

Mark Scheme (Results)

Summer 2010

GCE

GCE English Literature (6ET01) Paper 01 - Explorations in Prose & Poetry

Edexcel is one of the leading examining and awarding bodies in the UK and throughout the world. We provide a wide range of qualifications including academic, vocational, occupational and specific programmes for employers. Through a network of UK and overseas offices, Edexcel's centres receive the support they need to help them deliver their education and training programmes to learners.

For further information, please call our GCE line on 0844 576 0025, our GCSE team on 0844 576 0027, or visit our website at www.edexcel.com.

If you have any subject specific questions about the content of this Examiners' Report that require the help of a subject specialist, you may find our Ask The Expert email service helpful.

Ask The Expert can be accessed online at the following link:

<http://www.edexcel.com/Aboutus/contact-us/>

Alternatively, you can speak directly to a subject specialist at Edexcel on our dedicated English telephone line: 0844 372 2188

Summer 2010

Publications Code US023850

All the material in this publication is copyright

© Edexcel Ltd 2010

Mark Scheme

GCE English Literature - Unit 1

Section A: Unseen Poetry or Prose

Question Number	Indicative Content
1(a)	<p>Responses may include:</p> <ul style="list-style-type: none"> • the <i>ABAB</i> pattern of the rhyme • the humorous effect of some of the rhymes used e.g. <i>tankful/thankful</i> • the accentual nature of some of the rhyme e.g. <i>mooring/boring</i> • the way in which some of the rhyme appears forced e.g. <i>past/last</i>. <p>Candidates may focus on the regularity of the rhyme and the way in which it reflects the content of the poem. They may also address the effectiveness of the rhyme and the way in which it contributes to the conversational feel of the poem, for example.</p> <p style="text-align: right;">5 marks</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"> • identifies example(s) • makes some basic comment on the effect of the techniques.
2	3 - 5	<ul style="list-style-type: none"> • explores features of language with confidence • makes insightful comment on the effect(s) on the reader

Question Number	Indicative Content
1(b)	<p>Comments on imagery may include:</p> <ul style="list-style-type: none"> • the use and effect of images such as <i>drama, thankful</i> • the use and effect of <i>a happier cabbage</i> • the use and effect of <i>vegetable spirits</i> • the use and effect of <i>safe mooring</i>. <p>Responses may discuss specific examples such as those listed and / or take an overview, focusing on the way in which the poet uses images to create effect and interest.</p> <p style="text-align: right;">5 marks</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"> • identifies features of structure, form and language • shows limited understanding of structure, form and language.
2	3 - 5	<ul style="list-style-type: none"> • comments insightfully on a range of features of structure, form and language • shows detailed understanding of the effect of structure, form and language.

Question Number	Indicative Content
1(c)	<p>Responses may include reference to some of the following:</p> <ul style="list-style-type: none"> • the conversational tone and its overall effect • the use of first person narration to create immediacy • the deadpan nature of some of the comments e.g. <i>I have nothing to say</i> • the variation in syntax to create tone e.g. the mixing of shorter sentences with those including asides e.g. <i>He gets on with his., and long may it last</i> to add tonal effect • the use of the question <i>Well, what are they for...</i> to add to the tone • the use of understatement • the use of irony e.g. the nature of what is meant by <i>being boring</i> • the developing tone through the poem. <p>Comments may focus mainly on humour and the means used to effect that. There may also be discussion of some of the more complex aspects of the poem's tone, as evident in, for example <i>Still eating and sleeping and snoring.</i> and <i>Well, what are they for...</i> The overall tone, it may be concluded, is not quite as straightforwardly <i>content</i> as it may at first appear.</p> <p style="text-align: right;">10 marks</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"> • identifies example(s) • makes some basic comment on the effect of the techniques.
2	3 - 5	<ul style="list-style-type: none"> • explores features of language with confidence • makes detailed comment on the effect(s) on the reader

Band	Mark	AO2 - Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts
1	0 - 2	<ul style="list-style-type: none"> • identifies features of structure, form and language • shows limited understanding of structure, form and language.
2	3 - 5	<ul style="list-style-type: none"> • comments insightfully on a range of features of structure, form and language • shows detailed understanding of the effect of structure, form and language.

Question Number	Indicative Content
2(a)	<p>Responses may include reference to:</p> <ul style="list-style-type: none"> • the use of past tense to report the details of the narrative • the contrast in the present tense of the speech - how this creates effect through changing the pace, for example • the use of adverbs e.g. <i>Suddenly, Immediately</i> to heighten the effect of the chronological recount • the chronological sequencing of events. <p>Candidates may comment on the way in which the narrative unfolds sequentially. They may also see the more complex way in which the idea of time is used in the story as the <i>young man</i> begins to <i>float upward</i> potentially endlessly and the contrast of the urgency on the ground with his own slow movement.</p> <p style="text-align: right;">5 marks</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"> • identifies example(s) • makes some basic comment on the effect of the techniques.
2	3 - 5	<ul style="list-style-type: none"> • explores features of language with confidence • makes insightful comment on the effect(s) on the reader.

Question Number	Indicative Content
2 (b)	<p>Responses may include reference to:</p> <ul style="list-style-type: none"> • the use and effect of nouns and noun phrases such as <i>Hypnotist, acceleration, trick, leap</i> • the use of verbs and verb phrases to create effect e.g. <i>Rise!, clasped, crumpled, popping</i> • the use of adjectives to create effect e.g. <i>dark, wild, luminous-looking, fatal, frantic</i> • the use of adverbs to create effect e.g. <i>abruptly, immediately, heavily.</i> <p>Candidates may comment on the overall purpose and effect of the language choices and / or focus more specifically on examples such as those above. They may choose to see some of the language choices as stereotypical e.g. <i>stared open-mouthed, motionless form.</i></p> <p style="text-align: right;">5 marks</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"> • identifies features of structure, form and language • shows limited understanding of structure, form and language.
2	3 - 5	<ul style="list-style-type: none"> • comments insightfully on a range of features of structure, form and language • shows detailed understanding of the effect of structure, form and language.

Question Number	Indicative Content
2(c)	<p>Responses may include reference to:</p> <ul style="list-style-type: none"> • the reader is invited to share the sense of mystery of the <i>crowd</i> • the conventional use of setting - the magic or illusionist show • the conventional use of situation - a crowd watching a stage Hypnotist and the trick which he performs • the conventional use of characters e.g. <i>the Hypnotist</i> and his nameless victim • the use of surprising events, though some of these are stereotypical e.g. the sudden death of the <i>Hypnotist</i> • the use of a conventional twist in the narrative - what will happen to the <i>young man</i>? <p>Candidates may comment on the use of what is a stereotypical situation for fiction of this kind and the writer's manipulation of the conventions. There may be comment on whether or not the narrative does in fact create a sense of mystery and how this adds interest for the reader. Responses may choose to approve or disapprove of the story and its telling - if this kind of comment is developed and supported, within the terms of reference of the task, it should be rewarded.</p> <p style="text-align: right;">10 marks</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"> identifies example(s) makes some basic comment on the effect of the techniques.
2	3 - 5	<ul style="list-style-type: none"> explores features of language with confidence makes insightful comment on the effect(s) on the reader.

Band	Mark	AO2 - Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts
1	0 - 2	<ul style="list-style-type: none"> identifies features of structure, form and language shows limited understanding of structure, form and language.
2	3 - 5	<ul style="list-style-type: none"> comments insightfully on a range of features of structure, form and language shows detailed understanding of the effect of structure, form and language.

Section B: Poetry

Question Number	Indicative Content
3(a)	<p>Responses will compare or make connections between poems, in ways such as the following:</p> <ul style="list-style-type: none">• specific examples of imagery and symbolism in the poems chosen to discuss and comparison of their uses• the effects of the imagery and symbolism in conveying ideas about home• the vividness of the poetry - whether or not it is reliant on the use of imagery and symbolism• other devices such as structure, form and diction to enhance the imagery and symbolism• the use of imagery and symbolism to develop character, setting and theme for example• the use of imagery and symbolism to construct or develop voice• the uses of imagery and symbolism in different poems• the proposition - the extent to which poets writing about home are dependent on imagery and symbolism. <p>In order to meet the AO3 requirement, effective comparison and contrast will need to be demonstrated.</p> <p style="text-align: right;">40 marks</p>

Question Number	Indicative Content
3(b)	<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 presentations of nature and the natural world and their effects. In order to meet the AO3 requirement, effective comparison and contrast will need to be demonstrated.</p> <p><i>House on a Cliff</i> Responses may include reference to:</p> <ul style="list-style-type: none"> • the imagery of nature and the natural world • the use of diction to create the idea of nature in the poem • the tone and mood that is created by the use of nature as a theme in the poem • the effects on the reader of the development of nature as a theme here • the use of the theme to contrast interior and exterior worlds • the proposition • the effects of metre, rhythm, rhyme and versification. <p><i>End of Another Home Holiday</i> Responses may include reference to:</p> <ul style="list-style-type: none"> • the imagery of nature and the personification of it • the use of diction to create the idea of nature in the poem • the tone and mood that is created by the use of nature as a theme in the poem • the use of the theme to evoke the environment which is being described • the proposition - to what extent the candidate agrees or disagrees that poets connect nature and the natural world successfully with home • the effects of metre, rhythm, rhyme and versification. <p><i>The Wanderer</i> Responses may include reference to:</p> <ul style="list-style-type: none"> • how the poem explores the theme of nature and the natural world to make its point • the imagery and diction used to develop the theme • the contrast of the interior and exterior worlds which the theme is used to develop • the connection of the figure described in the poem with the natural world • the effects of metre, rhythm, rhyme and versification. <p style="text-align: right;">40 marks</p>

Question Number	Indicative Content
4(a)	<p>Responses will compare or make connections between poems, in ways such as the following:</p> <ul style="list-style-type: none"> • what might be meant by the terms of the question and how different poems approach the idea • the sorts of lessons which poets conventionally suggest might be learned from the land • specific examples of poems which offer this viewpoint • the methods used to present the idea • the effects of the idea on the reader • what can be learned and the effect of that on the narrators • the ways in which different writers approach the theme - humorously, with anger, resentment, sadness • the use of structure, form and language techniques. <p>Answers are likely to engage with the idea of learning from the land in various ways, ranging from the idea that there is a tradition of this kind of writing, which may have led to stereotypification and a relative loss of relevance, to a tendency to confirm and even approve of what poets writing about land in this way might be attempting to convey. In order to meet the A03 requirement, effective comparison and contrast will need to be demonstrated.</p> <p style="text-align: right;">40 marks</p>

Question Number	Indicative Content
4(b)	<p>The selection of another poem or poems will enable candidates to develop their responses into full discussion of the ways in which poets explore the impact of human activity and present it negatively or otherwise, comparing and contrasting the ways in which the idea is presented. In order to meet the AO3 requirement, effective comparison and contrast will need to be demonstrated.</p> <p><i>Men Against Trees</i> Responses may include reference to:</p> <ul style="list-style-type: none"> • the specific presentation of human activity and its relationship with the land in this poem • comparisons of the use of imagery and symbolism to convey the poems' messages about the impact of human activity • comparisons of the effectiveness of the poems in their comments on human activity • comparisons the language choices and tone • the voice • the proposition - the extent to which it is true of this poem and others which may be chosen to compare it with. <p><i>As The Team's Head Brass</i> Responses may include reference to:</p> <ul style="list-style-type: none"> • the specific presentation of human activity and its effect on the land in this poem • comparisons of the use of imagery and symbolism to convey the poems' messages about the impact of human activity • comparisons of the effectiveness of the poems in their comments on human activity • comparisons of the language choices and tone • the voice and the attitude it conveys towards the land and the impact of human activity on it • the proposition - the extent to which it is true of this poem and others which may be chosen to compare it with. <p><i>'As the team's head-brass flashed out'</i> Responses may include reference to:</p> <ul style="list-style-type: none"> • the specific presentation of human activity and its effect on the land in this poem • comparisons of the use of imagery and symbolism to convey the poems' messages about the impact of human activity • the effectiveness of the poems in their comment on human activity • comparisons of the language choices and tone • the voice and the attitude it conveys towards the land and the impact of human activity on it • the proposition - the extent to which it is true of this poem and others which may be chosen to compare it with. <p style="text-align: right;">40 marks</p>

Question Number	Indicative Content
5(a)	<p>Responses will compare or make connections between poems, in ways such as the following:</p> <ul style="list-style-type: none"> • the terms of the proposition - what is meant by negative tone • what sorts of points poets might be making about work in their poems • how forcefully the negative tone allows the poet to make their points • the methods used to develop tone (negative or otherwise) e.g. diction, imagery, contrast, narrative voice • the specific types of work being described and their effects on those who are carrying them out • the themes which are being developed in the poems • the uses of devices such as irony in generating tone and making points about work • the effects of the tone and the points being made on the reader. <p>Candidates may choose to adopt the view that not all poems in the anthology they have studied are negative in tone about work and that some poems have a positive tone towards it. They may compare and contrast like poems, therefore, or different ones. If they contest the proposition, their focus in doing so should remain on the presentation of work and the methods used to achieve it. In order to meet the AO3 requirement, effective comparison and contrast will need to be demonstrated.</p> <p style="text-align: right;">40 marks</p>

Question Number	Indicative Content
5(b)	<p>The selection of another poem or poems will enable candidates to develop their responses either into full agreement with the assertion or to find some alternative viewpoints. In order to meet the AO3 requirement, effective comparison and contrast will need to be demonstrated.</p> <p><i>Iago Prytherch</i> Responses may include reference to:</p> <ul style="list-style-type: none"> • the presentation of a specific character and the presentation of him with a “lost way of life” • the diction, imagery and symbolism • the narrative voice of the poem • the tone and mood created • the effect of the poem and the methods used within it on the reader • the proposition - the extent to which it is supportable in relation to this poem. <p><i>Felix Randal</i> Responses may include reference to:</p> <ul style="list-style-type: none"> • the presentation of a specific character and the association of him with a “lost way of life” • the idea that it is the personality who is being “mourned” as opposed to the way of life associated with him • the diction, imagery and symbolism • the narrative voice of the poem • the tone and mood created • the effect of the poem and the methods used within it on the reader • the proposition - the extent to which it is supportable in relation to this poem. <p><i>The Buffalo Skinners</i> Responses may include reference to:</p> <ul style="list-style-type: none"> • the presentation of a “lost way of life” • the imagery and symbolism used to depict this way of life • the diction, imagery and symbolism • the narrative voice of the poem • the tone and mood created • the effect of the poem and the methods used within it on the reader • the proposition - the extent to which it is supportable in relation to this poem. <p style="text-align: right;">40 marks</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 comments or basic statements • writes with limited use of literary terms • writes with minimal clarity and technical lapses • shows limited engagement.
2	4 - 7	<ul style="list-style-type: none"> • presents undeveloped comments • makes some appropriate use of literary terms and concepts • writes with some clarity and with some technical lapses • shows some engagement.
3	8 - 11	<ul style="list-style-type: none"> • presents a clear argument with appropriate comment • makes consistent and appropriate use of literary terms and concepts to support an argument • uses generally accurate written expression with few technical lapses • shapes a response to the task in an engaged and original way.
4	12 - 15	<ul style="list-style-type: none"> • responds with a sustained argument in an informed and relevant manner • makes sustained and pertinent use of literary terms and concepts to develop a coherent argument • displays accurate and fluent written expression • constructs an original and creative response in a well-developed argument.

Band	Mark	AO2 - Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts
1	0 - 1	<ul style="list-style-type: none"> identifies and comments on some simple features of structure, form and language shows limited understanding of how structure, form and language shape meaning.
2	2 - 3	<ul style="list-style-type: none"> comments on a range of features of structure, form and language identifies the effects of structure, form and language on meaning.
3	4 - 5	<ul style="list-style-type: none"> explores the writers' use and selection of particular features of structure, form and language demonstrates how structure, form and language shape meaning.

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

Section C: Prose

Question Number	Indicative Content
6(a)	<p>Responses may include reference to:</p> <ul style="list-style-type: none"> • the presentation of Jane’s childhood and that of others, especially, for example, Helen Burns • the Gateshead Hall and Lowood scenes • the methods used to present childhood including language choices, imagery, dialogue, contrast and events • the attitudes towards childhood which are conveyed • the effect on the reader • the proposition and whether or not the scenes relating to childhood are the “most memorable”. <p>The text chosen to develop the line of argument is likely to be used to examine how childhood is presented there and to extend the arguments by exploring the methods used to present it and their effects.</p> <p>In <i>The Magic Toyshop</i> there is plenty of material for candidates to mine including the presentation of Melanie both before and after her parents’ death, the scene in the garden, the brutality towards his sister’s children of Philip Flower. There are many specific episodes which could be considered to be memorable in the book and a number of these are certainly connected with the depiction of childhood, but candidates may use this text to take issue with the proposition.</p> <p><i>Wide Sargasso Sea</i> also offers a number of opportunities for candidates to explore the presentation of childhood, specifically relating to Antoinette’s experiences at Coulibri, then in Spanish Town. They may, for instance, choose to explore the scene in which the locals set fire to the house, but there are other memorable moments connected to Rhys’ writing about childhood here.</p> <p>Candidates might also explore the idea of childhood and its specific connection to female identity in these novels, for example.</p> <p>In order to meet the AO2 requirement, there should be specific comment on technique and method in the presentation of childhood - the terms of the question lead to this.</p> <p style="text-align: right;">40 marks</p>

Question Number	Indicative Content
6(b)	<p>Responses may include reference to:</p> <ul style="list-style-type: none"> • the use of irony in the specific section of the book • other significant examples of irony in the novel such as the closing sequences involving Jane and Rochester’s blindness, for example, or her relationship with St John, which is replete with irony - there are many possibilities • the purposes of the irony - its use in developing theme, character, tone and mood • the effect of the irony on the reader • the proposition regarding its centrality to <i>Jane Eyre’s</i> success. <p>The text chosen to develop the line of argument is likely to enhance the discussion, exploring the way irony is used in the novels.</p> <p>There may be some consideration of the relative merits of the irony in both <i>Wide Sargasso Sea</i> & <i>The Magic Toyshop</i>.</p> <p>In the former case, there might be a analysis of the ways in which Rhys uses elements of the <i>Jane Eyre</i> for ironic purpose or exploration of the irony implicit in the relationship of Rochester and Antoinette - specifically in terms of his being seen as a fortune hunter, for example. Much of the success of the novel could be said to be dependent on irony - candidates may choose to use <i>Wide Sargasso Sea</i> to dispute or agree with the proposition.</p> <p>In <i>The Magic Toyshop</i> there might be specific focus on set-piece scenes such as those involving the mechanical swan or focus on the nature of the relationship between Margaret and Philip and the way in which this is ironised by her incest, for instance. The relationship between Melanie and Finn also involves considerable irony - this too may be a focus.</p> <p>In order to meet the AO2 requirement, there should be specific comment on technique and method in the use of irony - the terms of the question lead to this.</p> <p style="text-align: right;">40 marks</p>

Question Number	Indicative Content
7(a)	<p>Responses may include reference to:</p> <ul style="list-style-type: none"> • the presentation and importance of the theme of truth • specific examples of the development of the theme in the book - e.g. connected to Ida & her determination to uncover the truth about Hale, Pinkie & Rose and their conceptions of truth • Greene's use of the theme to explore other issues in the book - responsibility, guilt, crime, punishment, right & wrong • the attitude to truth displayed by the characters and the writer • the way in which the theme is ironised • whether or not the proposition is arguable - that other aspects are more important • focus on the methods used to present the theme, for example, dialogue, characterisation, imagery and diction. <p>The text used to develop the line of argument is likely to enhance the discussion, exploring an examination of truth and the views of it as presented.</p> <p>In <i>Lies of Silence</i> an example of the way in which truth is developed is in the relationship between Michael & Moira and potentially there is a great deal to say about that. However there is also some room for investigation of other truths in the book, for instance those shared by Andrea & Michael. Candidates may also explore the significance of Father Connolly here.</p> <p><i>A Clockwork Orange</i> also deals with truths of various kinds - between Alex and the droogs, between Alex and his parents, between Alex and Brodsky, between Alex and the State and so on. The idea of truth is quite significant in the book, though candidates may well use this novel to open up interesting lines of dispute with the proposition.</p> <p>Arguments are likely to focus on the relationships between the central characters, but may also explore other aspects of the narratives to good purpose.</p> <p>In order to meet the AO2 requirement, there should be specific comment on technique and method in the presentation of the theme of truth - the terms of the question lead to this.</p> <p style="text-align: right;">40 marks</p>

Question Number	Indicative Content
7(b)	<p>Responses may include reference to:</p> <ul style="list-style-type: none"> • a discussion of what might be meant by “sympathy” in this context • the various characters in <i>Brighton Rock</i> and the extent to which the author encourages us to sympathise with them • specific focus may fall on Rose and Ida, for example, but there is obviously likely to be discussion of Pinkie and Hale • the methods used by Greene to create character • the ways in which readers may respond to the characters • whether or not the proposition is supportable. <p>The argument developed by reference to <i>Brighton Rock</i> and the other novel selected is likely to explore the creation of sympathy in both texts and its importance.</p> <p>In <i>Lies of Silence</i> there are multiple avenues for investigation - the candidates might choose to focus on Michael, his position and role in the bombing, his death and so on. The question of whether we sympathise with him should be debatable and candidates may choose to explore this issue to extend their discussion of <i>Brighton Rock</i>. They may also look at other characters such as Moira and Andrea.</p> <p>In <i>A Clockwork Orange</i> there is also a good deal to investigate in relation to sympathy. There may be some very straightforward response which argue that there are no sympathetic characters in the book at all, focusing primarily on Alex and the droogs. However, there may be other responses which take another stance as regards Alex and use Burgess’ presentation of him to extend their argument accordingly. Another set of responses may concentrate on trying to find sympathetic characters in the book.</p> <p>Candidates may explore the importance and role of sympathy in the success of these narratives, moving from simple discussion of the way in which readers are encouraged to sympathise, or not. There should be some focus on the methods used to present the characters and encourage reader response as this is a clear prompt in the question.</p> <p>In order to meet the AO2 requirement, there should be specific comment on technique and method in the development of sympathy for the characters - the terms of the question lead to this.</p> <p style="text-align: right;">40 marks</p>

Question Number	Indicative Content
8(a)	<p>Responses may include reference to:</p> <ul style="list-style-type: none"> • the possible meanings of the terms of the question, particularly “seeing things” • the ways in which particular characters “see” and “understand” their experiences • focus on Elizabeth, Jane, Lydia, Darcy, Wickham, Mr. & Mrs. Bennett, Collins, Lady Catherine, for instance • the importance of the idea of “seeing things” and understanding them • the proposition - to what extent is the novel about “seeing things” and understanding them • the methods used to present and develop the theme, such as imagery, dialogue, diction, setting, irony, contrast and characterisation. <p>The text used to develop the line of argument may explore the similarities or differences in this theme and the way it is portrayed.</p> <p>In <i>The French Lieutenant’s Woman</i>, there is a considerable deal of attention given to this idea, specifically evident, for example, in the motif of eyes (a similarity with <i>Pride & Prejudice</i>, though it is less pronounced there). Candidates may choose to explore the role and presentation of Sarah, for instance, and there is a lot to say about Charles here. There may be some attention given to the role of the narration which is used to foreground this theme in places.</p> <p><i>The Yellow Wallpaper</i> deals with the notion of “seeing things” in a very literal as well as figurative way and there is plenty of scope for exploration of the line of argument using this text. Not only is the question of the narrator’s hallucinations pertinent, but also the issue of what it is that she has come to “understand” by the end of the narrative. The matter of voice may be explored in relation to this theme, in regard of the task.</p> <p>In order to meet the AO2 requirement, there should be specific comment on technique and method in the development of the ways in which characters “see and understand their worlds” - the terms of the question lead to this.</p> <p style="text-align: right;">40 marks</p>

Question Number	Indicative Content
8(b)	<p>Responses may include reference to:</p> <ul style="list-style-type: none"> • the particular passage and its role in developing the theme • other passages in the book which seem to confirm or deny the proposition • the significance of fate in the Elizabeth / Darcy relationship • the significance of fate in the relationships of other characters (e.g. Lydia & Wickham, Collins & Charlotte, Jane & Bingley) • the importance of the theme in the overall context of the book • possible responses of readers to the presentation of fate in the narrative • the proposition - candidates may argue that fate does play “a very large part”, or they may choose to see that it does not and that the characters are placed in charge of their own destiny • the methods used to present the theme e.g. imagery, dialogue, characterisation, diction, irony. <p>The argument developed by reference to <i>Pride and Prejudice</i> and the other text selected is likely to explore the theme of fate, its importance and the ways in which it is developed.</p> <p>In <i>The French Lieutenant’s Woman</i>, the role of fate in the relationship of Charles & Sarah is a key consideration. There is in fact a good deal to be said about Sarah who candidates may choose to see as a fated and fateful character or as someone entirely in charge of her own life (by the end of the book at least). Other figures in the book have varying degrees of connection with the theme and could be discussed to reasonable purpose, for example Sam & Mary.</p> <p>In <i>The Yellow Wallpaper</i> the fate of the narrator is apparently beyond her control in almost every sense (depending on how the ending is interpreted). Hedges describes the wallpaper itself as “fateful” and there is potentially plenty to be made of what Gilman is saying not just about the fate of the narrator, but of women in general.</p> <p>Some candidates may choose to explore the task by reference to gender issues and other considerations of time and cultural expectation, for example.</p> <p>In order to meet the AO2 requirement, there should be specific comment on technique and method in the development of the theme of fate - the terms of the question lead to this.</p> <p style="text-align: right;">40 marks</p>

Question Number	Indicative Content
9(a)	<p>Responses may include reference to:</p> <ul style="list-style-type: none"> • specific or general representations of human passions in the novel • focus on particular “passions” such as love, anger, hatred • the connection of individual characters to these “passions” e.g. Heathcliff, Cathy, Isabella, Hindley • the apparent attitudes of the writer and the potential reactions of different readers to the “passions” presented • the proposition - to what extent can the portrayal be considered “vivid and detailed”? • the methods used to present the theme, e.g. characterisation, contrast, dialogue, imagery, irony. <p>Responses are likely to explore the ways in which human passions are presented in the other novel which they choose to write about, focusing on the way in which they are developed and represented in order to develop lines of argument.</p> <p>In <i>The Scarlet Letter</i> the story could be said to centre on human passions, most notably love and candidates may choose to focus on the relationship of Hester & Dimmesdale and the methods used to present it. Other passions are apparent here too, however, for example the hatred and envy of Chillingworth. Pearl could be viewed as passionate and candidates may choose to examine her presentation in order to expand their line of discussion.</p> <p>Celie’s experiences revolve around passions of different kinds - lust, love, hatred and so forth. She is almost enslaved to the passions of others it could be argued and there is plenty to be said about how her freedom is gained by learning to control and manipulate both her own passions and those of others. Exploration of her relationship with Shug may prove useful in this respect. There are many other possibilities, including the passions of Sofia (and how those are subdued) and the passions of Nettie for instance.</p> <p>In order to meet the AO2 requirement, there should be specific comment on technique and method in the presentation of human passions - the terms of the question lead to this.</p> <p style="text-align: right;">40 marks</p>

Question Number	Indicative Content
9(b)	<p>Responses may include reference to:</p> <ul style="list-style-type: none"> • how setting is presented in both this extract and the novel in general • specific focus on <i>Wuthering Heights</i> and what it represents • specific focus on Thrushcross Grange and what it represents • an examination of the purposes for which setting is used • the contrast in the settings and the importance of that • the methods used to present setting - language choice, dialogue, imagery, mood and tone. <p>The argument developed by reference to <i>Wuthering Heights</i> and the other novel selected is likely to examine how setting is employed in each novel, exploring the purposes and effects of its use.</p> <p>It is a significant aspect of <i>The Scarlet Letter</i>, figuring largely in many key scenes, from Hester's first appearance on the scaffold to the death of Dimmesdale. Candidates may focus on specific scenes, such as those in the jail, those in the town square, those in the forest or those at Hester's house for example. They may choose to expand their argument by considering the methods used to present setting and the importance of it in the book in relation to <i>Wuthering Heights</i>.</p> <p>In <i>The Color Purple</i> there is also a good deal of weight placed on the various settings - the specifically local, the regional and the global. The depiction of setting plays a large part in Celie's narrative and candidates may choose to explore the significance of the South, the significance of Africa or the vivid way in which the poverty of Celie's early life is at least partially presented by the setting in which she is placed for example.</p> <p>In order to meet the AO2 requirement, there should be specific comment on technique and method in the use of setting - the terms of the question lead to this.</p> <p style="text-align: right;">40 marks</p>

Question Number	Indicative Content
10(a)	<p>Responses may include reference to:</p> <ul style="list-style-type: none"> • the terms of the question - what is meant by “social duty” for example • the way the various characters are shown as being “unhealthily obsessed” or not • specific discussion of the Schlegel sisters, especially Helen • discussion of other characters such as the Wilcoxes, whose conception of “social duty” is very different • possible focus on Charles’ assault on Leonard and the motivations of that, for example • the possible reactions of readers to the concept of “social duty” and how it is presented • the methods used to portray the idea of “social duty” e.g. character, dialogue, language choices, plot events, setting. <p>There are clear connections with <i>The Remains of the Day</i>, though here, the portrayal is filtered through a different lens - candidates might consider the impact of narrative perspective. There is a vivid depiction of a narrow and particular concept of “duty” certainly. Candidates may choose to develop their line of argument by considering Stevens, the question of his “obsession” and the effect this has on both his life and the lives of others. There may be discussion of the methods used to present this idea and an extension of argument by reference to <i>Howards End</i>.</p> <p>In <i>The Shooting Party</i> we are also given a strong picture of ideas of “social duty” - as in <i>Howards End</i> there is a clear sense that conceptions of it are changing in the world which the narrative presents. For example, Glass has a distinct sense of what the term means, though whether he could be said to be “unhealthily obsessed” by it may provide potential for discussion. Harker is interestingly presented in this light and focus may fall on him, as well as other characters such as Cardew, Gerald Hartlip and Tibor Rakassyi.</p> <p>In order to meet the AO2 requirement, there should be specific comment on technique and method in the presentation of social duty - the terms of the question lead to this.</p> <p style="text-align: right;">40 marks</p>

Question Number	Indicative Content
10(b)	<p>Responses may include reference to:</p> <ul style="list-style-type: none"> • specific and individual examples, focusing on the section suggested as a starting point, or moving outwards immediately • the use of imagery and symbolism to develop theme, character and setting for example • the importance of this technique in the book as a whole • the possible attitudes of readers to the uses of imagery and symbolism • the proposition - imagery and symbolism certainly creates a lot of the narrative interest in the book but it is possibly not the most interesting aspect of it - characterisation is central, for example. <p>The argument developed by reference to <i>Howards End</i> and the other novel selected is likely to examine the use of imagery and symbolism in each novel, focusing on whether or not they are the most interesting thing.</p> <p>In <i>The Remains of the Day</i>, there are plentiful examples to explore, from the uses of colour and clothing to the symbolism of the motor car (which may well be used to develop the line of argument in reference to <i>Howard's End</i> for example). Candidates may choose to agree or disagree with the proposition in relation to this novel but they must focus on the uses of imagery and symbolism and their purposes and effect in doing so.</p> <p>In <i>The Shooting Party</i> there are also many uses of imagery and symbolism to consider, including the uses of clothing, the guns, the flocks of birds and so on. The symbolic death of Harker may provide a focus for candidates, as may other scenes which provide similar potential to extend discussion.</p> <p>In order to meet the AO2 requirement, there should be specific comment on technique and method in the use of imagery and symbolism - the terms of the question lead to this.</p> <p style="text-align: right;">40 marks</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 comments or basic statements • writes with limited use of literary terms • writes with minimal clarity and technical lapses • shows limited engagement.
2	4 - 7	<ul style="list-style-type: none"> • presents undeveloped comments • makes some appropriate use of literary terms and concepts • writes with some clarity and with some technical lapses • shows some engagement.
3	8 - 11	<ul style="list-style-type: none"> • presents a clear argument with appropriate comment • makes consistent and appropriate use of literary terms and concepts to support an argument • uses accurate written expression with few technical lapses • shapes a response to the task in an engaged and original way.
4	12 - 15	<ul style="list-style-type: none"> • responds with a sustained argument in an informed and relevant manner • makes sustained and pertinent use of literary terms and concepts to develop a coherent argument • displays accurate and fluent written expression • constructs an original and creative response in a well-developed argument.

Band	Mark	AO2 - Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts
1	0 - 4	<ul style="list-style-type: none"> • identifies some simple features of structure, form and language • shows limited understanding of how structure, form and language shape meaning.
2	5 - 9	<ul style="list-style-type: none"> • comments on a range of features of structure, form and language • makes simple links between the effects of structure, form and language on meaning
3	10 - 15	<ul style="list-style-type: none"> • selects relevant features of structure, form and language • demonstrates some understanding of the effects of structure, form and language and how the features shape meaning
4	16 - 20	<ul style="list-style-type: none"> • explores the writers' use and selection of particular features of structure, form and language, showing some critical understanding • demonstrates an understanding of the varied effects and function of structure, form and language in shaping meanings.
5	21 - 25	<ul style="list-style-type: none"> • provides a sustained analysis of the writer' use and selection of features of structure, form and language, showing a well-developed critical understanding • effectively demonstrates how structure, form and language shape meaning in a clear argument.

Further copies of this publication are available from
Edexcel Publications, Adamsway, Mansfield, Notts, NG18 4FN

Telephone 01623 467467
Fax 01623 450481

Email publications@linneydirect.com

Order Code US023850
Summer 2010

For more information on Edexcel qualifications, please visit www.edexcel.com/quals

Edexcel Limited. Registered in England and Wales no.4496750
Registered Office: One90 High Holborn, London, WC1V 7BH