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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.

Mark Scheme

This booklet contains the mark schemes for English Literature Unit 1.

The questions on this paper have been designed to enable candidates to show what they can achieve in relation to a detailed study of a text.

Examiners should allow the candidate to determine their own approach, and assess what the candidate has offered, rather than judging it against predetermined ideas of what an answer should contain.

Examiners must assure themselves that, before they score through passages they consider to be completely irrelevant, they have made every effort to appreciate the candidate's approach to the question.

A crossed out response should be marked if there is no other response on the paper.

Assessment Objectives

The following Assessment Objectives will be assessed in this unit and are referenced in the mark grids:

AO1:	Articulate creative informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression.
AO2:	Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts.
AO3:	Explore connections and comparisons between different literary texts, informed by interpretations of other readers.

Question Number	Question
1(a)	**5 marks**
	Indicative Content
	Responses may include reference to: • the use and effect of the sea as a setting • the use and effect of a boat as a setting - *the decks* • the scale of the setting - *a world too big to picture* – and its effect • the use of weather as a part of the setting, and its effect - *mist and rain.*

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 across the text with confidence • Makes detailed comment on the effect(s) on the reader.

Question Number	Question
1(a)	**5 marks**

	Indicative Content
	Responses may include reference to: • the use and effect of nouns such as *fog, cold, food, Specks* • the use and effect of adjectives such as *Tired, blind, beating* • the use and effect of verbs such as *began to fall, rested, took off, Prayed.* Candidates are invited to identify and comment on two examples. They may choose to discuss two nouns, for instance. This is totally acceptable.

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	Question
1(c)	**10 marks**
	Indicative Content
	Responses may include reference to some of the following: • what the themes might be – for example nature, fear, life and survival • the use of language choices to create theme (assuming that this does not repeat material used in 1b) • the use of imagery to create theme • the use of form and structure to enhance theme • the use of narrative voice to enhance theme • the effects of these devices in creating theme.

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 across the text with confidence • Makes detailed 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	Question
2(a)	**5 marks**
	Indicative Content
	Responses may include reference to: • the use of multi-clausal sentences to create a conversational effect • the use of listing, as in the second sentence and elsewhere, to suggest the idea of careful observation of detail by the narrator • the use of shorter sentences to create effect, such as at the end of the first paragraph • the use of minor sentences such as *Beyond them a large greenhouse with a domed roof* • the use of past tense to narrate the story as a recollection of events, creating tone.

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 across the text with confidence • Makes detailed comment on the effect(s) on the reader.

Question Number	Question
2 (b)	**5 marks**
	Indicative Content
	Responses may include reference to: • the use and effect of the metaphors in the passage such as *I was calling on four million dollars* • the use and effect of simile such as *decorative trees trimmed as carefully as poodle dogs* • the effect of examples in enhancing characterisation, voice, mood and tone and theme.

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	Question
2(c)	**10 marks**
	Indicative Content
	Responses may include reference to: • the use and effect of the first person narrator to create character • the use and effect of language choices to create character • the use and effect of imagery to create character (assuming that this does not repeat material used in 2b) • the use and effect of humour to create character such as - *The knight had pushed the vizor of his helmet back to be sociable* • the use and effect of the symbolism in the narrative to create a character, such as that of the knight rescuing the lady • the use of mood and tone to create character.

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 across the text with confidence • Makes detailed 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	Question
3(a)	**40 marks**
	Indicative Content
	Responses may include reference to: • the ways in which language choices create contrast and the effect of this • the ways in which imagery creates contrast and the effect of this • the ways in which narrative voice can create contrast and the effect of this • the ways in which characterisation creates contrast and the effect of this • the ways in which thematic concerns create contrast and the effect of this • the ways in which setting can create contrast and the effect of this • the terms of the question – whether or not poets writing about home must make effective use of contrast in order to succeed. In order to access the higher mark bands, candidates must adopt an effective comparative approach.

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

Rooms
Responses may include reference to:
- the ways in which language choices present love
- the ways in which imagery presents love
- the ways in which narrative voice presents love
- the ways in which mood and tone present love
- the ways in which setting presents love
- the effects of metre, rhythm, rhyme and versification.

One Flesh
Responses may include reference to:
- the ways in which language choices present love
- the ways in which imagery presents love
- the ways in which narrative voice presents love
- the ways in which mood and tone present love
- the ways in which setting presents love
- the effects of metre, rhythm, rhyme and versification.

'anyone lived in a pretty how town'
Responses may include reference to:
- the ways in which language choices present love
- the ways in which imagery presents love
- the ways in which narrative voice presents love
- the ways in which mood and tone present love
- the ways in which setting presents love
- the effects of metre, rhythm, rhyme and versification.

In order to access the higher mark bands, candidates must adopt an effective comparative approach.

Question Number	Question
3(a)	**40 marks**
	Indicative Content

Responses may include reference to:

- the ways in which language choice presents the idea that our experience of the land makes us who we are
- the ways in which voice and style of narration presents the idea that our experience of the land makes us who we are
- the ways in which imagery presents the idea that our experience of the land makes us who we are
- the ways in which tone and mood present the idea that our experience of the land makes us who we are.

Discussion of the terms of the question – whether or not poetry about land presents the idea that our experience of the land makes us who we are. Candidates may argue that it does not. This should be fully rewarded as long as responses engage with the compare and contrast element of the stem.

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

The Prelude, Book I (1805)
Responses may include reference to:
- the ways in which imagery and symbolism are used to convey theme
- the ways in which imagery and symbolism are used to create setting
- the ways in which imagery and symbolism are used to enhance mood and tone
- the ways in which imagery and symbolism are used to enhance narrative voice and characterisation
- the effects of metre, rhythm, rhyme and versification in complementing the use of imagery and symbolism.

The Prelude
Responses may include reference to:
- the ways in which imagery and symbolism are used to convey theme
- the ways in which imagery and symbolism are used to create setting
- the ways in which imagery and symbolism are used to enhance mood and tone
- the ways in which imagery and symbolism are used to enhance narrative voice and characterisation
- the effects of metre, rhythm, rhyme and versification in complementing the use of imagery and symbolism.

Nutting
Responses may include reference to:
- the ways in which imagery and symbolism are used to convey theme
- the ways in which imagery and symbolism are used to create setting
- the ways in which imagery and symbolism are used to enhance mood and tone
- the ways in which imagery and symbolism are used to enhance narrative voice and characterisation
- the effects of metre, rhythm, rhyme and versification in complementing the use of imagery and symbolism.

	The selection of a second poem will enable candidates to develop their responses into full discussion of the ways in which poets use imagery and symbolism and whether or not this is necessary ~~to~~ for success in writing poems about land.

Question Number	Question
5(a)	**40 marks**
	Indicative Content
	Responses may include reference to: • the ways in which language choice is used to criticise or not criticise work • the ways in which imagery is used to criticise or not criticise work • the ways in which narrative voice is used to criticise or not criticise work • the ways in which characterisation is used to criticise or not criticise work • the ways in which theme is used to criticise or not criticise work • the ways in which setting is used to criticise or not criticise work • the terms of the question – whether or not the only successful poems about work are deeply critical of it. In order to access the higher mark bands, candidates must adopt an effective comparative approach.

Question Number	Question
5(b)	40 marks
	Indicative Content

The Solitary Reaper
Responses may include reference to:
- use of language choices to create a vivid sense of the worker
- use of imagery to create a vivid sense of the worker
- use of setting to create a vivid sense of the worker
- use of narrative voice to create a vivid sense of the worker
- the structure of the poem
- the themes of the poem
- the terms of the task – whether or not the poem needs to create a vivid sense of the worker, not just the work in order to succeed.

The Solitary Reaper
Responses may include reference to:
- use of language choices to create a vivid sense of the worker
- use of imagery to create a vivid sense of the worker
- use of setting to create a vivid sense of the worker
- use of narrative voice to create a vivid sense of the worker
- the structure of the poem
- the themes of the poem
- the terms of the task – whether or not the poem needs to create a vivid sense of the worker, not just the work in order to succeed.

The Ox-Tamer
Responses may include reference to:
- use of language choices to create a vivid sense of the worker
- use of imagery to create a vivid sense of the worker
- use of setting to create a vivid sense of the worker
- use of narrative voice to create a vivid sense of the worker
- the structure of the poem
- the themes of the poem
- the terms of the task – whether or not the poem needs to create a vivid sense of the worker, not just the work in order to succeed.

The selection of a second poem will enable candidates to develop their responses either into full agreement with the

	asserton or to find some alternative viewpoints. In order to access the higher mark bands, candidates must adopt an effective comparative approach.

Section B: Poetry

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.

Question Number	Question
6(a)	**40 marks**
	Indicative Content
	Responses may include reference to: • the use of language choices to present men • the use of characterisation to present men • the use of contrast to present men • the use of imagery to present men • the use of dialogue to present men • the use of narrative voice to present men • the ways in which the male characters are developed in the course of the narrative • the terms of the proposition – whether these narratives are driven by a fundamental hatred of men. The text chosen to develop the line of argument is likely to be used to examine how men are developed in *Wide Sargasso Sea* or *The Magic Toyshop* and whether those narratives are fundamentally driven by hate – the likely options for focus are Rochester (*Wide Sargasso Sea*) or Uncle Phillip (*The Magic Toyshop*); however, candidates might also look at Mason (*Wide Sargasso Sea*) or Finn (*The Magic Toyshop*) if they are seeking to extend their argument. In order to meet the AO2 requirement, there should be specific comment on technique and method in the presentation of male characters and attitudes towards them – the terms of the question lead to this.

Question Number	Question
6(b)	**40 marks**
	Indicative Content
	Responses may include reference to: • the creation of place in the specific section of the book • other significant examples of places in the novel such as Gateshead and Thornfield • the purposes of the places – their use in developing theme, character, tone and mood • the methods used to create places such as imagery, language choice, dialogue and pace, for instance • the proposition regarding the centrality of places to *Jane Eyre's* success. The text chosen to develop the line of argument is likely to enhance the discussion, exploring the ways places are used in the novels. There should be some consideration of the significance of places in *Wide Sargasso Sea* and *The Magic Toyshop*. In the former case, there may be an analysis of the ways in which Rhys uses aspects of the narrative of *Jane Eyre* in developing the theme. In *The Magic Toyshop* there may be specific focus on places such as the puppet theatre and Melanie's first home. There is liable to be some discussion of the terms of the proposition – specific focus should fall on whether or not the places are far more interesting than the people.

Question Number	Question
7(a)	**40 marks**
	Indicative Content

Responses may include reference to:

- the presentation and importance of the theme of violence
- specific characters who are affected by violence – for example Hale, Pinkie and Rose
- Greene's use of the theme to explore other issues in the book – responsibility, guilt, crime, punishment, right and wrong
- the attitude to violence displayed by the characters and the writer
- the way in which the theme is ironised
- whether or not the proposition is arguable – whether or not the story 'relishes' violence
- 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 an examination of violence and the views of it as presented.

In *Lies of Silence* there are many points at which violence or the threat of it is obvious - examples include the opening section and Michael's eventual death, however there is also some room for investigation of the impact of violence on Moira for example.

There is a good deal to say about Alex's use of violence and that of other characters. Responses may decide that its discussion of violence is an important feature of this novel, in fact, although possibly not relished. They may also choose to engage with other themes.

Arguments are likely to focus on the effects of violence used by and on 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 'violence'– the terms of the question lead to this.

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

Responses may include reference to:

- the creation of a 'unpleasant character' in the specific section of the book
- other significant examples of 'unpleasant characters' in the novel such as Pinkie and Colleoni
- the purposes of the 'unpleasant characters' – their use in developing theme, character, tone and mood
- the methods used to create 'unpleasant characters' such as imagery, language choice, dialogue and pace, for instance
- the proposition regarding the centrality of 'unpleasant characters' to *Brighton Rock's* success.

In *Lies of Silence* there are many scenes on which to focus in order to extend the argument including the initial moments of the IRA hostage-taking and the presentation of Pottinger for example. Candidates should focus on the techniques used to present characters and their effects. They are likely to see that the book uses 'unpleasant characters' in order to develop the narrative effectively.

In *A Clockwork Orange* there is also a good deal to investigate in relation to the proposition. Most of the characters could be termed 'unpleasant' and there are plenty of opportunities to focus on specific moments in their presentation in order to extend the argument. Here too, there remains plenty to say about the techniques used by the writer.

Candidates may explore the importance and role of 'unpleasant characters' in these narratives, moving from simple discussion of examples to more complex consideration of their use in characterisation and thematic development.

Question Number	Question
8(a)	**40 marks**
	Indicative Content

Responses may include reference to:

- the use of language choices to present freedom
- the use of characterisation to present freedom
- the use of contrast to present freedom
- the use of imagery to present freedom
- the use of dialogue to present freedom
- the use of narrative voice to present freedom
- the ways in which freedom is developed in the course of the narrative
- the terms of the proposition – whether the novel presents what it is to have freedom or to be denied it.

Responses which simply move in a linear way through a consideration of scenes or characters are likely to struggle to access the higher bands – they will need to focus on technique also.

Pride and Prejudice offers candidates the opportunity for discussion of Elizabeth Bennet's attempts to secure control over her own destiny for example. It also provides some scope for consideration of the relative freedoms of male and female characters as well as the choices made by figures such as Lydia, which may be said to be motivated by the desire to achieve it. The irony of appearing only to attain freedom through marriage might also be discussed.

In *The French Lieutenant's Woman*, the question of whether Charles or Sarah achieve freedom is an interesting one and should provide plenty of room for exploration. The techniques used to present them and the theme are sufficient (in terms of imagery, symbolism, irony and alternative endings for example) to allow for detailed development of an argument in relation to the main text.

The Yellow Wallpaper deals with freedom in an unusual and vivid way and there will be a lot of scope for candidates to consider the plight of the narrator in this respect. Here too, the techniques used in presenting freedom include imagery and symbolism, contrast and narrative voice.

Question Number	Question
8(b)	**40 marks**

	Indicative Content
	Responses may include reference to:

- specific male characters, focusing on the section suggested as a starting point, or moving outwards immediately
- the use of contrast to develop male characters
- the use of setting to develop male characters
- the importance of male characters in the book as a whole
- the possible attitudes of readers to the male characters being presented
- other techniques being employed to create the male characters such as imagery, irony and dialogue
- the proposition – the male characters certainly create a lot of the narrative interest in the book but possibly not most of it.

The text chosen to develop the line of argument is likely to enhance the discussion, exploring the ways in which male characters are used in the novels.

There are obviously a number of significant male characters in *The French Lieutenant's Woman*, all of whom could feature in a discussion of their importance. The significance of technique must not be overlooked here – aspects of the narrative such as tone and mood, imagery and symbolism, narrative voice, language choice and alternative endings could be considered. Candidates who extend their argument through simple description of some male characters are not likely to prosper.

The Yellow Wallpaper has fewer male characters (of course), but the role of John is a significant one and worthy of consideration. Here too, there needs to be a discussion of the ways in which character is created if the candidate is to succeed. Candidates are likely to take issue with the proposition in developing their argument with this text – this is, of course, to be rewarded where it succeeds. |

Question Number	Question
9(a)	**40 marks**

	Indicative Content

Responses may include reference to:

- the use of language choices to present the use and abuse of power
- the use of characterisation to present the use and abuse of power
- the use of contrast to present the use and abuse of power
- the use of imagery to present the use and abuse of power
- the use of dialogue to present the use and abuse of power
- the use of narrative voice to present the use and abuse of power
- how 'the use and abuse of power' is developed in the course of the narrative
- the terms of the proposition – whether the novel vividly explores the uses and abuses of power.

Responses are likely to explore the ways in which 'the use and abuse of power' is presented in the other novel which they choose to write about, focusing on the ways in which the theme is developed and represented.

In *The Scarlet Letter* there are many points of potential focus – Hester, Pearl, Chillingworth, Dimmesdale – however, more successful candidates may well discuss the notion that 'the use and abuse of power' is being deliberately defined against a very rigid set of societal norms, driven by men and religion, for example. Contrast, dialogue, narrative voice, irony and, obviously, imagery and symbolism are all essential factors here. Whether the book vividly explores the uses and abuses of power should prove a fairly rich seam for candidates to mine.

The Color Purple provides plenty of scope for general discussion as well as for specific focus on events and characters in the book. There should be some relatively straightforward ways of extending the argument about racial and sexual power here and there are many opportunities to examine the role of technique in presenting the concept of 'uses and abuses'*.*

In order to meet the AO2 requirement, there should be specific comment on technique and method in the presentation of 'uses and abuses of power' – the terms of the

	question lead to this.

Question Number	Question
9(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 opening sections of the narrative or those surrounding the death of Catherine for instance
- the purposes of the uses of imagery and symbolism in developing theme, character, tone and mood
- the methods used to enhance imagery and symbolism through language choice, dialogue and setting, for instance
- the proposition regarding the centrality of imagery and symbolism to *Wuthering Heights'* success.

The argument may examine how imagery and symbolism are developed in each novel, exploring the purposes and effects of their use.

Imagery and symbolism 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 supports and develops character, themes and irony. Candidates should have plenty of opportunity to discuss the roles of other techniques such as setting, irony and dialogue in enhancing imagery and symbolism here.

The Color Purple also offers a good deal of imagery and many symbols from the depictions of Celie's childhood onward. The other techniques used to enhance it here are also straightforward enough – dialogue, narrative voice and setting, for example.

Candidates who simply list or describe examples of imagery and symbolism are far less likely to prosper than those who focus on effect, for example.

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

Responses may include reference to:

- the use of irony to present theme
- the use of irony to present character
- the use of irony to enhance setting
- the use of irony to complement other aspects of mood and tone
- the use of dialogue to present irony
- the use of narrative voice to present irony
- the ways in which irony is developed in the course of the narrative
- the terms of the proposition – whether the novel is made compelling through its use of irony.

The argument can be extended through reference to *The Remains of the Day, al*though here, the irony is filtered through a singular lens – candidates might consider the impact of narrative perspective. Examples of the effects of irony should be obvious enough - in both the personal and political senses there is much to say about it and how it is presented and enhanced through other techniques, such as imagery and symbolism and characterisation, for example.

In *The Shooting Party* we are also given strong examples of irony. There is plenty of potential for candidates to debate Colegate's ironic representation of the world she describes and to extend their argument by reference to *Howards End*, specifically with reference to effect and to other techniques such as imagery and symbolism, dialogue and narrative voice which enhance it for instance.

In order to meet the AO2 requirement, there should be specific comment on not only method in the discussion of irony, but its effect – the terms of the question lead to this.

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

Responses may include reference to:

- the way in which self-absorption is presented, focusing on the section suggested as a starting point, or moving outwards immediately
- the use of language choices to present self-absorption
- the use of characterisation to present self-absorption
- the use of contrast to present self-absorption
- the use of imagery to present self-absorption
- the use of dialogue to present self-absorption
- the use of narrative voice to present self-absorption
- the ways in which the idea of self-absorption is developed in the course of the narrative
- the terms of the proposition – whether the characters are condemned for their self-absorption.

In *The Remains of the Day,* there is plenty of focus on self-absorption obviously and candidates should find plenty to say about the proposition. The techniques used to present Stevens and his self-absorption, as well as the way in which it is ironised, are the same, plainly, as in Howards End, although here the significance of the narrative voice is more worthy of specific consideration perhaps.

In *The Shooting Party* self-absorption is plainly a major issue by the end. There are also less obvious aspects of the narrative to consider here, however, as is the case with *The Remains of the Day*. Accordingly, the focus on techniques could take into account contrast, dialogue, irony, setting, imagery and symbolism, for example.

Responses which adopt a linear approach and ignore the importance of technique are far less likely to succeed at the higher levels.

Section C: Prose

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 creative 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' 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.