

# Mark Scheme (Results)

## Summer 2007

GCE

### GCE English Literature (6391/01)

## SECTION A: DRAMA

Answer ONE question from this section.

1. **BEHN:** *The Rover* (New Mermaids)

Either:

- (a) 'Although Blunt suffers more misfortunes than most of the other characters, Behn does not allow the audience to feel any sympathy for him.'

In the light of this comment, explore the dramatic ways in which Behn presents the character of Blunt. You should include an examination of ACT III, SCENES II, III and IV (pages 60 to 64 in the prescribed edition).

- AO1** The key terms in this question are obviously 'feel any sympathy' and the qualifying phrase 'although Blunt suffers more misfortunes'. A discriminator will be the degree to which candidates respond to 'dramatic ways' and 'presents'. Lower band answers may not do so in any developed way, perhaps providing little reference to genre and focusing mainly on the given scene. Higher band answers are likely to consider wider issues of dramatic presentation and dramatic convention in an analytical manner.
- AO2i** Candidates are directed to the generic implications of the question through the phrase 'dramatic ways.' Lower band answers are likely to adopt a descriptive approach to Blunt and may only make a few references to genre. Higher band answers should analyse the scene with a clear understanding of Restoration conventions and develop a range of references to other scenes.
- AO3** There is much to comment on in these scenes and a discriminator will be the details chosen by the candidate. Lower band may make some comments about the scenes but they are likely to be narrative in approach. Higher band answers should respond to the language and dramatic structure of the play with confidence.
- AO4** The question encourages candidates to explore their responses to Behn's presentation of Blunt in relation to such issues as stereotypes and conventions. Lower band answers may provide some detail but fail to establish a clear argument. Higher band answers will focus their approach carefully and develop a thoughtful overview.
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1. BEHN: *The Rover* (New Mermaids)

Or:

- (b) 'Willmore and Hellena are certainly the most entertaining and attractive couple for the audience, but it is often the other lovers who sustain the action of the play.'

Do you agree? In your answer you should examine at least two appropriate extracts of your choice.

**AO1** The key terms here are 'entertaining and attractive' on the one hand and 'sustain the action of the play' on the other. Lower band answers may provide character studies, possibly quite detailed, but with little emphasis on the antithesis at the centre of the assertion. Higher band answers should explore the characters, making careful cross-references and developing a thoughtful overview of the subject.

**AO2i** The question directs candidates to genre through the 'audience' and 'action of the play' Lower band answers are less likely to respond to these prompts in any developed way, however, although they may comment briefly on what makes Willmore and Hellena 'entertaining' or 'attractive'. Higher band answers should consider a range of generic issues such as the presentation of love and marriage, stereotypes and the type of dramatic action at the centre of the play.

**AO3** A discriminator will be the scenes chosen by the candidates and the degree to which candidates explore them in a detailed and relevant way. Lower band answers may refer to language and structure but are unlikely to develop their ideas into a coherent argument. Higher band answers will place their discussions of character in the context of a detailed and thoughtful analysis of language and dramatic method.

**AO4** The question encourages candidates to explore their own responses to an assertion which, while not particularly controversial, should allow them to develop their own responses. Lower band answers may well focus on only part of the statement or provide less of a coherent overview. Higher band answers are likely to explore a range of issues which go beyond character based comment in a careful and sustained way.

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## 2. FRIEL: *Translations* (Faber)

Either:

- (a) '*Translations* is not a tragedy. The subject of the play may well be serious but the dramatic effect is often comic.'

Do you agree? You should include in your answer an examination of Act Two SCENE ONE from the stage direction '*Yolland repeats the names silently after him*' to '*Yolland Something is being eroded*' (pages 45 to 53 in the prescribed edition).

- AO1** The key idea here, is, of course, generic and candidates will need to respond to a range of terms: 'tragedy', 'serious' and 'comic'. Lower band answers may approach the question solely from the point of view of character, or list some examples of the 'serious' and 'comic' without developing a coherent argument. Higher band answers should be aware of the full implications of the statement, exploring the given scene and additional material with confidence.
- AO2i** The statement is centred on genre and candidates need to focus carefully on such issues as dramatic impact and Friel's manipulation of tone. Lower band answers may well focus largely on the given scene or adopt a list approach and exemplify rather than analyse serious and comic elements. Higher band answers will select carefully from the play and develop a series of linked comments in response to the generic implications of the question.
- AO3** The focus in the statement on 'dramatic effect' and tone should direct candidates to the importance of language and structure. Lower band answers are likely to focus on narrative and character, although they may well explore some aspects of language without directly relating their comments to the question. Higher band answers will place their response in the context of Friel's dramatic technique and explore a range of extracts with confidence.
- AO4** The candidates are asked to respond to the statement, which is accessible and open to a range of responses. Lower band answers may exemplify and could well ignore the 'dramatic effect'. Higher band answers will respond to all aspects of the statement, and may explore and analyse the implications in the question for genre, audience response and content.
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## 2. FRIEL: *Translations* (Faber)

Or:

- (b) 'Although many of the characters seem very confident in their views, they are rather uncertain in their relationships.'

In the light of this comment, explore the dramatic ways in which Friel presents relationships in the play. You should include in your answer an examination of **at least two** appropriate extracts.

- AO1** The key terms in the statement are 'confident' and 'views' set against 'uncertain' and 'relationships'. These are all accessible and the discriminator will be the candidates' choice of material and focus on the antithesis in the question rather than simply providing character studies. However, lower band answers may do so and provide some detail but no overall argument. Higher band answers will respond clearly to the statement, choose confidently from the play and explore the antithesis confidently.
- AO2i** There is no shortage of material and candidates will need to focus clearly on the question and the generic prompt of 'the dramatic ways'. Lower band answers may approach the subject in a descriptive way with little focus on dramatic presentation. Higher band answers should be fully aware of the key role of generic features in response to the statement, and explore a range of material from the play.
- AO3** The question focuses on character but requires candidates to analyse carefully nuances of relationship as expressed in language and structure. Lower band answers may describe some examples of one or both sides of the central antithesis but may not draw links between references in order to develop a coherent response. Higher band answers will range widely and develop a confident argument in response to 'views' and 'relationships'.
- AO4** There is plenty for candidates to explore here, although lower band answers may exemplify rather than develop an overview. Higher band answers will approach the question with confidence, range widely over the play and organise a convincing argument.
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### 3. CHURCHILL: *Top Girls* (Methuen)

Either:

- (a) 'In the play, Churchill dramatises the way work can give you power. However, she also shows how it can trap you, particularly if you are a woman.'

How do you respond to this view of the way Churchill dramatises the world of work in the play? You should include in your answer an examination of ACT TWO, SCENE THREE from the start to 'WIN. Good for you.' (pages 45 to 53 in the prescribed edition).

**AO1** The key term is, of course, 'work', although candidates are asked to focus also on several other important words and phrases such as 'power', 'trap' and 'if you are a woman'. These should provide plenty of opportunity for discussion. Lower band answers are likely either to focus on broad general comments related to the agency or confine themselves largely to the scene itself. Higher band answers should develop a clear overview of a number of issues highlighted in the question, range widely over the play and relate their comments to a careful analysis of the given scene.

**AO2i** The question focuses on a central theme, but candidates are asked to consider the way Churchill 'dramatises' it. Lower band answers are likely to focus on the scene itself and show limited understanding of the generic implications of the statement. Higher band answers will show awareness of Churchill's technique and the importance of structure in the play, using appropriate material from the play to support their ideas.

**AO3** There is plenty of opportunity in the scene for analysis of language and structure and a discriminator will be the candidates' ability to choose wisely and develop links and patterns in response to the implications of the question. Lower band answers may provide some detailed response, but they may be descriptive and only show a limited understanding of dramatic form. Higher band answers will range widely and use their understanding of Churchill's use of language and her dramatic method to fully explore the question.

**AO4** The statement contains some potentially controversial words and provides opportunities for candidates to adopt a variety of responses. Lower band answers may attempt to establish a character based response with insufficient textual reference beyond the scene. Higher band answers will respond confidently to the ideas in the question and develop a thoughtful and sustained argument.

3. CHURCHILL: *Top Girls* (Methuen)

Or:

- (b) 'There is little in the play which suggests that women support each other. Quite the reverse - they are often presented as being in conflict.'

Do you agree? In your answer you should refer to **at least two** appropriate extracts.

- AO1** The key antithesis, of course, lies between 'support' and 'conflict'. A key discriminator will be the candidates' understanding of the full implications and range of these ideas in the play and their ability to draw upon relevant moments in the play. Lower band answers may well provide some detail but adopt a rather descriptive approach. Higher band answers should respond to the terms in a perceptive way, focusing effectively on dramatic presentation.
- AO2i** There are several prompts here which should encourage candidates to consider the text as drama. The theme of conflict itself and the focus on the relationships between the characters might direct candidates to consider the type of play that it is (political, feminist etc). Lower band answers are likely to make some limited comment on genre through their chosen references, but may not develop them in any clear or coherent way. Higher band answers will range widely and appropriately across the play and develop an understanding of generic issues within the context of the implications of the question.
- AO3** The question directs candidates to Churchill's methods in the presentation of the theme. Lower band answers may provide some details but may not effectively link their ideas, providing instead a series of character studies. Higher band answers will respond to the key ideas and explore the presentation of appropriate characters through analysis of Churchill's dramatic methods.
- AO4** The central idea here is accessible and candidates are asked for their response. They have plenty of material to explore and may well choose at least in part to disagree with the statement. Lower band answers may well attempt an argument in response to the question but their choice of material may be inappropriate and their commentary insufficiently developed. Higher band answers should respond in a thoughtful and sustained way to the issues raised in the question.
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4. WILLIAMS: *A Streetcar Named Desire* (Penguin)

Either:

- (a) 'For much of the play Stella is portrayed as little more than a victim.'

Do you agree with this view of Williams's presentation of Stella? You should include in your answer a detailed examination of SCENE SEVEN.

**AO1** The key term here is, of course, 'victim' which candidates should have no problem in engaging with. Lower band answers may well produce a prepared essay on Stella which does not have a clear focus on the question. Higher band answers, however, are likely to explore the presentation of Stella's character in a sustained way, analysing the scene and perceptively placing a study of her character within the context of Williams's dramatic style and purposes.

**AO2i** Candidates are reminded that the text is a play in the statement and directed to Williams's 'presentation' of Stella. Lower band answers may well attempt to discuss the idea of Stella as victim but the argument may be unfocused and limited in scope. Higher band answers may use a range of reference in addition to the chosen scene to explore Williams's stagecraft in relation to the presentation of Stella.

**AO3** The question has a character focus but candidates need to be aware of the need to discuss dramatic presentation, including stage effects and symbolism. Lower band answers may only do so in a limited way, focusing on a small range of material. Higher band answers are likely to develop a full answer, choosing material in a thoughtful way.

**AO4** Candidates are asked for their response to the quotation. The discriminator is likely to be the ability of candidates to avoid the simple character study and to develop a coherent view of the presentation of Stella, perhaps responding additionally to the phrase 'little more than' in the statement. Lower band answers may be limited in reference and descriptive in style. Higher band answers will develop a confident and thorough response, placing their comments on Stella within a fully developed argument.



4. WILLIAMS: *A Streetcar Named Desire* (Penguin)

Or:

- (b) 'Right from the start, the play dramatises the way the past can return to undermine and destroy the present.'

In the light of this comment, explore how the past affects the present in the play. You should refer to at least two appropriate extracts.

**AO1** Key terms in the question are 'the past', 'the present' and 'undermine and destroy', although candidates may also comment on the reference to structure ('right from the start') and stagecraft ('dramatises'). Lower band answers will find the idea of the past accessible but may well limit their discussion to a descriptive account of Blanche's past. Higher band answers should respond to several aspects of the question, thoughtfully examining how Williams develops the sense of time and history, and ranging confidently over the play to find appropriate material.

**AO2i** The terms of the statement focus on genre, and a discriminator will be the candidates' response to this and the choice of material they make. Lower band answers may simply exemplify and describe a few scenes in which Blanche's past is explored, paying only limited attention to generic issues. Higher band answers should show a perceptive awareness of Williams's dramatic methods.

**AO3** There is a clear focus on dramatic impact here and the way in which Williams dramatises the theme of the past is central. Lower band answers may concentrate on character with some exemplification but little if any analysis. Higher band answers will select material carefully and analyse the ways in which the past is presented through dialogue and stage effects.

**AO4** The statement is not a controversial one, but it should allow candidates to respond in a variety of ways, arguing for example that the present may be undermined but not destroyed. Lower band answers are likely to produce a descriptive response with some detailed but rather unfocused support, while higher band answers may range widely and should produce a thoughtful and sustained analysis.

5. STOPPARD: *Professional Foul* (Faber)

Either:

- (a) 'In the play Stoppard dramatises the importance of "doing the right thing" in a world in which it is not always clear what "the right thing" is.'

In the light of this comment, explore how Stoppard presents the idea of moral choices or 'doing the right thing'. You should include in your answer an examination of Scene 6. EXT . FRONT DOOR OF THE HOLLAR APARTMENT (pages 64 to 73 in the prescribed edition).

- AO1** The key terms here are 'doing the right thing' (glossed in the question as 'the idea of moral choices') and the reference to a 'world in which it is not always clear what that is'. Candidates should be aware of the importance of 'presents' and 'dramatises'. Lower band answers may provide a rather limited understanding of moral choice, although they may provide some examples of difficult decisions. Higher band answers, however, will explore the full implications of the question with confidence.
- AO2i** The quotation directs candidates to consider Stoppard's 'presentation' of the theme and the way he 'dramatises' it. Lower band answers may, however, largely ignore the generic implications of the question and approach the theme in a more descriptive way. Higher band answers are likely to focus confidently on Stoppard's dramatic methods.
- AO3** Language and form are central to most questions on this text and candidates are encouraged to look at them in the question. Lower band answers may confine their comments largely to the chosen scene, perhaps making some limited comment on the ideas discussed but in a rather descriptive way. Higher band answers will range much more widely, exploring key aspects of Stoppard's style.
- AO4** Candidates are asked to explore Stoppard's presentation of a central theme in the play, and should respond to both the issue of moral choice and the representation of 'the world' in the play. They are asked to do more than produce a paraphrase of some of the ethical and political debate. Lower band answers may however do this, and may also spend too long on the scene. Higher band answers are likely to examine a range of extracts and establish a clear argument, placing their comments in the context of the play's overall dramatic structure and moral framework.
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5. STOPPARD: *Professional Foul* (Faber)

Or:

- (b) 'The football match is not the only game in the play. Stoppard dramatises the way the characters use games of all types to achieve their ends.'

In the light of this comment, explore Stoppard's dramatic use of 'games' in the play. You should include in your answer an examination of **at least two** appropriate extracts.

- AO1** The key term in this question is, of course, 'games' although candidates should also focus on 'achieve their ends'. Lower band answers should be able to provide some comment on the football side of the action, and may briefly touch on some aspects of either the linguistic or political implications, although such references are likely to be brief and may well lack coherence. Higher band answers, however, should be able to provide connections between thoughtfully chosen references and sustain a thorough and confident response.
- AO2i** The question directs candidates to Stoppard's 'dramatic use' of games and a discriminator will be the extent candidates explore generic features. Lower band answers may develop a narrative or list-based approach and are more likely to focus on character. Higher band answers will range widely and keep generic issues central.
- AO3** The question invites candidates to explore both a theme and a dramatic device, and the style, structure and language of the play should be central to any such discussion. Lower band answers are likely to narrate or describe, and although they may make some comments about Stoppard's technique, these are likely to be limited and undeveloped. Higher band answers should explore the topic with an understanding of dramatic method and develop a confident analysis.
- AO4** Candidates are asked to explore Stoppard's 'use' of games and can develop a range of responses, focusing for example on the games playing of the authorities, the conference delegates, the journalists or, indeed, Anderson himself. Lower band answers may be inclined to exemplify and make some largely character based points. Higher band answers should adopt an analytical approach and respond perceptively to the complexities of the play.

## SECTION B: POETRY

Answer ONE question from this section.

### 6. *The Edexcel Poetry Anthology* (Section One: Post-1770)

Either:

'Poems often create their impact through a strong and individual voice.'

In the light of this comment, examine the poetic ways in which writers in this section of the anthology use language to create a powerful and individual voice.

You should write about **at least two** poems, including 'Easter Monday' or 'Wuthering Heights' by Ted Hughes or **both**. Your choice of poems must cover **at least two** groups.

- AO1** The key term in this question is 'a strong and individual voice' although candidates may also refer to other terms such as 'impact' and 'a powerful sense'. Lower band answers may respond in a limited way, identifying some examples probably from the given poems. Higher band answers will focus directly on the key terms and are likely to develop a coherently argued response, using carefully chosen details from the poems.
- AO2i** Both the given poems are accessible and provide plenty of material. There are a number of terms which direct them to generic issues, such as 'impact'. A discriminator will be the way candidates choose their detailed references and develop a focused response to these issues. Lower band answers may well adopt a list approach, identifying a few passages and responding in a rather descriptive way to a limited number of points. Higher band answers will explore the terms through the chosen poetic methods and consider the generic implications of the poems.
- AO3** The proposition directs candidates to the language and impact of the poems. Lower band answers may well consider some language features but with only limited relevance to the question. Higher band answers will carefully relate the detail of the poems to voice and develop a confident and thoughtful argument.
- AO4** The statement directs candidates to the ways writers use language to provide an impact on the reader, and it is this focus on the emotive power of language that should be at the centre of candidates' arguments, although they may wish to approach the issue in a number of ways. Lower band answers may exemplify and describe with a lack of clear focus and argument, while higher band answers should develop a confident response with thorough support from the texts.
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6. *The Edexcel Poetry Anthology* (Section One: Post-1770)

Or:

(b) 'Writers often use poetry to create a challenging and vivid sense of the choices we face.'

In the light of this comment, examine the poetic ways in which the writers in this section of the anthology explore decisions and choices. You should refer to **at least two** poems of your choice, covering **at least two** groups.

**AO1** The key term in the statement is, of course, 'choices' which is glossed in the question with the additional word 'decisions'. The additional term 'a challenging and vivid sense' may provide an additional prompt. Lower band answers may attempt to develop some examples of choice, but may not create a coherent overview. Higher band answers will range widely and place their comments within an overall understanding of poetic structure and method.

**AO2i** A discriminator will be the candidates' choice of material and the ways in which they analyse their material through an understanding of poetic method. Lower band answers may not choose appropriately; they may also explore content in a descriptive way. Higher band answers will show awareness of the range of possible implications contained in the central idea, and will select appropriately and develop a confident and thorough argument.

**AO3** The question refers to 'the poetic ways' and careful analysis of language and form is central. Lower band answers may well consider some language features but are unlikely to relate their comments closely to the topic. Higher band answers will provide a linked commentary and pursue a sustained response to poetic method.

**AO4** The assertion should encourage candidates to explore the central idea in several poems and they are, of course, free to adopt any reasonable approach. Lower band answers may be hampered by their choice of material and tend to exemplify. Higher band answers will select thoughtfully and develop a sustained and perceptive analysis.

7. **BETJEMAN:** *The Best of Betjeman* (Penguin - the poems only)

Either:

- (a) 'A central concern in Betjeman's poetry is the material world of things and objects and the ways in which we respond to them.'

In the light of this comment, explore the poetic ways in which Betjeman uses details of the material world. You should include in your answer an examination of **at least two** poems, including 'Death of King George V' or 'St Saviour's, Aberdeen Park, Highbury, London, N.' or **both**.

**AO1** Key words in the statement are 'things and objects' and 'the ways in which we respond to them', although candidates may also refer to 'a central concern'. Lower band answers may well approach the question through a listing of key objects in the poems without developing a coherent argument about how Betjeman uses them. Higher band answers should establish a thoughtful and carefully balanced response which explores the ways in which Betjeman often controls tone and impact through his focus on objects.

**AO2i** The given poems are accessible and candidates should be able to draw on a number of generic features in them, or in any chosen poem, although lower band answers may well respond in a rather descriptive way, listing examples. Higher band answers will show a clear understanding of how Betjeman uses genre and form to achieve particular effects.

**AO3** The candidates are directed to 'the poetic ways' in which Betjeman uses objects and candidates need to respond to this prompt to look closely at the language. Lower band answers may well list a few language features, although they may not develop a coherent argument. Higher band answers should explore Betjeman's use of language with a direct focus on the question.

**AO4** Candidates need to organise the details they choose to focus on through a clear overview. Lower band answers may provide some detail but are likely to exemplify and describe. Higher band answers will establish an effective argument in response to the implications of the whole question, showing a perceptive understanding of Betjeman's poetic technique.

7. **BETJEMAN:** *The Best of Betjeman* (Penguin - the poems only)

Or:

- (b) 'The language of Betjeman's poetry often combines a rather innocent and nostalgic view of the world with a harsh, even cynical, attitude to the characters he creates.'

Do you agree? In your answer you should examine **at least two** poems.

- AO1** There are a number of key terms in this question, although it is the antithesis between 'innocent and nostalgic' and 'harsh, even cynical' that is central. Lower band answers may only focus on part of the proposition and tend to describe. Higher band answers should respond to the full thrust of the assertion in a thoughtful way.
- AO2i** The main discriminator will be the choice of material and the ability of the candidates to focus on the particular aspects of Betjeman's poetry in relation to genre. Lower band answers may be limited in their understanding of this and may choose inappropriate material. Higher band answers may respond to generic features such as tone and poetic style.
- AO3** There is a clear direction to consider the language here. Lower band answers may make some brief references to language or develop a detailed response which is not directly relevant. Higher band answers may explore language and form and relate their comments directly to the full implications of the assertion.
- AO4** The assertion presents two clear aspects of the poetry, and candidates are free to agree that both aspects are present, although they may also feel that one of the two aspects is much more important for the overall effect of the poetry. Candidates are encouraged to explore their own point of view. Lower band answers are likely to exemplify and may not provide a coherent overview. Higher band answers will respond with a carefully integrated argument which touches on the implications of most of the key terms.
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8. KEATS: *Selected Poems* ed. Roe (Everyman)

Either:

- (a) 'The impact of Keats's poetry is largely achieved through a series of intensely felt moments.'

Taking as a starting point an examination of 'Ode on Indolence', explore the poetic ways in which Keats's poetry presents moments of intensity. In your answer you also should refer to **at least one** other poem (or section from a longer poem) from the selection.

**AO1** The key term in this question is 'intensely felt moments' glossed as 'moments of intensity' in the question. The additional term 'impact' should direct candidates to consider effect and form. Lower band answers, however, may well spend too much time on the given poem and explore the poems in an unfocused way, perhaps looking in a rather simple way at emotion. Higher band answers should respond to the full implications of the statement, develop an analytical response to the given poem and use carefully chosen material from other poems.

**AO2i** The questions directs candidates to 'poetic ways' and there is plenty of material in the selection to enable candidates to develop their analysis. Lower band answers should be able to choose some relevant material but are unlikely to develop a coherent overview which explores generic issues. Higher band answers should be able to do so, concentrating thoughtfully on the generic features of the poems.

**AO3** The phrasing of the question should encourage candidates to focus carefully on Keats's language both in the given poem and elsewhere. Lower band answers may make some reference to language features but may list and describe rather than analyse. Higher band answers will confidently explore Keats's poetic technique with a clear focus on the question.

**AO4** Candidates can explore the proposition in a number of ways, very much depending on the additional material they choose. Lower band answers may attempt to exemplify and largely ignore prompts like 'moments', 'impact' and 'poetic ways'. Higher band answers will respond fully to these ideas, examining confidently the structure of the poetry ('moments') and the particular qualities of tone and language that make up the 'intensity' of Keats's poetic method.



8. KEATS: *Selected Poems* ed. Roe (Everyman)

Or:

- (b) 'The language of many of Keats's poems explores how the ideal can often be glimpsed but rarely achieved.'

Do you agree? You should examine at least two poems (or sections from longer poems) from the selection.

- AO1** The key phrases here are 'the ideal' and 'often be glimpsed but rarely achieved'. This is an accessible idea, central to Keats's work, but candidates need to be fully aware of the need to establish a clear argument. Lower band answers may well not do so, adopting a possibly rather descriptive approach to their chosen poems. Higher band answers should develop a sustained and perceptive response, relating the central idea carefully to their chosen poems.
- AO2i** The question focuses directly on Keats's style and language. Lower band answers may be limited in their appreciation of genre, concentrating instead on a descriptive exploration of some ideas. Higher band answers are likely to choose material thoughtfully and relate detail to the demands of the task.
- AO3** The question encourages candidates to focus on the language of the poems. Lower band answers may attempt to focus on some use of language but comments may well lack development. Higher band answers are likely to consider language and form in a confident and coherent way, closely related to the question.
- AO4** The question is accessible to all candidates and they are asked for their own response. They should be able to approach the question with confidence. Lower band answers are likely to be limited in range and understanding, perhaps providing a number of examples but with a lack of coherence. Higher band answers will respond in a thoughtful, balanced way and develop a clear and sustained view of the topic.
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9. *Penguin Book of American Verse* ed. Moore (Penguin)

Either:

- (a) 'Despite their often serious subject matter, the effect of many of the poems in the anthology is to convey a sense of happiness and enjoyment.'

In the light of this comment, examine the poetic ways in which the writers in this anthology express a sense of happiness, often despite serious subject matter. You should refer to **at least two** poems (or parts of longer poems) by **at least two** different writers.

**AO1** The key phrases here lie in the antithesis 'serious subject matter' and 'a sense of happiness and enjoyment'. Candidates do not need to respond to both sides of this equally, and many will concentrate largely on the latter. A discriminator will be the way in which candidates relate close analysis of their chosen poems to the theme. Lower band answers are likely to adopt a descriptive approach, focusing on one or two aspects. Higher band answers, however, are likely to explore all the key terms, choose their material carefully and demonstrate a clear understanding of language and tone.

**AO2i** The choice of material, as always with this anthology, will be a key discriminator. Lower band answers may choose inappropriately and tend to describe, with a limited understanding of the importance of genre and form. Higher band answers will choose effectively and respond sensitively to the generic implications of their poems.

**AO3** The question focuses candidates on the 'poetic ways' in which the language is used. Lower band answers may respond unevenly to this prompt, listing some features but not necessarily relating their comments directly to the question. Higher band answers should develop a detailed response in which analysis of form and language are part of an integrated approach to the question.

**AO4** The assertion presents an antithesis between serious subject matter and the impact of the language, but candidates do not need to see this as an opposition, and may choose indeed to explore a range of material which largely focuses on the upbeat quality of the writing. The treatment of appropriate material and its organisation into an argument will be central to an effective response. Lower band answers are likely to exemplify and focus on examples without exploring the poetic voice and tone. Higher band answers should develop a rigorous and perceptive response.

9. *Penguin Book of American Verse* ed. Moore (Penguin)

Or:

- (b) 'It is the powerful and personal voice adopted by so many writers in this anthology which creates the greatest poetic impact.'

In the light of this comment, explore the poetic ways in which the language of the poems creates strong and personal voices. You should examine **at least two** poems (or parts of longer poems) by **at least two** different poets in the anthology.

**AO1** The key term is, of course, 'the powerful and personal voice', with the additional prompt of 'the greatest poetic impact'. Lower band answers may not relate the two, and are likely to respond descriptively, without exploring issues of voice and tone. Higher band answers are likely to analyse their poems thoughtfully and develop a linked and coherent response.

**AO2i** Genre is central to this question with the focus on the writers' relationship with their material. Lower band answers may be able to identify some examples, but are likely largely to ignore generic issues and focus on a descriptive approach. Higher band answers should develop a confident response to poetic forms and genres.

**AO3** Candidates are directed to consider language through such prompts as 'voice' and 'poetic ways'. Lower band answers may only focus on such detail occasionally or, alternatively, provide some comments on language features but without relating them clearly to the question. Higher band answers should show awareness of a range of aspects of language and style and integrate them into a focused and developed argument.

**AO4** Candidates can approach the question in any way that is appropriate and will be very much guided by their material. Lower band answers may provide some descriptive detail but little focus on the idea of voice. Higher band answers will range confidently across the material and focus directly on the implications of the question.

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10. CLARKE: *Collected Poems* (Carcenet - poems from the Section 'Letter from a Far Country' only)

Or:

- (a) 'The often disturbing ways in which people and animals relate to each other are central to many poems by Clarke.'

Using 'Heron at Port Talbot' as your starting point, explore the poetic ways in which Clarke presents the relationship between animals and humanity in her poems. You should also include in your answer an examination of **at least one other poem** from the prescribed section.

- AO1** The key terms in this question are, of course, 'people', 'animals' and 'disturbing ways'. Lower band answers may choose a few references, without developing a coherent argument. Higher band answers will explore the question fully and focus clearly on 'poetic ways'.
- AO2i** Candidates are asked to explore the poetry, and should relate the theme to Clarke's poetic treatment. Lower band answers are likely to approach genre in a broad and descriptive way, while higher band answers should demonstrate a thoughtful understanding of generic issues as part of a sustained response.
- AO3** Candidates should focus to some degree on poetic treatment but a discriminator will be the degree to which this is integrated with the flow of the argument. Lower band answers may not explore the detail of the language, and are more likely to respond in a descriptive way. Higher band answers, however, should respond fully and perceptively to the language, and relate their comments directly to the focus of the question.
- AO4** There are plenty of opportunities for candidates to write about their interpretations. Lower band answers may be limited in the range of their exploration of the poetry and the references they make. Higher band answers should consider the implications of the theme fully and develop a sustained response, perceptively exploring the statement.
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10. CLARKE: *Collected Poems* (Carcenet - poems from the Section 'Letter from a Far Country' only)

Either:

- (b) 'Many of Clarke's poems vividly convey a sense of imprisonment, often accompanied by dreams of escape.'

In the light of this comment, explore the poetic ways in which Clarke writes about imprisonment. Your answer should include an examination of **at least two** poems from the prescribed section.

- AO1** The key terms here are 'vividly convey', 'imprisonment' and 'escape' and candidates need to respond to the full implications of these words and relate them to the 'poetic ways' glossed in the question. Lower band answers are likely to provide limited examples without developing a coherent argument. Higher band answers will establish links across their chosen poems and confidently develop a clear and perceptive argument.
- AO2i** There are a number of possible poems for candidates to choose and a discriminator will be the material that they use. Lower band answers may show some knowledge of generic features but this is likely to be limited and unstructured. Higher band answers will choose detail with care and balance their analysis with a thoughtful understanding of generic features.
- AO3** The question asks candidates to explore the 'poetic ways' Clarke uses to explore the theme. Lower band answers may be able to identify some poetic features but may well not relate their comments clearly to imprisonment or escape. Higher band answers should argue confidently and link an analysis of language and form to a sustained response to the central theme.
- AO4** Candidates need to respond to the implications of both sides of the antithesis to some degree. They may explore a range of interpretations of 'imprisonment', and a discriminator will be the degree to which they relate these to the 'dreams of escape'. Lower band answers may tend to assert or describe rather than analyse, while higher band answers will present a thoughtful argument which establishes a clearly directed overview and with carefully chosen detail.

<b>Bands/ Marks</b>	<b>AO1 communicate clearly the knowledge, understanding and insight appropriate to literary study, using appropriate terminology and accurate and coherent written expression</b>	<b>AO2i respond with knowledge and understanding to literary texts of different types and periods</b>	<b>AO3 show detailed understanding of the ways in which writers' choices of form, structure and language shape meanings</b>	<b>AO4 Articulate independent opinions and judgements, informed by different interpretations of literary texts by other readers</b>
<b>Band 1 1-10</b>	<ul style="list-style-type: none"> <li>indicate only limited grasp of the nature of literary study</li> <li>make limited and sometimes inappropriate use of literary terms</li> <li>display frequent lapses in spelling, punctuation, grammar and sentence structure</li> <li>lack clear argument with minimal or no textual reference</li> </ul>	<ul style="list-style-type: none"> <li>make simple comment on text, perhaps with focus on narrative</li> <li>show limited knowledge of text</li> <li>show little or no awareness of genre or period</li> </ul>	<ul style="list-style-type: none"> <li>identify some simple features of language</li> <li>show limited understanding of their effects</li> <li>show little or no awareness of form or structure</li> </ul>	<ul style="list-style-type: none"> <li>assert personal response</li> <li>show basic understanding that there are different ways to interpret texts</li> <li>make some references to meaning of texts</li> </ul>
<b>Band 2 11-20</b>	<ul style="list-style-type: none"> <li>indicate some grasp of the nature of literary study</li> <li>make some appropriate use of literary terms</li> <li>display some lapses in spelling, punctuation, grammar and sentence structure</li> <li>show partly clear argument with often limited textual reference</li> </ul>	<ul style="list-style-type: none"> <li>comment on text perhaps identifying some limited features</li> <li>show some knowledge of text</li> <li>show awareness of text as construct</li> <li>show understanding of generic or period features</li> </ul>	<ul style="list-style-type: none"> <li>identify and comment on particular features of language and structure</li> <li>demonstrate some understanding of their effects</li> <li>show some awareness of form</li> </ul>	<ul style="list-style-type: none"> <li>offer some opinions based on personal response</li> <li>show some understanding of different critical approaches</li> <li>attempt to examine text's meaning</li> </ul>
<b>Band 3 21-30</b>	<ul style="list-style-type: none"> <li>show knowledge and understanding of the nature of literary study</li> <li>make appropriate use of literary terms</li> <li>show generally accurate written expression with few lapses in spelling, punctuation, grammar and sentence structure</li> <li>show generally clear argument with some appropriate textual reference</li> </ul>	<ul style="list-style-type: none"> <li>comment on text and its literary features</li> <li>show knowledge and some understanding of text</li> <li>examine some generic or period features</li> </ul>	<ul style="list-style-type: none"> <li>examine in detail a variety of particular features of language and structure</li> <li>demonstrate an understanding of their individual effects and function</li> <li>show a clear awareness of form</li> </ul>	<ul style="list-style-type: none"> <li>shape opinions into consistent argument</li> <li>show awareness of relevant and varied critical approaches</li> <li>make a coherent attempt to explore text's meaning</li> </ul>
<b>Band 4 31-40</b>	<ul style="list-style-type: none"> <li>demonstrate proficient knowledge and understanding of the nature of literary study</li> <li>make appropriate and effective use of literary terms</li> <li>display generally accurate and fluent written expression</li> <li>show clear developing argument with appropriate detailed textual reference</li> </ul>	<ul style="list-style-type: none"> <li>engage with text and explore its literary features</li> <li>show applied knowledge and understanding of text</li> <li>examine some generic and period features</li> </ul>	<ul style="list-style-type: none"> <li>explore the writer's selection of particular features of language and choice of form and structure</li> <li>demonstrate a detailed understanding of their varied effects and function</li> <li>consider the writer's purpose in making this selection</li> </ul>	<ul style="list-style-type: none"> <li>shape opinions and judgements into sustained and consistent argument</li> <li>show a clear understanding of implications of differing critical approaches</li> <li>make exploration of text's meaning based on grasp of appropriate detail</li> </ul>
<b>Band 5 41-50</b>	<ul style="list-style-type: none"> <li>demonstrate sustained perceptive knowledge and understanding of the nature of literary study</li> <li>make discriminating and pertinent use of literary terms</li> <li>display accurate and fluent written expression</li> <li>show perceptive, cogent argument with clearly directed and detailed use of the text</li> </ul>	<ul style="list-style-type: none"> <li>comment confidently on text and its literary characteristics</li> <li>show sustained knowledge and understanding of text</li> <li>explore and analyse its generic and period generic features</li> </ul>	<ul style="list-style-type: none"> <li>analyse the writer's use of particular features of language, choice of form and exploitation of structure</li> <li>demonstrate a detailed understanding of their effects</li> <li>consider the contribution they make to its meaning</li> </ul>	<ul style="list-style-type: none"> <li>articulate confident opinions and judgements in sustained and consistent argument</li> <li>explore significance of differing critical approaches</li> <li>analyse text's meaning based on confident use of appropriate detail</li> </ul>

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