Mark Scheme (Results)

January 2009

GCE2008

GCE08 English Literature (6ET01)

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General Marking Guidance

- All candidates must receive the same treatment. Examiners must mark the first candidate in exactly the same way as they mark the last.

- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than penalised for omissions.

- Examiners should mark according to the mark scheme not according to their perception of where the grade boundaries may lie.

- There is no ceiling on achievement. All marks on the mark scheme should be used appropriately.

- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved, i.e. if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.

- Where some judgement is required, mark schemes will provide the principles by which marks will be awarded and exemplification may be limited.

- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, the team leader must be consulted.

- Crossed out work should be marked UNLESS the candidate has replaced it with an alternative response.

Section A: Unseen Poetry or Prose

Question Number	
1(a)	5 marks
	Indicative Content
	Responses may include: • comment on specific sound devices • the overall effect of the use of sound devices • a comparison of examples from within the poem The use of sound devices such as alliteration, repetition and consonance are important in giving the poem structure – they also add to the tone and overall effect of the poem. Examples might include *pangs of a perished pleasure*, *dust and dying*, *Longing…pangs*. There may also be reference to some of the other aspects of the poem's use of sound, such as its rhyme eg *mire…desire*.

Band	Mark	AO1 – Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression
1	0 - 2	• Identifies example(s) • Makes some basic comment on the effect of the techniques.
2	3 - 5	• Explores features of language with confidence • Makes insightful comment on the effect(s) on the reader.

Question Number	
1(b)	**5 marks**
	Indicative Content
	Elements of imagery identified may include: • metaphor • extended metaphor • symbolism Candidates may identify examples of metaphor eg *fount of tears*, *rose of life*, *my garden plot*, and comment on their use to give structure and create tone. They will possibly see significance of the extended metaphors of fire and dross as well as the symbolic nature of *my heart.* Comment on effect is likely to be varied – from the accepting and admiring, to those who see elements of it as stereotypical and un-inspiring.

Band	Mark	**AO2 – Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts**
1	0 - 2	• Identifies features of structure, form and language • Shows limited understanding of structure, form and language.
2	3 - 5	• Comments insightfully on a range of features of structure, form and language • Shows detailed understanding of the effect of structure, form and language.

Question Number	
1(c)	**10 marks**
	Indicative Content
	Responses may include reference to some of the following: • the depiction of the themes of love, desire, transience, regret, guilt, for example • the significance of the voice of the speaker in presenting these themes • the ways in which the themes are created, including, for example, the use of diction, imagery, exclamations and other figures of speech including rhetorical questions and repetition • the effectiveness of the themes • the contribution of the themes to the success of the poem as a whole.

Band	Mark	AO1 – Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression
1	0 - 2	• Identifies example(s) • Makes some basic comment on the effect of the techniques.
2	3 - 5	• Explores features of language with confidence • Makes insightful comment on the effect(s) on the reader.

Band	Mark	AO2 – Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts
1	0 - 2	• Identifies features of structure, form and language • Shows limited understanding of structure, form and language.
2	3 - 5	• Comments insightfully on a range of features of structure, form and language • Shows detailed understanding of the effect of structure, form and language.

Question Number	
2(a)	5 marks
	Indicative Content
	Responses may include reference to: • the use of second person pronouns • the second person narration being sustained throughout the entire extract – this is unusual in fiction • the effect that the narrator is either a) talking to himself (with the implications of that) or b) directly addressing *you* in a form of critique • the overall effect that is created – the objective distance between the narrator and the character, compared to the conversational style • the tone and mood of the passage – how this is at least partially generated by the voice • the ways in which the reader may respond to the character as a result of the narrative voice.

Band	Mark	AO1 – Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression
1	0 - 2	• Identifies example(s) • Makes some basic comment on the effect of the techniques.
2	3 - 5	• Explores features of language with confidence • Makes insightful comment on the effect(s) on the reader.

Question Number	
2 (b)	5 marks
	Indicative Content
	Responses may include reference to: • the conversational and idiomatic nature of the diction • the American diction and how this adds to the sense of place eg *"get off of me"*, *heebie-jeebies* • the use of cliché eg *out-to-lunch* • the way in which the diction is used to recreate different registers – such as the language of a tabloid, the language of a *casualty*, and some formality features eg *social convention* • the way in which the diction is used to create tone, as in *GRANNY CRUSHED BY NUT WHILE WIMPS WATCH.* • the way in which the diction is used to create a sense of character eg the lack of compassion of *you* eg *one of the city's MIAs*.

Band	Mark	AO2 – Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts
1	0 - 2	• Identifies features of structure, form and language • Shows limited understanding of structure, form and language.
2	3 - 5	• Comments insightfully on a range of features of structure, form and language • Shows detailed understanding of the effect of structure, form and language.

Question Number	
2(c)	10 marks
	Indicative Content
	Responses may include reference to: • the tone of the narration – both critical and amused • the way in which the mood turns to one of ease or discomfort when the *casualty* enters the scene • the mood of embarrassment in the closing sequence • the jaded mood – the weariness of the journey as apparent in the description of the train and the general sense of "urban ennui" • the mixture of objectivity and involvement • the way in which the reader's response is manipulated eg towards the old lady, whose plight is eventually made humorous • the complexity of both tone and mood • the effect of the tone and mood in engaging the reader or creating disapproval • the overall cynicism of the extract.

Band	Mark	AO1 – Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression
1	0 - 2	• Identifies example(s) • Makes some basic comment on the effect of the techniques.
2	3 - 5	• Explores features of language with confidence • Makes insightful comment on the effect(s) on the reader.

Band	Mark	AO2 – Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts
1	0 - 2	• Identifies features of structure, form and language • Shows limited understanding of structure, form and language.
2	3 - 5	• Comments insightfully on a range of features of structure, form and language • Shows detailed understanding of the effect of structure, form and language.

Section B: Poetry

Question Number	
3(a)	40 marks
	Indicative Content
	Responses will compare or make connections between poems, in ways such as the following: • descriptions of the people who live in the homes depicted • comparisons of how different poets see these people and their homes (fondness, approval, love, dislike) • the connections between the people and their homes and whether or not, as the assertion implies, the poets' ideas of home are dependent on the people who live there • the vividness of the poetry – whether it is reliant on describing person rather than place • the use of structure, form and language techniques • the themes which are created • use of imagery and symbolism • use of diction • voice. In order to meet the AO3 requirement, effective comparison and contrast will need to be demonstrated.

Question Number	
3(b)	**40 marks**
	Indicative Content
	Comparisons are likely to involve finding similar poems and making effective links in terms of mood, structure, language and form. There may be an exploration of different ideas of ownership and possession. In order to meet the AO3 requirement, effective comparison and contrast will need to be demonstrated.

Meditations in Time of Civil War
Responses may include reference to:

- the imagery and symbolism of the *Ancestral Houses*
- the listing of possessions – *escutcheoned doors, polished floors, great chambers, long galleries*
- the tone of sadness and bitterness – the futility of ownership
- the references to great houses and estates where people have tried to stamp their identity on their home (stanza 3)
- the effects of metre, rhythm, rhyme and versification.

A Wish
Responses may include reference to:

- the simplicity of the desire for ownership and possession
- the positive tone of the poem
- imagery of the *bee-hive's hum*, the *swallow*
- the role of *Lucy,* who might also appear to be a species of possession
- the structure to the poem, with even rhythm, rhyme and stanza length.

The Ballad of Rudolph Reed
Responses may include reference to:

- how the poem looks the idea of possession and ownership – what it means to Rudolph Reed and his family
- the modesty of his desires (stanzas 3 & 4)
- exploration of the use of words such as *oaken* and *bitter white* and *look*
- the contrast of the children's happiness and the *neighbors'* bitterness
- the irony of the situation and the injustice of the way in which Rudolph's desire for ownership and security come to an end

Question Number	
4(a)	40 marks
	Indicative Content
	Responses will compare or make connections between poems, in ways such as the following:

• different and contrasting views of loss in the poems chosen for discussion (whether it is entirely personal, for instance or whether there is something with wider resonance)
• comparisons of what has been lost and what the effect of that is on the narrators
• the ways in which different writers approach the theme – humorously, with anger, resentment, sadness
• the use of structure, form and language techniques

Answers are likely to engage with the idea of the theme of loss in a range of ways – some fairly straightforwardly, others seeing complexities of tone, imagery and symbolism and other techniques. In order to meet the AO3 requirement, effective comparison and contrast will need to be demonstrated. |

Question Number	
4(b)	**40 marks**
	Indicative Content

The selection of another poem or poems will enable candidates to develop their responses into full discussion of the ways in which poets celebrate (or criticize) region and nation. There may be some exploration of the concept of idealised representation and stereotype, as well as the strong connections between land, nature and identity in poems selected. In order to meet the AO3 requirement, effective comparison and contrast will need to be demonstrated.

Popular Geography
Responses may include reference to:

- the various presentations of American and Canadian cities
- the use of imagery and symbolism
- the effectiveness of the structure
- the mood and tone
- the language choices
- the narrative voice
- an examination of the idea of regional and national identity.

The Sweetness of England
Responses may include reference to:

- the diction: *gentle dimplement, ecstasy, beauty,*
- the positive, celebratory tone
- the imagery and symbolism (including, for example, the narrator's comparison of self to a *hunted stag*)
- the narrative voice
- the listing technique of the second section – creates a massy picture of a rural idyll
- the possibility that this is an idealised version of England.

Scotland Small?
Responses may include reference to:

- the indignant tone
- the dialogic / discursive approach
- the imagery and symbolism (mainly of flowers)
- the diction
- the listing technique
- the very keen sense of national identity.

Question Number	
5(a)	40 marks
	Indicative Content
	Responses will compare or make connections between poems, in ways such as the following: • specific characters described in poems and the work they do • use of these people as representative or emblematic, eg how people may lose their personal identity and instead be defined only by their work • imagery and symbolism • language choices • mood and tone • structure and form • comparison and contrast of different elements of each poem • attitudes to the work depicted and the people who do it • use of stereotype • what might be said about work in general. In order to meet the AO3 requirement, effective comparison and contrast will need to be demonstrated.

Question Number	
5(b)	**40 marks**
	Indicative Content

The selection of another poem or poems will enable candidates to develop their responses either into full agreement with the assertion or to find some alternative viewpoints - certainly there are some examples of poems in which work is being idealised in each anthology, but there are also plenty of poems which don't idealise or romanticise it. However, the words "idealise" and "romanticise" should be sufficient prompt to develop a line of discussion. In order to meet the AO3 requirement, effective comparison and contrast will need to be demonstrated.

Hay-making
Responses may include reference to:

- imagery such as *clean sheets, sweet with the liquors*
- the diction: *pastels, first love*
- the personal nature of the poem –the memory encapsulated in the description
- the association of the outcome of the work with happiness, rather than the work itself – the narrator doesn't actually seem to be involved in that
- the structure of the poem
- the tone and mood.

The Forge
Responses may include reference to:

- the description of things (rather than a person) in the first eight lines
- the imagery: *unpredictable fantail of sparks, Horned as a unicorn*
- the diction: *an altar, immoveable*
- the description of the smith himself
- the tone and mood (this may be considered more respectful than adoring, for instance)
- the sonnet form.

The Ox-Tamer
Responses may include reference to:

- the skills of the character and the admiration of those who know him
- the narrative voice of the poem – its energy and enthusiasm
- the mood and tone of the poem
- the positive imagery and symbolism
- the story-like quality of the structure
- the emphasis on physical prowess
- the contrast in the last four lines.

Band	Mark	AO1 – Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression
1	0 - 3	• Makes limited comments or basic statements • Writes with limited use of literary terms • Writes with minimal clarity and technical lapses • Shows limited engagement.
2	4 - 7	• Presents undeveloped comments • Makes some appropriate use of literary terms and concepts • Writes with some clarity and with some technical lapses • Shows some engagement.
3	8 - 11	• Presents a clear argument with appropriate comment • Makes consistent and appropriate use of literary terms and concepts to support an argument • Uses generally accurate written expression with few technical lapses • Shapes a response to the task in an engaged and original way.
4	12 - 15	• Responds with a sustained argument in an informed and relevant manner • Makes sustained and pertinent use of literary terms and concepts to develop a coherent argument • Displays accurate and fluent written expression • Constructs an original and creative response in a well-developed argument.

Band	Mark	AO2 – Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts
1	0 - 1	• Identifies and comments on some simple features of structure, form and language • Shows limited understanding of how structure, form and language shape meaning.
2	2 - 3	• Comments on a range of features of structure, form and language • Identifies the effects of structure, form and language on meaning.
3	4 - 5	• Explores the writers' use and selection of particular features of structure, form and language • Demonstrates how structure, form and language shape meaning.

Band	Mark	AO3 – Explore connections and comparisons between different literary texts, informed by interpretations of other readers
1	0 - 3	• Identifies a basic response to one or more poems • Gives a limited personal response.
2	4 - 7	• Establishes some links between individual poems • Shows a basic awareness and understanding of interpretations by other readers.
3	8 - 12	• Establishes some valid literary connections between individual poems • Shows some awareness and understanding of different interpretations by other readers.
4	13 - 16	• Identifies, with some exploration, the links and literary connections between different poems • Shows clear understanding of, and explores, different interpretations by other readers.
5	17 - 20	• Sustains an exploration of the links and literary connections between different poems • Applies an analytical literary understanding, confidently exploring interpretation by other readers.

Section C: Prose

Question Number	
6(a)	40 marks
	Indicative Content
	Responses may include reference to: • the presentation of Jane • her powers of endurance, for instance with specific reference to her time at Gateshead Hall, at Lowood or her near death experience on the moor • how other characters can be seen to "endure" • the use of language, imagery and dialogue to develop this theme • the ways in which endurance is seen as a positive quality • the way in which Jane is "rewarded" for her powers of endurance. The text chosen to develop the line of argument is likely to be used to examine how another character (or characters) can be said to "endure" in *Wide Sargasso Sea* or *The Magic Toyshop* – the options include Antoinette (*Wide Sargasso Sea*) or Melanie (*The Magic Toyshop*), however, candidates might also look at Ann or Rochester (*Wide Sargasso Sea*) or Margaret or Finn (*The Magic Toyshop*). In order to meet the AO2 requirement, there should be specific comment on technique and method in the presentation of "human endurance" – the terms of the question lead to this. Candidates might also link the idea of endurance to female representation or that of race, for example. Responses may engage with the issue of where reader interest lies in the books they discuss and how it is created.

Question Number	
6(b)	**40 marks**
	Indicative Content
	Responses may include reference to: • the use of imagery and symbolism in the specific section of the book • other significant examples of imagery and symbolism in the novel such as the motif of eyes, for example, or the role of the hair-cutting scene at Lowood • the purposes of the imagery and symbolism – their use in developing theme, character, tone and mood • the proposition regarding the centrality of imagery and symbolism to *Jane Eyre's* success. The text chosen to develop the line of argument is likely to enhance the discussion, exploring the way imagery and symbolism are used in the novels. There may be some consideration of the relative merits of the imagery and symbolism in both *Wide Sargasso Sea* (eg birds, fire, forests) & *The Magic Toyshop* (eg clothes, puppets, paintings). In the former case, there may be an analysis of the ways in which Rhys uses aspects of the imagery and symbolism of *Jane Eyre* (hair, for instance). In *The Magic Toyshop* there may be specific focus on set-piece symbols such as the mechanical swan, connecting its role with that of similar technical devices in *Jane Eyre*. In order to meet the AO2 requirement, there should be specific comment on technique and method in the use of imagery – the terms of the question lead to this.

Question Number	
7(a)	
	40 marks
	Indicative Content
	Responses may include reference to: • the presentation and importance of the theme of trust • specific trust relations in the book – eg Ida & Hale, Pinkie & the Gang, Pinkie & Colleoni, Pinkie & Rose • Greene's use of the theme to explore other issues in the book – responsibility, guilt, crime, punishment, right & wrong • the attitude to trust displayed by the characters and the writer • the way in which the theme is ironised • whether or not the proposition is arguable – that other themes are more important • focus on the methods used to present the theme, for example, dialogue, characterisation, imagery and diction. The text used to develop the line of argument is likely to enhance the discussion, exploring the presentation of trust and the views of it which are expanded. In *Lies of Silence*, the key trust relationship is between Michael and Moira and there is a great deal to say about that, however there is also some room for investigation of the trust between Andrea & Michael and Michael & the Priest. The portrayal of the theme of trust in *A Clockwork Orange* is complex. There is a good deal to say about Alex' relationship with the droogs and later, other characters such as Dr Brodsky, and his parents. Candidates may decide that its discussion of trust (or absolute lack of it) is an important feature of this novel, in fact. They may also choose to engage with other themes. Arguments are likely to focus on the relationships between the central characters, but may also explore other aspects of the narratives to good purpose. In order to meet the AO2 requirement, there should be specific comment on technique and method in the presentation of "trust" – the terms of the question lead to this.

Question Number	
7(b)	**40 marks**
	Indicative Content
	Responses may include reference to: • the use of irony in *Brighton Rock* and its success • specific focus may include events such as Pinkie and Rose's wedding, Pinkie's death, the scene at Brighton Races and its aftermath (Pinkie hiding in the shed) and so on • the ways in which irony is used to develop character and theme • the ways in which it can create humour in an otherwise bleak book • whether or not the proposition is supportable. Candidates may explore the uses of irony and its importance in both texts. In *Lies of Silence* there are multiple avenues for investigation – the candidates might choose to focus on Michael's relationships, his position and role in the bombing, his death and so on. They are likely to see that irony has an important part to play in *Lies of Silence.* In *A Clockwork Orange* there is also a good deal to investigate in relation to irony. Alex' whole story is, to an extent, ironic. It may be noted that irony is something which either significantly adds to or detracts from its success, depending on your point of view. Candidates may explore the importance and role of irony in the success of these narratives, moving from simple identification of examples of irony to more complex discussion of its use and centrality. They are likely to try and engage with the concept of whether or not irony is a strength in one or both of the novels which they examine. In order to meet the AO2 requirement, there should be specific comment on technique and method in the use of "irony and ironic situations" - the terms of the question lead to this.

Question Number	
8(a)	**40 marks**
	Indicative Content
	Responses may include reference to: • the various surfaces presented: • the physical surfaces – Longbourn, Netherfield, Pemberley • the social surfaces presented by Darcy, Wickham, Elizabeth, Jane, Mr. Collins, Lady Catherine • the roles of these surfaces in developing other aspects of the narrative such as irony and theme • the proposition – to what extent the surfaces are a pre-occupation and how far Austen gets beneath them • the methods used to present and develop the theme, such as imagery, dialogue, diction, setting and characterisation. The text used to develop the line of argument may show contrasting or similar uses of surfaces. In *The French Lieutenant's Woman*, the social surfaces presented by Charles & Sarah are of considerable significance, especially in the latter case. There are also other examples where surface is important – Mrs.Poultenay's hypocrisy is largely revealed through undermining the surface which she presents to the world, for instance. Characters like Sam could be said to be superficial. Here too, the question of how far Fowles gets beneath surfaces is relevant. *The Yellow Wallpaper* deals with surfaces in a very obvious way. Many answers will probably consider this. There is also a lot to be said about the social surface depicted (attitudes to madness) and the ways in which the surface changes through the narrative. In this case, surface is certainly a pre-occupation – whether the story gets beneath it or not should provoke some discussion. In order to meet the AO2 requirement, there should be specific comment on technique and method in the presentation of "the worlds of the novels" – the terms of the question lead to this.

Question Number	
8(b)	40 marks
	Indicative Content

Responses may include reference to:

- the particular passage and its role in developing the theme
- the growth of self-knowledge in characters besides Elizabeth (Darcy is a prime candidate)
- the apparent lack of self knowledge in some other characters (eg Lydia, Lady Catherine, the Bingley sisters) and Austen's presentation of change in this respect
- the importance of the theme in the overall context of the book
- representations of gender
- possible responses of readers to the growth (or lack of it) in the self-knowledge of the characters
- the methods used to present the theme eg imagery, dialogue, characterisation, setting, diction.

The connections made between *Pride and Prejudice* and the text used to develop the line of argument are likely to explore the theme of self-knowledge, its importance and the ways in which it is presented. There may be some discussion of whether or not this is a central theme.

In *The French Lieutenant's Woman*, the growth in self-knowledge of Charles is a key consideration – there is also a good deal to be said about Sarah, who may be considered to know herself quite well from the outset (a possible reason for her relative "success" as a character). Other figures in the book have varying connections with the theme and could be discussed to reasonable purpose.

The Yellow Wallpaper deals with self-knowledge in a considered, though challenging way - the question of "to what extent is the narrator fully in possession of her faculties and how far does she know herself? Her conception of self certainly seems to change and the ending of the narrative offers some interesting interpretive possibilities in respect of the task.

In order to meet the AO2 requirement, there should be specific comment on technique and method in the presentation of "self-knowledge" – the terms of the question lead to this.

Question Number	
9(a)	40 marks
	Indicative Content

Responses may include reference to:

- specific or general representations of childhood in the novel
- some starting places are Heathcliff (contrasting his experience when Mr Earnshaw is alive and after he dies) and Catherine, though there is some potential in considering both the experiences of the Lintons and the younger generation
- discussion of Hindley's treatment of Hareton as a child
- the attitudes of the writer and the potential reactions of different readers to the theme
- the role of childhood experience in forming the adult world of *Wuthering Heights*
- whether or not the childhood experience presented is entirely "bitter" – responses may conclude that depiction of aspects of it provides some of the few moments of relatively unalloyed happiness (for Cathy & Heathcliff) in the book
- the methods used to present the theme, eg, characterisation, dialogue, imagery and setting

Responses are likely to explore the ways in which childhood is presented in the other novel which they choose to write about, focusing on the way in which the theme is developed and represented.

In *The Scarlet Letter* the obvious focus is Pearl. Her childhood is vividly described and there is clearly plenty of bitterness in it. There is also a good deal of love and the role of the innocent is significant. The strangeness of her character is important – her odd maturity has a major impact on Dimmesdale, for example. Some responses may consider the way in which Hawthorne depicts childhood experience in the Puritan community. Whether Pearl's experience is "bitter" is a question which should provide some room for discussion.

Celie and Nettie's childhood experience is bitter in the extreme, and very much shapes the outcome of the narrative in *The Color Purple*. There is plenty of scope for general discussion as well as for specific focus on events in the book. There should be some relatively straightforward ways of extending the argument about the theme and its presentation both here and in *Wuthering Heights.*

In order to meet the AO2 requirement, there should be specific comment on technique and method in the presentation of childhood – the terms of the question lead to this.

Question Number	
9(b)	40 marks
	Indicative Content

Responses may include reference to:

- how dialogue is presented in both the extract and the novel
- an examination the ways in which it is used to create character
- the ways in which it is used to further the action
- the use of dialogue to enhance themes
- the use of dialogue to create irony
- the way in which dialogue (specifically the dialectal variations) add to the "colour" of *Wuthering Heights*.

The argument may examine how dialogue is employed in each novel, exploring the purposes and effects of its use.

It is a significant aspect of *The Scarlet Letter*, figuring largely in many key scenes, from Hester's first appearance on the scaffold to the death of Dimmesdale. It develops character, theme and irony. Candidates may well see that in a community such as the one described, people are judged not only by what they do, but what they say and how they say it.

In *The Color Purple* there is a considerable amount of dialogue – this is an aspect which responses may choose to notice, given the structure of the novel. It appears in many key scenes including those between Celie and Mr____ and those between Celie and Shug Avery. As with *Wuthering Heights*, dialogue helps to construct character, theme and irony as well as adding significantly to sense of place and time. As in that novel, it is frequently dialectal, helping to convey colour and generate some sense of realism.

In order to meet the AO2 requirement, there should be specific comment on technique and method in use of dialogue – the terms of the question lead to this.

Question Number	
10(a)	40 marks
	Indicative Content

Responses may include reference to:

- the specific details of the worlds presented and the general picture conveyed
- the way the various social groups – the Wilcoxes, the Basts and the Schlegels - are drawn
- the ways they interact with each other and what this says about the worlds they inhabit
- the presentation of other aspects of the worlds presented (advancing technology, role of women)
- the possible reactions of readers to the worlds as they are presented
- the methods used to portray the times eg imagery, setting, character, dialogue, diction.

The argument can be extended through reference to *The Remains of the Day,* though here, the portrayal is filtered through a different lens – candidates might consider the impact of narrative perspective. There is a vivid depiction of a narrow and particular type of life in the narrative (though this is not the whole of its concern) and there will probably be consideration and discussion of this.

In *The Shooting Party* we are also given a strong picture of a specific society. Here the worlds of the novel are those of the aristocrats (and those with whom they associate) and the working class characters such as Harker for example. Colegate uses a range of methods to present the characters and their worlds, including dialogue, imagery, contrast, setting and language choice. There is potential for candidates to debate Colegate's representation of the worlds she describes and to extend their argument by reference to *Howards End*.

In order to meet the AO2 requirement, there should be specific comment on technique and method in the presentation of the times in which the novels are set - the terms of the question lead to this. This question is not assessing AO4 - candidates are being required to focus on the methods which the writers use to present the worlds which their characters inhabit and to assess whether what is achieved is "memorable". There may be some digression into contextual discussion, however. This may add to the quality of the argument overall and give a clearer indication that the candidate has responded interestingly to the idea of what "meaning" is and how it is shaped. This could lead to higher reward against the AO1 and AO2 criteria.

Question Number	
10(b)	**40 marks**
	Indicative Content

Responses may include reference to:

- specific and individual contrasts, focusing on the section suggested as a starting point, or moving outwards immediately
- the use of contrast to develop theme, character and setting
- the contrasts between characters, settings and actions
- the importance of this technique in the book as a whole
- the possible attitudes of readers to the things which are being contrasted
- the proposition – contrast certainly creates a lot of the narrative interest in the book but possibly not most of it – characterisation is central, for example.

Responses may explore the use of contrast in *Howards End* and the text chosen, to develop the line of argument.

In *The Remains of the Day,* there are plentiful contrasts to explore including those between the social classes, the characters, male and female experience, the past and the present and the themes. The technique is an important one within the book and candidates will have opportunities to link its use with that of *Howards End.*

In *The Shooting Party* there are also many uses of contrast to consider, not only the ones which also appear in *Howards End*, for example, but some more subtle variations in, for instance, the presentation of the older and younger women in the narrative.

Responses may develop lines of argument relating to contrasts in social class, for example, but they may also explore other avenues such as the use of contrasting tone, mood, character and setting, all to good purpose.

In order to meet the AO2 requirement, there should be specific comment on technique and method in the presentation of contrast – the terms of the question lead to this.

Band	Mark	AO1 – Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression
1	0 - 3	• Makes limited comments or basic statements • Writes with limited use of literary terms • Writes with minimal clarity and technical lapses • Shows limited engagement.
2	4 - 7	• Presents undeveloped comments • Makes some appropriate use of literary terms and concepts • Writes with some clarity and with some technical lapses • Shows some engagement.
3	8 - 11	• Presents a clear argument with appropriate comment • Makes consistent and appropriate use of literary terms and concepts to support an argument • Uses accurate written expression with few technical lapses • Shapes a response to the task in an engaged and original way.
4	12 - 15	• Responds with a sustained argument in an informed and relevant manner • Makes sustained and pertinent use of literary terms and concepts to develop a coherent argument • Displays accurate and fluent written expression • Constructs an original and creative response in a well-developed argument.

Band	Mark	AO2 – Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts
1	0 - 4	• Identifies some simple features of structure, form and language • Shows limited understanding of how structure, form and language shape meaning.
2	5 - 9	• Comments on a range of features of structure, form and language • Makes simple links between the effects of structure, form and language on meaning
3	10 - 15	• Selects relevant features of structure, form and language • Demonstrates some understanding of the effects of structure, form and language and how the features shape meaning
4	16 - 20	• Explores the writers' use and selection of particular features of structure, form and language, showing some critical understanding • Demonstrates an understanding of the varied effects and function of structure, form and language in shaping meanings.
5	21 - 25	• Provides a sustained analysis of the writer's use and selection of features of structure, form and language, showing a well-developed critical understanding • Effectively demonstrates how structure, form and language shape meaning in a clear argument.