

# Mark Scheme (Results)

June 2011

GCE English Language & Literature  
(6EL03/01)

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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.

## Unit 3: Varieties in Language and Literature (January 2010)

### Section A: Unprepared Prose

Question Number	Indicative content
1	<p><b>A Sense of Place</b></p> <p>Candidates are likely to demonstrate an awareness and understanding of the effectiveness of:</p> <ul style="list-style-type: none"><li>• the purpose of the letter: the writer describing experiences that may not be familiar to the recipient</li><li>• the writer's negative attitude towards the places she visits</li><li>• the writer's subjective stance: e.g. "This is an awful country, the worst I have been in"</li><li>• the writer's preoccupation with her own experiences; she only refers to her addressee once</li><li>• the reader's attitude towards a seventy-year old Victorian traveller: "and passengers cheered my pluck"</li><li>• sense of history associated with the place that the writer visits: "tribes which Rome failed to conquer"</li><li>• the contrast between luxury ("their superb barbs, splendidly caparisoned") and wildness ("as wild a region as can be imagined")</li><li>• the writer's possible motives for travelling: e.g. health reasons - "It is evidently air and riding which do me good"</li><li>• the writer's severe criticisms of the places she visits: e.g. "The country is rotten to the core"</li><li>• the writer's sense of pride and achievement: e.g. "the first European woman to see the Emperor of Morocco!"</li><li>• references to potential danger: e.g. "one mule went over a precipice"; "fanatical hatred to Christians"</li><li>• the writer's sense of humour: e.g. describing the size of the horse</li></ul> <p>Candidates are likely to apply an understanding of the contextual aspects above and their impact on relevant language techniques and literary devices, such as:</p> <ul style="list-style-type: none"><li>• lexis associated with extremes: e.g. "severe" "so terrible", "so wild", "huge, breaking surge"</li><li>• lexis associated with splendour: e.g. "superb", "caparisoned", "magnificent"</li><li>• lexis associated with suffering: e.g. "fever", "oppression", "cruelty"</li><li>• frequency of first person pronoun to emphasise writer's subjective view</li><li>• use of metaphors to convey contrasting attitudes: e.g. "courtyard choked with orange trees"; "eaten up by abominable vices"</li><li>• use of superlatives to emphasise writer's displeasure: e.g.</li></ul>

“noisiest, filthiest, busiest city”

- writer's use of hyperbole: e.g. “Every day deepens my horror of its deplorable and unspeakable vileness”
- the writer's use of alliteration to emphasise negative attitudes: e.g. “din and devilry”
- variation of sentence types: e.g. long sentence in the first paragraph – cumulation of clauses builds a sense of frustration at the discomfort of the journey; contrasted with short sentences – e.g. “I never realised this so vividly as now”, which suggests a moment of realisation
- increasing frequency of short sentences towards the end of the extract emphasise a sense of discomfort
- structure of text: follows a chronological and linear pattern
- sense of foreboding created by the final sentence.

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

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

**(40 marks)**

Question Number	Indicative content
1	<p data-bbox="411 338 855 371"><b>The Individual and Society</b></p> <p data-bbox="411 412 1238 479">Candidates are likely to demonstrate an awareness and understanding of the effectiveness of:</p> <ul data-bbox="459 483 1401 1010" style="list-style-type: none"> <li>• the genre of an obituary printed in <i>The Economist</i> magazine</li> <li>• the purpose – to inform, entertain, describe and commemorate</li> <li>• the audience – magazine readers, those interested in popular culture</li> <li>• the writer's admiration of Steve Irwin's bravery and enthusiasm</li> <li>• the writer's portrayal of Irwin as a single-minded individual</li> <li>• the contrast between Irwin's clown-like persona and his serious beliefs: see paragraph 5, for example</li> <li>• the writer's references to Australian culture</li> <li>• references to the way that Irwin was perceived by the Australian public</li> <li>• comments about nature, wildlife and conservation</li> <li>• implied attitudes towards people who put their lives at risk.</li> </ul> <p data-bbox="411 1050 1385 1151">Candidates are likely to apply an understanding of the contextual aspects above and their impact on relevant language techniques and literary devices, such as:</p> <ul data-bbox="459 1155 1412 2038" style="list-style-type: none"> <li>• lexis associated with danger and fear e.g. “venomous”, “paralysed”, “nervy”, “predators”</li> <li>• lexis associated with movement and activity e.g. “chomped”, “burrowed”, “flickering”</li> <li>• effects created by figurative language e.g. “slither round his neck like a tie”</li> <li>• incorporation of spoken language features</li> <li>• references to direct speech to convey a sense of Irwin's personality e.g. “Wanna see that cheetah?”</li> <li>• effectiveness of opening paragraph in arousing reader's curiosity and cataloguing the number of dangerous situations that Irwin had put himself in throughout his career</li> <li>• writer's use of colloquialisms to emulate Australian speech and represent Irwin's character in a vivid way e.g. “While other young men were chundering and baracking in the bars of Brisbane he was up to his arse in a mangrove swamp”; “played the boofhead”</li> <li>• varied sentence lengths to enhance the entertaining aspect of the article e.g. see paragraph 4, for the way that the writer presents biographical details in an economical but detailed and fluent way</li> <li>• effective use of alliteration, assonance and consonance in creating vivid and enthusiastic descriptions e.g. “Creep up to a sleeping mamba, tweak it by the tail. Crikey!”</li> </ul>

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

Question Number	Indicative content
1	<p data-bbox="411 338 647 371"><b>Love and Loss</b></p> <p data-bbox="411 412 1241 479">Candidates are likely to demonstrate an awareness and understanding of the effectiveness of:</p> <ul data-bbox="459 483 1422 1155" style="list-style-type: none"> <li>• the genre of an autobiography</li> <li>• the purpose – to inform, describe and entertain</li> <li>• the audience – readers who are interested in the lives of individuals, people who admire Dylan Thomas as a poet</li> <li>• the writer's attitude towards Dylan Thomas</li> <li>• the reader's perception of Dylan Thomas here</li> <li>• the writer's honest, confessional, reflective tone e.g. "There was a fatal similarity in our half-baked ideas, the incredibly childish notions that we thought we were so profound..."</li> <li>• the fact that the writer is recalling events in the distant past, with the gift of hindsight</li> <li>• the writer's attitudes towards excessive drinking e.g. "It was bloody boring a lot of the time..."</li> <li>• the writer's opinion that alcohol played a major part in her relationship with Thomas</li> <li>• the writer's sense of self-disgust e.g. "This command to pour down the filthy poison till we dropped in our tracks"</li> <li>• the reader's attitudes towards the writer e.g. perhaps sharing her sense of disgust but also admiring her honesty</li> </ul> <p data-bbox="411 1193 1385 1294">Candidates are likely to apply an understanding of the contextual aspects above and their impact on relevant language techniques and literary devices, such as:</p> <ul data-bbox="459 1299 1422 2027" style="list-style-type: none"> <li>• the first paragraph which moves very quickly from 'I' to 'We' alerting the reader to the fact that it is a story about both people e.g. the text begins with "I first met Dylan, inevitably, in a pub...". The next sentence begins "From that day onwards, we became dedicated to pubs..."</li> <li>• semantic field associated with religion, creating an ironic tone e.g. "The bar was our altar. No saint's altar was more sacred."</li> <li>• writer's use of colloquialisms to create a conversational style e.g. "God forbid!" "So we belonged..." "Well, we passed..."</li> <li>• the writer's use of antithesis e.g. to emphasise the lovers' delusions "Only miserable, frightened little people did that. And we, of course, were automatically up among the bold, unafraid, unruly Greats."</li> <li>• the writer's use of repetition to create a sense of weariness and to suggest that the couple did not learn from their mistakes e.g. "Again and again, and yet again. It was our way of life from the very beginning."</li> <li>• effects created by the use of first person plural pronouns, suggesting that the two characters encouraged each other in their behaviour</li> </ul>



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|  | <ul style="list-style-type: none"><li>• effects created by alliterative phrases e.g. "the degradation of drink and the purifying purging process"</li><li>• use of figurative language to emphasise the extent to which the couple were damaging themselves e.g. "Well, we passed through the Gates of Hell and through the blinding baptism of fire..."</li><li>• the writer's sardonic tone e.g. "We just thought, if we thought at all, that we were being frightfully revolutionary."</li><li>• the structure e.g. the sense that this is the introduction to an autobiography and that the writer is making an extended statement about the significant role that drinking played in their relationship</li><li>• the use of repetition and reformulation to emulate a drunken style of speaking</li><li>• use of parenthesis</li></ul> |
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These are suggestions only. Accept consideration of any of the various interpretations of the writer's purposes and techniques based on different literary or linguistic approaches.

**(40 marks)**

Question Number	Indicative content
1	<p data-bbox="411 338 758 371"><b>Family Relationships</b></p> <p data-bbox="411 412 1241 479">Candidates are likely to demonstrate an awareness and understanding of the effectiveness of:</p> <ul data-bbox="459 483 1417 1048" style="list-style-type: none"> <li>• the genre – autobiographical writing</li> <li>• the purpose of autobiographical writing – here to inform, describe and entertain</li> <li>• the reader's response to the way that the father is portrayed</li> <li>• the narrator's ambivalent attitudes towards his father, as suggested in the first few sentences</li> <li>• the entertaining effect of the anecdotal style e.g. "Last June, when he came to collect me at the end of my first year at Nottingham..."</li> <li>• the sense that the writer is beginning to see his father in a different light</li> <li>• the writer's tendency to criticise his father</li> <li>• the writer's implicit awareness that his father has played a significant role in his life</li> <li>• the writer's reflective tone e.g. "Now...I see this is what it's been like for the last five years now".</li> </ul> <p data-bbox="411 1088 1385 1189">Candidates are likely to apply an understanding of the contextual aspects above and their impact on relevant language techniques and literary devices, such as:</p> <ul data-bbox="459 1229 1417 2040" style="list-style-type: none"> <li>• informal style of narration: e.g. "He turned up at the hall of residence with his shorts and racquet..."</li> <li>• use of direct speech to bring the character of the father to life</li> <li>• use of free indirect speech to indicate that some of the father's opinions have become clichés e.g. "seeing friends of mine slumped about with nothing better to do..."</li> <li>• the use of parallelism to emphasise a moment of realisation on the writer's part e.g. "I think of how the bit of him that wants the best for me, makes things easy for me, takes pride in me..."</li> <li>• variation of sentence lengths to make a scene more vivid: see the second paragraph, for example</li> <li>• a list of examples to convey the narrator's feelings of anger and frustration with his father: see third paragraph</li> <li>• use of balanced clauses to convey a sense of exasperation on the narrator's part e.g. "I learned to water-ski; so did he"</li> <li>• drifting from the present to the past and back again to emphasise the reflective nature of the text e.g. "Back in our room, my father's snores reverberating...Now, as his snores vibrate through me..."</li> <li>• effects created by the rhetorical questions at the end of the passage, showing the narrator's increasing sense of</li> </ul>

	<p>exasperation</p> <ul style="list-style-type: none"> <li>• effect created by the ironic statement at the end.</li> </ul> <p>These are suggestions only. Accept consideration of any of the various interpretations of the writer's purposes and techniques based on different literary or linguistic approaches.</p> <p style="text-align: right;"><b>(40 marks)</b></p>
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Band	Mark	<b>AO1: Select and apply relevant concepts and approaches from integrated linguistic and literary study, using appropriate terminology and accurate, coherent written expression</b>
<b>1</b>	<b>0 - 3</b>	<ul style="list-style-type: none"> <li>• Demonstrates awareness of some relevant concepts and approaches from integrated linguistic and literary study</li> <li>• Uses some appropriate terminology</li> <li>• Writes with some clarity, there will be lapses in expression.</li> </ul>
<b>2</b>	<b>4 - 7</b>	<ul style="list-style-type: none"> <li>• Applies relevant concepts and approaches from integrated linguistic and literary study</li> <li>• Employs a range of relevant terminology</li> <li>• Writes with clarity and accurate expression.</li> </ul>
<b>3</b>	<b>8 - 10</b>	<ul style="list-style-type: none"> <li>• Applies a significant range of relevant linguistic and literary concepts and approaches from integrated linguistic and literary study</li> <li>• Employs a wide range of terminology accurately</li> <li>• Writes with control, fluency and coherence.</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 a range of spoken and written texts</b>
<b>1</b>	<b>0 - 5</b>	<ul style="list-style-type: none"> <li>• Demonstrates limited understanding of the text</li> <li>• Demonstrates limited awareness of some features of structure, form or language</li> <li>• Takes a descriptive approach to the task.</li> </ul>
<b>2</b>	<b>6 - 11</b>	<ul style="list-style-type: none"> <li>• Demonstrates an awareness of some of the attitudes, values or ideas in the text</li> <li>• Demonstrates awareness of features of structure, form and language</li> <li>• Responds analytically in some places, drawing a limited number of connections between features and their effects.</li> </ul>
<b>3</b>	<b>12 - 17</b>	<ul style="list-style-type: none"> <li>• Demonstrates critical understanding of some of the attitudes, values or ideas in the text</li> <li>• Demonstrates understanding of a range of features of structure, form and language</li> <li>• Takes a consistently analytical approach to the task, drawing a range of connections between features and their effects.</li> </ul>
<b>4</b>	<b>18 - 23</b>	<ul style="list-style-type: none"> <li>• Demonstrates clear critical understanding of the attitudes, values or ideas in the text</li> <li>• Demonstrates clear understanding of a wide range of features of structure, form and language</li> <li>• Takes a consistently analytical approach to the task, exploring in detail a range of connections between features and their effects.</li> </ul>
<b>5</b>	<b>24 - 30</b>	<ul style="list-style-type: none"> <li>• Engages fully and critically with the attitudes, values and ideas in the text, exploring, where appropriate, subtle, implied or embedded meanings</li> <li>• Demonstrates secure understanding of an extensive range of features of structure, form and language</li> <li>• Takes a precise and incisive analytical approach, exploring in detail a wide range of connections between features and their effects.</li> </ul>

## Section B: Prepared Prose or Poetry

Question Number	Indicative content
2	<p><b>A Sense of Place</b></p> <p>Candidates are likely to demonstrate an awareness and understanding of:</p> <ul style="list-style-type: none"> <li>• similarities and differences in the presentation of specific places in the texts studied</li> <li>• exploration of examples of “mythical” places e.g. Yolland's description of Baile Beag or Jimmy Jack's obsession with Classical myth in <i>Translations</i> or the American leaders' perceptions of Iraq in <i>Stuff Happens</i></li> <li>• ways in which a writer's values are reflected in the texts</li> <li>• the ways in which references to “imaginary” places relate to the thematic concerns of the texts</li> <li>• different levels on which “places of the mind” might be explored e.g. structure, tone, content, imagery, characterisation</li> <li>• contrasts between illusion and reality</li> <li>• the dramatists' use of stagecraft to create a sense of place for the audience</li> <li>• the different ways in which imaginary places might be portrayed e.g. through dramatic dialogue in <i>Translations</i>, or the persona's subjective perception of a place in Hardy's poetry</li> <li>• detailed connections between a range of relevant contextual factors and the features and/or meanings of texts: e.g. the West's biased perception of Iraq, as represented by the Journalist's soliloquy in Act One Scene Five of <i>Stuff Happens</i></li> <li>• significant contextual factors for each of the texts e.g.:  <i>Translations</i> – written during a politically turbulent time and set in an era leading up to the Great Famine  <i>Stuff Happens</i> – the fact that the US and UK governments created “unreliable reasons” for invading Iraq  <i>Thomas Hardy</i> – the ways in which Hardy often associates places with fond memories of loved ones  <i>The Best Loved Poems of John Betjeman</i> – Betjeman's portrayal of a certain type of “Englishness”.</li> </ul> <p>When responding to the drama texts, candidates are likely to apply an understanding of relevant literary and linguistic concepts/features, such as:</p> <ul style="list-style-type: none"> <li>• the crafting of the dialogue e.g. the ways in which Yolland describes Baile Beag as an “Eden” to Owen in Act 2 Scene1</li> </ul>

of *Translations*

- how language creates dramatic tension e.g. the way members of the US administration in *Stuff Happens* use terms such as “fortunes” and “players”, suggesting that they see the politics of the Middle East as a game
- the structure of the play e.g. the way that *Translations* begins with an image of relative contentment and ends in confusion and fear
- characterisation e.g. the way that Yolland is represented as a naïve romantic in *Translations*
- stagecraft and set e.g. the ways in which the rapid switch from one country to another is conveyed to the audience of *Stuff Happens*, suggesting that this might be how politicians see the world but not how citizens perceive their home towns.

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

- choice of form e.g. the elegiac form of Hardy's *At Castle Boterel*, which suggests that the persona's emotional state might distort his view of the place described
- use of rhyme e.g. the way that the rhyme scheme in Betjeman's *The Licorice Fields at Pontefract*, allied with the poem's rhythm, helps to create an idyllic atmosphere
- effects created by rhythm e.g. the way Hardy alters the rhythm in his poem *During Wind and Rain* to emphasise a change of mood and suggest a reflective approach
- creation of voice e.g. the way the persona's voice in Betjeman's *A Subaltern's Love-Song* creates a sense of romantic nostalgia for a particular place at a particular time
- humour e.g. bathos created by parochial terms in Betjeman's poem, *In Westminster Abbey*
- imagery e.g. the way that Hardy evokes the past through references to ancient times (“Helmed legionaries”) in *The Roman Road*.

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

**(60 marks)**

Question Number	Indicative content
3	<p data-bbox="411 331 826 365"><b>The Individual in Society</b></p> <p data-bbox="411 421 1241 488">Candidates are likely to demonstrate an awareness and understanding of:</p> <ul data-bbox="459 499 1417 1238" style="list-style-type: none"> <li>• the similarities and/or differences in the presentation of “the individual” in the texts studied</li> <li>• the similarities and/or differences in the ways writers represent transformation and change: visually, physically and psychologically</li> <li>• focus on how characters/personae transform or change e.g. Othello's dramatic mental degeneration in Act 4</li> <li>• the writer's approach to the way individuals transform: optimistic, pessimistic views</li> <li>• the contextual factors relevant to texts, such as references to Elizabethan beliefs being challenged by new ideas</li> <li>• society's attitudes towards a character's transformation</li> <li>• how the transformation of an individual relates to the thematic concerns of the texts</li> <li>• detailed connections between a range of contextual factors and the features and/or meanings of texts e.g. ways in which poets challenge a society's values through the depiction of a character's transformation</li> <li>• significant contextual factors for each of the texts e.g.:</li> </ul> <p data-bbox="411 1283 1276 1350"><i>Othello</i> – Elizabethan society's attitudes towards race and civilisation</p> <p data-bbox="411 1361 1228 1395"><i>Equus</i> – attitudes towards psychotherapy in the 1970s</p> <p data-bbox="411 1406 1401 1507">Eliot – European attitudes towards religion between the two world wars; Eliot's religious faith in response to an increasingly disillusioned world</p> <p data-bbox="411 1518 1364 1597">Gunn &amp; Hughes – a lack of direction in post-war American and British societies, suggesting an anxiety linked to change.</p> <p data-bbox="411 1641 1417 1753">When responding to the drama texts, candidates are likely to apply an understanding of relevant literary and linguistic concepts/features, such as:</p> <ul data-bbox="459 1765 1401 2020" style="list-style-type: none"> <li>• the crafting of the dialogue e.g. the way Othello's language changes as he succumbs to Iago's influence</li> <li>• how language creates dramatic tension e.g. Dysart's use of equine imagery in his introduction to the plot of <i>Equus</i></li> <li>• the structure of the play e.g. as a way of representing Othello's mental disintegration: calm in Act 1, vengeful and murderous towards the end</li> </ul>

- characterisation e.g. the development of Dysart's character as he comments on his attitudes towards Alan, in *Equus*
- stagecraft and set e.g. the dramatic effect created by the change of location in *Othello* from "civilised" Venice to "unruly" Cyprus.

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

- choice of form e.g. effects created by Eliot's varied use of forms in *The Waste Land*, suggesting a sense of chaos and disillusionment
- use of rhyme e.g. the way the alternate rhyme scheme in Gunn's *Incident on a Journey* conveys a sense of determination in the face of change
- effects created by rhythm e.g. the way the irregular rhythm of Hughes's poem, *Thrushes*, reflects his philosophical musings on the human condition
- creation of voice e.g. effects created by the father's voice in Eliot's *Marina*
- humour e.g. the use of bathos and punning in Gunn's '*Blackie the Electric Rembrandt*'
- imagery e.g. Eliot's use of urban images in *Preludes*.

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

**(60 marks)**



Question Number	Indicative content
4	<p><b>Love and Loss</b></p> <p>Candidates are likely to demonstrate an awareness and understanding of:</p> <ul style="list-style-type: none"> <li>• similarities and/or differences in the presentation of love and loss in the texts studied</li> <li>• relationships and/or attitudes portrayed in the texts</li> <li>• different examples of pain and suffering in the texts studied: for example, characters' psychological suffering; poets' use of conceits associated with physical pain</li> <li>• the way the structure of a text emphasises pain and suffering in a relationship</li> <li>• how references to pain and suffering relate to a range of thematic concerns of the texts and how important they are to our overall understanding</li> <li>• the way pain and suffering can determine the outcome of a relationship</li> <li>• the way pain is contrasted with pleasure e.g. the way the flea's death is contrasted with Donne's anticipation of pleasure in his poem, <i>The Flea</i></li> <li>• the contextual factors relevant to the texts, such as discussion of Plath's relationships with her father and husband</li> <li>• significant contextual factors for each of the texts e.g.:</li> </ul> <p><i>Betrayal</i> – Pinter's own infidelities  <i>Glass Menagerie</i> – autobiographical influences on the play  Sylvia Plath – the nature of Plath's family relationships  Metaphysical – attitudes towards unrequited love and the passing of time ("carpe diem").</p> <p>When responding to the drama texts, candidates are likely to apply an understanding of relevant literary and linguistic concepts/features, such as:</p> <ul style="list-style-type: none"> <li>• the crafting of the dialogue e.g. Pinter's portrayal of psychological suffering in the awkwardness of some of the dialogue</li> <li>• how language creates dramatic tension e.g. the use of short, disjointed sentences in the kissing scene between Jim and Laura, in <i>The Glass Menagerie</i></li> <li>• the structure of the play e.g. a sense of regret and awkwardness created by the retrospective approach of <i>Betrayal</i></li> </ul>

- characterisation e.g. the portrayal of Laura as a “painfully” shy character
- stagecraft and set e.g. the representation of the flat in Scene 3 of *Betrayal*, which seems to reflect the character's sense of emotional suffering.

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

- choice of form e.g. the way in which the concise, three-lined stanzas contribute towards a sense of emotional suffering in Plath's *Mary's Song*
- use of rhyme e.g. the way the rhyme scheme in George Herbert's *Affliction (IV)* enhances the persona's determination to overcome his suffering
- effects created by rhythm e.g. Plath's use of a relentless train-like rhythm, in *Daddy*, to convey her sense of overwhelming emotional pain
- creation of voice e.g. the persuasive voice of the persona in Anne Bradstreet's *A Letter to her Husband, Absent upon Public Employment*
- humour e.g. Donne's choice of conceit in *The Flea*
- imagery e.g. Plath's disturbing use of visual and tactile imagery in *Cut* to convey a sense of physical pain.

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

**(60 marks)**

Question Number	Indicative content
5	<p><b>Family Relationships</b></p> <p>Candidates are likely to demonstrate an awareness and understanding of:</p> <ul style="list-style-type: none"> <li>• the nature of the relationships portrayed in the texts</li> <li>• the similarities and/or differences in the presentation of the texts studied</li> <li>• the range of ways in which writers represent loss or departure; how they explore negative or indeed positive consequences; how these relate to the thematic concerns of the texts</li> <li>• exploration of relevant contextual factors e.g. reference to contemporary attitudes towards marriage in medieval times</li> <li>• detailed connections between a range of relevant contextual factors and the features and/or meanings of texts e.g. attitudes towards women in c.19th Norway and how Nora's departure at the end of <i>A Doll's House</i> might have been perceived by audiences</li> <li>• significant contextual factors for each of the texts e.g.:  <i>All My Sons</i> – America's attitude towards WW2  <i>A Doll's House</i> – society's attitudes towards women's roles and Ibsen's forced change to the ending  Chaucer – attitudes towards marriage  Tony Harrison – attitudes towards class and social mobility</li> </ul> <p>When responding to the drama texts, candidates are likely to apply an understanding of relevant literary and linguistic concepts/features, such as:</p> <ul style="list-style-type: none"> <li>• the crafting of the dialogue e.g. Kate Keller's conversation with her son, Chris, in Act 1 of <i>All My Sons</i>, which reveals her attempts to deal with the absence of her other son, Larry</li> <li>• how language creates dramatic tension e.g. the effects created by questions and repetition in the dialogue at the end of Act 2 of <i>All My Sons</i> to convey a sense of fear, anger and dismay</li> <li>• the structure of the play – the build up to Nora's departure in <i>A Doll's House</i> - is it a complete surprise to the audience?</li> <li>• characterisation e.g. the way that Torvald is desperate to avoid losing Nora at the end of <i>A Doll's House</i></li> <li>• stagecraft and set e.g. the way the tree in <i>All My Sons</i> symbolises Larry's absence</li> </ul> <p>When responding to the poetry texts, candidates are likely to apply an understanding of relevant literary and linguistic</p>

concepts/features, such as:

- choice of form e.g. Harrison's exploitation of the elegy form in his poem, *V*
- use of rhyme e.g. the way Harrison emphasises his father's discomfort in the poem, *Long Distance*, through the use of harsh-sounding masculine rhyme
- effects created by rhythm e.g. the way the Wife of Bath's attitudes towards her previous marriages are conveyed by the pace of her delivery
- creation of voice e.g. Harrison's representations of his parents' voices in various poems
- humour e.g. established by the Wife of Bath's character and her attitudes towards her previous husbands
- imagery e.g. the imaginative way that Harrison merges images of baking with cremation in his poem, *Marked with D*.

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

**(60 marks)**

<b>Band</b>	<b>Mark</b>	<b>AO1: Select and apply relevant concepts and approaches from integrated linguistic and literary study, using appropriate terminology and accurate, coherent written expression</b>
<b>1</b>	<b>0 - 3</b>	<ul style="list-style-type: none"> <li>• Demonstrates awareness of some relevant concepts and approaches from integrated linguistic and literary study</li> <li>• Uses some appropriate terminology</li> <li>• Writes with some clarity, there will be lapses in expression.</li> </ul>
<b>2</b>	<b>4 - 7</b>	<ul style="list-style-type: none"> <li>• Applies relevant concepts and approaches from integrated linguistic and literary study</li> <li>• Employs a range of relevant terminology</li> <li>• Writes with clarity and accurate expression.</li> </ul>
<b>3</b>	<b>8 - 10</b>	<ul style="list-style-type: none"> <li>• Applies a significant range of relevant linguistic and literary concepts and approaches from integrated linguistic and literary study</li> <li>• Employs a wide range of terminology accurately</li> <li>• Writes with clarity and accurate expression.</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 a range of spoken and written texts</b>
<b>1</b>	<b>0 - 3</b>	<ul style="list-style-type: none"> <li>• Demonstrates some limited critical understanding of the texts</li> <li>• Demonstrates limited awareness of features of structure, form and language in the texts</li> <li>• Takes a descriptive approach to the task.</li> </ul>
<b>2</b>	<b>4 - 7</b>	<ul style="list-style-type: none"> <li>• Demonstrates critical understanding of the attitudes, values or ideas in the text</li> <li>• Demonstrates understanding of some features of structure, form and language in the texts</li> <li>• Takes an analytical approach, drawing relevant connections between features and their effects, some evaluation may be evident.</li> </ul>
<b>3</b>	<b>8 - 10</b>	<ul style="list-style-type: none"> <li>• Engages fully and critically with the attitudes, values and ideas in the texts</li> <li>• Demonstrates secure understanding of a range of features of structure, form and language</li> <li>• Takes an incisive evaluative and analytical approach,</li> </ul>

		exploring in detail the connections between features and their effects.
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<b>Band</b>	<b>Mark</b>	<b>A03: Use integrated approaches to explore relationships between texts, analysing and evaluating the significance of contextual factors in their production and reception</b>
<b>1</b>	<b>0 - 5</b>	<ul style="list-style-type: none"> <li>• Demonstrates very limited awareness of similarities or differences between texts, provides very limited evidence of an integrated approach</li> <li>• Describes limited relevant contextual factors with some recognition of their impact</li> <li>• Identifies the context in which the texts are produced and received.</li> </ul>
<b>2</b>	<b>6 - 11</b>	<ul style="list-style-type: none"> <li>• Demonstrates awareness of similarities and differences between the texts, provides limited evidence of an integrated approach</li> <li>• Describes a range of relevant contextual factors with recognition of their impact</li> <li>• Describes the context in which the texts are produced and received.</li> </ul>
<b>3</b>	<b>12 - 17</b>	<ul style="list-style-type: none"> <li>• Makes some limited exploration of a limited range of similarities and differences between the texts, provides partial evidence of an integrated approach</li> <li>• Demonstrates understanding of a range of relevant contextual factors with some evaluative comment</li> <li>• Shows some awareness of the context in which the texts are produced and received.</li> </ul>
<b>4</b>	<b>18 - 23</b>	<ul style="list-style-type: none"> <li>• Makes some detailed exploration of a limited range of relevant similarities and differences between the texts, provides some appropriate evidence of an integrated approach</li> <li>• Analyses some contextual factors with some evaluative comment</li> <li>• Shows some understanding of the context in which the texts are produced and received.</li> </ul>
<b>5</b>	<b>24 - 29</b>	<ul style="list-style-type: none"> <li>• Makes detailed exploration and comparison, provides appropriate evidence of an integrated approach</li> <li>• Analyses relevant contextual factors with some developed evaluative comment</li> <li>• Shows understanding of the context in which the texts are produced and received.</li> </ul>
<b>6</b>	<b>30 - 35</b>	<ul style="list-style-type: none"> <li>• Makes detailed analytical exploration and comparison, provided detailed evidence of an integrated approach</li> </ul>

		<ul style="list-style-type: none"> <li>• Takes an analytical and evaluative approach to relevant contextual factors</li> <li>• Shows a developed understanding of the context in which the texts are produced and received.</li> </ul>
<b>7</b>	<b>35 - 40</b>	<ul style="list-style-type: none"> <li>• Demonstrates a constantly detailed and comparative approach, analysing and synthesising, making incisive and original observations, provides detailed and illuminating evidence of an integrated approach</li> <li>• Takes an incisive analytical and evaluative approach to a range of relevant contextual factors</li> <li>• Shows a well-developed and insightful understanding into the context in which the texts are produced and received.</li> </ul>



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