

Mark Scheme (Results) January 2010

GCE08

GCE08 English Literature (6ET03) Paper 01

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General Marking Guidance

- All candidates must receive the same treatment. Examiners must mark the first candidate in exactly the same way as they mark the last.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than penalised for omissions.
- Examiners should mark according to the mark scheme not according to their perception of where the grade boundaries may lie.
- There is no ceiling on achievement. All marks on the mark scheme should be used appropriately.
- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved, i.e. if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.
- Where some judgement is required, mark schemes will provide the principles by which marks will be awarded and exemplification may be limited.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, the team leader must be consulted.
- Crossed-out work should be marked UNLESS the candidate has replaced it with an alternative response.

Unit 3: Interpretations of Prose and Poetry January 2010

Section A: Unprepared Poetry or Prose

Question Number	Indicative Content
1	<p>Candidates may respond by demonstrating understanding of a basic meaning of the poem, by identifying the narrator's expectant mood and by interpreting a range of literary features using appropriate terminology.</p> <p>Candidates may identify with the sense of expectation and defiant attitude of the speaker as being conveyed powerfully. The simple and regular rhyme scheme and formal stanza structure may be contrasted with the nature of the experience.</p> <p>The structure of the poem may be explored by discussing the mainly descriptive opening, the range of feelings and emotions presented. The strength of the first person viewpoint, especially in the last two stanzas is worthy of comment.</p> <p>Features such as the balanced lines divided by the caesura (lines 1, 5 and 9 for example), alliteration, assonance and onomatopoeia enhance the way in which the speaker is depicted. They may notice and comment on the many inversions (in lines 1 and 2 for example).</p> <p>The exclamations such as 'Frown...', 'chide...', 'Burn', 'Hush!' 'Strange Power!' are strong rhetorical features worthy of comment.</p> <p>Candidates may comment on some features of language, such as the old-fashioned abbreviations and usages, such as 'e'er'; 'visitant', 'methinks' and 'thy' may help create the world of the poem, but they certainly add to the period flavour, powerfully captured.</p>

Question Number	Indicative Content
2	<p>There is a range of very specific historical events referred to, although they are enclosed in the fictive style of the first person narrator. The informal and humorous style is often close to the spoken word. This is suggested by the use of italics on several occasions, the expression 'like' in line 1, and the use of contractions, for example. There is a clear structure, with the two main contrasted sections contained in paragraphs 1 and 3, where the contrasts between the views represented by the <i>Daily Mail</i> on the one hand, and the <i>Guardian</i>, read by Julia on the other, demonstrate the narrator's awareness of the world around him. These are contrasted with the briefer paragraphs which suggest the narrator's distance from the events (paragraph 2), his cynicism (paragraph 4) and the amusing account of where the tabloid's (and perhaps the narrator's) interests really lie (paragraph 5).</p> <p>The use of the newspaper headline, patriotic references to 'Rule Britannia' and contemporary references to named people all give the extract a real sense of actuality.</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"> • Makes limited relevant comment • Makes limited use of critical literary terminology • Writes with minimal clarity but with technical lapses • Responds with limited originality and creativity.
2	4 - 7	<ul style="list-style-type: none"> • Makes relevant comment with some insight • Makes some appropriate use of critical terminology to make the response more specific • Uses accurate written expression with some technical lapses • Responds with some originality and creativity.
3	8 - 10	<ul style="list-style-type: none"> • Responds with a sustained argument in an informed and relevant manner • Makes confident and appropriate use of critical terminology to refine arguments and evaluate the text • Writes accurately with sustained fluency, coherence and confidence • Constructs an original and creative response in a well-developed argument.

Band	Mark	AO2 - Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts
1	0 - 5	<ul style="list-style-type: none"> • Shows a limited understanding of the approaches to literary text • Identifies some features of structure, form and language • Shows a limited understanding of meanings.
2	6 - 11	<ul style="list-style-type: none"> • Shows limited critical understanding of literary text • Comments on some features of structure, form and language • Shows some understanding of the meanings.
3	12 - 17	<ul style="list-style-type: none"> • Demonstrates some critical understanding of literary text • Shows some awareness of features of structure, form and language • Provides evidence of a clear understanding of the meanings.
4	18 - 23	<ul style="list-style-type: none"> • Demonstrates a developed critical understanding of literary text • Examines features of structure, form and language effectively • Analyses the text and demonstrates a developed understanding of the meanings.
5	24 - 30	<ul style="list-style-type: none"> • Provides an evaluative and analytical, critical understanding of literary text which enables a sophisticated response • Evaluates features of structure, form and language effectively • Evaluates the text and demonstrates a developed understanding of the meanings which enables an independent response.

Section B: Paired Texts

Question Number	Indicative Content
3(a)	<p>Candidates may discuss the values suggested in the quotation, engaging in particular with the ideas lying behind 'human relationships ... emotions' and the 'writers' success' in their chosen texts. 'Emotions' is fairly open-ended and wide-ranging and any valid interpretation that is clearly illustrated will be accepted. Clear and relevant links between texts should be identified and discussed in detail. Accurate written expression and use of terminology appropriate to novels and poems should be used.</p> <p>Structure, form and language should be dealt with in terms of how they shape meaning as related to the proposition. Each of the designated novels and poetry selections will provide ample opportunity for wide exploration of the topic, perhaps with attention to specific details in the poems and a broader brush approach to the novels.</p> <p>Candidates should compare chosen texts to clarify connections between them and reflect the responses of different readers. For example, they may show how poems and novels depict relationships in different ways and reflect the periods in which specific texts were written. The poetry selections, by virtue of their diversity, are likely to invite a wide range of responses to contexts. The variety of poems within specific collections may also help candidates to find opportunities to make informed connections and comparisons. At best, diverse responses will be discussed, analysed or even evaluated; at the very least, awareness of diverse readings should be identified and described.</p> <p>Candidates should be aware of the need to respond to their texts as a modern reader, whilst not losing sight of the time when a text was written.</p>

Question Number	Indicative Content
3(b)	<p>Candidates may discuss the ideas contained in the proposition. They are invited to be wide-ranging in their approach and this should be reflected in the ways connections and contrasts are drawn between the different texts chosen. Clear and relevant links between texts may well be identified and discussed in detail. Accurate written expression and use of terminology appropriate to novels and poems should be used.</p> <p>Structure, form and language may be dealt with in terms of how they shape meaning, as related to the proposition. Each of the designated novels and poetry selections will provide ample opportunity for wide exploration of the topic, although different texts may suggest different approaches and illustrations of the proposition.</p> <p>Candidates should compare chosen texts to clarify connections between them and reflect the responses of different readers. For example, they may show how poems and novels depict relationships in different ways and reflect the periods and cultures from which specific texts derive. The poetry selections, by virtue of their diversity, are likely to invite a wide range of responses to contexts. The variety of poems within specific collections may also help candidates to find opportunities to make informed connections and comparisons. At best, diverse responses will be discussed, analysed or even evaluated; at the very least, awareness of diverse readings should be identified and described.</p> <p>Candidates should be aware of the need to respond to their texts as a modern reader, whilst not losing sight of the time when a text was written.</p>

Question Number	Indicative Content
4(a)	<p>There is ample opportunity in both the novels and poetry selections to supply evidence for exploring a variety of methods of presentation of character. Clear and relevant links between texts should be identified and discussed in detail. Accurate written expression and use of terminology appropriate to novels and poems should be used.</p> <p>Structure, form and language maybe dealt with in terms of how they shape meaning as related to the proposition. Each of the designated novels and poetry selections will provide ample opportunity for wide exploration of the topic. The varieties of English used in the texts may well be a focus and, in the poems which are not narrative, relationships between individual poems.</p> <p>Candidates should compare chosen texts and may evaluate the ways in which characters are convincingly developed to clarify connections between them and reflect the responses of different readers. At best, diverse responses will be discussed, analysed or even evaluated; at the very least, awareness of diverse readings should be identified and described.</p> <p>Candidates should be aware of the need to respond to their texts as a modern reader, whilst not losing sight of the time when a text was written. The idea of engaging fully with the reader is particularly important in this question.</p>

Question Number	Indicative Content
4(b)	<p>Candidates should discuss the ideas in the quotation, engaging in particular with what lies behind 'imperfections in human nature' in their chosen texts. Individual poems and novels may provide different kinds of evidence, and connections are there to be found in each of the texts; the focus for discussion of single poems could be about individual 'imperfections'.</p> <p>Clear and relevant links between texts should be identified and discussed in detail. Accurate written expression and use of terminology appropriate to novels and poems should be used.</p> <p>Structure, form and language may be dealt with in terms of how they shape meaning as related to the proposition. Each of the designated novels and poetry selections will provide ample opportunity for wide exploration of the topic.</p> <p>Candidates should compare chosen texts to clarify connections between them and reflect the responses of different readers. The diversity of approach of poets and novelists, as well as the range of periods in which they were written, may also be a valid focus for comparisons and contexts. At best, diverse responses will be discussed, analysed or even evaluated; at the very least, awareness of diverse readings should be identified and described.</p> <p>Candidates should be aware of the need to respond to their texts as a modern reader, whilst not losing sight of the time when a text was written.</p>

Question Number	Indicative Content
5(a)	<p>Candidates may discuss the range of possibilities suggested in the quotation, engaging in particular with the ideas lying behind 'unstable', 'ever-changing' and 'extraordinarily varied' in their chosen texts. Each of these terms may be dealt with in reference both to individual texts as well as forming the basis for links between them. It may also be appropriate to refer to the world of the past, if dealing with Chaucer, as well as the huge geographical and cultural diversity dealt with in the more modern texts. 'Journeys' of course may be diversely interpreted. There are individual journeys experienced by characters as well as journeys related to wider cultural movements suggested by the Caribbean and Asian texts. Clear and relevant links between texts should be identified and discussed in detail. Accurate written expression and use of terminology appropriate to novels and poems should be used.</p> <p>Structure, form and language should be dealt with in terms of how meaning is shaped through a variety of narrative strategies. Each of the designated novels and poetry selections will provide ample opportunity for wide exploration of the topic. Language in particular may be dealt with through the diversity of styles and varieties of English employed by the writers, and structure and form by the different narrative approaches of the novelists and the variety of structures and forms employed by the poets.</p> <p>Candidates should compare chosen texts to clarify connections between them and reflect the responses of different readers. At best, diverse responses will be discussed, analysed or even evaluated; at the very least, awareness of diverse readings should be identified and described.</p> <p>Candidates should be aware of the need to respond to their texts as a modern reader, whilst not losing sight of the time when a text was written.</p>

Question Number	Indicative Content
5(b)	<p>Candidates may deal with the issues raised in the quotation and engage with the diversity of 'time and place' in their chosen texts. The diversity of methods employed in novels, narrative poems and shorter poems should enable candidates to provide an informed personal response in which they identify and discuss relevant material.</p> <p>Clear and relevant links between texts should be identified and discussed in detail. Accurate written expression and use of terminology appropriate to novels and poems should be used.</p> <p>Structure, form and language should be dealt with in terms of how they shape meaning as related to the proposition. Each of the designated novels and poetry selections will provide ample opportunity for wide exploration of the topic. Language may be dealt with through the diversity of styles and varieties of English employed by the writers and structure and form by the different narrative approaches of the novelists and the variety of structures and forms employed by the poets.</p> <p>Candidates should compare chosen texts to clarify connections between them and reflect the responses of different readers. At best, diverse responses will be discussed, analysed or even evaluated; at the very least, awareness of diverse readings should be identified and described.</p> <p>Candidates should be aware of the need to respond to their texts as a modern reader, whilst not losing sight of the time when a text was written.</p>

Question Number	Indicative Content
6(a)	<p>Candidates may discuss the values suggested in the quotation, engaging in particular with the ideas suggested in the first sentence of the quotation and any valid interpretation that is clearly illustrated will be accepted. The instruction 'comment on...' should make it clear that the diversity of approaches adopted in texts of different kinds should be dealt with. Hence, clear and relevant links between texts should be identified and discussed in detail. There will be a distinction between responses that are mere exemplification of the issues raised in the quotation as opposed to those that engage more fully with the 'analyse the connections and comparisons' aspect of the instruction. Accurate written expression and use of terminology appropriate to novels and poems should be used.</p> <p>Structure, form and language should be dealt with in terms of how they shape meaning as related to the proposition. Each of the designated novels and poetry selections will provide ample opportunity for wide exploration of the topic. Language may be dealt with through the diversity of styles employed by the different writers and structure and form by the different narrative approaches of the novelists and the variety of structures and forms employed by the poets. The ways in which poems may be said to connect with each other may vary according to whether a single writer (as in the David Harsent collection) is under discussion, or a wider ranging group of poets.</p> <p>Candidates should compare chosen texts to clarify connections between them and reflect the responses of different readers. At best, diverse responses will be discussed, analysed or even evaluated; at the very least, awareness of diverse readings should be identified and described.</p> <p>Candidates should be aware of the need to respond to their texts as a modern reader, whilst not losing sight of the time when a text was written.</p>

Question Number	Indicative Content
6(b)	<p>Candidates may discuss the ideas suggested in the quotation, engaging in particular with 'essentials of human behaviour' and may be able to deal with the variety of material suggested by 'participants' and 'observers'. Any valid interpretation that is clearly illustrated will be accepted. Candidates may make contrasts and comparisons between child-centred views of war and adult perspectives, both between and within texts. Clear and relevant links between texts should be identified and discussed in detail. Accurate written expression and use of terminology appropriate to novels and poems should be used.</p> <p>Structure, form and language should be dealt with in terms of how they shape meaning as related to the proposition. Each of the designated novels and poetry selections will provide ample opportunity for wide exploration of the topic. Language may be dealt with through the diversity of styles employed by the different writers and structure and form by the different narrative approaches of the novelists and the variety of structures and forms employed by the poets. The ways in which poems may be said to connect with each other may vary according to whether a single writer (as in the David Harsent collection) is under discussion, or a wider ranging group of poets.</p> <p>Candidates should compare chosen texts to clarify connections between them and reflect the responses of different readers. At best, diverse responses will be discussed, analysed or even evaluated; at the very least, awareness of diverse readings should be identified and described.</p> <p>Candidates should be aware of the need to respond to their texts as a modern reader, whilst not losing sight of the time when a text was written.</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"> • Makes limited relevant comment • Makes limited use of critical literary terminology • Writes with minimal clarity but with technical lapses • Responds with limited originality and creativity.
2	4 - 7	<ul style="list-style-type: none"> • Makes relevant comment with some insight • Makes some appropriate use of critical terminology to make the response more specific • Uses accurate written expression with some technical lapses • Responds with some originality and creativity.
3	8 - 10	<ul style="list-style-type: none"> • Responds with a sustained argument in an informed and relevant manner • Makes confident and appropriate use of critical terminology to refine arguments and evaluate the text • Writes accurately with sustained fluency, coherence and confidence • Constructs an original and creative response in a well-developed argument.

Band	Mark	AO2 - Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts
1	0 - 3	<ul style="list-style-type: none"> • Shows a limited critical understanding of literary texts • Explores some features of structure, form and language • Shows a limited understanding of meanings.
2	4 - 7	<ul style="list-style-type: none"> • Shows some critical understanding of literary texts • Analyses features of structure, form and language • Shows some understanding of the meanings.
3	8 - 10	<ul style="list-style-type: none"> • Demonstrates a developed critical understanding of literary texts • Evaluates features of structure, form and language effectively to make relevant points • Evaluates the text and demonstrates a developed understanding of the meanings which enables an independent response.

Band	Mark	AO3 - Explore connections and comparisons between different literary texts, informed by interpretations of other readers
1	0 - 3	<ul style="list-style-type: none"> • Refers to one or more text and identifies basic literary connections • Provides a basic presentation of ideas • Shows limited ability to interpret the texts.
2	4 - 7	<ul style="list-style-type: none"> • Makes well-selected connections between texts • Presents some ideas which do not reach full development • Shows a limited ability to consider that more than one interpretation of the texts is possible.
3	8 - 11	<ul style="list-style-type: none"> • Makes literary connections between the texts to inform the line of argument • Some evidence of an independent approach in the presentation of ideas • Shows an awareness of a variety of interpretations; with some exploration.
4	12 - 15	<ul style="list-style-type: none"> • Makes insightful and relevant literary connections between texts, supporting the line of argument • Demonstrates an independent approach in the presentation of a well-developed ideas • Demonstrates an awareness of a variety of interpretations; with some analysis and evaluation.
5	16 - 20	<ul style="list-style-type: none"> • Demonstrates a cogent synthesis of literary connections between texts to develop a line of argument • Demonstrates an independent and original approach in the presentation of coherently developed argument • Demonstrates a developed awareness of a variety of interpretations; applies an open-minded approach when exploring and evaluating the texts.

Band	Mark	AO4 - Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received
1	0 - 3	<ul style="list-style-type: none"> • Shows a very limited awareness of the concept of a reader • Makes limited reference to the contextual influences that have affected how the texts have been received over time • Makes limited reference to the cultural and contextual factors that influenced texts when they were produced, without applying these facts very usefully in a literary way • Makes basic reference to the contextual framework within which they as readers can respond but this is not developed in a way that reflects on the understanding of texts under consideration.
2	4 - 7	<ul style="list-style-type: none"> • Shows limited ability to appreciate the factors that influence a modern reader but these points are undeveloped when looking at the texts under consideration • Shows some awareness of contextual influences that have affected how the texts have been received over time • Shows some awareness of the cultural and contextual factors that influenced texts when they were produced, although this is likely to remain at the level of factual knowledge not fully applied to the texts • Makes some reference to the contextual framework within which they as readers can respond, although this may lack specificity.
3	8 - 11	<ul style="list-style-type: none"> • Shows some ability to comment on the factors that influence a modern reader and apply this to the reading of the texts under consideration • Shows an appreciation of contextual influences that have affected how the texts have been received over time • Shows an appreciation of the importance of the cultural and contextual factors that influenced texts when they were produced • Makes some comment on the relevance of the contextual overarching framework within which they as readers can respond.

4	12 - 15	<ul style="list-style-type: none"> • Demonstrates an ability to analyse the factors that influence a modern reader and reflect on their own reading in the light of this • Demonstrates an ability to analyse the contextual influences that have affected how the texts have been received over time • Demonstrates an ability to analyse the cultural and contextual factors that influenced texts when they were produced and apply this awareness usefully to the texts under consideration • Demonstrates an understanding of the significance of the contextual overarching framework within which they as readers can respond; shows an awareness of how this has worked in practice in the candidate's own response to the texts.
5	16-20	<ul style="list-style-type: none"> • Demonstrates an ability to analyse, synthesise and evaluate the factors that influence a modern reader, this being reflected in the candidate's own reading and understanding of the texts under consideration • Demonstrates an ability to analyse and evaluate the contextual influences that have affected how the texts have been received over time • Demonstrates an ability to analyse and evaluate the cultural and contextual factors that influenced texts when they were produced and uses this awareness to enrich understanding and response • Evaluates the significance of the contextual overarching framework within which they as readers can respond, therefore showing a mature and developed sense of what it means to read critically.

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