Mark Scheme (Results)

Summer 2017

Pearson Edexcel GCE
In English Literature (6ET03)
Unit 3: Interpretations of Prose and Poetry

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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, ie 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: Unprepared Poetry or Prose

Question Number	Indicative Content
1	Reward a clearly literary approach to the poem identifying, commenting on and analysing key features of poetic technique and establishing a response to how the poet makes his meaning clear to the reader. Literary features to comment on might include: - the first person narrative voice - the varied use of the iambic pentameter - the range of sentence structures - the unconventional structure which has some characteristics of the sonnet but adds a final rhyming couplet and makes breaks in unexpected places - the ways in which the natural world is evoked - the effects of the natural world on the narrator - how the efforts of climbing are conveyed - the range of imagery - the frequent alliteration and assonance - the rhyme scheme - the rather stylised, and for the modern reader, old-fashioned diction, both in the lexis and word order - the use of enjambement and caesura - the use of exclamations at several points in the poem including the half-way point and final line - the general mood of the poem - the effect of the final sentence on the rest of the poem. Look for a detailed discussion that explores the effects of the literary features on the reader. **(40 marks)**

Question Number	Indicative Content
2	Reward candidates who explore the extract in a consistently literary manner.

Literary features to comment on might include:

- the strong third person narrative voice in a free indirect style
- the feminine/feminist sensibility
- the colloquial late 20th century American idiom
- the strong sense of location suggested by the use of place names
- how the narrator identifies with Polly and how Polly identifies herself with Lorin
- how sympathetic the reader might feel towards Polly
- how the focus shifts from Polly to Lorin in paragraph three
- how the description of Lorin in the final paragraph draws on a range of specific cultural references
- how each paragraph has a specific focus and moves the story on
- the use of a range of complex sentence structures and their effects on the reader.

Look for a detailed discussion that explores the effects of the literary features on the reader

(40 marks) |

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 relevant comment • Makes limited use of critical literary terminology • Writes with minimal clarity but with technical lapses • Responds with limited originality and creativity.
2	4 - 7	• Makes relevant comment with some insight • Makes some appropriate use of critical terminology to make the response more specific • Uses accurate written expression with some technical lapses • Responds with some originality and creativity.
3	8 - 10	• Responds with a sustained argument in an informed and relevant manner • Makes confident and appropriate use of critical terminology to refine arguments and evaluate the text • Writes accurately with sustained fluency, coherence and confidence • 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 - 5	• Shows a limited understanding of the approaches to literary text • Identifies some features of structure, form and language • Shows a limited understanding of meanings.
2	6 - 11	• Shows limited critical understanding of literary text • Comments on some features of structure, form and language • Shows some understanding of the meanings.
3	12 - 17	• Demonstrates some critical understanding of literary text • Shows some awareness of features of structure, form and language • Provides evidence of a clear understanding of the meanings.
4	18 - 23	• Demonstrates a developed critical understanding of literary text • Examines features of structure, form and language effectively • Analyses the text and demonstrates a developed understanding of the meanings.
5	24 – 30	• Provides an evaluative and analytical, critical understanding of literary text which enables a sophisticated response • Evaluates features of structure, form and language effectively • Evaluates the text and demonstrates a developed understanding of the meanings which enables an independent response.

Section B: Paired Texts

Question Number	Indicative Content
3(a)	Reward an informed and well-illustrated personal response to the proposition. It offers candidates an opportunity to engage with the assertion with which it begins: 'we should never assume'. Look for a literary engagement with the opposition of 'easy solutions' and 'complexity of relationships'. Candidates should do more than just exemplify, but engage in a debate and aim for a balanced discussion in relation to the texts studied. Clear and relevant links between texts should be identified and discussed in detail. Accurate written expression and use of terminology appropriate to novels and poems should be used. Structure, form and language should be dealt with in terms of how they shape meaning as related to the proposition. Language may be dealt with by considering the diversity of styles employed by different writers. Structure and form will be dealt with by the different narrative approaches of the novelists and the variety of structures and forms employed by the poets. The ways in which poems may be said to connect with each other may vary according to whether a single writer (such as Carol Ann Duffy or John Donne for example) is under discussion, or a wider ranging group of poets. Candidates should compare chosen texts to clarify connections between them and reflect the responses of different readers. For example they may show how poems and novels depict relationships in different ways and reflect the periods in which specific texts were written. The poetry selections, by virtue of their diversity, are likely to invite a wide range of responses to contexts. At best, diverse responses will be discussed, analysed or even evaluated; at the very least, awareness of diverse readings should be identified and described. Candidates should be aware of the need to respond to their texts as a modern reader, whilst not losing sight of the time when a text was written. **(60 marks)**

Question Number	Indicative Content
3(b)	Reward an informed and well-illustrated personal response to the proposition. Candidates are offered an opportunity to discuss the ideas suggested by 'inequalities in social and cultural status, but look for and reward more than mere exemplification. There should be appropriate treatment of 'inequalities but do not necessarily expect equal treatment of 'social' and 'cultural'. Look for an exploration that engages with, and perhaps refutes, the idea of the reader being confronted in relation to the texts studied. Note too how candidates deal with how the idea of the 'modern reader' is treated. Any valid approach to the proposition is acceptable if well-argued and illustrated.
	Clear and relevant links between texts should be identified and discussed in detail. Accurate written expression and use of terminology appropriate to novels and poems should be used.
	Structure, form and language should be dealt with in terms of how they shape meaning as related to the proposition. Language may be dealt with by considering the diversity of styles employed by different writers. Structure and form will be dealt with by the different narrative approaches of the novelists and the variety of structures and forms employed by the poets. The ways in which poems may be said to connect with each other may vary according to whether a single writer (such as Carol Ann Duffy or John Donne for example) is under discussion, or a wider ranging group of poets.
	Candidates should compare chosen texts to clarify connections between them and reflect the responses of different readers. For example they may show how poems and novels depict inequalities in different ways and reflect the periods in which specific texts were written. The poetry selections, by virtue of their diversity, are likely to invite a wide range of responses to contexts. At best, diverse responses will be discussed, analysed or even evaluated; at the very least, awareness of diverse readings should be identified and described.
	Candidates should be aware of the need to respond to their texts as a modern reader, whilst not losing sight of the time when a text was written.
	(60 marks)

Question Number	Indicative Content
4(a)	Reward a response that engages clearly with the proposition, exploring the implications of 'rewards us most as readers' in a literary manner. Look for the quality of the argument and appropriate textual evidence to support it. 'Present' is a reminder that a literary approach to the topic is required. 'Range and variety' provide a focus for the response and candidates should deal with 'experiences' in an analytical way, going beyond mere exemplification. Reward a literary approach to these ideas which, at best, will be analytical or evaluative. The quality of the argument is likely to be the key discriminator and there should be clear, detailed and relevant links between texts. Accurate written expression and use of terminology appropriate to novels and poems should be used. Structure, form and language should be dealt with in terms of how they shape meaning as related to the proposition. Language may be dealt with by considering the diversity of styles employed by different writers. Structure and form will be dealt with by the different narrative approaches of the novelists and the variety of structures and forms employed by the poets. The varieties of English used in the texts may well be a focus, and in the poems that are not narrative, relationships between individual poems. Candidates should compare chosen texts to clarify connections between them and reflect the responses of different readers. For example they may show how poems and novels reflect the periods in which specific texts were written. The poetry texts, by virtue of their diversity, are likely to invite a wide range of responses to contexts. At best, diverse responses will be discussed, analysed or even evaluated; at the very least, awareness of diverse readings should be identified and described. Candidates should be aware of the need to respond to their texts as a modern reader, whilst not losing sight of the time when a text was written. **(60 marks)**

Question Number	Indicative Content
4(b)	Reward a response that engages clearly with the terms contained in the proposition and explores the implications in a literary manner. Look for the quality of the argument and appropriate textual evidence to support it. Reward an approach that acknowledges that 'confront us' requires a literary approach to the topic which, at best, will be analytical or evaluative. Look for a critical engagement with the idea of 'impact. The quality of the exploration of the ideas suggested by 'disappointment' and 'lack of achievement', which should encourage detailed textual responses as well as clear and relevant links between texts. Accurate written expression and use of terminology appropriate to novels and poems should be used. Structure, form and language should be dealt with in terms of how they shape meaning as related to the proposition. Language may be dealt with by considering the diversity of styles employed by different writers. Structure and form will be dealt with by the different narrative approaches of the novelists and the variety of structures and forms employed by the poets. The varieties of English used in the texts may well be a focus, and in the poems that are not narrative, relationships between individual poems. Candidates should compare chosen texts to clarify connections between them and reflect the responses of different readers. For example they may show how poems and novels reflect the periods in which specific texts were written. The poetry texts, by virtue of their diversity, are likely to invite a wide range of responses to contexts. At best, diverse responses will be discussed, analysed or even evaluated; at the very least, awareness of diverse readings should be identified and described. Candidates should be aware of the need to respond to their texts as a modern reader, whilst not losing sight of the time when a text was written. **(60 marks)**

Question Number	Indicative Content
5(a)	Reward any approach to the assertion contained in the proposition, in which candidates accept or challenge its terms as they see fit. The balance between 'people' and 'places' is important; look for engagement with both of these ideas but do not necessarily expect equal treatment but reward an approach that addresses the ideas behind 'greater impact on the reader'. Reward a full discussion of 'unexpected strangeness'. 'Texts present us' is a reminder that a literary approach is required, which should be rewarded on its merits. The quality of the argument is likely to be the key discriminator and there should be clear, detailed and relevant links between texts. Accurate written expression and use of terminology appropriate to novels and poems should be used.

Structure, form and language should be dealt with in terms of how they shape meaning as related to the proposition. Language may be dealt with by considering the diversity of styles employed by different writers. Structure and form will be dealt with by the different narrative approaches of the novelists and the variety of structures and forms employed by the poets.

Candidates should compare chosen texts to clarify connections between them and reflect the responses of different readers. At best, diverse responses will be discussed, analysed or even evaluated; at the very least, awareness of diverse readings should be identified and described.

Candidates should be aware of the need to respond to their texts as a modern reader, whilst not losing sight of the time when a text was written.
<div align="right">**(60 marks)**</div> |

Question Number	Indicative Content
5(b)	Reward any approach to the proposition, which is presented as an assertion, in which candidates accept or challenge its terms as they see fit. The balance between the opposition of ' how characters respond to the journeys', and 'journeys themselves' is likely to vary considerably, but look for and reward an appropriate balance that engages with the proposition in a detailed and literary way. 'Presentation…readers' is a reminder that a literary approach is required, which should be rewarded on its merits. The quality of the argument is likely to be the key discriminator and there should be clear, detailed and relevant links between texts. Accurate written expression and use of terminology appropriate to novels and poems should be used.
	Structure, form and language should be dealt with in terms of how they shape meaning as related to the proposition. Language may be dealt with by considering the diversity of styles employed by different writers. Structure and form will be dealt with by the different narrative approaches of the novelists and the variety of structures and forms employed by the poets.
	Candidates should compare chosen texts to clarify connections between them and reflect the responses of different readers. At best, diverse responses will be discussed, analysed or even evaluated; at the very least, awareness of diverse readings should be identified and described.
	Candidates should be aware of the need to respond to their texts as a modern reader, whilst not losing sight of the time when a text was written. **(60 marks)**

Question Number	Indicative Content
6(a)	Reward a literary approach to any discussion of the presentation of 'optimism' and 'despair' and an engagement with the possibly contentious suggestion of 'has to'. Look for a literary approach to how 'appeal to the reader' is treated. Reward discussion and exemplification from candidates of how the writers studied present 'war' and explore it with appropriate links between texts and contexts. Any valid interpretation that is clearly argued and illustrated will be acceptable. The instruction 'comment on' should make it clear that the diversity of approaches adopted in texts of different kinds should be dealt with. Hence clear and relevant links between texts should be identified and discussed in detail. There will be a distinction between the kind of response that merely exemplifies the issues raised in the proposition and that which engages more fully with the 'analyse the connections and comparisons' aspect of the instruction. Accurate written expression and use of terminology appropriate to novels and poems should be used. Structure, form and language should be dealt with in terms of how candidates shape meaning as related to the proposition. Language may be dealt with by considering the diversity of styles employed by different writers. The different narrative approaches of the novelists and the variety of structures and forms employed by the poets may also be discussed. The ways in which poems may be said to connect with each other may vary according to whether a single writer (as in the David Harsent collection) is under discussion, or a wider ranging group of poets. Candidates should compare chosen texts to clarify connections between them and reflect the responses of different readers. At best, diverse responses will be discussed, analysed or even evaluated; at the very least, awareness of diverse readings should be identified and described. Candidates should be aware of the need to respond to their texts as a modern reader, whilst not losing sight of the time when a text was written. **(60 marks)**

Question Number	Indicative Content
6(b)	The proposition is an invitation to explore and challenge the terms contained within it. Reward exploration and illustration of the ideas suggested by 'inevitably confront…forces beyond individual control'. Any valid exploration that either accepts or challenges the proposition with appropriate textual support will be acceptable. The instruction 'comment on' should make it clear that the diversity of approaches adopted in texts of different kinds should be dealt with. Hence clear and relevant links between texts should be identified and discussed in detail. There will be a distinction between the kind of response that merely exemplifies the issues raised in the proposition and that which engages more fully with the 'analyse the connections and comparisons' aspect of the instruction. Accurate written expression and use of terminology appropriate to novels and poems should be used. Structure, form and language should be dealt with in terms of how candidates shape meaning as related to the proposition. Language may be dealt with by considering the diversity of styles employed by different writers. The different narrative approaches of the novelists and the variety of structures and forms employed by the poets may also be discussed. The ways in which poems may be said to connect with each other may vary according to whether a single writer (as in the David Harsent collection) is under discussion, or a wider ranging group of poets. Candidates should compare chosen texts to clarify connections between them and reflect the responses of different readers. At best, diverse responses will be discussed, analysed or even evaluated; at the very least, awareness of diverse readings should be identified and described. Candidates should be aware of the need to respond to their texts as a modern reader, whilst not losing sight of the time when a text was written. **(60 marks)**

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 relevant comment • Makes limited use of critical literary terminology • Writes with minimal clarity but with technical lapses • Responds with limited originality and creativity.
2	4 - 7	• Makes relevant comment with some insight • Makes some appropriate use of critical terminology to make the response more specific • Uses accurate written expression with some technical lapses • Responds with some originality and creativity.
3	8 - 10	• Responds with a sustained argument in an informed and relevant manner • Makes confident and appropriate use of critical terminology to refine arguments and evaluate the text • Writes accurately with sustained fluency, coherence and confidence • 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 - 3	• Shows a limited critical understanding of literary texts • Explores some features of structure, form and language • Shows a limited understanding of meanings.
2	4 - 7	• Shows some critical understanding of literary texts • Analyses features of structure, form and language • Shows some understanding of the meanings.
3	8 - 10	• Demonstrates a developed critical understanding of literary texts • Evaluates features of structure, form and language effectively to make relevant points • Evaluates the text and demonstrates a developed understanding of the meanings which enables an independent response.

Band	Mark	AO3 - Explore connections and comparisons between different literary texts, informed by interpretations of other readers
1	0 - 3	• Refers to one or more text and identifies basic literary connections • Provides a basic presentation of ideas • Shows limited ability to interpret the texts.
2	4 - 7	• Makes well-selected connections between texts • Presents some ideas which do not reach full development • Shows a limited ability to consider that more than one interpretation of the texts is possible.
3	8 - 11	• Makes literary connections between the texts to inform the line of argument • Some evidence of an independent approach in the presentation of ideas • Shows an awareness of a variety of interpretations; with some exploration.
4	12 - 15	• Makes insightful and relevant literary connections between texts, supporting the line of argument • Demonstrates an independent approach in the presentation of a well-developed ideas • Demonstrates an awareness of a variety of interpretations; with some analysis and evaluation.
5	16 - 20	• Demonstrates a cogent synthesis of literary connections between texts to develop a line of argument • Demonstrates an independent and original approach in the presentation of coherently developed argument • Demonstrates a developed awareness of a variety of interpretations; applies an open-minded approach when exploring and evaluating the texts.

Band	Mark	AO4 - Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received
1	0 - 3	• Shows a very limited awareness of the concept of a reader • Makes limited reference to the contextual influences that have affected how the texts have been received over time • Makes limited reference to the cultural and contextual factors that influenced texts when they were produced, without applying these facts very usefully in a literary way • Makes basic reference to the contextual framework within which they as readers can respond but this is not developed in a way that reflects on the understanding of texts under consideration.
2	4 - 7	• Shows limited ability to appreciate the factors that influence a modern reader but these points are undeveloped when looking at the texts under consideration • Shows some awareness of contextual influences that have affected how the texts have been received over time • Shows some awareness of the cultural and contextual factors that influenced texts when they were produced, although this is likely to remain at the level of factual knowledge not fully applied to the texts • Makes some reference to the contextual framework within which they as readers can respond, although this may lack specificity.
3	8 - 11	• Shows some ability to comment on the factors that influence a modern reader and apply this to the reading of the texts under consideration • Shows an appreciation of contextual influences that have affected how the texts have been received over time • Shows an appreciation of the importance of the cultural and contextual factors that influenced texts when they were produced • Makes some comment on the relevance of the contextual overarching framework within which they as readers can respond.
4	12 - 15	• Demonstrates an ability to analyse the factors that influence a modern reader and reflect on their own reading in the light of this • Demonstrates an ability to analyse the contextual influences that have affected how the texts have been received over time • Demonstrates an ability to analyse the cultural and contextual factors that influenced texts when they were produced and apply this awareness usefully to the texts under consideration

		• Demonstrates an understanding of the significance of the contextual overarching framework within which they as readers can respond; shows an awareness of how this has worked in practice in the candidate's own response to the texts.
5	**16-20**	• Demonstrates an ability to analyse, synthesise and evaluate the factors that influence a modern reader, this being reflected in the candidate's own reading and understanding of the texts under consideration • Demonstrates an ability to analyse and evaluate the contextual influences that have affected how the texts have been received over time • Demonstrates an ability to analyse and evaluate the cultural and contextual factors that influenced texts when they were produced and uses this awareness to enrich understanding and response • Evaluates the significance of the contextual overarching framework within which they as readers can respond, therefore showing a mature and developed sense of what it means to read critically.