

Mark Scheme (Results)

January 2012

GCE English Language & Literature (6EL03)
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.

Unit 3: Varieties in Language and Literature (January 2012)

Section A: Unprepared Prose

Question Number	
1.	(Total 40 Marks)
	Indicative content
	<p data-bbox="331 555 608 589">A Sense of Place</p> <p data-bbox="331 629 1358 696">Candidates are likely to demonstrate an awareness and understanding of the effectiveness of:</p> <ul data-bbox="379 734 1358 2011" style="list-style-type: none"><li data-bbox="379 734 1358 801">• the purpose of the autobiography: to inform, entertain and describe<li data-bbox="379 840 1358 943">• the intended audience: fans of Bill Bryson, those interested in American culture of the 1950s, readers interested in revisiting their childhoods<li data-bbox="379 981 1358 1084">• the writer’s representation of Des Moines in the 1950s – e.g. “But then most things in Des Moines in the 1950s were the best of their type”<li data-bbox="379 1122 1358 1225">• the writer’s positive attitudes towards a wide range of features in his hometown – e.g. “We had the tastiest baked goods at Barbara’s Bake Shoppe”<li data-bbox="379 1263 1358 1366">• the exclusive nature of the writer’s hometown – e.g. “Every community was special and nowhere was like everywhere else”<li data-bbox="379 1404 1358 1471">• the writer’s use of humour – e.g. “And the best farts afterwards...”<li data-bbox="379 1509 1358 1612">• the way the writer takes the reader on a tour around the town – e.g. “Driving home from Ashworth Pool through Greenwood Park...”<li data-bbox="379 1650 1358 1753">• the way the writer appeals to the senses – e.g. “you would shortly be plunging your face into three gooey scoops of Reed’s ice cream”<li data-bbox="379 1792 1358 1859">• references to a range of place names, as if the reader is familiar with them<li data-bbox="379 1897 1358 2000">• the way the writer addresses the reader directly – e.g. “To know that you’d have had to thousands of towns and cities across the nation...”

- the writer's factual, informative approach – e.g. "one billion of them alone"
- the suggestion at the end of the extract that this place was not entirely perfect – "It wasn't an entirely efficient system..."

Candidates are likely to apply an understanding of the contextual aspects above and their impact on relevant language techniques and literary devices, such as:

- lexis associated with pleasure – e.g. "delicious", "lovely"
- lexis associated with American culture – e.g. "drive-in", "drug stores", "moms"
- a wide range of words from the semantic field of food
- the writer's use of asyndetic listing at the end of the second paragraph to emphasise abundance
- the writer's use of a wide range of superlatives to convey a sense of pleasure and luxury – e.g. "tastiest", "meatiest", "crispiest"
- use of the first person plural to convey a sense of a shared experience – e.g. "We had our own department stores..."
- use of second person pronouns to invite the reader to share the writer's experiences – e.g. "you didn't take them to your car with you..."
- variety of sentence constructions to engage the reader's interest – e.g. the fourth paragraph
- use of noun phrases to create interesting, detailed descriptions – e.g. "We had the most vividly delicious neon-coloured ice creams at Reed's..."
- use of parallelism to emphasise the writer's positive attitude – e.g. "We had the...We had the ...We had the..."
- the use of parentheses to create a conversational style – e.g. "(or 'sacked' in Iowa)"
- the use of emotive language: e.g. "We do not want to walk at our children's funerals...", "I also feel terribly sad and frustrated..."
- the writer's use of figurative language – e.g. "under a flying canopy of green leaves", "nicely basted in chlorine"
- the predominance of declaratives

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	
1.	(Total 40 Marks)
	Indicative content
	<p data-bbox="331 414 746 448">The Individual in Society</p> <p data-bbox="331 483 1353 555">Candidates are likely to demonstrate an awareness and understanding of the effectiveness of:</p> <ul data-bbox="379 591 1353 1547" style="list-style-type: none"> <li data-bbox="379 591 1353 663">• the genre: a speech as part of a panel presentation, broadcast on a US radio station <li data-bbox="379 698 1142 732">• the audience: US radio listeners; wide audience <li data-bbox="379 768 1353 840">• the purpose of this speech: to express an opinion; persuade an audience to share a view on race relations <li data-bbox="379 875 1257 909">• the speaker's assertive, controlled and rational delivery <li data-bbox="379 945 1353 1016">• the speaker's knowledgeable and informed approach: e.g. "from a people 80 percent illiterate..." <li data-bbox="379 1052 1353 1124">• the speaker's optimism: e.g. "in whose ultimate realization we have a deep and abiding faith" <li data-bbox="379 1160 1318 1193">• the speaker's determination to represent African Americans <li data-bbox="379 1229 1353 1301">• the speaker's religious faith as a driving force throughout the speech <li data-bbox="379 1337 1353 1408">• the speaker's desire and determination to help US society establish equality for all its citizens <li data-bbox="379 1444 1353 1547">• the speaker's pride in the contributions that African Americans have made to US society: e.g. "We have given you Paul Lawrence Dunbar..." <p data-bbox="331 1621 1353 1727">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="379 1762 1353 2011" style="list-style-type: none"> <li data-bbox="379 1762 1027 1796">• the speaker's controlled, formal register <li data-bbox="379 1832 1353 1904">• effects created by figurative language: e.g. "we are rising out of the darkness of slavery into the light of freedom" <li data-bbox="379 1939 1353 2011">• the speaker's use of antithesis as a rhetorical device: e.g. "from abject poverty to the ownership of a million farms..."

- variety of sentence lengths and their persuasive effects:
- e.g. the way the third paragraph presents the social injustices suffered by African Americans
- semantic fields associated with cultivation and battle: e.g. "the first fruits of a rich harvest"; "towards which our nation is marching"
- use of prosodic features as rhetorical devices: e.g. "This dream, this idea, this aspiration, *this* is what American democracy means to me."
- speaker's use of tripling for emphasis: e.g. "They live too often in terror of the lynch mob; are deprived...of suffrage; and are humiliated ...by the denial of civil liberties"
- speaker's use of first person pronouns to emphasise the fact that she is arguing on behalf of a specific group of people: e.g. "Democracy is for me..."; "We have helped to build America with our labor"
- speaker's choice of syntax: e.g. fronting sentences with adverbials or conjunctions - "As we have been extended a measure of democracy, we have brought to the nation rich gifts"; "And yet, we have always been loyal..."
- speaker's use of parallelisms: e.g. "We have fought for the democratic principles...We have fought to preserve one nation...Yes, we have fought for America..."

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	
1.	(Total 40 Marks)
	Indicative content
	<p data-bbox="331 414 568 443">Love and Loss</p> <p data-bbox="331 483 1362 555">Candidates are likely to demonstrate an awareness and understanding of the effectiveness of:</p> <ul data-bbox="379 591 1362 1688" style="list-style-type: none"> <li data-bbox="379 591 1362 663">• the genre of a topical feature article from the arts section of <i>The Independent</i> newspaper <li data-bbox="379 698 995 728">• the purpose – to inform and entertain <li data-bbox="379 763 1362 835">• the audience – readers of broadsheets, those interested in escapist romantic literature <li data-bbox="379 871 1362 943">• the writer's interest in the romantic fiction industry: its history, popularity and its methods <li data-bbox="379 978 1362 1086">• the writer's apparently ironic tone, evident in the rather dismissive summaries of the three novels and the use of clichés (“searing glance”, “hottest flame”) <li data-bbox="379 1122 1362 1261">• the writer's implied admiration for the romantic fiction industry as a cultural phenomenon: e.g. “Mills and Boon sells three books every second, bucking the trend in general fiction...sales” <li data-bbox="379 1296 1362 1476">• the variety of attitudes towards romantic fiction: chairwoman's response to the award-winning title; the author's reaction to the award; the writer of the article's view of the romantic fiction industry; the psychologist's theory on why romantic fiction is so popular <li data-bbox="379 1512 1362 1583">• the link between the genre's popularity and the socio-economic context <li data-bbox="379 1619 1362 1691">• the reader's possible attitudes towards the ways in which the romantic fiction industry is portrayed <p data-bbox="331 1727 1362 1834">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="379 1870 1362 2040" style="list-style-type: none"> <li data-bbox="379 1870 1362 1977">• accessible journalistic register: e.g. “It's not the first time that an interest in escapist fiction has coincided with depressing times” <li data-bbox="379 2013 1110 2040">• journalistic lexis: e.g. “girlie covers”, “lad-lit”

- varied sentence lengths to retain the reader's interest: e.g. paragraph 10 (beginning "It's not the first time that an interest in escapist romantic fiction...")
- use of direct speech to portray a variety of views and attitudes
- writer's use of clichés to create an ironic tone: e.g. "in search of that elusive thing called 'love'"
- writer's use of witty phrases to create an apparently ironic tone: e.g. "nom de plume sex change"
- lexis associated with fire: "searing glance", "hottest flame"
- use of tripling to emphasise generic features ("different flaws, strengths and voices")
- use of parentheses to enable a fluent, detailed and informative style of expression (see first three paragraphs for examples)
- writer's use of pre-modifiers to create amusement: e.g. "upsettingly large bottom"
- the overall structure: introduction entices reader by offering synopses of three new titles; mention of the RNA award; increasing popularity of the genre; potted history of Mills and Boon; supposed merits of reading romantic fiction

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	
1.	(Total 40 Marks)
	Indicative content
	<p data-bbox="331 414 678 450">Family Relationships</p> <p data-bbox="331 488 1362 555">Candidates are likely to demonstrate an awareness and understanding of the effectiveness of:</p> <ul data-bbox="379 593 1362 2042" style="list-style-type: none"> <li data-bbox="379 593 970 629">• the genre – autobiographical writing <li data-bbox="379 667 1362 734">• the purpose of autobiographical writing – here to inform, describe and entertain <li data-bbox="379 772 1219 808">• the writer's subjective view of members of his family <li data-bbox="379 846 1362 913">• recollections of austerity and its apparent effects on family relationships <li data-bbox="379 952 1098 987">• the writer's implied sympathy for his parents <li data-bbox="379 1025 1150 1061">• the writer's implied criticism of his grandparents <li data-bbox="379 1099 1362 1200">• the emotional distances between the generations: e.g. "...uninterested in my sister or myself, and barely interested in my mother and her wartime experiences..." <li data-bbox="379 1238 1193 1274">• the effects that the war had on family relationships <li data-bbox="379 1312 1362 1480">• the effects that geographical distances and different locations have on relationships: e.g. "There had been heavy bombing in the Birmingham area, and I suspect that they felt my mother's years in Lungha were a holiday by comparison"; "Shanghai was five weeks away by P&O boat..." <li data-bbox="379 1518 1145 1554">• the contrasting cultures of Britain and Shanghai <li data-bbox="379 1592 1362 1727">• the apparent lack of communication between members of the family: e.g. "My mother rarely talked about her life in West Bromwich..."; "My parents never spoke about their reasons for leaving England" <li data-bbox="379 1765 1362 1933">• the way that relationships are influenced by places: e.g. "Life was intensely narrow for them, living in a large, three-storey house where the rooms were always dark..."; "my father...convinced my mother that England would take years to climb out of the recession..." <li data-bbox="379 1971 1362 2042">• the writer's apparently neutral tone, inviting reader to infer: e.g. "She never gave me any idea if she was happy or

unhappy."

Candidates are likely to apply an understanding of the contextual aspects above and their impact on relevant language techniques and literary devices, such as:

- formal register overall (apart from the odd colloquialism - "two practice pianos were going all day..."; "I blotted my copybook")
- the retrospective style of the text: e.g. "Yet in later years my mother told me..."
- use of literal language to establish facts and provide background information: e.g. "My mother was born in west Bromwich... in 1905..."; "She and my father met at a holiday hotel in the Lake District..."
- use of figurative language to entertain: e.g. "seemed to be living relics of the Victorian world"; "and was shocked out of her skin..."
- use of tripling to emphasise certain features: e.g. "the air we breathed, hope of a better world, and the brief glimpses of the sun"
- the use of noun phrases, adjective phrases and adverbial phrases to provide information in a fluent, entertaining way: e.g. "With their rigid, intolerant minds..."; "a small and ungenerous woman..."
- varied sentence lengths to maintain reader's interest: see second paragraph
- narrator's ironic tone established by bathos: e.g. "After her death my grandfather went through a remarkable transformation that seems to have begun as he walked away from the funeral."
- the overall structure of the text: shifts from one time period to another; does not follow a chronological pattern – creates a conversational style (e.g. "Yet in later years my mother told me that her father had been something of a rebel in his younger days...")

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

Band	Mark	AO1: Select and apply relevant concepts and approaches from integrated linguistic and literary study, using appropriate terminology and accurate, coherent written expression
1	0 - 3	<ul style="list-style-type: none"> • Demonstrates awareness of some relevant concepts and approaches from integrated linguistic and literary study • Uses some appropriate terminology • Writes with some clarity, there will be lapses in expression.
2	4 - 7	<ul style="list-style-type: none"> • Applies relevant concepts and approaches from integrated linguistic and literary study • Employs a range of relevant terminology • Writes with clarity and accurate expression.
3	8 - 10	<ul style="list-style-type: none"> • Applies a significant range of relevant linguistic and literary concepts and approaches from integrated linguistic and literary study • Employs a wide range of terminology accurately • Writes with control, fluency and coherence.

Band	Mark	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
1	0 - 5	<ul style="list-style-type: none"> • Demonstrates limited understanding of the text • Demonstrates limited awareness of some features of structure, form or language • Takes a descriptive approach to the task.
2	6 - 11	<ul style="list-style-type: none"> • Demonstrates an awareness of some of the attitudes, values or ideas in the text • Demonstrates awareness of features of structure, form and language • Responds analytically in some places, drawing a limited number of connections between features and their effects.
3	12 - 17	<ul style="list-style-type: none"> • Demonstrates critical understanding of some of the attitudes, values or ideas in the text • Demonstrates understanding of a range of features of structure, form and language • Takes a consistently analytical approach to the task, drawing a range of connections between features and their effects.
4	18 - 23	<ul style="list-style-type: none"> • Demonstrates clear critical understanding of the attitudes, values or ideas in the text • Demonstrates clear understanding of a wide range of features of structure, form and language • Takes a consistently analytical approach to the task, exploring in detail a range of connections between features and their effects.
5	24 - 30	<ul style="list-style-type: none"> • Engages fully and critically with the attitudes, values and ideas in the text, exploring, where appropriate, subtle, implied or embedded meanings • Demonstrates secure understanding of an extensive range of features of structure, form and language • Takes a precise and incisive analytical approach, exploring in detail a wide range of connections between features and their effects.

Section B: Prepared Prose or Poetry

Question Number	
2.	(Total 60 Marks)
	Indicative content
	<p>A Sense of Place</p> <p>Candidates are likely to demonstrate an awareness and understanding of:</p> <ul style="list-style-type: none"> • similarities and differences in the presentation of specific places in the texts studied • exploration of a variety of attitudes towards the past: e.g. discussion of the ways in which characters are motivated by past events; a persona's reference to memories • ways in which a writer's values might be reflected in textual representations of the past • the ways in which the thematic concerns of the plays are portrayed: e.g. the way a nation might use history as justification for its imperialistic policies • different levels on which the past might be explored: e.g. structure, tone, content, imagery, characterisation • ways in which certain individuals might challenge the influences of the past, as exemplified by Hardy's poem, <i>At Castle Boterel</i> • the positive and negative aspects of the past: Jimmy Jack trapped in an illusory world in <i>Translations</i>; Betjeman's fond portrayals • detailed connections between a range of relevant contextual factors and the features and/or meanings of texts: e.g. Friel's choice of historical setting in <i>Translations</i> compared to references to the Vietnam War at the beginning of <i>Stuff Happens</i> • Significant contextual factors for each of the texts e.g.: <p><i>Translations</i> – two time scales: set in 1833; written in 1979</p> <p><i>Stuff Happens</i> – the suggestion that US foreign policy in the aftermath of 9/11 was influenced by the outcome of the Vietnam War nearly thirty years previously</p> <p><i>Thomas Hardy</i> – biographical context: e.g. Hardy's memories of his</p>

wife, Emma

The Best Loved Poems of John Betjeman – the way that the onslaught of modernisation may have prompted Betjeman to look back at the past

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

- the crafting of the dialogue – e.g. Hugh's fond recollection (in Act 3 of *Translations*) of joining the Rebellion forty years earlier
- how language creates dramatic tension – e.g. Powell's references to the Roman Empire when challenging Bush's aggressive attitude towards Iraq in Scene 11 of *Stuff Happens*
- the structure of the play – e.g. the Actor's reference to the fall of Saigon in Scene 3 as a context for the events of the play (narrative structure and presentation of plot)
- characterisation - e.g. Jimmy Jack's obsession with an ancient past, in *Translations*
- stagecraft and set - e.g. the effect created by setting the whole of *Translations* inside the hedge school in 1833

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 ballad-like refrain of the sixth line of each stanza of *During Wind and Rain* to emphasise the passing of time
- use of rhyme – e.g. Hardy's use of triple rhyme to recreate the haunting effect of the ghostly woman's voice and the breeze in *The Voice*
- effects created by rhythm – e.g. the regular rhythm of Betjeman's *Westgate-on-Sea* to help create a vivid image of the place
- creation of voice – e.g. the persona's nostalgic tone in Betjeman's *Myfanwy*
- humour – e.g. the list of details at the beginning of Betjeman's *Sun and Fun* to create an amusing visual image, contrasted with the sobering thoughts at the end of the poem
- imagery – e.g. the juxtaposition between images of the shipwreck and images of marine life in *The Convergence of the Twain* to emphasise the passing of time

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	
3.	(Total 60 Marks)
	Indicative content
	<p data-bbox="331 412 746 448">The Individual in Society</p> <p data-bbox="331 483 1359 555">Candidates are likely to demonstrate an awareness and understanding of:</p> <ul data-bbox="379 591 1359 1585" style="list-style-type: none"> • the similarities and/or differences in the presentation of “the individual” in the texts studied • the similarities and/or differences in the ways writers represent society • focus on how characters/personae perceive society • the writer's approach to the way individuals feel the need to be listened to or understood • the contextual factors relevant to texts, such as references to Elizabethan attitudes towards women, race and class • the writer's different attitudes towards the world in which the text is set and techniques used to convey these attitudes • how an individual's need to be understood by society relates to the thematic concerns of the texts (e.g. authority, freedom) • detailed connections between a range of contextual factors and the features and/or meanings of texts: for example, ways in which poets represent society's apparent indifference; ways in which individuals try to make themselves heard (through actions or words) • Significant contextual factors for each of the texts e.g.: <p data-bbox="331 1621 1315 1765"> Othello – Elizabethan society's attitudes towards women and race Equus – changing attitudes towards religion in the 1970s Eliot – the fragmentation of society in the aftermath of WW1 Gunn & Hughes – the conflict between society and nature </p> <p data-bbox="331 1800 1359 1908">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="379 1908 1359 2040" style="list-style-type: none"> • the crafting of the dialogue – e.g. Othello's address to the senators in Act 1 • how language creates dramatic tension - e.g. Desdemona's innocent responses to Othello's interrogation in Act3 Scene 4

of *Othello*

- the structure of the play: e.g. the juxtaposition of Alan's story with Dysart's changing views and attitudes
- characterisation - e.g. the contrasting ways in which Othello and Iago express their views to those around them
- stagecraft and set – e.g. the presence of the “Chorus” throughout *Equus*, suggesting that society is listening to the characters

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 choice of the dramatic monologue form for *The Love Song of J Alfred Prufrock*
- use of rhyme – e.g. the way the rhyme scheme emphasises the intricate roles depicted in Gunn's *Tamer and Hawk*
- effects created by rhythm – e.g. the change of pace in Hughes's poem, *The Jaguar*, to reflect the persona's empathy
- creation of voice - e.g. the variety of voices in *The Waste Land*
- humour – e.g. the way that tattooing is portrayed as a form of rebellion in Gunn's poem, '*Blackie, The Electric Rembrandt*'
- imagery – e.g. the various connotations of water imagery in Eliot's *The Waste Land*

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	
4.	(Total 60 Marks)
	Indicative content
	<p data-bbox="331 414 568 443">Love and Loss</p> <p data-bbox="331 483 1362 555">Candidates are likely to demonstrate an awareness and understanding of:</p> <ul data-bbox="379 591 1362 1653" style="list-style-type: none"> <li data-bbox="379 591 1362 663">• similarities and/or differences in the presentation of love in the texts studied <li data-bbox="379 698 1203 728">• relationships and/or attitudes portrayed in the texts <li data-bbox="379 763 1362 909">• different examples of the way love might change a person's life: for example, a character's change of behaviour; poets' use of conceits, metaphorical language to represent the way a persona now sees things <li data-bbox="379 945 1362 1016">• the way the structure of a text emphasises life-changing experiences: e.g. <i>The Glass Menagerie</i> as a memory play <li data-bbox="379 1052 1362 1198">• a range of thematic concerns: e.g. sexual politics – some critics might argue that Emma's lifestyle has not changed radically, as represented by her apparent need to domesticate the “love nest” <li data-bbox="379 1234 1362 1305">• the way life-changing experiences may be represented by a description of emotions <li data-bbox="379 1341 1362 1413">• optimistic and pessimistic depictions of life-changing experiences <li data-bbox="379 1449 1362 1585">• the contextual factors relevant to the texts, such as an awareness of seventeenth century poets' preoccupation with the pain of lost or unrequited love; or Tennessee Williams's biographical context <li data-bbox="379 1621 1362 1832">• Significant contextual factors for each of the texts e.g.: <i>Betrayal</i> – Pinter's exploration of gender differences: has women's role in society changed? <i>Glass Menagerie</i> – social pressures on people to find a life partner Sylvia Plath – Plath's attitudes towards becoming a mother Metaphysical – the effect of “carpe diem” on moral decisions <p data-bbox="331 1868 1362 1973">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="379 1977 1362 2042" style="list-style-type: none"> <li data-bbox="379 1977 1362 2042">• the crafting of the dialogue: e.g. the dialogue between Jerry and Emma at the end of the play – Jerry's use of clichés lead

us to question his sincerity from the very beginning of the relationship

- how language creates dramatic tension - e.g. Laura's tentative language in her dialogue with Jim in Scene 7 of *The Glass Menagerie*
- the structure of the play – e.g. the effects created by the retrospective approach of *Betrayal*, inviting the audience to consider the aftermath of Jerry's relationship with Emma
- characterisation – the portrayal of Tom's reaction to events in *The Glass Menagerie*, as shown in his final speech as narrator
- stagecraft and set - e.g. the cinematic style of the set of *The Glass Menagerie*, suggesting that a significant event has occurred

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. Donne's *A Nocturnal Upon St Lucie's Day* (sometimes described as an elegy) which depicts the persona's loss of being
- use of rhyme – e.g. the mournful tone created by the rhyme scheme in Sir John Suckling's *Farewell to Love*
- effects created by rhythm – e.g. the fluctuating rhythm of George Herbert's *Easter Wings*
- creation of voice – e.g. the bitter tone of Plath's *Mary's Song*
- humour – e.g. Donne's choice of conceit in *The Flea*
- imagery – e.g. Plath's use of a wide range of random images in *You're* to enhance her sense of excitement at becoming a mother

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	
5.	(Total 60 Marks)
	Indicative content
	<p data-bbox="331 414 678 450">Family Relationships</p> <p data-bbox="331 483 1362 555">Candidates are likely to demonstrate an awareness and understanding of:</p> <ul data-bbox="379 591 1362 1514" style="list-style-type: none"> <li data-bbox="379 591 1214 627">• the nature of the relationships portrayed in the texts <li data-bbox="379 663 1362 734">• the similarities and/or differences in the presentation of the texts studied <li data-bbox="379 770 1362 842">• the range of ways in which writers show a lack of communication between family members <li data-bbox="379 878 1362 949">• exploration of relevant contextual factors: e.g. reference to society's influence on roles within the family <li data-bbox="379 985 1362 1236">• detailed connections between a range of relevant contextual factors and the features and/or meanings of texts: for example, the way men as “heads of families” feel the need to preserve a sense of honour and are therefore reluctant to talk openly about their thoughts and feelings; the way that the persona in Harrison's poetry struggles with the conflict between his upbringing and his education <li data-bbox="379 1272 1362 1514">• Significant contextual factors for each of the texts e.g.: <i>All My Sons</i> – the conflict between the role of the family and the American Dream <i>A Doll's House</i> – the stifling nature of the patriarchal society in which the play is set Chaucer – attitudes towards women's roles in society Tony Harrison – attitudes towards class and social mobility <p data-bbox="331 1550 1362 1657">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="379 1657 1362 2040" style="list-style-type: none"> <li data-bbox="379 1657 1362 1765">• the crafting of the dialogue – e.g. Kate Keller's tentative comments in her conversation with Ann in Act 1 of <i>All My Sons</i> <li data-bbox="379 1765 1362 1872">• how language creates dramatic tension – e.g. the use of pet names in the opening dialogue between Nora and Torvald in <i>A Doll's House</i> <li data-bbox="379 1872 1362 1944">• the structure of the play – e.g. the contrasting ways in which the secrets are revealed in the two plays <li data-bbox="379 1944 1362 2016">• characterisation - e.g. Chris's changing attitude to his father at the end of Act 2 of <i>All My Sons</i> <li data-bbox="379 2016 1362 2040">• stagecraft and set - e.g. the claustrophobic atmosphere

created by the set in *A Doll's House* and the effect that it has on communication between the characters

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. Chaucer's use of the prologue form to enable the Wife of Bath to talk about her background and experiences
- use of rhyme – e.g. the way it emphasises the different attitudes towards reading expressed by father and son in *A Good Read*
- effects created by rhythm – e.g. the way it emphasises the Wife of Bath's candour when talking about men and women in her prologue
- creation of voice - e.g. the way that Harrison expresses his feelings about his relationships with his mother and father
- humour – established by the Wife of Bath's character and the way she speaks openly about relationships
- imagery – e.g. the imaginative way that Harrison refers to book ends as a way of illustrating the lack of communication in his relationship with his father

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

Band	Mark	AO1: Select and apply relevant concepts and approaches from integrated linguistic and literary study, using appropriate terminology and accurate, coherent written expression
1	0 - 3	<ul style="list-style-type: none"> • Demonstrates awareness of some relevant concepts and approaches from integrated linguistic and literary study • Uses some appropriate terminology • Writes with some clarity, there will be lapses in expression.
2	4 - 7	<ul style="list-style-type: none"> • Applies relevant concepts and approaches from integrated linguistic and literary study • Employs a range of relevant terminology • Writes with clarity and accurate expression.
3	8 - 10	<ul style="list-style-type: none"> • Applies a significant range of relevant linguistic and literary concepts and approaches from integrated linguistic and literary study • Employs a wide range of terminology accurately • Writes with clarity and accurate expression.

Band	Mark	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
1	0 - 3	<ul style="list-style-type: none"> • Demonstrates some limited critical understanding of the texts • Demonstrates limited awareness of features of structure, form and language in the texts • Takes a descriptive approach to the task.
2	4 - 7	<ul style="list-style-type: none"> • Demonstrates critical understanding of the attitudes, values or ideas in the text • Demonstrates understanding of some features of structure, form and language in the texts • Takes an analytical approach, drawing relevant connections between features and their effects, some evaluation may be evident.
3	8 - 10	<ul style="list-style-type: none"> • Engages fully and critically with the attitudes, values and ideas in the texts • Demonstrates secure understanding of a range of features of structure, form and language • Takes an incisive evaluative and analytical approach, exploring in detail the connections between features and their effects.

Band	Mark	AO3: Use integrated approaches to explore relationships between texts, analysing and evaluating the significance of contextual factors in their production and reception
1	0 - 5	<ul style="list-style-type: none"> • Demonstrates very limited awareness of similarities or differences between texts, provides very limited evidence of an integrated approach • Describes limited relevant contextual factors with some recognition of their impact • Identifies the context in which the texts are produced and received.
2	6 - 11	<ul style="list-style-type: none"> • Demonstrates awareness of similarities and differences between the texts, provides limited evidence of an integrated approach • Describes a range of relevant contextual factors with recognition of their impact • Describes the context in which the texts are produced and received.
3	12 - 17	<ul style="list-style-type: none"> • Makes some limited exploration of a limited range of similarities and differences between the texts, provides partial evidence of an integrated approach • Demonstrates understanding of a range of relevant contextual factors with some evaluative comment • Shows some awareness of the context in which the texts are produced and received.
4	18 - 23	<ul style="list-style-type: none"> • Makes some detailed exploration of a limited range of relevant similarities and differences between the texts, provides some appropriate evidence of an integrated approach • Analyses some contextual factors with some evaluative comment • Shows some understanding of the context in which the texts are produced and received.
5	24 - 29	<ul style="list-style-type: none"> • Makes detailed exploration and comparison, provides appropriate evidence of an integrated approach • Analyses relevant contextual factors with some developed evaluative comment • Shows understanding of the context in which the texts are produced and received.
6	30 - 35	<ul style="list-style-type: none"> • Makes detailed analytical exploration and comparison, provided detailed evidence of an integrated approach

		<ul style="list-style-type: none"> • Takes an analytical and evaluative approach to relevant contextual factors • Shows a developed understanding of the context in which the texts are produced and received.
7	36 - 40	<ul style="list-style-type: none"> • Demonstrates a consistently detailed and comparative approach, analysing and synthesising, making incisive and original observations, provides detailed and illuminating evidence of an integrated approach • Takes an incisive, analytical and evaluative approach to a range of relevant contextual factors • Shows a well-developed and insightful understanding of the context in which the texts are produced and received.

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