

Mark Scheme (Results)

January 2008

GCE

GCE English Literature (6391/01)

SECTION A: DRAMA

Answer ONE question from this section.

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

Either:

- (a) 'I wish I were that dull, that constant thing
Which thou would'st have, and Nature never meant me.'

Willmore expresses here his attitude to fidelity and love. In the light of his comment, explore Behn's dramatic presentation of love in the play.

You should include an examination of ACT V SCENE I (from line 150 'FLORINDA (*To Valeria*): My dear preserver, let me embrace thee' to line 330 'ANGELLICA: Another word will damn thee! I've heard thee talk too long' (pages 107 to 113 in the prescribed edition).

- AO1** The key terms in this question are obviously 'love' together with 'fidelity'. These should be very accessible and one of the discriminators will be the degree to which candidates respond to 'dramatic presentation'. Lower band answers may well illustrate the idea of love in the play and focus mainly on the given scene. Higher band answers are likely to range widely across the play and confidently explore the subtleties of Behn's presentation of the theme.
- AO2i** Candidates are directed to the generic implications of the question through the phrase 'dramatic presentation'. Lower band answers are likely to adopt a descriptive approach to characters and may only make a few references to genre. Higher band answers should develop a range of references to other scenes and make a coherent response to Behn's dramatic methods.
- AO3** There is plenty of material in the scene and a discriminator will be the details chosen by the candidate. Lower band answers may make some comments about the scene but they are likely to be descriptive and show only limited relevance to the subject. 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 a central topic in the play. Lower band answers may respond largely through character, possibly ignoring issues of technique and impact. Higher band answers will focus their approach on 'presentation' and develop a thoughtful overview.

(Total 50 marks)

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

Or:

- (b) 'The play may seem on one level to dramatise the range of options and choices open to the female characters, but, in fact, Behn shows us how limited that choice really is.'

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

AO1 The key terms here are the antithesis between 'the range of options and choices' and 'how limited that choice really is'. Lower band answers may provide character studies of the female characters making some comparisons in a rather assertive way. Higher band answers should explore a range of characters making careful cross- references and developing a thoughtful overview of the subject.

AO2i The question directs candidates to genre through the word 'dramatise' and the proposition itself should suggest a number of issues which have generic implications, including, of course, gender and Restoration comedy itself. Lower band answers are more likely to consider a series of characters in a descriptive way. Higher band answers should consider a range of generic issues such as comedy, stage conventions and stereotypes.

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 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 a central question in the play. If they wish to, candidates could certainly challenge the statement (although there is no requirement to do so). Lower band answers may well focus on only part of the statement or develop an argument which lacks support and development. Higher band answers are likely to explore a range of issues suggested by the quotation in a careful and sustained way.

(Total 50 marks)

2. FRIEL: *Translations* (Faber)

Either:

- (a) 'More than anything else, the conflicts in the play arise from the difficulty of crossing borders.'

In the light of this comment, examine Friel's presentation of the difficulties that arise when characters 'cross borders'. You should include in your answer an examination of Act Two, SCENE TWO (pages 61 to 67 in the prescribed edition).

AO1 The key term in the statement is 'the difficulty of crossing borders', although candidates may also refer to 'the conflicts' and the qualifying phrase 'more than anything else'. The central theme should have been well prepared, and the discriminator will be the candidates' choice of material and development of a clear and structured response. Lower band answers may well touch on some issues related to 'borders' but are unlikely to provide a coherent argument. Higher band answers will respond clearly to the statement, choose confidently from the play and explore fully the implications of the statement.

AO2i Candidates are reminded of generic issues through the word 'presentation'. Lower band answers may approach the theme in a descriptive way, ignoring issues of dramatic structure. Higher band answers should be aware of the generic implications of the question and explore a range of material from the play.

AO3 Lower band answers may describe some examples of the theme and the resulting conflicts but are unlikely to analyse language or structure. Higher band answers, however, will range widely, develop a confident argument and explore a range of language features, stage directions and symbolism.

AO4 Candidates may explore a number of concerns here, from the political to the linguistic, although many will focus on the ways in which these are presented through individual characters and their relationships. There is certainly plenty for candidates to explore here, although lower band answers may exemplify the statement rather than develop a coherently argued overview. Higher band answers will approach the question with confidence, select material perceptively and develop a convincing argument.

(Total 50 marks)

2. FRIEL: *Translations* (Faber)

Or:

(b) 'In the play Friel presents us with a community that has to change in order to survive.'

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

AO1 The key terms in the statement are 'change' and 'survive', although some candidates may also wish to comment on 'community'. These terms will be accessible, and lower band answers will be able to provide some exemplification, although they may not develop an overview or provide links between the parts of the text they discuss. Higher band answers should develop an analytical response and confidently range through the play.

AO2i The question refers to the way Friel 'presents' the community. Lower band answers may not choose appropriately and may concentrate on one or two characters, discussed in a rather descriptive way. Higher band answers should be aware of the generic implications of the question and be able to explore the careful structure and the particular mixture of genre and tone which underpins Friel's development of these themes.

AO3 A discriminator will be the scenes that candidates choose to focus on, and the degree to which they relate their analysis to the particular focus of the question. Lower band answers may do so in a limited way, although they are unlikely to engage directly with issues of language or dramatic form. Higher band answers will relate the points they make about the themes directly to a confident exploration of language features, stage directions and symbolism.

AO4 There is plenty for candidates to explore here, and a discriminator will be the way in which candidates develop a coherent analysis rather than a list of characters and their problems. Lower band answers may do this, and although the details they use may have some relevance to the idea of change or survival, they may not do more than exemplify. Higher band answers should explore the range of opportunities provided by the question in a confident and thoughtful way.

(Total 50 marks)

3. CHURCHILL: *Top Girls* (Methuen)

Either:

- (a) 'Despite the references in the play to achievement and success, Churchill dramatises the limitations rather than the freedoms experienced by the characters.'

In the light of this comment, examine the dramatic ways in which Churchill explores the limitations that the characters experience. In your answer you should include an examination of ACT TWO, SCENE ONE (pages 30-33 in the prescribed edition).

- AO1** The key words in the statement are contained within the antithesis of 'achievement and success' and freedom on the one side and 'limitations' on the other. Candidates should be aware of the need to respond to this argument fully and relate their comments to the 'dramatic ways'. Lower band answers are likely to respond to the prompt to consider the characters, but may well ignore the range of implications contained within the word 'limitations'. Higher band answers will develop a broad and considered response, ranging widely over the text and relating their comments to a careful analysis of the given scene.
- AO2i** The question focuses on the characters but with 'Top Girls' this discussion needs to be placed in the context of wider political and gender issues. 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 use appropriate material from the play to support their comments.
- AO3** There is plenty of material in the play for comment on language and structure and a discriminator will be the candidates' ability to choose wisely and develop links and patterns in response to the focus of the question. Lower band answers may refer to some aspects of dramatic technique but in a rather limited way and with insufficiently clear relationship to the question. Higher band answers will explore dramatic method thoughtfully as part of a coherent response to the prompts of the question.
- AO4** The assertion is open to a range of responses and candidates may well feel they want to challenge all or part of it (although this is not of course necessary). Lower band answers may well respond in a descriptive way 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.

(Total 50 marks)

3. CHURCHILL: *Top Girls* (Methuen)

Or:

- (b) 'The last word of the play is "Frightening". This is dramatically appropriate as Churchill's play presents a range of situations in which the characters are seen to be unsettled or disturbed.'

In the light of this comment, explore how Churchill dramatises the ways in which the characters could be seen as unsettled or disturbed. In your answer you should refer to at least two appropriate extracts.

- AO1** The key terms are 'frightening' and 'unsettled or disturbed'. This obviously has a character basis but an important discriminator will be the way candidates develop links and patterns between the characters. Lower band answers may well not do this, but instead adopt a descriptive approach. Higher band answers should develop their comments on character within a framework which links theme and dramatic method to character.
- AO2i** Candidates are directed to consider the generic implications of the question through the phrase 'a range of situations'. Lower band answers are likely to make some limited comment on genre through their chosen references, but not develop them in any coherent way. Higher band answers will range widely and appropriately across the play and show understanding of generic issues.
- AO3** The question directs candidates to Churchill's methods in the presentation of character. Lower band answers may provide some details but may not go beyond character studies and a rather list based approach. Higher band answers will respond to the key ideas and explore characterisation through details of dramatic method.
- AO4** The central idea here is accessible and candidates have plenty of material to explore and to develop their own response. Lower band answers may develop a limited argument in response to the question but their choice of material may be inappropriate and their commentary insufficiently linked. Higher band answers should respond in a thoughtful and sustained way to the issues raised in the question.

(Total 50 marks)

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

Either:

- (a) Williams wrote that he wanted to create more than simply 'a black-dyed villain' in Stanley.

Do you think he succeeded in creating a complex character in his dramatic presentation of Stanley? You should include in your answer a detailed examination of SCENE TEN (pages 208-215 in the prescribed edition).

- AO1** The key term here is, of course, 'black-dyed villain' which should be very accessible to candidates. Lower band answers may well produce a prepared essay on Stanley which does not have a clear focus on the question. Higher band answers are likely to explore the presentation of Stanley's character in a thoughtful way, arguing clearly in response to the prompt of the question.
- AO2i** Candidates are directed to consider the 'dramatic presentation' of Stanley, although lower band answers may limit themselves to rather descriptive approach to the given scene. Higher band answers may use a range of reference in addition to the chosen scene to explore Williams's stagecraft and such generic issues as melodrama and tragedy.
- 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 and largely when analysing the given scene. Higher band answers are likely to explore a range of material, focusing carefully on language and dramatic method.
- 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 explore the scene within a wider framework of reference. Lower band answers may be limited in reference and descriptive in style. Higher band answers will develop a thorough response, placing their comments on Stanley within a confidently developed argument.

(Total 50 marks)

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

Or:

- (b) 'More than anything else, it is violence, or the threat of violence, which creates the dramatic impact of the play.'

Do you agree? You should refer to at least two appropriate extracts.

- AO1** The key terms in this question are 'violence', 'the threat of violence' and 'dramatic impact'. Lower band answers will probably focus on the central scenes of actual violent behaviour and comment on them in a largely descriptive way. Higher band answers are likely to respond to all aspects of the question and develop their comments within an understanding of Williams's dramatic technique.
- AO2i** The wording of the question directly focuses candidates on genre through the idea of 'dramatic impact'. Lower band answers may well exemplify through a few examples of violence with little if any concentration on Williams's dramatic technique. Higher band answers, however, will show a clear understanding of method and impact through carefully chosen examples.
- AO3** With the clear direction in the question to consider 'dramatic impact', candidates should be prompted to consider issues of stagecraft and to analyse the variety of effects created by Williams's use of language. Lower band answers may choose inappropriate passages and may well be unable to develop links and patterns between them sufficiently to create a clear argument. Higher band answers will select carefully and will analyse the way violence is used in the play in a thoughtful and perceptive way.
- AO4** The statement is open to challenge, particularly the phrase 'more than anything else', although most candidates will probably agree with the central thrust of the comment. Lower band answers may focus too much on a character study of Stanley, or approach their chosen extracts in a rather unfocused way. Higher band answers will respond with confidence and develop a detailed and sustained analysis.

(Total 50 marks)

5. STOPPARD: *Professional Foul* (Faber)

Either:

- (a) Stoppard wrote of the play, 'My intention was comic and if the play had not turned out funny, I would have considered that I had failed'.

Using the opening scene of the play (pages 43-49 in the prescribed edition) as a starting point, explore how successful you feel Stoppard has been in achieving his comic aim.

AO1 The key words here are, of course, 'comic' and 'funny' and candidates should find this focus entirely accessible. Lower band answers, however, may well approach the subject by establishing a list of comic moments with only limited argument. Higher band answers, however, will explore the implications of the question with confidence.

AO2i The quotation directs candidates clearly to consider genre and the given scene contains plenty of material to explore in this context. Lower band answers may well provide some details from this scene although the overall focus on generic issues may be limited in scope and understanding. Higher band answers are likely to focus confidently on Stoppard's dramatic method across the play.

AO3 The focus of this question should encourage candidates to comment on style and structure, although lower band answers are likely to comment in a rather descriptive way. Higher band answers should analyse thoughtfully a range of dramatic methods and the comic (and indeed more serious) impact.

AO4 Candidates are asked to explore Stoppard's statement and although most will probably agree that the result is, at least on the whole, comic, some may disagree and that is of course perfectly acceptable. Lower band answers may spend too long on the scene and relate it in only a limited way to the rest of the play, with no clear argument. Higher band answers are likely to examine a range of moments from a generic point of view, focusing on language and structure as well as character.

(Total 50 marks)

5. STOPPARD: *Professional Foul* (Faber)

Or:

- (b) 'The play brings together the private world of individual moral decisions and the public world of politics.'

In the light of this comment, explore the dramatic ways in which Stoppard presents these two worlds. You should include in your answer an examination of at least two appropriate extracts.

AO1 The paired terms at the centre of the question are, of course, 'private world' and 'public world', and 'individual moral decisions' and 'politics'. Additionally the phrase 'the play brings together' directs attention to structure and dramatic coherence. Lower band answers may well provide some examples of both the public and the private worlds but are not likely to develop an argument from these elements. Higher band answers, however, should be able to provide connections between thoughtfully chosen references.

AO2i The question directs candidates to the 'dramatic ways' Stoppard presents the two worlds. Lower band answers may show limited understanding of Stoppard's use of a range of genres and are more likely to focus on character. Higher band answers should keep generic issues central when they discuss theme and character.

AO3 Candidates are directed to Stoppard's dramatic methods here, and in addition there are implications for style and structure. 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 develop a confident analysis of the ways Stoppard covers a number of themes through subtle changes of tone and language.

AO4 Candidates are asked to explore the proposition. The general nature of the statement and its focus on wide generic implications should provide plenty of opportunities to develop a clear argument. Lower band answers, however, may not do so and are more likely to exemplify. Higher band answers should adopt an analytical approach supported by carefully selected references.

(Total 50 marks)

TOTAL FOR SECTION A: 50 MARKS

SECTION B: POETRY

Answer ONE question from this section.

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

Either:

- (a) 'The strength of many poems lies in the way the language gives us a sense of entering a private world.'

In the light of this comment, examine the ways in which the poems in this section of the anthology explore these 'private' worlds.

You should write about **at least two** poems, including 'Here' or 'Sonnets from the Portuguese XLIII' or both. Your choice of poems must cover **at least two** groups.

- AO1** The key terms in this question are 'a sense' and 'entering a private world' and these will be accessible to candidates. Lower band answers may respond in a limited way to the second term identifying some aspects from the given/chosen poems. Higher band answers may also focus on way poets gives us that 'real sense' through analysis of detail.
- AO2i** Both the given poems are accessible and provide plenty of material. A discriminator will be the way candidates choose their detailed references and develop a response to generic issues. Lower band answers may well adopt a list approach, identifying a few passages but not developing a coherent argument. Higher band answers will explore confidently, discussing method and tone.
- AO3** The proposition directs candidates to the language of the poems and the idea of 'entering a world' contains clear implications for structure and tone. 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 theme and develop a confident argument.
- AO4** Candidates need to respond to the statement clearly and with developed understanding of the terms of the question, including the 'strength' of the effect of the given/chosen poems. Lower band answers may exemplify and describe, while higher band answers should develop a confident argument with full and detailed support.

(Total 50 marks)

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

Or:

- (b) 'Many poems are based on moments when the writer suddenly understands something clearly for the first time.'

In the light of this comment, examine the ways in which the language and form of the poems in this section of the anthology convey this sense of sudden understanding and perception.

You should refer to **at least two** poems of your choice, covering **at least two** groups.

- AO1** The key terms in the statement are 'moments' and 'when the writer understands something clearly' glossed in the question with the words 'sudden understanding and perception'. Lower band answers may well approach the idea of 'moments' in a descriptive way and not choose appropriately. Higher band answers will range widely and place their comments within an understanding of poetic structure and method.
- AO2i** A discriminator will be the candidates' choice of material and the degree to which they analyse poetic approach in their chosen poems. Lower band answers may well not do this; they are likely to explore content in a descriptive style. Higher band answers will show awareness of the range of possible implications contained in the central phrase, and will select appropriately and develop a confident argument.
- AO3** The question refers to 'the language and form' of the poetry and candidates are therefore directed to the need to analyse the poems carefully. Lower band answers may refer to some language features but will not place their comments in a developed argument. Higher band answers will provide a linked commentary and pursue a sustained response to poetic method.
- AO4** The assertion should encourage candidates to explore a central idea in several poems. Lower band answers may develop only a limited response and may well be hampered by their choice of material. Higher band answers will respond with a confident and coherent argument which addresses the task in an analytical way.

(Total 50 marks)

7. **BETJEMAN:** *The Best of Betjeman* (Penguin - the poems only) or *The Best Loved Poems of John Betjeman* (John Murray)

Either:

- (a) 'Although Betjeman's poems often seem to convey an apparent sense of security and well-being, many suggest that the world is a rather uncertain and insecure place.'

In the light of this comment, explore the ways in which the language of Betjeman's poetry creates this sense of uncertainty. You should include in your answer an examination of **at least two** poems, including 'The Arrest of Oscar Wilde at the Cadogan Hotel' or 'Devonshire Street W.1' or **both**.

- AO1** Key words in the statement are contained within the opposition: 'an apparent sense of security and well-being' and 'a rather uncertain and insecure place' with a clear focus on 'uncertainty' in the question. Lower band answers may well exemplify uncertainty and insecurity in the given/chosen poems with only a limited argument. Higher band answers should establish a clearly developed argument incorporating both aspects of the statement and comparing them perceptively.
- AO2i** The given poems are accessible and there is plenty of additional material. Candidates will need to explore the particular generic features of Betjeman's poetry, focusing on form and tone. Lower band answers may well respond in a descriptive way, largely ignoring the generic implications. Higher band answers will show a clear understanding of how Betjeman manipulates genre and form to achieve particular effects.
- AO3** The candidates are directed to 'the language of Betjeman's poetry' and the way it creates mood. Lower band answers may well respond through theme or list a few language features without creating effective links. Higher band answers should explore Betjeman's use of language perceptively with a direct focus on the question.
- AO4** Candidates need to organise their response and provide an effective overview. Lower band answers may not do this and are more likely to exemplify and describe. Higher band answers will establish an effective argument in response to the prompts in the question, demonstrating a confident and sustained view of the poetry.

(Total 50 marks)

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

Or:

- (b) 'When Betjeman writes about human desires, he shows that wishes are rarely fulfilled without an element of bitterness.'

In the light of this comment, examine the ways in which the language of his poetry conveys wishes and desires. In your answer, you should examine **at least two** poems.

- AO1** The key terms here are 'human desires', 'wishes are rarely fulfilled' and 'an element of bitterness'. These will be accessible, although lower band answers may only focus on part of the proposition and tend to describe rather than analyse. Higher band answers should respond to the whole statement and choose material thoughtfully.
- AO2i** The discriminator will be the choice of material and the ability of the candidates to link their comments across their chosen poems and create a coherent answer. Lower band answers may pay little attention to generic issues, and choose inappropriately. Higher band answers may reflect a range of genres and respond perceptively to the prompt in the question to consider poetic tone and method.
- AO3** There is a clear direction to consider the language here and the ways in which Betjeman 'conveys' the bitter tone. Lower band answers are likely to list characters and develop some comment on language features although this may well be descriptive. Higher band answers may explore language and form in relation to the characters and confidently develop an overview of Betjeman's poetic methods.
- AO4** Candidates are encouraged to explore their own point of view. Lower band answers are likely to exemplify and may largely ignore the last part of the proposition. Higher band answers will respond with a carefully integrated argument.

(Total 50 marks)

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

Either:

- (a) 'Many of Keats's poems explore the idea that, although it is easy to escape reality, you cannot avoid the world for long.'

Taking 'Lamia' as your starting point, explore the poetic ways in which Keats presents this idea of escape and its difficulties. In your answer you should refer to **at least one other poem** (or section from a longer poem) from the selection.

AO1 The key terms in this question are 'escape reality' and 'cannot avoid the world for long'. This idea is a central one in Keats's work and should be easily accessible. Lower band answers may well spend too much time on the given poem and approach the poems in a rather unfocused way, perhaps looking only at the idea of escape. Higher band answers may explore the full statement, using carefully chosen additional material.

AO2i The questions directs candidates to 'poetic ways' and there is plenty of material in the selection to enable candidates to develop their analysis of the given poem. Lower band answers may choose some appropriate material but may not go on to develop any coherent exploration of generic issues. Higher band answers may concentrate thoughtfully on the generic features of the poems and explore Keats's poetic technique.

AO3 Candidates will need to focus carefully on Keats's language both in 'Lamia' and in their chosen material. Lower band answers may make some reference to language features but may list and describe rather than analyse. Higher band answers will confidently explore the language and form and integrate their comments carefully into a relevant argument.

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 describe the key ideas or develop some detail but without creating a coherent argument. Higher band answers will respond fully and develop a sustained argument.

(Total 50 marks)

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

Or:

- (b) 'Although Keats uses a range of vivid references to the natural world in his poetry, he uses them mainly to convey his own thoughts and feelings.'

In the light of this comment, explore the poetic ways in which Keats uses nature. You should refer to **at least two** poems (or sections from longer poems).

AO1 The key words here are 'vivid references to the natural world' and 'own thoughts and feelings'. This is an accessible idea, central to Keats's work, but candidates need to be fully aware of the need to establish an argument that takes in both sides of the statement and make thoughtful choices about material. Lower band answers may well not do either of these, although they may list some examples of natural imagery and adopt quite a detailed but possibly descriptive approach to their chosen poems. Higher band answers should develop a sustained and coherent response.

AO2i The question focuses directly on Keats's style and language. Lower band answers may be limited in their response to ideas of form and poetic method but may provide some descriptive detail. Higher band answers are likely to explore a range of material and adopt a clear and confident approach to generic issues,

AO3 The question encourages candidates to explore the 'poetic ways' and the use of the word 'vivid' should direct candidates to discuss poetic effect and use of language, particularly imagery. Lower band answers may attempt to focus on some use of language but comments will not be linked or developed. Higher band answers are likely to consider language and form in a confident and coherent way.

AO4 Candidates will be able to approach the question with confidence, although lower band answers are likely to be limited in range and understanding. Higher band answers will respond in a thoughtful, balanced way and develop a clear and sustained view of the topic.

(Total 50 marks)

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

Either:

- (a) 'The overpowering impact of the language of many of the poems in this anthology is positive; the writers seem to feel that there is much to celebrate.'

Do you agree? You should refer to at least two poems (or parts of longer poems) by at least two different writers.

- AO1** The key words here are, of course, 'positive' and 'celebrate'. These will be accessible and candidates have a large range of material to choose from. Lower band answers are likely to adopt a descriptive approach, focusing on subject matter rather than tone which is really at the centre of this question. Higher band answers, however, are likely to explore the implications of the question fully, 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 ways in which the poems present their ideas through generic features. Higher band answers will choose effectively and explore a range of different approaches, showing a confident understanding of poetic form.
- AO3** Particular phrases direct candidates to the details of the poetry: 'overpowering impact' and 'the language of the poems'. Lower band answers may pick up on the need to discuss language, but do so through listing features rather than analysis. Higher band answers should take full advantage offered by the wide choice of material but explore poetic technique selectively and in a clearly focused way.
- AO4** Candidates are asked an open question about a statement which is open to disagreement and challenge. A discriminator will also be the candidates' ability to construct a coherent argument. Lower band answers are likely to exemplify and focus on examples of celebratory writing without exploring the poetic voice and tone. Higher band answers should explore ideas and method with confidence.

(Total 50 marks)

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

Or:

(b) 'Many of the poems in this anthology reflect a powerful sense of individual freedom.'

In the light of this comment, examine the poetic ways in which the writers of this anthology explore the idea of freedom. You should refer to at least two poems (or parts of longer poems) by at least two different writers.

AO1 The key term here is, of course, 'a powerful sense of individual freedom'. Lower band answers may well pick up on the central idea and make some comments without much development. 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 well largely ignore generic issues and focus on a descriptive approach. Higher band answers should develop a confident response to relevant poetic forms and genres.

AO3 Candidates need to explore the details of the 'poetic ways' used in their chosen poems. Lower band answers may only focus on such detail occasionally or, alternatively, provide some comment on language features but fail to relate it clearly to the question. Higher band answers will explore language and form with confidence and demonstrate clear understanding of the importance of tone.

AO4 Candidates are encouraged to provide a personal response to the statement, and a key discriminator will, of course, be their choice of material. Lower band answers may provide some descriptive detail but may not explore the idea of the outsider or establish a clear argument. Higher band answers will range confidently across the material and focus directly on the implications of the question.

(Total 50 marks)

10. CLARKE: *Collected Poems* (Carcenet – poems from the Section ‘Letter from a Far Country’ only)

Either:

(a) In ‘Buzzard’ Clarke writes of the dead bird’s scorn for:

‘... the scavengers
who feed on death, and never

feel the lightning flash of heart
dropping on heart, warm fur, blood.’

Using ‘Buzzard’ as a starting point, explore the poetic ways in which Clarke reflects upon the inevitable cycle of life and death. Your answer should include an examination of at least one other poem from the prescribed section.

- AO1** The key term here is ‘the inevitable cycle of life and death’ and candidates need to respond to the full implications of this phrase and relate them to the ‘poetic ways’ in the question. Lower band answers are likely to focus on the given poem and limit themselves to a rather descriptive account of Clarke’s response to death (which is only a part of the question). Higher band answers will establish links across the given/chosen poems and confidently develop an argument which centres on the full meaning of the key term.
- AO2i** There are a number of possible poems for candidates to choose as an additional poem and a discriminator will be the material that they use. Lower band answers will probably focus on theme rather than method, and show little understanding of how to relate generic issues to the topic. Higher band answers will choose with care and develop a confident analysis of generic issues relating to Clarke’s poetic method.
- 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 to the central idea. Higher band answers should analyse poetic method confidently and range effectively over appropriate poems.
- AO4** The focus on life and death should provide an accessible topic but candidates need to focus clearly on the idea of the ‘cycle’. Lower band answers may tend to exemplify rather than develop any analysis, while higher band answers will present a thoughtful argument which establishes a clearly directed overview and well chosen detail.

(Total 50 marks)

10. CLARKE: *Collected Poems* (Carcenet – poems from the Section ‘Letter from a Far Country’ only)

Or:

(b) ‘The strength of Clarke’s poetry lies in the directness and simplicity of its language.’

Do you agree? In your answer you should examine at least two poems from the prescribed section.

AO1 The key terms in this question are ‘directness’ and ‘simplicity’ and candidates will find them accessible. The prompt about language should also lead confident candidates to consider the implications of ‘strength’ and possibly even to challenge it. Lower band answers, however, are more likely to take the idea of ‘simplicity’ and provide a descriptive response. Higher band answers will explore the question fully and develop a coherent response.

AO2i The statement should encourage candidates to look at poetic effect and tone, thereby focusing on dramatic issues. Lower band answers are likely to approach genre in a broad and descriptive way, while higher band answers should explore a full range of Clarke’s poetry and demonstrate thoughtful understanding of generic issues.

AO3 Most candidates will focus to some degree on poetic method, but lower band answers may not relate their comments directly to the central idea, nor provide a sense of linked analysis. Higher band answer will do so, exploring confidently Clarke’s poetic style.

AO4 Candidates are asked for their own responses here. Lower band answers may exemplify and describe and provide only a limited range of reference. Higher band answers should develop a sustained response, perceptively exploring the statement.

(Total 50 marks)

TOTAL FOR SECTION B: 50 MARKS

TOTAL FOR PAPER: 100 MARKS

END

Assessment Objectives for Unit 1

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

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