li>• the use of language choice to present beginnings and endings</li> <li>• the use of imagery and symbolism to present beginnings and endings.</li> </ul> <p><i>The Remains of the Day</i> should raise plenty of opportunities for candidates to extend their argument. They may consider the significance of both social and personal beginnings and endings in the novel, the techniques used to present them and the particular role of narrative voice here.</p> <p><i>The Shooting Party</i> also presents ample material with which to construct an argument in relation to the proposition. The beginnings and endings of relationships may well be a focus of discussion here, as may the society which is presented and the way in which it may be said to be coming towards an 'ending'. Here, the use of contrast, imagery and characterisation may well provide a focus for discussion, as may specific scenes such as the actual shooting incident.</p> <p>In order to meet the AO2 requirement, there should be specific comment on the presentation of beginnings and endings - the terms of the question lead to this.</p>

Question Number	Question
<b>10(b)</b>	<b>40 marks</b>
Indicative Content	
	<p>Responses may include reference to:</p> <p>the many examples in the book where irony and ironic situations are key to the success of the narrative. Candidates may choose to focus on some of the following:</p> <ul style="list-style-type: none"> <li>• the use of irony and ironic situations to develop character</li> <li>• the use of irony and ironic situations to develop theme</li> <li>• the use of irony and ironic situations to develop other aspects of mood and tone, such as humour</li> <li>• the use of irony and ironic situations to develop a sense of place.</li> </ul> <p>Discussion will probably commence with the set scene and may reside there for much of the response on some cases. However, in order to construct an argument more effectively, candidates are likely to move on to other parts of the novel.</p> <p>In <i>The Remains of the Day</i>, there is plenty to explore in respect of irony and ironic situations, not least as regards Stevens' position and the view of it which he presents to us. Life at Darlington Hall seems replete with both subtle and more obvious ironies and candidates should be able to develop an argument by considering the use of the technique to present character, theme and narrative interest in general, for instance.</p> <p>In <i>The Shooting Party</i> the intricacies of the various affairs provide plentiful irony, as does the fatal scene, for instance. There are plenty of opportunities for candidates to focus on specific moments such as the death of Harker (for example) therefore in extending their argument in relation to this question.</p> <p>In order to meet the AO2 requirement, there should be specific comment on the use and effect of irony and ironic situations as opposed to paraphrase or description of specific scenes only - the terms of the question lead to this.</p>

## Section C: Prose

Band	Mark	<b>AO1 – Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression</b>
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 originality and 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 originality and 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 original and creative 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	<b>AO2 – Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts</b>
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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