

# Sample Assessment Materials September 2007

GCE English Literature

**Edexcel Advanced Subsidiary GCE in English Literature  
(8ET01)**

First examination 2009

**Edexcel Advanced GCE in English Literature (9ET01)**

First examination 2010





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# A Introduction

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These sample assessment materials have been prepared to support the specification.

Their aim is to provide the candidates and centres with a general impression and flavour of the actual question papers and mark schemes in advance of the first operational examinations.



## B Sample question papers

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Centre No.						Paper Reference					Surname	Initial(s)	
Candidate No.						<b>6 E T 0 1 / 1</b>						Signature	

Paper Reference(s)

**6ET01/1**

**Edexcel GCE**

**English Literature**

**Advanced Subsidiary**

**Unit 1: Explorations in Prose and Poetry**

**Sample Assessment Material**

**Time: 2 hours 15 minutes**

Examiner's use only

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Team Leader's use only

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Question Number	Leave Blank
1	
2	
3	
4	
5	
6	
7	
8	
9	
10	
Total	

**Materials required for examination**

Set texts (clean copies only)

**Items included with question papers**

Source Booklet

**Instructions to Candidates**

In the boxes above, write your centre number, candidate number, your surname, initials and signature. Check that you have the correct question paper. Answer one question from each section. Indicate which question you are answering by marking the box (☒). If you change your mind, put a line through the box (☒) and then indicate your new question with a cross (☒). Write your answers in the spaces provided in this question paper.

**Information for Candidates**

The marks for individual questions and the parts of questions are shown in round brackets: e.g. (2). There are 10 questions in this question paper. The total mark for this paper is 100. There are 28 pages in this question paper. Any blank pages are indicated.

**Advice to Candidates**

Quality of written communication will be taken into account in the marking of your answers. Quality of written communication includes clarity of expression, the structure and presentation of ideas and grammar, punctuation and spelling.

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**SECTION A: UNSEEN POETRY OR PROSE**

**Candidates must answer one question from each section.**

**Candidates must answer either Question 1 or Question 2.**

**If you answer Question 1 put a cross in this box (☒).**

1. Poetry: Read Text A on page 2 of the Source Booklet and answer the following questions.

There are a number of key features that we bear in mind when we consider poetry.

- (a) Rhyme is often considered to be an important feature in poetry.

Discuss the use and effect of rhyme in this poem.

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**(5)**

(b) Poets often make use of imagery.

Using **two** examples from the poem explore this poet's use of imagery.

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**(5)**

(c) Certain types of poetry are described as being lyrical or song-like.

Using your knowledge of other lyrical poems, discuss what strikes you as being particularly lyrical or song-like about this poem.

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**(10)**

**Q1**

**(Total 20 marks)**

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**If you answer Question 2 put a cross in this box (☒).**

**2. Prose:** Read Text B on page 3 of the insert and answer the following questions.

(a) Novelists craft sentences to create interest.

Identify and comment on the effect of the writer's choice of sentence structure in lines 1–7 of the extract.

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**(5)**

(b) Novelists make use of dialogue for particular effects.

Identify and comment on the use of dialogue in this extract.

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**(5)**



**SECTION B: POETRY**

**Answer one question from this section.**

**3. Home****Either:**

- (a) ‘In Literature, home is rarely portrayed as a place of perfect happiness.’

Compare and contrast the ways in which home is presented in **at least two** poems in the light of this claim.

**Or:**

- (b) ‘Poets rarely have happy memories of their childhood.’

Using one of the following poems as a starting point, compare and contrast how poets present their childhood in at least one other poem.

**Either** Matthew Sweeney *The House* (From Here to Eternity)

**or** Thomas Hood *I Remember, I Remember* (Oxford University Press)

**or** D H Lawrence *Piano* (The Rattle Bag).

**(40 marks)**

**4. Land****Either:**

- (a) ‘Poets often use poetry to celebrate where they live.’

Compare and contrast **at least two** poems in the light of this statement.

**Or:**

- (b) ‘It would appear that people have one intention: to destroy the land they so clearly love.’

Using **one** of the following poems as a starting point, compare and contrast how poets present the wilful destruction of the environment in **at least one other** poem.

**Either** Stanley Kunitz *The War Against the Trees* (From Here to Eternity)

**or** Charlotte Mew *The Trees are Down* (Oxford University Press)

**or** Gerard Manley Hopkins *Binsey Poplars* (The Rattle Bag).

**(40 marks)**

**5. Work****Either:**

- (a) ‘In Literature, there can be great admiration for the skilled individual.’

Compare and contrast **at least two** poems in the light of this statement.

**Or:**

- (b) ‘Work is rarely an entirely happy experience.’

Using one of the following poems as a starting point, compare and contrast how poets present people at work in **at least one other** poem.

**Either** Elaine Feinstein *Father* (From Here to Eternity)

**or** Joanna Baillie *Hay Making* (Oxford University Press)

**or** Padraic Colum *A Drover* (The Rattle Bag).

**(40 marks)**



Indicate which question you are answering by marking the box (☒).  
If you change your mind, put a line through the box (☒)  
and then indicate your new question with a cross (☒).

Chosen question number: Question 3(a) ☒          Question 3(b) ☒

Question 4(a) ☒          Question 4(b) ☒

Question 5(a) ☒          Question 5(b) ☒

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Section B

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**(Total 40 marks)**

**TOTAL FOR SECTION B: 40 MARKS**

**SECTION C: PROSE**

**Answer one question from this section.**

6. *Jane Eyre* (Penguin Classics) and **either** *Wide Sargasso Sea* (Penguin Modern Classics) **or** *The Magic Toyshop* (Virago)

**Either:**

- (a) ‘Ms. Eyre is one of those heroines who refuses to blend into the traditional female position of subservience and who stands up for her beliefs.’

Explore how the female position is presented.

In your response, you should focus on *Jane Eyre* to establish your argument and you should refer to the second text you have read to support and develop your line of argument.

**Or:**

- (b) ‘Relatives should be respected and loved, yet in Literature they are often cruel and evil.’

Using *Jane Eyre* page 19 as your starting point, from ‘I was a discord in Gateshead Hall;’ to ‘and to see an uncongenial alien permanently intruded on her own family group.’ page 20, explore the presentation of relatives.

In your response, you should focus on *Jane Eyre* to establish your argument and you should refer to the second text you have read to support and develop your line of argument.

**(40 marks)**

7. *Brighton Rock* (Vintage) and **either** *Lies of Silence* (Vintage) **or** *A Clockwork Orange* (Penguin)

**Either:**

- (a) ‘Greene presents a distorted picture of humanity’s preoccupations: “Of course there is Hell. Flames and damnation.”’

Explore this view of Greene’s presentation of morality and moral judgement.

In your response, you should focus on *Brighton Rock* to establish your argument and you should refer to the second text you have read to support and develop your line of argument.

**Or:**

- (b) ‘Some novels focus exclusively on the masculine experience.’

Using *Brighton Rock* page 22 as your starting point, from ““Well?” the boy said’ to ‘He raised his voice again. “Listen. Do you hear that?”’ page 23, explore how masculinity is presented.

In your response, you should focus on *Brighton Rock* to establish your argument and you should refer to the second text you have read to support and develop your line of argument.

**(40 marks)**



8. *Pride and Prejudice* (Penguin Classics) and **either** *French Lieutenant's Woman* (Vintage) **or** *The Yellow Wallpaper* (Virago)

**Either:**

- (a) 'Female characters are often represented as being constrained by their societies.'

Explore the presentation of female characters in the light of this statement.

In your response, you should focus on *Pride and Prejudice* to establish your argument and you should refer to the second text you have read to support and develop your line of argument.

**Or:**

- (b) 'There is always a huge contrast between the behaviour of men and women.'

Using *Pride and Prejudice* Chapter XIX page 104 as your starting point from "'You are too hasty, Sir," she cried.' to 'as would be consistent with the true delicacy of the female character' at the bottom of page 105, explore the presentation of the behaviour of men and women.

In your response, you should focus on *Pride and Prejudice* to establish your argument and you should refer to the second text you have read to support and develop your line of argument.

**(40 marks)**

9. *Wuthering Heights* (Penguin Classics) and **either** *The Scarlet Letter* (Oxford World's Classics) **or** *The Color Purple* (Phoenix)

**Either:**

- (a) 'Novels often present women as constrained by society.'

Explore the presentation of women in the light of this statement.

In your response, you should focus on *Wuthering Heights* to establish your argument and you should refer to the second text you have read to support and develop your line of argument.

**Or:**

- (b) 'Bronte's use of violence forces the reader to understand the strength of feeling in her characters'.

Using *Wuthering Heights* page 118 as your starting point, from 'She rung the bell till it broke with a twang:' to the end of the chapter, explore the use and portrayal of violence.

In your response, you should focus on *Wuthering Heights* to establish your argument and you should refer to the second text you have read to support and develop your line of argument.

**(40 marks)**

10. *Howards End* (Penguin) and **either** *Remains of the Day* (Faber and Faber) **or** *The Shooting Party* (Penguin)

**Either:**

- (a) ‘Families are the moral centre of society.’

Explore the portrayal and importance of a family’s values in the light of this statement.

In your response, you should focus on *Howards End* to establish your argument and you should refer to the second text you have read to support and develop your line of argument.

**Or:**

- (b) ‘It is true to say that class always divides and it never unites.’

Using *Howards End* page 16 as your starting point, from ‘But she did not like his voice.’ to ‘“Yes sir.” And the lower orders vanished in a cloud of dust.’ page 17, explore the portrayal of class and its role in the novel.

In your response, you should focus on *Howards End* to establish your argument and you should refer to the second text you have read to support and develop your line of argument.

**(40 marks)**

Indicate which question you are answering by marking the box (☒).  
If you change your mind, put a line through the box (☒)  
and then indicate your new question with a cross (☒).

- Chosen question number: Question 6(a) ☒                      Question 6(b) ☒
- Question 7(a) ☒                      Question 7(b) ☒
- Question 8(a) ☒                      Question 8(b) ☒
- Question 9(a) ☒                      Question 9(b) ☒
- Question 10(a) ☒                      Question 10(b) ☒

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Unit 6ET01/1 focuses on the Assessment Objectives A01, A02 and A03 listed below:

<b>Assessment objectives</b>	<b>AO %</b>
<b>A01</b> Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression	40
<b>A02</b> Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts	40
<b>A03</b> Explore connections and comparisons between different literary texts, informed by interpretations of other readers	20

Paper Reference(s)

**6ET01/1**

**Edexcel GCE**

**English Literature**

**Advanced Subsidiary**

**Unit 1: Explorations in Prose and Poetry**

**Sample Assessment Material**

**SOURCE BOOKLET**

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**SECTION A: UNSEEN POETRY OR PROSE**

**Material for Question 1.**

**TEXT A**

Down by the Salley Gardens

Down by the salley gardens my love and I did meet;  
She passed the salley gardens with little snow-white feet.  
She bid me take love easy, as the leaves grow on the tree;  
But I being young and foolish, with her would not agree.

In a field by the river my love and I did stand.  
And on my leaning shoulder she laid her snow-white hand.  
She bid me take life easy, as the grass grows on the weirs;  
But I was young and foolish, and now am full of tears.

5

*W. B. Yeats*

*salley*: willow

## Material for Question 2.

### TEXT B

Extract from *A Portrait of the Artist as a Young Man* by James Joyce

He bowed and walked quietly out of the room, closing the doors carefully and slowly.

But when he had passed the old servant on the landing and was again in the low narrow dark corridor he began to walk faster and faster. Faster and faster he hurried on through the gloom excitedly. He bumped his elbow against the door at the end and, hurrying down the staircase, walked quickly through the two corridors and out into the air. 5

He could hear the cries of the fellows on the playgrounds. He broke into a run and, running quicker and quicker, ran across the cinderpath and reached the third line playground, panting.

The fellows had seen him running. They closed round him in a ring, pushing one against another to hear.

- Tell us! Tell us! 10
- What did he say?
- Did you go in?
- What did he say?
- Tell us! Tell us!

He told them what he had said and what the rector had said and, when he had told them, all the 15 fellows flung their caps spinning up into the air and cries:

- Hurroo!

They caught their caps and sent them up again spinning skyhigh and cried again:

- Hurroo! Hurroo!

## SECTION B: POETRY

### Selections from *Here to Eternity*, ed. Andrew Motion

Poem title	Poet	Page number
<b>Home</b>		
The New House	Edward Thomas	31
The House	Matthew Sweeney	31
The Candle Indoors	Gerard Manley Hopkins	34
Orkney Interior	Ian Hamilton Finlay	34
<i>from</i> Meditations in Time of Civil War	W B Yeats	36
Frost at Midnight	Samuel Taylor Coleridge	38
Home is so Sad	Philip Larkin	42
Room	Charlotte Mew	43
'Sweet-safe-Houses'	Emily Dickinson	43
The House	Robert Minhinnick	44
The Hill Wife	Robert Frost	45
Love in a Life	Robert Browning	48
<i>From</i> In Memoriam	Alfred, Lord Tennyson	48
House on a Cliff	Louis MacNeice	52
Ruins of a Great House	Derek Walcott	53
At Homes	Christina Rossetti	54
<b>Land</b>		
<i>from</i> The Prelude	William Wordsworth	85
Poem in October	Dylan Thomas	88
Epic	Patrick Kavanagh	90
Field Day	W R Rodgers	91
Popular Geography	Miriam Waddington	92
Summer Farm	Norman MacCaig	93
Home-thoughts from Abroad	Robert Browning	93
<i>From Aurora Leigh</i>	Elizabeth Barrett Browning	95
Cotswold Ways	Ivor Gurney	97
Landscape	Michael Longley	98
<i>From</i> On a Raised Beach	Hugh MacDiarmid	99
This Compost	Walt Whitman	100
Digging	Edward Thomas	102
Men against Trees	Christopher Reid	105
The War against the Trees	Stanley Kunitz	105
Overlooking the River Stour	Thomas Hardy	106
Welsh Landscape	R S Thomas	109



**Work**

You will be hearing from us shortly	U A Fanthorpe	117
Father	Elaine Feinstein	119
Thoughts After Ruskin	Elma Mitchell	121
The Great Palace of Versailles	Rita Dove	123
The Solitary Reaper	William Wordsworth	124
Photograph of Haymaker, 1890	Molly Holden	125
Hay-making	Gillian Clarke	126
Shearing at Castlereagh	A B ('Banjo') Paterson	130
The Bricklayer's Lunch Hour	Allen Ginsberg	131
Builders	Ruth Padel	132
The Chimney Sweeper	William Blake	138
Working	Tony Harrison	139
Money	C H Sisson	143
Toads	Philip Larkin	145
CV	Simon Armitage	149
Iago Prytherch	R S Thomas	151
It's Work	Benjamin Zephaniah	154

**Selections from *The Oxford Anthology of English Poetry Volume II: Blake to Heaney*, ed. John Wain**

Poem title	Poet	Page number
<b>Home</b>		
Infant Joy	William Blake	4
A Wish	Samuel Rogers	28
The Old Familiar Faces	Charles Lamb	139
I remember, I remember	Thomas Hood	300
The Wife A-Last	William Barnes	322
The Wind at the Door	William Barnes	323
Mariana	Alfred, Lord Tennyson	366
The Toys	Coventry Patmore	459
The Self-Unseeing	Thomas Hardy	510
The Candle Indoors	Gerard Manley Hopkins	534
The Lake Isle of Innisfree	W B Yeats	569
The Listeners	Walter de la Mare	595
End of Another Home Holiday	D H Lawrence	606
Parent to Child	Robert Graves	655
To My Mother	George Barker	711
One Flesh	Elizabeth Jennings	734
<b>Land</b>		
<i>From</i> The Prelude	William Wordsworth	64
After Reading in a Letter Proposals for Building a Cottage	John Clare	248
'On the Grasshopper and the Cricket'	John Keats	252
To Autumn	John Keats	272
The Sweetness of England	Elizabeth Barrett Browning	340
Dover Beach	Matthew Arnold	455
Beeny Cliff	Thomas Hardy	519
The Way Through the Woods	Rudyard Kipling	567
The Trees are Down	Charlotte Mew	589
As the Team's Head-brass	Edward Thomas	603
<i>From</i> Four Quartets: Little Gidding	T S Eliot	632
The Sunlight on the Garden	Louis MacNeice	671
Especially when the October wind	Dylan Thomas	715
Going, Going	Philip Larkin	732
On the Move	Thom Gunn	736
Himalayan Balsam	Anne Stevenson	747

**Work**

The Chimney Sweeper	William Blake	3
Hay Making	Joanna Baillie	23
The Solitary Reaper	William Wordsworth	63
Work without Hope	Samuel Taylor Coleridge	127
Felix Randal	Gerard Manley Hopkins	534
The Carpenter's Son	A E Housman	564
To a Friend Whose Work Has Come to Nothing	W B Yeats	571
A Coat	W B Yeats	573
Miners	Wilfred Owen	648
'O Lurcher-loving collier, black as night'	W H Auden	693
In Memory of W B Yeats	W H Auden	694
Toads	Philip Larkin	725
Toads Revisited	Philip Larkin	729
View of a Pig	Ted Hughes	741
Tractor	Ted Hughes	742
The Forge	Seamus Heaney	748

Selections from *The Rattle Bag*, ed. Seamus Heaney and Ted Hughes

Poem title	Poet	Page number
<b>Home</b>		
anyone lived in a pretty how town	ee cummings	35
Aunt Julia	Norman MacCaig	51
Autobiography	Louis MacNeice	53
Baby Song	Thom Gunn	56
The Ballad of Rudolph Reed	Gwendolyn Brooks	62
Death in Leamington	John Betjeman	123
The House of Hospitalities	Thomas Hardy	193
It Was All Very Tidy	Robert Graves	217
John Mouldy	Walter De La Mare	226
Lollocks	Robert Graves	249
Mouse's Nest	John Clare	299
My Father Played the Melodeon	Patrick Kavanagh	303
Piano	D H Lawrence	343
The Self Unseeing	Thomas Hardy	373
The Wanderer	W H Auden	454
<b>Land</b>		
As the Team's Head-brass	Edward Thomas	42
Beeny Cliff	Thomas Hardy	67
Bermudas	Andrew Marvell	73
The Bight	Elizabeth Bishop	76
Binsey Poplars	Gerard Manley Hopkins	77
Birches	Robert Frost	78
Crossing the Water	Sylvia Plath	117
Desert Places	Robert Frost	125
The Flood	John Clare	156
How Old Mountains Drip with Sunset	Emily Dickinson	195
In the time of the Breaking of Nations	Thomas Hardy	211
Interruption to a Journey	Norman MacCaig	214
Landscapes	T S Eliot	229
Mushrooms	Sylvia Plath	299
Nutting	William Wordsworth	314
Scotland Small?	Hugh MacDiarmid	365
Stopping By Woods	Robert Frost	407
A Survey	William Stafford	410

**Work**

Alfred Corning Clarke	Robert Lowell	24
Another Epitaph on an		
Army of Mercenaries	Hugh MacDiarmid	35
The Artist	William Carlos Williams	37
At Grass	Philip Larkin	45
Ballad of the Bread Man	Charles Causley	64
The Blacksmiths	Anon	82
The Buffalo Skinners	Anon	88
The Chimney Sweeper	William Blake	108
Cock Crow	Edward Thomas	110
Dirge	Kenneth Fearing	129
A Drover	Padraic Colum	136
Epitaph on an Army of Mercenaries	A E Housman	142
Epitaph on a Tyrant	W H Auden	142
Lore	R S Thomas	253
The Ox Tamer	Walt Whitman	332
Ploughing on Sunday	Wallace Stevens	346

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**SECTION A: UNPREPARED POETRY OR PROSE**

**Answer one question from this section.**

1. Read Text A on page 2 of the Source Booklet. It is a poem by Philip Larkin, first published in 1962.

Comment on and analyse how the writer's choices of structure, form and language shape meaning.

**(40 marks)**

2. Read Text B on page 3 of the Source Booklet. It is the beginning of *The Catcher in the Rye*, a novel by J. D. Salinger, first published in 1945.

Comment on and analyse how the writer's choices of structure, form and language shape meaning.

**(40 marks)**





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**SECTION B: PAIRED TEXTS**

Answer one question from this section.

**3. Relationships: texts which confront the reader with powerful emotion**

Prescribed texts:

Prose

*Captain Corelli's Mandolin*, Louis de Bernières\*

*Tess of the D'Urbervilles*, Thomas Hardy

*The Great Gatsby*, F. Scott Fitzgerald

Poetry

*Emergency Kit*, ed. Jo Shapcott and Matthew Sweeney (see page 5 for the selected poems)

*Metaphysical Poetry*, ed. C. Burrow and C. Ricks (see page 4 for the selected poems)

*Rapture*, Carol Ann Duffy\*

**Either:**

- (a) "Writers present us with a clear sense of values. These values are drawn into particularly sharp focus when a chief concern of their writing is emotion."

Comment on and analyse the connections and comparisons between **at least two** texts you have studied in the light of this assertion.

In your response you must ensure that at least one text is a post-1990 text, as indicated by \* in the list above.

In your response you should demonstrate what it means to be considering texts as a modern reader, in a modern context and that other readers at other times may well have had other responses.

**Or:**

- (b) "We have only the word 'love', yet we understand it to mean so much. There are so many different kinds of love that one single word cannot possibly do for them all."

Comment on and analyse the connections and comparisons between **at least two** texts you have studied in the light of this comment.

In your response you must ensure that at least one text is a post -1990 text, as indicated by \* in the list above.

In your response you should demonstrate what it means to be considering texts as a modern reader, in a modern context and that other readers at other times may well have had other responses.

**(60 marks)**

#### 4. Identifying Self: texts which make the reader ask, who am I?

Prescribed texts:

Prose

*Behind the Scenes at the Museum*, Kate Atkinson\*

*Great Expectations*, Charles Dickens

*The Life of Pi*, Yan Martell\*

Poetry

*Taking off Emily Dickinson's Clothes*, Billy Collins\*

*The Wife of Bath's Prologue and Tale*, Geoffrey Chaucer

*The Fat Black Woman's Poems*, Grace Nichols

**Either:**

- (a) “We find our place in the world; then comes the interesting part. We have a choice: we can reject it or accept it.”

Comment on and analyse the connections and comparisons between **at least two** texts you have studied in the light of this comment.

In your response you must ensure that at least one text is a post-1990 text, as indicated by \* in the list above.

In your response you should demonstrate what it means to be considering texts as a modern reader, in a modern context and that other readers at other times may well have had other responses.

**Or:**

- (b) “Texts only work well if the reader can identify herself or himself with the situations, the people, the crises and the personal dilemmas that are presented in them. To want to read more, the reader has to feel personally involved.”

Comment on and analyse the connections and comparisons between **at least two** texts you have studied in the light of this comment.

In your response you must ensure that at least one text is a post-1990 text, as indicated by \* in the list above.

In your response you should demonstrate what it means to be considering texts as a modern reader, in a modern context and that other readers at other times may well have had other responses.

**(60 marks)**

## 5. Journeys: texts which take the reader on a journey

Prescribed texts:

Prose

*Reef*, Romesh Gunsekera\*

*Small Island*, Andrea Levy\*

*The Final Passage*, Caryl Phillips

Poetry:

*Brunizem*, Sujata Bhatt ('Eurydice Speaks' only)\*

*the terrorist at my table*, Imtiaz Dharker (sections: Lascar Johnnie 1930 & The Habit of Departure only)\*

*The General Prologue to the Canterbury Tales*, Geoffrey Chaucer

**Either:**

- (a) "The most interesting works of literature are a wake-up call, challenging the readers to come out from the shelter of their comfortable world to consider a different world, a world in which anything might happen."

Comment on and analyse the connections and comparisons between **at least two** texts you have studied in the light of this comment.

In your response you must ensure that at least one text is a post-1990 text, as indicated by \* in the list above.

In your response you should demonstrate what it means to be considering texts as a modern reader, in a modern context and that other readers at other times may well have had other responses.

**Or:**

- (b) "I want gritty realism. This is essential when I read a poem or a novel. If it is to affect me in any way I want to be able to touch and feel it."

Comment on and analyse the connections and comparisons between **at least two** texts you have studied in the light of this comment.

In your response you must ensure that at least one text is a post-1990 text, as indicated by \* in the list above.

In your response you should demonstrate what it means to be considering texts as a modern reader, in a modern context and that other readers at other times may well have had other responses.

**(60 marks)**

**6. War: texts which make the reader reconsider**

Prescribed texts:

Prose

*The Ghost Road*, Pat Barker\*

*Spies*, Michael Frayn\*

*The Kite Runner*, Khaled Hosseini\*

Poetry

*Here to Eternity*, ed. Andrew Motion (poems from ‘War’ section only)

*101 Poems Against War*, ed. Paul Keegan and Matthew Hollis\*

*Legion*, David Harsent (poems from the first section only)\*

**Either:**

- (a) “The writer’s task is to turn everything inside out and upside down in order to make us reconsider the evidence before our eyes.”

Comment on and analyse the connections and comparisons between **at least two** texts you have studied in the light of this claim.

In your response you must ensure that at least one text is a post-1990 text , as indicated by \* in the list above.

In your response you should demonstrate what it means to be considering texts as a modern reader, in a modern context and that other readers at other times may well have had other responses.

**Or:**

- (b) “War is never an old subject because each new writer and each new reader finds something new.”

Comment on and analyse the connections and comparisons between **at least two** texts you have studied in the light of this observation.

In your response you must ensure that at least one text is a post-1990 text , as indicated by \* in the list above.

In your response you should demonstrate what it means to be considering texts as a modern reader, in a modern context and that other readers at other times may well have had other responses.

**(60 marks)**



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A large rectangular area containing 28 horizontal dotted lines for writing.

A large rectangular area containing 25 horizontal dotted lines, intended for writing an answer.

A large rectangular area containing 28 horizontal dotted lines, intended for writing.



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Section B

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**(Total 60 marks)**

**TOTAL FOR SECTION B: 60 MARKS**

**TOTAL FOR PAPER: 100 MARKS**

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Unit 6ET03/1 focuses on the assessment objectives A01, A02, A03 and A04 listed below:

<b>Assessment objectives</b>	<b>AO %</b>
<b>AO1</b> Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression	20
<b>AO2</b> Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts	40
<b>AO3</b> Explore connections and comparisons between different literary texts, informed by interpretations of other readers	20
<b>AO4</b> Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received	20



Paper Reference(s)

**6ET03/1**

**Edexcel GCE**

**English Literature**

**Advanced**

Unit 3: Interpretations of Prose and Poetry

Sample Assessment Material

**SOURCE BOOKLET**

Printer's Log. No.

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*Turn over*

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## SECTION A: UNPREPARED POETRY OR PROSE

### Material for Question 1

#### TEXT A

Broadcast

Giant whispering and coughing from  
Vast Sunday-full and organ-frowned-on spaces  
Precede a sudden scuttle on the drum,  
'The Queen', and huge resettling. Then begins  
A snivel on the violins: 5  
I think of your face among all those faces,

Beautiful and devout before  
Cascades of monumental slithering,  
One of your gloves unnoticed on the floor  
Beside those new, slightly-outmoded shoes. 10  
Here it goes quickly dark. I lose  
All but the outline of the still and withering

Leaves on half-emptied trees. Behind  
The glowing wavebands, rabid storms of chording  
By being distant overpower my mind 15  
All the more shamelessly, their cut-off shout  
Leaving me desperate to pick out  
Your hands, tiny in all that air, applauding.

Philip Larkin

## Material for Question 2

### TEXT B

If you really want to hear about it, the first thing you'll probably want to know is where I was born, and what my lousy childhood was like, and how my parents were occupied and all before they had me, and all that David Copperfield kind of crap, but I don't feel like going into it, if you want to know the truth. In the first place, that stuff bores me, and in the second place, my parents would have had two hemorrhages apiece if I told anything pretty personal about them. They're quite touchy about anything like that, especially my father. They're *nice* and all – I'm not saying that – but they're also touchy as hell. Besides, I'm not going to tell you my whole goddam autobiography or anything. I'll just tell you about this madman stuff that happened to me around last Christmas just before I got pretty run-down and had to come out here and take it easy. I mean it's all I told D.B. about, and he's my *brother* and all. He's in Hollywood. That isn't too far from this crummy place, and he comes over and visits me practically every week end. He's going to drive me home when I go home next month maybe. He's just got a jaguar. One of those little English jobs that can do around two hundred miles an hour. It cost him near four thousand bucks. He's got a lot of dough, now. He didn't *use* to. He used to be just a regular writer, when he was home. He wrote this terrific book of short stories, *The Secret Goldfish*, in case you never heard of him. The best one in it was 'The Secret Goldfish'. It was about this little kid that wouldn't let anybody look at his goldfish because he'd bought it with his own money. It killed me. Now he's out in Hollywood, D.B., being a prostitute. If there's one thing I hate, it's the movies. Don't even mention them to me.

Where I want to start telling is the day I left Pencey Prep. Pencey Prep is this school that's in Agerstown, Pennsylvania. You probably heard of it. You've probably seen the ads, anyway. They advertise in about a thousand magazines, always showing some hot-shot guy on a horse jumping over a fence. Like as if all you ever did at Pencey was play polo all the time. I never even once saw a horse anywhere *near* the place. And underneath the guy on the horse's picture, it always says: 'Since 1888 we have been molding boys into splendid, clear-thinking young men.' Strictly for the birds. They don't do any damn more molding at Pencey than they do at any other school. And I didn't know anybody there that was splendid and clear-thinking and all. Maybe two guys. If that many. And they probably *came* to Pencey that way.

from *Catcher in the Rye* by J. D. Salinger

## SECTION B: *PAIRED TEXTS*

Selected poems for relationships section to be taken from “Metaphysical Poetry” (Penguin Classics, ed Colin Burrow 2006)

Poet	Title of poem	Page
John Donne	The Flea	4
	The Good Morrow	5
	Song (Go, and catch a falling star)	6
	Woman’s Constancy	7
	The Sun Rising	8
	A Valediction of Weeping	19
	A Nocturnal Upon St Lucy’s Day	21
	The Apparition	22
	Elegy: To his Mistress Going to Bed	29
	‘At the Round Earth’s Imagined Corners’	31
	‘Batter my Heart’	33
	A Hymn to God the Father	36
	George Herbert	Redemption
The Collar		78
The Pulley		79
Love (III) (Love bade me welcome)		87
Thomas Carew		To My Mistress Sitting by a River’s Side
	To a Lady that Desired I Would Love Her	95
	A Song (Ask me no more)	98
Anne Bradstreet	A Letter to her Husband	135
Richard Lovelace	Song: To Lucasta, Going to the Wars	182
Andrew Marvell	The Nymph Complaining ... Death of her Fawn	195
	To His Coy Mistress	198
	The Definition of Love	201
Henry Vaughan	Unprofitableness	210
	The World	220
Katherine Philips	To My Excellent Lucasia, on Our Friendship	240
	A Dialogue of Friendship Multiplied	241
	Orinda to Lucasia	242

**Selected poems for relationship section to be taken from “Emergency Kit” (Faber and Faber, ed. Shapcott & Sweeney 1996)**

<b>Poet</b>	<b>Title of poem</b>	<b>Page</b>
Adrienne Rich	Two Songs	71
Marilyn Hacker	‘O little one, this longing is the pits’	73
Sharon Olds	Ecstasy	73
Heather McHugh	Coming	74
Sarah Maguire	Spilt Milk	75
Thomas Lynch	Maura	76
Anthony Hecht	Behold the Lilies of the Field	77
Sylvia Plath	The Applicant	111
Stevie Smith	Black March	113
Rosemary Tonks	Badly-Chosen Lover	114
Rosemary Tonks	Hydromaniac	115
Charles Simic	My Shoes	115
John Berryman	Dream Songs 4, 63	116
John Berryman	Henry by Night	117
Belle Waring	When a Beautiful Woman Gets on the Jutiapa Bus	147
Selima Hill	Being a Wife	148
Fleur Adcock	Against Coupling	149
Neil Rollinson	The Ecstasy of St Saviour’s Avenue	150
James Dickey	The Sheep Child	151
Theodore Roethke	The Geranium	153
Imtiaz Dharker	Another Woman	190
Carol Ann Duffy	Adultery	192
Katherine Pierpoint	This Dead Relationship	193
A.K. Ramanujan	Routine Day Sonnet	195
Paul Durcan	Raymond of the Rooftops	196
Carol Rumens	From a Conversation During Divorce	197
William Matthews	Onions	198
Alice Fulton	My Second Marriage to My First Husband	232
Carol Ann Duffy	Small Female Skull	240
Paul Durcan	My Beloved Compares Herself to a Pint of Stout	264
Peter Didsbury	A Priest ... Addresses His Somnolent Mistress	276

**Selected poems for war section from “101 Poems Against War” (Faber and Faber, ed. Hollis & Keegan 2003)**

<b>Poet</b>	<b>Title of poem</b>	<b>Page</b>
Wilfred Owen	Dulce et Decorum Est	6
W.H. Auden	O What is that Sound	9
Hayden Carruth	On Being Asked ... Against the War in Vietnam	12
Seamus Heaney	Sophoclean	15
Keith Douglas	How to Kill	20
Siegfried Sassoon	The General	23
Geoffrey Chaucer	From The Knight’s Tale	25
Isaac Rosenberg	Break of Day in the Trenches	29
Denise Levertov	What Were They Like?	32
James Fenton	Cambodia	40
E. St Vincent Millay	Conscientious Objector	41
Elizabeth Bishop	From Trollope’s Journal	50
Ted Hughes	Six Young Men	52
Dylan Thomas	A Refusal to Mourn the Death ... of a Child ...	55
Clarence Major	Vietnam	60
Dorothy Parker	Penelope	63
Edwin Muir	The Horses	74
Wilfred Owen	Futility	76
Ken Smith	Essential Serbo-Croat	79
Harold Pinter	American Football	80
Alison Fell	August 6, 1945	88
S. T. Coleridge	From Fears in Solitude	89
W.B. Yeats	On Being Asked for a War Poem	101
Molly Holden	Seaman, 1941	102
Thomas Hardy	Channel Firing	104
Emily Dickinson	My Triumph lasted till the Drums	106
Edward Thomas	In Memoriam (Easter 1915)	109
Siegfried Sassoon	Suicide in the Trenches	112
Yusef Komunyakaa	Facing It	114
Philip Larkin	MCMX!V	120
W.H. Auden	September 1, 1939	125
Isaac Rosenberg	August 1914	129

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## C Sample mark schemes

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Unit 3: Interpretations of Prose and Poetry.....	111



## 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.
- Where there is a range of marks available, the examiner must ensure that that they use the full range of marks as directed by the principal examiner.
- As part of the standardisation process, examiners will be given guidance on the treatment of the unexpected yet acceptable answers
- The quality of written communication is assessed via AO1.



## Unit 1: Exploration in Prose and Poetry

### Section A: Unseen Poetry or Prose

Question Number	Question
1(a)	<p>Rhyme is often considered to be an important feature in poetry.</p> <p>Discuss the use and effect of rhyme in this poem.</p> <p style="text-align: right;"><b>(5 marks)</b></p>
	<b>Indicative Content</b>
	<p>Responses are likely to include:</p> <ul style="list-style-type: none"> <li>rhyming couplets; the rhyme scheme is AABB</li> <li>the overall effect of the rhyme scheme</li> <li>a comparison of examples from within the poem.</li> </ul> <p>The rhyme later is more elongated, to give a mournful effect: 'Weirs' 'Tears' compared to the early rhyme which is shorter and crisper: 'meet' 'feet' creating a happier, more positive feeling.</p>

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	<ul style="list-style-type: none"> <li>Identifies example(s)</li> <li>Makes some basic comment on the effect of the techniques.</li> </ul>
2	3 - 5	<ul style="list-style-type: none"> <li>Explores features of language across the text with confidence</li> <li>Makes detailed comment on the effect(s) on the reader.</li> </ul>

Question Number	Question
1(b)	<p>Poets often make use of imagery.</p> <p>Using two examples from the poem explore this poet's use of imagery.</p> <p style="text-align: right;"><b>(5 marks)</b></p>
<b>Indicative Content</b>	
	<p>Imagery identified is likely to include:</p> <ul style="list-style-type: none"> <li>• 'snow-white feet'</li> <li>• 'She bid me take love easy, as the leaves grow on the tree'</li> <li>• 'snow-white hand'</li> <li>• 'She bid me take life easy, as the grass grows on the weirs'</li> </ul> <p>There is likely to be linking of the 'snow-white' images to show her innocence and purity and exploration of these ideas.</p> <p>There may be some exploration of the natural imagery included here also, with comments on the time aspect of grass and leaves growing and the length of their love developing over time.</p>

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	<ul style="list-style-type: none"> <li>• Identifies features of structure, form and language</li> <li>• Shows limited understanding of structure, form and language.</li> </ul>
2	3 - 5	<ul style="list-style-type: none"> <li>• Comments insightfully on a range of features of structure, form and language</li> <li>• Shows detailed understanding of the effect of structure, form and language.</li> </ul>

Question Number	Question
1(c)	<p>Certain types of poetry are described as being lyrical or song-like.</p> <p>Using your knowledge of other lyrical poems, discuss what strikes you as being particularly lyrical or song-like about this poem.</p> <p style="text-align: right;"><b>(10 marks)</b></p>
<b>Indicative Content</b>	
<p>Responses are likely to include reference to:</p> <ul style="list-style-type: none"> <li>• the rhyme of the poem creating the lyrical effect, which can be happy and mournful</li> <li>• the rhythm being even, but musical</li> <li>• an examination of the use of punctuation: each line has 13 or 14 syllables and each stanza is 4 lines long</li> <li>• the subject matter dealing with love, a typical lyrical feature</li> <li>• the narrative element.</li> </ul>	

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	<ul style="list-style-type: none"> <li>• Identifies example(s)</li> <li>• Makes some basic comment on the effect of the techniques.</li> </ul>
2	3 - 5	<ul style="list-style-type: none"> <li>• Explores features of language across the text with confidence</li> <li>• Makes detailed comment on the effect(s) on the reader.</li> </ul>

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	<ul style="list-style-type: none"> <li>• Identifies features of structure, form and language</li> <li>• Shows limited understanding of structure, form and language.</li> </ul>
2	3 - 5	<ul style="list-style-type: none"> <li>• Comments insightfully on a range of features of structure, form and language</li> <li>• Shows detailed understanding of the effect of structure, form and language.</li> </ul>



Question Number	Question
2(a)	<p>Novelists craft sentences to create interest.</p> <p>Identify and comment on the effect of the writer's choice of sentence structure in lines 1-7 of the extract.</p> <p style="text-align: right;"><b>(5 marks)</b></p>
<b>Indicative Content</b>	
	<p>Responses are likely to include reference to:</p> <ul style="list-style-type: none"> <li>the sentence structure reflecting both the actions and the emotions of the child: there is an increase in pace, with the measured nature of the first sentence broken by the comma to highlight the slow closing of the doors</li> <li>the second sentence being quite long, reflecting the long walk down the corridor</li> <li>the pace quickening in the third sentence as his movement increases, reflecting his excitement about telling the others what has happened</li> <li>the fourth sentence, which is longer, but this reflects the desperation to get out of the building, but obstacles are in his way: his slight injury, the staircase and the two corridors as well as the fact that he has to walk to observe school protocol for being indoors.</li> </ul>

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	<ul style="list-style-type: none"> <li>Identifies example(s)</li> <li>Makes some basic comment on the effect of the techniques</li> </ul>
2	3 - 5	<ul style="list-style-type: none"> <li>Explores features of language across the text with confidence</li> <li>Makes detailed comment on the effect(s) on the reader.</li> </ul>

Question Number	Question
2(b)	<p>Novelists make use of dialogue for particular effects.</p> <p>Identify and comment on the use of dialogue in this extract.</p> <p style="text-align: right;"><b>(5 marks)</b></p>
	<b>Indicative Content</b>
	<p>Responses are likely to include reference to:</p> <ul style="list-style-type: none"> <li>• dramatic evocation of children’s voices</li> <li>• rapidity of exchange</li> <li>• exclamatory demands and questions which shape the structure</li> <li>• sound and action working together</li> <li>• repetition.</li> </ul>

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	<ul style="list-style-type: none"> <li>• Identifies features of structure, form and language</li> <li>• Shows limited understanding of structure, form and language.</li> </ul>
2	3 - 5	<ul style="list-style-type: none"> <li>• Comments insightfully on a range of features of structure, form and language</li> <li>• Shows detailed understanding of the effect of structure, form and language.</li> </ul>

Question Number	Question
2(c)	Novelists make a conscious choice of narrative voice in their work. Using your knowledge of narrative voice, discuss the ways in which James Joyce uses it in this passage.  <p style="text-align: right;">(10 marks)</p>
	<b>Indicative Content</b>
	<p>Responses are likely to include reference to:</p> <ul style="list-style-type: none"> <li>• third person narrative</li> <li>• the consequences of using ‘he’ and ‘they’: juxtaposition of the boy with the other boys</li> <li>• position of the reader in relation to character: we don’t share his feelings; we do share his view of the action</li> <li>• the balance between the dialogue and the rest of the narrative.</li> </ul>

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	<ul style="list-style-type: none"> <li>• Identifies example(s)</li> <li>• Makes some basic comment on the effect of the techniques.</li> </ul>
2	3 - 5	<ul style="list-style-type: none"> <li>• Explores features of language across the text with confidence</li> <li>• Makes detailed comment on the effect(s) on the reader.</li> </ul>

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	<ul style="list-style-type: none"> <li>• Identifies features of structure, form and language</li> <li>• Shows limited understanding of structure, form and language.</li> </ul>
2	3 - 5	<ul style="list-style-type: none"> <li>• Comments insightfully on a range of features of structure, form and language</li> <li>• Shows detailed understanding of the effect of structure, form and language.</li> </ul>

## Section B: Poetry

Question Number	Question
3(a)	<p><b>Home</b></p> <p>Either:</p> <p>‘In Literature, home is rarely portrayed as a place of perfect happiness.’</p> <p>Compare and contrast the ways in which home is presented in at least two poems in the light of this claim.</p> <p style="text-align: right;"><b>(40 marks)</b></p>
<b>Indicative Content</b>	
	<p>Responses are likely to include reference to:</p> <ul style="list-style-type: none"><li>• different and contrasting views of home and how they are presented: nostalgic, realistic, critical</li><li>• comparisons of how different poets see their homes</li><li>• key elements in the assertion such as ‘rarely’ and ‘perfect happiness’</li><li>• the use of structure, form and language techniques.</li></ul>

Question Number	Question
3(b)	<p><b>Home</b></p> <p>Or:</p> <p>‘Poets rarely have happy memories of their childhood.’</p> <p>Using one of the following poems as a starting point, compare and contrast how poets present their childhood in at least one other poem.</p> <p>Either Matthew Sweeney <i>The House</i> (From Here to Eternity)  or Thomas Hood <i>I Remember, I Remember</i> (Oxford University Press)  or D H Lawrence <i>Piano</i> (The Rattle Bag).</p> <p style="text-align: right;"><b>(40 marks)</b></p>
	<p><b>Indicative Content</b></p>
	<p><i>The House</i></p> <p>Responses are likely to include reference to:</p> <ul style="list-style-type: none"> <li>• the imagery, the coldness and darkness, ghosts</li> <li>• the sense of horror and yet the glimmer of familiarity and happiness highlighted at the end</li> <li>• the effect of the one stanza structure and rhythm of the piece.</li> </ul> <p><i>I Remember, I Remember</i></p> <p>Responses are likely to include reference to:</p> <ul style="list-style-type: none"> <li>• the positive tone of the poem</li> <li>• imagery of the friendly sun</li> <li>• how nature influences his mood and feelings</li> <li>• the clear structure to the poem, with even rhythm, rhyme and stanza length.</li> </ul> <p><i>Piano</i></p> <p>Responses are likely to include reference to:</p> <ul style="list-style-type: none"> <li>• how the poem looks at memory</li> <li>• nostalgia for times gone by</li> <li>• exploration of the use of words such as ‘betrays’ and ‘weeps’</li> <li>• why the poem is called <i>Piano</i></li> <li>• observations of Lawrence’s feelings.</li> </ul> <p>Comparisons are likely to involve finding similar poems and making effective links in terms of mood, structure, language and form and there may be an exploration of different ways of presenting home life.</p>

Question Number	Question
4(a)	<p><b>Land</b></p> <p>Either:</p> <p>‘Poets often use poetry to celebrate where they live.’</p> <p>Compare and contrast at least two poems in the light of this statement. <span style="float: right;"><b>(40 marks)</b></span></p>
<b>Indicative Content</b>	
	<p>Responses are likely to include reference to:</p> <ul style="list-style-type: none"> <li>• different and contrasting views of celebration of where poets live and how they are presented</li> <li>• comparisons of how different poets view where they live</li> <li>• the key elements in the assertion: ‘celebrate’, ‘where they live’</li> <li>• the use of structure, form and language techniques</li> </ul> <p>Answers may not agree with the assertion, focusing on ‘often’ and disagreeing with this idea. Candidates may explore how the poets get across their lack of celebration for where they live.</p>

Question Number	Question
4(b)	<p><b>Land</b></p> <p>Or:</p> <p>‘It would appear that people have one intention: to destroy the land they so clearly love.’</p> <p>Using one of the following poems as a starting point, compare and contrast how poets present the wilful destruction of the environment in at least one other poem.</p> <p>Either Stanley Kunitz <i>The War Against the Trees</i> (From <i>Here to Eternity</i>)  or Charlotte Mew <i>The Trees are Down</i> (Oxford University Press)  or Gerard Manley Hopkins <i>Binsey Poplars</i> (<i>The Rattle Bag</i>).</p> <p style="text-align: right;"><b>(40 marks)</b></p>
<b>Indicative Content</b>	
	<p><i>The War against the Trees</i></p> <p>Responses are likely to include reference to:</p> <ul style="list-style-type: none"> <li>• the destruction of nature and an examination of how this is conveyed</li> <li>• the use of imagery</li> <li>• the effectiveness of the structure</li> <li>• the harsh language and tone</li> <li>• how passionate the poet is about the subject</li> <li>• an examination of the idea of our ‘opposition’ to nature.</li> </ul> <p><i>The Trees are Down</i></p> <p>Responses are likely to include reference to:</p> <ul style="list-style-type: none"> <li>• the sounds created in the poem and how this adds to the mood, such as ‘swish’, ‘crash’ and ‘rustle’</li> <li>• a contrast of the excited sounds of those cutting down the trees to the poet’s feeling of loss</li> <li>• the imagery</li> <li>• pathetic fallacy adding to the overall sense of sadness.</li> </ul> <p><i>Binsey Poplars</i></p> <p>Responses are likely to include reference to:</p> <ul style="list-style-type: none"> <li>• the felling of aspens and the poet’s reaction to this</li> <li>• the rhythm and structure giving the poem a range of moods</li> <li>• the variety of ideas and emotions conveyed here</li> <li>• examples of alliteration and onomatopoeia.</li> </ul>

	<p>The selection of a second poem will enable candidates to develop their responses either into full agreement with the assertion or to find some alternative viewpoints. There may be some exploration of the idea of ‘the land they so clearly love’ and how this is shown in the poems selected.</p>
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Question Number	Question
5(a)	<p><b>Work</b></p> <p>Either:</p> <p>‘In Literature, there can be great admiration for the skilled individual.’</p> <p>Compare and contrast at least two poems in the light of this statement. <span style="float: right;"><b>(40 marks)</b></span></p>
<b>Indicative Content</b>	
	<p>Responses are likely to include reference to:</p> <ul style="list-style-type: none"> <li>• how the admiration is shown</li> <li>• imagery, language and tone</li> <li>• structure and form</li> <li>• comparison and contrast of different elements of each poem.</li> </ul>

Question Number	Question
5(b)	<p><b>Work</b></p> <p>Or: ‘Work is rarely an entirely happy experience.’</p> <p>Using one of the following poems as a starting point, compare and contrast how poets present people at work in at least one other poem.</p> <p>Either Elaine Feinstein <i>Father</i> (From <i>Here to Eternity</i>) or Joanna Baillie <i>Hay Making</i> (Oxford University Press) or Padraic Colum <i>A Drover</i> (<i>The Rattle Bag</i>).</p> <p style="text-align: right;"><b>(40 marks)</b></p>
	<b>Indicative Content</b>
	<p><i>Father</i></p> <p>Responses are likely to include reference to:</p> <ul style="list-style-type: none"> <li>• imagery indicating how good he was at his work ‘powerful as an old red bus’</li> <li>• the unusual imagery used to describe the man and his abilities as a worker and his relationship with others</li> <li>• comparisons looking at a similarly admired figure or at someone who is not so happy at work</li> <li>• comparative issues both in subject and style.</li> </ul> <p><i>Hay Making</i></p> <p>Responses are likely to include reference to:</p> <ul style="list-style-type: none"> <li>• the positive attitude</li> <li>• the energy and light, expressing the joys of work</li> <li>• language features</li> <li>• contrast in the various workers and how the poet shows their skills</li> <li>• the effects of the one long stanza on the reader</li> <li>• how the day’s length and hardness of the work is expressed.</li> </ul> <p><i>A Drover</i></p> <p>Responses are likely to include reference to:</p> <ul style="list-style-type: none"> <li>• the skills of the narrator compared to others</li> <li>• the content and reliability of the narrator to the reader</li> <li>• the mood created by the rhythm and rhyme, which is almost like a song</li> <li>• contrasting points with another selected poem.</li> </ul>

The selection of a second poem will enable candidates to develop their responses either into full agreement with the assertion or to find some alternative viewpoints.

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	<ul style="list-style-type: none"> <li>• Makes limited comments or basic statements</li> <li>• Writes with limited use of literary terms</li> <li>• Writes with minimal clarity and technical lapses</li> <li>• Shows limited originality and creativity.</li> </ul>
2	4 - 7	<ul style="list-style-type: none"> <li>• Presents undeveloped comments</li> <li>• Makes some appropriate use of literary terms and concepts</li> <li>• Writes with some clarity and with some technical lapses</li> <li>• Shows some originality and creativity.</li> </ul>
3	8 - 11	<ul style="list-style-type: none"> <li>• Presents a clear argument with appropriate comment</li> <li>• Makes consistent and appropriate use of literary terms and concepts to support an argument</li> <li>• Uses generally accurate written expression with few technical lapses</li> <li>• Shapes a response to the task in an original and creative way.</li> </ul>
4	12 - 15	<ul style="list-style-type: none"> <li>• Responds with a sustained argument in an informed and relevant manner</li> <li>• Makes sustained and pertinent use of literary terms and concepts to develop a coherent argument</li> <li>• Displays accurate and fluent written expression</li> <li>• Constructs an original and creative response in a well-developed argument.</li> </ul>

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	<ul style="list-style-type: none"> <li>Identifies and comments on some simple features of structure, form and language</li> <li>Shows limited understanding of how structure, form and language shape meaning.</li> </ul>
2	2 - 3	<ul style="list-style-type: none"> <li>Comments on a range of features of structure, form and language</li> <li>Identifies the effects of structure, form and language on meaning.</li> </ul>
3	4 - 5	<ul style="list-style-type: none"> <li>Explores the writers' use and selection of particular features of structure, form and language</li> <li>Demonstrates how structure, form and language shape meaning.</li> </ul>

Band	Mark	AO3 - Explore connections and comparisons between different literary texts, informed by interpretations of other readers
1	0-3	<ul style="list-style-type: none"> <li>Identifies a basic response to one or more poems</li> <li>Gives a personal response.</li> </ul>
2	4-7	<ul style="list-style-type: none"> <li>Establishes some links between individual poems</li> <li>Shows a basic awareness and understanding of interpretations by other readers.</li> </ul>
3	8-12	<ul style="list-style-type: none"> <li>Establishes some valid literary connections between individual poems</li> <li>Shows some awareness and understanding of different interpretations by other readers.</li> </ul>
4	13-16	<ul style="list-style-type: none"> <li>Identifies, with some exploration, the links and literary connections between different poems</li> <li>Shows clear understanding of, and explores, different interpretations by other readers.</li> </ul>
5	17-20	<ul style="list-style-type: none"> <li>Sustains an exploration of the links and literary connections between different poems</li> <li>Applies an analytical literary understanding, confidently exploring interpretations by other readers.</li> </ul>

## Section C: Prose

Question Number	Question
6(a)	<p><i>Jane Eyre</i> (Penguin Classics) and either <i>Wide Sargasso Sea</i> (Penguin Modern Classics) or <i>The Magic Toyshop</i> (Virago)</p> <p>Either:</p> <p>‘Ms. Eyre is one of those heroines who refuses to blend into the traditional female position of subservience and who stands up for her beliefs.’</p> <p>Explore how the female position is presented.</p> <p>In your response, you should focus on <i>Jane Eyre</i> to establish your argument and you should refer to the second text you have read to support and develop your line of argument.</p> <p style="text-align: right;"><b>(40 marks)</b></p>
	<p><b>Indicative Content</b></p>
	<p><b>Responses are likely to include reference to the following in establishing an argument using <i>Jane Eyre</i>:</b></p> <ul style="list-style-type: none"> <li>• their interpretation of the way Jane is presented</li> <li>• Jane’s nature: in particular her perceived stubbornness</li> <li>• how she relates to other characters in the context of the traditional female role</li> <li>• possible readings and interpretations of the notion of a heroine</li> <li>• Jane’s own beliefs and how she stands by them</li> <li>• an analysis of the notion of ‘subservience’</li> <li>• a comparison between Jane and other female characters in a way that will bring out readers’ interpretations of them</li> <li>• an exploration of language, imagery and description.</li> </ul>

Question Number	Question
6(b)	<p><i>Jane Eyre</i> (Penguin Classics) and either <i>Wide Sargasso Sea</i> (Penguin Modern Classics) or <i>The Magic Toyshop</i> (Virago)</p> <p>Or:</p> <p>‘Relatives should be respected and loved, yet in Literature they are often cruel and evil.’</p> <p>Using <i>Jane Eyre</i> page 19 as your starting point from ‘I was a discord in Gateshead Hall;’ to ‘and to see an uncongenial alien permanently intruded on her own family group.’ page 20, explore the presentation of relatives.</p> <p>In your response, you should focus on <i>Jane Eyre</i> to establish your argument and you should refer to the second text you have read to support and develop your line of argument.</p> <p style="text-align: right;"><b>(40 marks)</b></p>
	<b>Indicative Content</b>
	<p><b>Responses are likely to include reference to the following in establishing an argument using <i>Jane Eyre</i>:</b></p> <ul style="list-style-type: none"> <li>• their interpretation of the way Jane’s aunt is presented</li> <li>• this interpretation to be based on the way she speaks and acts towards Jane</li> <li>• an analysis of the language used to present alienation</li> <li>• the way that Brontë has invited the reader to pass judgement on the cruel and evil nature of Jane’s relatives.</li> </ul>

Question Number	Question
7(a)	<p><b><i>Brighton Rock</i> (Vintage) and either <i>Lies of Silence</i> (Vintage) or <i>A Clockwork Orange</i> (Penguin)</b></p> <p>Either:</p> <p>'Greene presents a distorted picture of humanity's preoccupations: "Of course there is Hell. Flames and damnation."</p> <p>Explore this view of Greene's presentation of morality and moral judgement.</p> <p>In your response, you should focus on <i>Brighton Rock</i> to establish your argument and you should refer to the second text you have read to support and develop your line of argument.</p> <p style="text-align: right;"><b>(40 marks)</b></p>
	<b>Indicative Content</b>
	<p>Responses are likely to include reference to the following in establishing an argument using <i>Brighton Rock</i>:</p> <ul style="list-style-type: none"> <li>• the presentation of morality and moral judgement in the novel</li> <li>• the reader's reaction to this presentation and how it influences interpretation of various characters</li> <li>• characters' views on Hell and evil: for example, the way Pinkie is presented as obsessed with sin</li> <li>• Greene's use of descriptive detail and the use to which this is put</li> <li>• a comparison between Pinkie and other characters in a way that will bring out readers' interpretations of them</li> <li>• a thorough exploration of language.</li> </ul>

Question Number	Question
7(b)	<p><b>Brighton Rock (Vintage) and either Lies of Silence (Vintage) or A Clockwork Orange (Penguin)</b></p> <p>Or:</p> <p>‘Some novels focus exclusively on the masculine experience.’</p> <p>Using Brighton Rock page 22 as your starting point from “‘Well?’ the boy said’ to ‘He raised his voice again. “Listen. Do you hear that?’” page 23, explore how masculinity is presented.</p> <p>In your response, you should focus on Brighton Rock to establish your argument and you should refer to the second text you have read to support and develop your line of argument.</p> <p style="text-align: right;"><b>(40 marks)</b></p>
<b>Indicative Content</b>	
	<p><b>Responses are likely to include reference to the following in establishing an argument using <i>Brighton Rock</i>:</b></p> <ul style="list-style-type: none"> <li>• their interpretation of the way male characters are presented, for example the description of Spicer and Pinkie’s reaction to him</li> <li>• the use of questions</li> <li>• the way movements and actions are described</li> <li>• an examination of the term ‘focus exclusively’, what this means and the extent to which it is a fair observation</li> <li>• a close examination of language and the stereotypically masculine language used, e.g. ‘spew’ and ‘guts’.</li> </ul>



Question Number	Question
8(a)	<p><i>Pride and Prejudice</i> (Penguin Classics) and either <i>French Lieutenant's Woman</i> (Vintage) or <i>The Yellow Wallpaper</i> (Virago)</p> <p>Either:</p> <p>'Female characters are often represented as being constrained by their societies.'</p> <p>Explore the presentation of female characters in the light of this statement.</p> <p>In your response, you should focus on <i>Pride and Prejudice</i> to establish your argument and you should refer to the second text you have read to support and develop your line of argument.</p> <p style="text-align: right;"><b>(40 marks)</b></p>
	<b>Indicative Content</b>
	<p>Responses are likely to include reference to the following in establishing an argument using <i>Pride and Prejudice</i>:</p> <ul style="list-style-type: none"> <li>• their interpretation of the way female characters are represented</li> <li>• the constraints that may be put upon them and the extent to which these constraints are presented as meaningful</li> <li>• the way behaviour is described, with close examination of language devices</li> <li>• an examination of the term 'by their societies': what this means and the extent to which it is a fair observation</li> <li>• a comparison of the behaviour of different female characters and the way they respond in different ways to the constraints allegedly put on them.</li> </ul>

Question Number	Question
8(b)	<p><i>Pride and Prejudice</i> (Penguin Classics) and either <i>French Lieutenant's Woman</i> (Vintage) or <i>The Yellow Wallpaper</i> (Virago)</p> <p>Or:</p> <p>'There is always a huge contrast between the behaviour of men and women.'</p> <p>Using <i>Pride and Prejudice</i> Chapter XIX page 104 as your starting point from ' "You are too hasty, Sir," she cried.' to 'as would be consistent with the true delicacy of the female character' at the bottom of page 105, explore the presentation of the behaviour of men and women.</p> <p>In your response, you should focus on <i>Pride and Prejudice</i> to establish your argument and you should refer to the second text you have read to support and develop your line of argument.</p> <p style="text-align: right;"><b>(40 marks)</b></p>
<b>Indicative Content</b>	
	<p><b>Responses are likely to include reference to the following in establishing an argument using <i>Pride and Prejudice</i>:</b></p> <ul style="list-style-type: none"> <li>• their interpretation of the way male and female characters are represented</li> <li>• comparisons of the way the behaviour of men and women is shown</li> <li>• based on the extract, Elizabeth's measured and assertive behaviour in rebuffing Collins' advances</li> <li>• based on the extract, an exploration of the pompous nature of Collins</li> <li>• a consideration of the subtleties and ironies in the way Jane Austen presents character and situation</li> <li>• ways in which the reader is invited to respond</li> <li>• the way behaviour is described, with close examination of language devices.</li> </ul>

Question Number	Question
9(a)	<p><i>Wuthering Heights</i> (Penguin Classics) and either <i>The Scarlet Letter</i> (Oxford World's Classics) or <i>The Colour Purple</i> (Phoenix)</p> <p>Either:</p> <p>'Novels often present women as constrained by society.'</p> <p>Explore the presentation of women in the light of this statement.</p> <p>In your response, you should focus on <i>Wuthering Heights</i> to establish your argument and you should refer to the second text you have read to support and develop your line of argument.</p> <p style="text-align: right;"><b>(40 marks)</b></p>
	<p><b>Indicative Content</b></p>
	<p><b>Responses are likely to include reference to the following in establishing an argument using <i>Wuthering Heights</i>:</b></p> <ul style="list-style-type: none"> <li>• how characters are depicted as constrained</li> <li>• an examination of the causes of these constraints</li> <li>• an interpretation of these causes: are they produced by external forces in society?</li> <li>• a comparison of the level of constraint as it is felt by different characters</li> <li>• a comparison of the behaviour of different characters and the way they respond in different ways to the constraints allegedly put on them.</li> </ul>

Question Number	Question
9(b)	<p><i>Wuthering Heights</i> (Penguin Classics) and either <i>The Scarlet Letter</i> (Oxford World's Classics) or <i>The Color Purple</i> (Phoenix)</p> <p>Or:</p> <p>'Bronte's use of violence forces the reader to understand the strength of feeling in her characters'.</p> <p>Using <i>Wuthering Heights</i> page 118 as your starting point, from 'She rung the bell till it broke with a twang:' to the end of the chapter, explore the use and portrayal of violence.</p> <p>In your response, you should focus on <i>Wuthering Heights</i> to establish your argument and you should refer to the second text you have read to support and develop your line of argument.</p> <p style="text-align: right;"><b>(40 marks)</b></p>
<b>Indicative Content</b>	
	<p>Responses are likely to include reference to:</p> <ul style="list-style-type: none"> <li>• how violence is presented in both the extract and the novel</li> <li>• an examination of Catherine's passion and extreme behaviour, this may involve drawing comparisons with other characters</li> <li>• Bronte's presentation of narrative and description to enhance the violence shown</li> <li>• the effect of the presentation of violence on the reader.</li> </ul> <p>Connections made between the two novels selected are likely to examine how violence is portrayed in each novel, comparing and contrasting the purposes and effects of using violence.</p>

Question Number	Question
10(a)	<p><i>Howards End</i> (Penguin) and either <i>Remains of the Day</i> (Faber and Faber) or <i>The Shooting Party</i> (Penguin)</p> <p>Either:</p> <p>'Families are the moral centre of society.'</p> <p>Explore the portrayal and importance of a family's values in the light of this statement.</p> <p>In your response, you should focus on <i>Howards End</i> to establish your argument and you should refer to the second text you have read to support and develop your line of argument.</p> <p style="text-align: right;"><b>(40 marks)</b></p>
	<b>Indicative Content</b>
	<p><b>Responses are likely to include reference to the following in establishing an argument using <i>Howards End</i>:</b></p> <ul style="list-style-type: none"> <li>• their interpretation of the notion of the 'moral world' of the novel</li> <li>• the way the Wilcox family and their values are presented</li> <li>• the presentation of other families in the novel and how their values are presented</li> <li>• the way behaviour and interaction are described (e.g. how the Wilcox family interact with each other and outsiders) with close examination of language devices</li> </ul>

Question Number	Question
10(b)	<p><i>Howards End</i> (Penguin) and either <i>Remains of the Day</i> (Faber and Faber) or <i>The Shooting Party</i> (Penguin)</p> <p>Or:</p> <p>‘It is true to say that class always divides and it never unites.’</p> <p>Using <i>Howards End</i> page 16 as your starting point, from ‘But she did not like his voice.’ to ‘“Yes sir.” And the lower orders vanished in a cloud of dust.’ page 17, explore the portrayal of class and its role in the novel.</p> <p>In your response, you should focus on <i>Howards End</i> to establish your argument and you should refer to the second text you have read to support and develop your line of argument.</p> <p style="text-align: right;"><b>(40 marks)</b></p>
	<b>Indicative Content</b>
	<p><b>Responses are likely to include reference to the following in establishing an argument using <i>Howards End</i>:</b></p> <ul style="list-style-type: none"> <li>• an exploration of class issues in the novel with specific reference to the given passage: why Mrs Munt does not like Charles Wilcox’s voice, Mrs Munt’s attitude towards the shop-man, etc.</li> <li>• a wider exploration of these issues through the novel as a whole - the idea of ‘esprit de classe’</li> <li>• the use of language to bring certain interpretations into focus: for example, the term ‘lower orders’ to depersonalise the lower class</li> <li>• the different way characters are depicted both in the extract and throughout the novel</li> <li>• an investigation into the allegation that class always divides and never unites.</li> </ul>

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	<ul style="list-style-type: none"> <li>• Makes limited comments or basic statements</li> <li>• Writes with limited use of literary terms</li> <li>• Writes with minimal clarity and technical lapses</li> <li>• Shows limited originality and creativity.</li> </ul>
2	4 - 7	<ul style="list-style-type: none"> <li>• Presents undeveloped comments</li> <li>• Makes some appropriate use of literary terms and concepts</li> <li>• Writes with some clarity and with some technical lapses</li> <li>• Shows some originality and creativity.</li> </ul>
3	8 - 11	<ul style="list-style-type: none"> <li>• Presents a clear argument with appropriate comment</li> <li>• Makes consistent and appropriate use of literary terms and concepts to support an argument</li> <li>• Uses accurate written expression with few technical lapses</li> <li>• Shapes a response to the task in an original and creative way.</li> </ul>
4	12 - 15	<ul style="list-style-type: none"> <li>• Responds with a sustained argument in an informed and relevant manner</li> <li>• Makes sustained and pertinent use of literary terms and concepts to develop a coherent argument</li> <li>• Displays accurate and fluent written expression</li> <li>• Constructs an original and creative response in a well-developed argument.</li> </ul>

Band	Mark	A02 - Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts
1	0 - 4	<ul style="list-style-type: none"> <li>Identifies some simple features of structure, form and language</li> <li>Shows limited understanding of how structure, form and language shape meaning.</li> </ul>
2	5 - 9	<ul style="list-style-type: none"> <li>Comments on a range of features of structure, form and language</li> <li>Makes simple links between the effects of structure, form and language on meaning.</li> </ul>
3	10 - 15	<ul style="list-style-type: none"> <li>Selects relevant features of structure, form and language</li> <li>Demonstrates some understanding of the effects of structure, form and language and how the features shape meaning.</li> </ul>
4	16 - 20	<ul style="list-style-type: none"> <li>Explores the writers' use and selection of particular features of structure, form and language, showing some critical understanding</li> <li>Demonstrates an understanding of the varied effects and function of structure, form and language in shaping meanings.</li> </ul>
5	21 - 25	<ul style="list-style-type: none"> <li>Provides a sustained analysis of the writers' use and selection of features of structure, form and language, showing a well-developed critical understanding</li> <li>Effectively demonstrates how structure, form and language shape meaning in a clear argument.</li> </ul>



## Unit 3: Interpretations of Prose and Poetry

### Section A: Unprepared Poetry or Prose

Question Number	Question
1	<p>Read Text A on page 2 of the Source Booklet. It is a poem by Philip Larkin, first published in 1962.</p> <p>Comment on and analyse how the writer's choices of structure, form and language shape meaning.</p> <p style="text-align: right;"><b>(40 marks)</b></p>
<b>Indicative Content</b>	
<p>Candidates' responses may show an understanding of what is happening in the poem and an ability to interpret the events, in order to appreciate the emotions which lie behind them. They may scrutinise the language and detect the persona's humorously described distaste for the concert at the same time as noting the persona's use of language which hints at the affection he feels for the woman attending it. Some sense of structure, form and language may appear: for example the juxtaposition of the public scene at the concert hall with the radio listener's privacy at home may be observed. Details such as the description of the woman in a slightly unflattering way - her shoes are referred to as out-moded for example - may be noted as illustrative of a mildly critical but quite affectionate intimacy.</p> <p>There will be evidence of some appropriate use of terminology and concepts, in order to analyse the poem effectively. Comment may be made on the rhyme scheme for example and where the line divisions come. Sensitivity to the poem's use of rhythm and subtle changes in tone may be noted.</p> <p>Responses may comment on the apparent cynicism in the poem and the hints of something more personal and engaged - the woman's face is beautiful, the persona imagines the small detail of her lost glove and, in the last two lines, he is desperate to pick out her hands, which are described as "tiny in all that air". He is poignantly aware of the distance between them and answers may recognise that, despite the surface cynicism, this could well be described as a love poem.</p>	

Question Number	Question
2	<p>Read Text B on page 3 of the Source Booklet. It is the beginning of <i>The Catcher in the Rye</i>, a novel by J. D. Salinger, first published in 1945.</p> <p>Comment on and analyse how the writer’s choices of structure, form and language shape meaning.</p> <p style="text-align: right;"><b>(40 marks)</b></p>
<b>Indicative Content</b>	
<p>Candidates may show some knowledge of what is happening in the extract and be able to detect the importance of its spoken word quality. A sense of structure, form and language should lead responses into commenting on how the character and attitudes of the narrator are captured through his colloquial and demotic style, detecting also that this is not simply a piece of spoken English that has been quite casually recorded but that there is some artifice, poetry even, in the extract. They may see that the reader is being invited to make judgements about the narrator, and his reliability as a narrator.</p> <p>There will be evidence of some appropriate use of terminology and concepts. There may be comment on how the language works through the use of italics for emphasis, for example, or the syntactical arrangements within sentences. There may be comments on how the reader is addressed as “you” and thereby drawn into the situation. However, it may also be noted that the reader is also being situated: s/he is being prepared for reading a particular kind of book, and it will not be “David Copperfield”.</p> <p>Candidates may therefore attempt to discern what kind of text this is, in addition to what kind of person the narrator might be. There may be comment on the humour of the passage, its contradictions and its singularities.</p>	

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	<ul style="list-style-type: none"> <li>• Makes limited relevant comment</li> <li>• Makes limited use of critical literary terminology</li> <li>• Writes with minimal clarity but with technical lapses</li> <li>• Responds with limited originality and creativity.</li> </ul>
2	4 - 7	<ul style="list-style-type: none"> <li>• Makes relevant comment with some insight</li> <li>• Makes some appropriate use of critical terminology to make the response more specific</li> <li>• Uses accurate written expression with some technical lapses</li> <li>• Responds with some originality and creativity.</li> </ul>
3	8 - 10	<ul style="list-style-type: none"> <li>• Responds with a sustained argument in an informed and relevant manner</li> <li>• Makes confident and appropriate use of critical terminology to refine arguments and evaluate the text</li> <li>• Writes accurately with sustained fluency, coherence and confidence</li> <li>• Constructs an original and creative response in a well-developed argument.</li> </ul>

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	<ul style="list-style-type: none"> <li>Shows a limited understanding of the approaches to literary text</li> <li>Identifies some features of structure, form and language</li> <li>Shows a limited understanding of meanings.</li> </ul>
2	6 - 11	<ul style="list-style-type: none"> <li>Shows limited critical understanding of literary text</li> <li>Comments on some features of structure, form and language</li> <li>Shows some understanding of the meanings.</li> </ul>
3	12 - 17	<ul style="list-style-type: none"> <li>Demonstrates some critical understanding of literary text</li> <li>Shows some awareness of features of structure, form and language</li> <li>Provides evidence of a clear understanding of the meanings.</li> </ul>
4	18 - 23	<ul style="list-style-type: none"> <li>Demonstrates a developed critical understanding of literary text</li> <li>Examines features of structure, form and language effectively</li> <li>Analyses the text and demonstrates a developed understanding of the meanings.</li> </ul>
5	24 - 30	<ul style="list-style-type: none"> <li>Provides an evaluative and analytical, critical understanding of literary text which enables a sophisticated response</li> <li>Evaluates features of structure, form and language effectively</li> <li>Evaluates the text and demonstrates a developed understanding of the meanings which enables an independent response.</li> </ul>

## Section B: Paired Texts

Question Number	Question
3(a)	<p><b>Relationships: texts which confront the reader with powerful emotion</b></p> <p>Prescribed texts:</p> <p>Prose  <i>Captain Corelli's Mandolin</i>, Louis de Bernières*  <i>Tess of the D'Urbervilles</i>, Thomas Hardy  <i>The Great Gatsby</i>, F. Scott Fitzgerald</p> <p>Poetry  <i>Emergency Kit</i>, ed. Jo Shapcott and Matthew Sweeney (see page 5 for the selected poems)  <i>Metaphysical Poetry</i>, ed. C. Burrow and C. Ricks (see page 4 for the selected poems)  <i>Rapture</i>, Carol Ann Duffy*</p> <p>Either:</p> <p>“Writers present us with a clear sense of values. These values are drawn into particularly sharp focus when a chief concern of their writing is emotion.”</p> <p>Comment on and analyse the connections and comparisons between at least two texts you have studied in the light of this assertion.</p> <p>In your response you must ensure that at least one text is a post-1990 text, as indicated by * in the list above.</p> <p>In your response you should demonstrate what it means to be considering texts as a modern reader, in a modern context and that other readers at other times may well have had other responses.</p> <p style="text-align: right;"><b>(60 marks)</b></p>
	<p><b>Indicative Content</b></p>
	<p>Candidates may describe the various values found in the texts. There may well be an emphasis on love, especially as the texts represented here reflect many different types of love: romantic, homosexual and heterosexual, spiritual, etc. However it should be noted that the assertion is more open: emotion, not love specifically, is identified as a chief concern. Relevant points will be communicated and connections between texts recognised. Appropriate terminology should be used with accurate written expression.</p> <p>The texts should be analysed to see how structure, form and language shape meaning, in particular the “sharp focus” referred to in the assertion. There may be an analysis of how, for example in “Rapture”, a series of short poems gives an account of a relationship or how the narrator in “The Great Gatsby” structures his account to give his own interpretation of events.</p>

Candidates should compare their chosen texts in a way that will elucidate meaning and reflect the understanding and sensitivities of different readers. The best answers will celebrate ambiguity; others will at least be aware that more than one reading of a particular text is possible.

Candidates should be aware of themselves as “modern readers” in the light of the question’s rubric. They should realise that the reading of a particular text is influenced not only by the time in which it was written, but by the time in which it is read.

Question Number	Question
3(b)	<p><b>Relationships: texts which confront the reader with powerful emotion</b></p> <p>Prescribed texts:</p> <p>Prose  <i>Captain Corelli's Mandolin</i>, Louis de Bernières*  <i>Tess of the D'Urbervilles</i>, Thomas Hardy  <i>The Great Gatsby</i>, F. Scott Fitzgerald</p> <p>Poetry  <i>Emergency Kit</i>, ed. Jo Shapcott and Matthew Sweeney (see page 5 for the selected poems)  <i>Metaphysical Poetry</i>, ed. C. Burrow and C. Ricks (see page 4 for the selected poems)  <i>Rapture</i>, Carol Ann Duffy*</p> <p>Or:</p> <p>"We have only the word 'love', yet we understand it to mean so much. There are so many different kinds of love that one single word cannot possibly do for them all."  Comment on and analyse the connections and comparisons between at least two texts you have studied in the light of this comment.</p> <p>In your response you must ensure that at least one text is a post-1990 text, as indicated by * in the list above.</p> <p>In your response you should demonstrate what it means to be considering texts as a modern reader, in a modern context and that other readers at other times may well have had other responses.</p> <p style="text-align: right;"><b>(60 marks)</b></p>
	<b>Indicative Content</b>
	<p>Candidates may identify and explore the different kinds of love they have found in their texts and, more significantly, investigate the ways that they have been written about. Relevant points will be communicated and connections between texts recognised. For example, the famous definition of love given in "Captain Corelli's Mandolin" ("love itself is what is left over when being in love has burned away") may be compared with the definition of love in other texts.</p> <p>The texts should be analysed to see how structure, form and language shape meaning. This may focus for example on individual poems in "Emergency Kit" or how narrative is handled over the length of a novel such as "Tess of the D'Urbervilles".</p> <p>Candidates should compare their chosen texts in a way that will elucidate meaning and reflect the understanding and sensitivities of different readers. The best answers will celebrate ambiguity; others will at least be aware that more than one reading of a particular text is possible.</p>

	Candidates should be aware of themselves as “modern readers” in the light of the question’s rubric. They should realise that the reading of a particular text is influenced not only by the time in which it was written, but by the time in which it is read.
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Question Number	Question
4(a)	<p><b>Identifying Self: texts which make the reader ask, Who am I?</b></p> <p>Prescribed texts:</p> <p>Prose  <i>Behind the Scenes at the Museum</i>, Kate Atkinson*  <i>Great Expectations</i>, Charles Dickens  <i>The Life of Pi</i>, Yann Martel*</p> <p>Poetry  <i>Taking off Emily Dickinson's Clothes</i>, Billy Collins*  <i>The Wife of Bath's Prologue and Tale</i>, Geoffrey Chaucer  <i>The Fat Black Woman's Poems</i>, Grace Nichols</p> <p>Either:</p> <p>"We find our place in the world; then comes the interesting part. We have a choice: we can reject it or accept it."</p> <p>Comment on and analyse the connections and comparisons between at least two texts you have studied in the light of this comment.</p> <p>In your response you must ensure that at least one text is a post-1990 text, as indicated by * in the list above.</p> <p>In your response you should demonstrate what it means to be considering texts as a modern reader, in a modern context and that other readers at other times may well have had other responses.</p> <p style="text-align: right;"><b>(60 marks)</b></p>
	<b>Indicative Content</b>
	<p>Candidates may investigate the notion of a "place in the world" whether for a fictional character, for the subject of an autobiography, or for a persona who may or may not be the actual writer. There may be some awareness of constraints caused by a character's background: for example, in considering Chaucer's <i>Wife of Bath</i>, candidates may see how her character is both a product of her background and yet a reaction against it. The assertion claims "the interesting part" lies in the rejection or acceptance of one's perceived place and answers may use this as a prompt for evaluating the texts and their success in engaging and challenging the reader.</p> <p>The texts should be analysed to see how structure, form and language shape meaning. There may be focus on how, for example in "The Fat Black Woman's Poems", a series of short poems build up a multi-faceted picture or how the opening of "Great Expectations" rapidly establishes a sense of detached retrospection, despite its dramatic intensity, which is continued and developed at length through the rest of the novel.</p> <p>Candidates should compare their chosen texts in a way that will elucidate meaning and reflect the understanding and sensitivities of different readers. The best answers will celebrate ambiguity; others will at least be aware that more than one reading of a particular text is possible.</p>

	<p>Candidates should be aware of themselves as “modern readers” in the light of the question’s rubric. They should realise that the reading of a particular text is influenced not only by the time in which it was written, but by the time in which it is read.</p>
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Question Number	Question
4(b)	<p><b>Identifying Self: texts which make the reader ask, Who am I?</b></p> <p>Prescribed texts:</p> <p>Prose  <i>Behind the Scenes at the Museum</i>, Kate Atkinson*  <i>Great Expectations</i>, Charles Dickens  <i>The Life of Pi</i>, Yann Martel*</p> <p>Poetry  <i>Taking off Emily Dickinson's Clothes</i>, Billy Collins*  <i>The Wife of Bath's Prologue and Tale</i>, Geoffrey Chaucer  <i>The Fat Black Woman's Poems</i>, Grace Nichols</p> <p>Or:</p> <p>"Texts only work well if the reader can identify herself or himself with the situations, the people, the crises and the personal dilemmas that are presented in them. To want to read more, the reader has to feel personally involved."</p> <p>Comment on and analyse the connections and comparisons between at least two texts you have studied in the light of this comment.</p> <p>In your response you must ensure that at least one text is a post-1990 text, as indicated by * in the list above.</p> <p>In your response you should demonstrate what it means to be considering texts as a modern reader, in a modern context and that other readers at other times may well have had other responses.</p> <p style="text-align: right;"><b>(60 marks)</b></p>
	<b>Indicative Content</b>
	<p>The assertion is quite contentious as it appears to rule out a substantial body of literature that does not immediately involve the reader personally. The response therefore does not have to agree with this, and may find different levels of reader involvement in the texts under consideration. Involvement in the characters' lives may be quite high for example in "Behind the Scenes at the Museum" and less so in, say, some of the Billy Collins poems where there may be an element of detachment.</p> <p>The texts should be analysed to see how structure, form and language shape meaning. "The Life of Pi" may draw some particularly interesting observations here; the apparent fairy story nature of the Wife of Bath's "Tale" may also be examined in comparison. The down-to-earth bawdiness and rambling structure of the Wife's "Prologue" may, on the other hand, be used to illustrate how a reader can be personally engaged.</p> <p>Candidates should compare their chosen texts in a way that will elucidate meaning and reflect the understanding and sensitivities of different readers. The best answers will celebrate ambiguity; others will at least be aware that more than one reading of a particular text is possible.</p> <p>Candidates should be aware of themselves as "modern readers" in the light of the question's rubric. They should realise that the reading of a particular text is influenced not only by the time in which it was written, but by the time in which it is read.</p>

Question Number	Question
5(a)	<p><b>Journeys: texts which take the reader on a journey</b></p> <p>Prescribed texts:</p> <p>Prose  <i>Reef</i>, Romesh Gunsekera*  <i>Small Island</i>, Andrea Levy*  <i>The Final Passage</i>, Caryl Phillips</p> <p>Poetry:  <i>Brunizem</i>, Sujata Bhatt* ('Eurydice Speaks')  <i>the terrorist at my table</i>, Imtiaz Dharker* (sections: Lascar Johnnie 1930 &amp; The Habit of Departure only)  <i>The General Prologue to the Canterbury Tales</i>, Chaucer</p> <p>Either:</p> <p>"The most interesting works of literature are a wake-up call, challenging the readers to come out from the shelter of their comfortable world to consider a different world, a world in which anything might happen."</p> <p>Comment on and analyse the connections and comparisons between at least two texts you have studied in the light of this comment.</p> <p>In your response you must ensure that at least one text is a post-1990 text, as indicated by * in the list above.  In your response you should demonstrate what it means to be considering texts as a modern reader, in a modern context and that other readers at other times may well have had other responses.</p> <p style="text-align: right;"><b>(60 marks)</b></p>
	<b>Indicative Content</b>
	<p>Candidates may write about what defines "interesting works of literature" in the light of the assertion given here. There is scope for exploring the different ways that the chosen texts offer a challenge to the reader and a chance for the candidate to give an articulate, creative and informed response, with a personal point of view backed up by close study of the texts.</p> <p>There should be some analysis of structure, form and language. This may include for example the way the two different "worlds" are presented and contrasted in "The Final Passage" or the more lyrical structure of "Reef".</p> <p>Candidates may investigate the idea of waking up to a world "in which anything might happen." This may involve facing a new strange reality in "Small Island" where the journey is to a new continent, or the journey may be on a smaller scale - from London to Canterbury in Chaucer's "Prologue" - but nevertheless open up its own surprises.</p> <p>Candidates should compare their chosen texts in a way that will elucidate meaning and reflect the understanding and sensitivities of different readers. The best answers will celebrate ambiguity; others will at least be aware that more than one reading of a particular text is possible.</p>

	<p>Candidates should be aware of themselves as “modern readers” in the light of the question’s rubric. They should realise that the reading of a particular text is influenced not only by the time in which it was written, but by the time in which it is read.</p>
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Question Number	Question
5(b)	<p><b>Journeys: texts which take the reader on a journey</b></p> <p>Prescribed texts:</p> <p>Prose  <i>Reef</i>, Romesh Gunsekera*  <i>Small Island</i>, Andrea Levy*  <i>The Final Passage</i>, Caryl Phillips</p> <p>Poetry:  <i>Brunizem</i> (Eurydice Speaks), Sujata Bhatt*  <i>the terrorist at my table</i>, Imtiaz Dharker* (sections: Lascar Johnnie 1930 &amp; The Habit of Departure only)  <i>The General Prologue to the Canterbury Tales</i>, Chaucer</p> <p>Or:</p> <p>“I want gritty realism. This is essential when I read a poem or a novel. If it is to affect me in any way I want to be able to touch and feel it.”</p> <p>Comment on and analyse the connections and comparisons between at least two texts you have studied in the light of this comment.</p> <p>In your response you must ensure that at least one text is a post-1990 text, as indicated by * in the list above.</p> <p>In your response you should demonstrate what it means to be considering texts as a modern reader, in a modern context and that other readers at other times may well have had other responses.</p> <p style="text-align: right;"><b>(60 marks)</b></p>
	<b>Indicative Content</b>
	<p>Candidates may explore the comment to differing degrees, some giving examples of gritty realism from the texts studied. Others may take issue with the assertion arguing that “touch and feel” is not the only way to evaluate a response to literature. There is opportunity here for candidates to explore the way they have been affected by the texts they have studied and so produce articulate, creative and informed responses with an individual element.</p> <p>Structure, form and language should be analysed. Answers may find examples of “gritty realism” from Chaucer, for example, in the portrayal of such characters as the Miller and the Pardoner; they may observe the way each character in turn is presented to the reader and held up for judgement. The structured linking of poems in the Imtiaz Dharker collection might be investigated as might the interweaving of themes and ideas in the narrative structure of the novels.</p> <p>Candidates should compare their chosen texts in a way that will elucidate meaning and reflect the understanding and sensitivities of different readers. The best answers will celebrate ambiguity; others will at least be aware that more than one reading of a particular text is possible.</p>

	<p>Candidates should be aware of themselves as “modern readers” in the light of the question’s rubric. They should realise that the reading of a particular text is influenced not only by the time in which it was written, but by the time in which it is read.</p>
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Question Number	Question
6(a)	<p><b>War: texts which make the reader reconsider</b></p> <p>Prescribed texts:</p> <p>Prose  <i>The Ghost Road</i>, Pat Barker*  <i>Spies</i>, Michael Frayn*  <i>The Kite Runner</i>, Khaled Hosseini*</p> <p>Poetry  <i>Here to Eternity</i>, ed. Andrew Motion (poems from ‘War’ section only)  <i>101 Poems Against War</i>, ed. Paul Keegan and Matthew Hollis  <i>Legion</i>, David Harsent (poems from the first section only)*</p> <p>Either:</p> <p>“The writer’s task is to turn everything inside out and upside down in order to make us reconsider the evidence before our eyes.”</p> <p>Comment on and analyse the connections and comparisons between at least two texts you have studied in the light of this claim.</p> <p>In your response you must ensure that at least one text is a post-1990 text, as indicated by * in the list above.</p> <p>In your response you should demonstrate what it means to be considering texts as a modern reader, in a modern context and that other readers at other times may well have had other responses.</p> <p style="text-align: right;"><b>(60 marks)</b></p>
	<b>Indicative Content</b>
	<p>Some candidates may restrict themselves to describing some of the more bizarre episodes from the texts studied in the light of the “inside out and upside down” statement, but better understanding will be shown by those who can comment on the writer’s effect on a reader’s perception of the world. This will enable an articulate, creative and informed response to the texts to take place in which candidates can write about their own individual reading.</p> <p>Candidates should investigate structure, form and language. This may involve an investigation of the way individual poems in the Andrew Motion anthology are structured, for example, but it could also be a study of the overarching structure of David Harsent’s sequence, “Legion”. Changing reader perceptions could be illustrated by the narrative technique of “Spies” in which information is withheld and the reader is left speculating.</p> <p>War is foregrounded in many of these texts, but in “Spies” for example it plays a more subtle part, providing a background of tensions and suspicions, contrasting the intrigues of the adult world with the soon - to - be - lost innocence of the children’s world. There is useful scope here for comparisons between the texts.</p>



Candidates should compare their chosen texts in a way that will elucidate meaning and reflect the understanding and sensitivities of different readers. The best answers will celebrate ambiguity; others will at least be aware that more than one reading of a particular text is possible.

Candidates should be aware of themselves as “modern readers” in the light of the question’s rubric. They should realise that the reading of a particular text is influenced not only by the time in which it was written, but by the time in which it is read.

Question Number	Question
6(b)	<p><b>War: texts which make the reader reconsider</b></p> <p>Prescribed texts:</p> <p>Prose  <i>The Ghost Road</i>, Pat Barker*  <i>Spies</i>, Michael Frayn*  <i>The Kite Runner</i>, Khaled Hosseini*</p> <p>Poetry  <i>Here to Eternity</i>, ed. Andrew Motion (poems from ‘War’ section only)  <i>101 Poems Against War</i>, ed. Paul Keegan and Matthew Hollis  <i>Legion</i>, David Harsent (poems from the first section only)*</p> <p>Or:</p> <p>“War is never an old subject because each new writer and each new reader finds something new.”</p> <p>Explore connections and comparisons between at least two texts you have studied in the light of this observation.</p> <p>In your response you must ensure that at least one text is a post-1990 text, as indicated by * in the list above.</p> <p>In your response you should demonstrate what it means to be considering texts as a modern reader, in a modern context and that other readers at other times may well have had other responses.</p> <p style="text-align: right;"><b>(60 marks)</b></p>
	<b>Indicative Content</b>
	<p>Some candidates may describe what writers have presented, considering ways in which this material is in some way “new”. However more developed responses will explore the ways in which this “newness” is both presented by the writer and understood by the reader. This can be explored by considering the way David Harsent in “Legion” for example has looked at recent conflict and linked it to wars of the recent and more distant past, or how Pat Barker has reworked the familiar material of the First World War in order to bring it to life, and to the attention of fresh readers, in a new way with her narrative.</p> <p>Candidates should investigate structure, form and language. They may explore the variety of poetic structures in “101 Poems Against War” for example, considering the different ways these poems work their effect upon the reader, or see how Khaled Hosseini juxtaposes a Californian dream and a Kabul nightmare in “The Kite Runner”.</p> <p>Candidates should compare their chosen texts in a way that will elucidate meaning and reflect the understanding and sensitivities of different readers. The best answers will celebrate ambiguity; others will at least be aware that more than one reading of a particular text is possible.</p>

	<p>Candidates should be aware of themselves as “modern readers” in the light of the question’s rubric. They should realise that the reading of a particular text is influenced not only by the time in which it was written, but by the time in which it is read.</p>
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Band	Mark	A01 - Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression
1	0 - 3	<ul style="list-style-type: none"> <li>• Makes limited relevant comment</li> <li>• Makes limited use of critical literary terminology</li> <li>• Writes with minimal clarity but with technical lapses</li> <li>• Responds with limited originality and creativity.</li> </ul>
2	4 - 7	<ul style="list-style-type: none"> <li>• Makes relevant comment with some insight</li> <li>• Makes some appropriate use of critical terminology to make the response more specific</li> <li>• Uses accurate written expression with some technical lapses</li> <li>• Responds with some originality and creativity.</li> </ul>
3	8 - 10	<ul style="list-style-type: none"> <li>• Responds with a sustained argument in an informed and relevant manner</li> <li>• Makes confident and appropriate use of critical terminology to refine arguments and evaluate the text</li> <li>• Writes accurately with sustained fluency, coherence and confidence</li> <li>• Constructs an original and creative response in a well-developed argument.</li> </ul>

Band	Mark	A02 - Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts
1	0 - 3	<ul style="list-style-type: none"> <li>• Shows a limited critical understanding of literary texts</li> <li>• Explores some features of structure, form and language</li> <li>• Shows a limited understanding of meanings.</li> </ul>
2	4 - 7	<ul style="list-style-type: none"> <li>• Shows some critical understanding of literary texts</li> <li>• Analyses features of structure, form and language</li> <li>• Shows some understanding of the meanings.</li> </ul>
3	8 - 10	<ul style="list-style-type: none"> <li>• Demonstrates a developed critical understanding of literary texts</li> <li>• Evaluates features of structure, form and language effectively to make relevant points</li> <li>• Evaluates the text and demonstrates a developed understanding of the meanings which enables an independent response.</li> </ul>

Band	Mark	A03 - Explore connections and comparisons between different literary texts, informed by interpretations of other readers
1	0 - 3	<ul style="list-style-type: none"> <li>• Refers to one or more text and identifies basic literary connections</li> <li>• Provides a basic presentation of ideas</li> <li>• Shows limited ability to interpret the texts.</li> </ul>
2	4 - 7	<ul style="list-style-type: none"> <li>• Makes well-selected connections between texts</li> <li>• Presents some ideas which do not reach full development</li> <li>• Shows a limited ability to consider that more than one interpretation of the texts is possible.</li> </ul>
3	8 - 11	<ul style="list-style-type: none"> <li>• Makes literary connections between the texts to inform the line of argument</li> <li>• Some evidence of an independent approach in the presentation of ideas</li> <li>• Shows an awareness of a variety of interpretations; with some exploration.</li> </ul>
4	12 - 15	<ul style="list-style-type: none"> <li>• Makes insightful and relevant literary connections between texts, supporting the line of argument</li> <li>• Demonstrates an independent approach in the presentation of a well-developed ideas</li> <li>• Demonstrates an awareness of a variety of interpretations; with some analysis and evaluation.</li> </ul>
5	16 - 20	<ul style="list-style-type: none"> <li>• Demonstrates a cogent synthesis of literary connections between texts to develop a line of argument</li> <li>• Demonstrates an independent and original approach in the presentation of coherently developed argument</li> <li>• Demonstrates a developed awareness of a variety of interpretations; applies an open-minded approach when exploring and evaluating the texts.</li> </ul>

Band	Mark	AO4 - Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received
1	0 - 3	<ul style="list-style-type: none"> <li>• Shows a very limited awareness of the concept of a reader</li> <li>• Makes limited reference to the contextual influences that have affected how the texts have been received over time</li> <li>• 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</li> <li>• 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.</li> </ul>
2	4 - 7	<ul style="list-style-type: none"> <li>• Shows limited ability to appreciate the factors that influence a modern reader but these points are undeveloped when looking at the texts under consideration</li> <li>• Shows some awareness of contextual influences that have affected how the texts have been received over time</li> <li>• 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</li> <li>• Makes some reference to the contextual framework within which they as readers can respond, although this may lack specificity.</li> </ul>
3	8 - 11	<ul style="list-style-type: none"> <li>• Shows some ability to comment on the factors that influence a modern reader and apply this to the reading of the texts under consideration</li> <li>• Shows an appreciation of contextual influences that have affected how the texts have been received over time</li> <li>• Shows an appreciation of the importance of the cultural and contextual factors that influenced texts when they were produced</li> <li>• Makes some comment on the relevance of the contextual overarching framework within which they as readers can respond.</li> </ul>
4	12 - 15	<ul style="list-style-type: none"> <li>• Demonstrates an ability to analyse the factors that influence a modern reader and reflect on their own reading in the light of this</li> <li>• Demonstrates an ability to analyse the contextual influences that have affected how the texts have been received over time</li> <li>• 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</li> <li>• 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.</li> </ul>

5	16-20	<ul style="list-style-type: none"> <li>• 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</li> <li>• Demonstrates an ability to analyse and evaluate the contextual influences that have affected how the texts have been received over time</li> <li>• 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</li> <li>• 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.</li> </ul>
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