

Mark Scheme (Results)

January 2011

GCE

GCE English Literature Unit 1 (6ET01/01)

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Publications Code US026306

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General Marking Guidance

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

Mark Scheme

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"> • comment on specific sound devices • the overall effect of the use of sound devices. <p>The use of sound devices such as alliteration, assonance, sibilance and consonance are important in giving the poem structure - they also add to the tone and overall effect of the poem. Examples might include <i>the rain crying, / a cracked bell; it seemed deep and secret; a shout muffled by huge autumns, / by the moist half-open darkness of the leaves</i>. There may also be reference to some of the other aspects of the poem's use of sound, such as its occasional rhyme e.g. <i>mind...behind</i>.</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 across the text with confidence • Makes detailed comment on the effect(s) on the reader.

Question Number	Indicative Content
1(b)	<p>Elements of imagery identified may include:</p> <ul style="list-style-type: none"> • metaphor • extended metaphor • symbolism. <p>Candidates may identify examples of metaphor e.g. <i>a cracked bell</i>, or <i>a torn heart</i>, and comment on their use to give structure and create tone. They will possibly see the significance of the extended metaphor connected with <i>voice</i> as well as the symbolic nature of <i>roots</i> and <i>land</i>. Comment on effect is likely to be varied - from the accepting and admiring, to those who see elements of it as stereotypical and un-inspiring e.g. <i>a torn heart</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
1(c)	<p>Responses may include reference to some of the following:</p> <ul style="list-style-type: none"> • the depiction of the themes of identity, loss, and the past for example • the significance of the first person voice of the speaker in presenting these themes • the ways in which the themes are created, including, for example, the use of diction, imagery, sentence structure and tense • the effectiveness of the themes • the contribution of the themes to the success of the poem as a whole. <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 across the text with confidence • Makes detailed comment on the effect(s) on the reader.

Band	Mark	AO2 - Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts
1	0 - 2	<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 unusual nomenclature and its effect • the use of nouns to create setting e.g. <i>buds, puddle, river, beeches</i> • the use of verbs to create pace in the opening e.g. <i>running, smacked</i> • the use of adjectives e.g. <i>vivid, chestnut, impassable</i> • the way in which the language choices are used to create tone, as in <i>uncertainly, frowned</i> • the use of imagery to create a sense of place e.g. <i>onyx marsh.</i> <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 across the text with confidence • Makes detailed 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 sentence structure reflecting both the actions and the emotions of the characters • the contrast in the lengths of the sentences, especially the use of the shorter units intended to create effect e.g. <i>They saw.</i> • the variation in sentence type in the exclamation "<i>Faster! Faster!</i>" • the use of the past tense to create a sense of historical recount. <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 positive tone and mood created by the pace and the positive language e.g. <i>laughing, grinning</i> • the effect of the third person narration • the change of mood created in the third paragraph by <i>The grin faded and his mouth opened until the lower lip hung down.</i> • the use of dialogue to create mood and tone e.g. '<i>The log has gone away.</i>' • the effect of the outdoors, rural setting in adding to the energy of the tone and mood • the presentation of simple characters and straightforward emotional responses to create tone and mood • the use of the imagery of the <i>water</i> and <i>the log</i> to create tone and mood • the effect of the final sentence to create an ominous mood and suspense. <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 across the text with confidence • Makes detailed comment on the effect(s) on the reader.

Band	Mark	AO2 - Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts
1	0 - 2	<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 may include reference to:</p> <ul style="list-style-type: none">• comparisons of variations in voice adopted by different poets, e.g. first person, third person• comparisons of how different poets use voice to create effect and interest• comparisons of the uses of different techniques to create voice, e.g. dialogue, language choice, imagery• comparisons of the association of home with specific characters or personae and their voices• the creation of themes connected with home by the use of narrative voice• the terms of the question - whether or not it is necessary for poets to create interest and engagement. <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><i>Love in a Life</i></p> <p>Responses may include reference to:</p> <ul style="list-style-type: none"> • the title • the use of first person to create an intimate, personal mood and tone • the language choices used to create a sense of romantic longing e.g. <i>heart, thou shalt find her</i> • the association of a female character with home • the use of imagery to create the idea of a lost love • the use of past tense • the effects of metre, rhythm, rhyme and versification. <p><i>To My Mother</i></p> <p>Responses may include reference to:</p> <ul style="list-style-type: none"> • the use of first person to create an intimate, personal mood and tone • the language choices used to create a sense of love e.g. <i>most loved, Irresistible, tender</i> • the association of a female character with home • the use of imagery to create the idea of a lost (but non-romantic) love • the use of past tense • the effects of metre, rhythm, rhyme and versification. <p><i>'anyone lived in a pretty how town'</i></p> <p>Responses may include reference to:</p> <ul style="list-style-type: none"> • the use of the pronouns <i>anyone</i> and <i>no one</i> to create an unusual version of a love story • the language choices used to create a sense of love e.g. <i>anyone's any was all to her, buried them side by side</i> • the association of the two nameless characters with the concept of home • the use of imagery to create the idea of a timeless love e.g. <i>summer autumn winter spring</i> • the use of past tense • the effects of metre, rhythm, rhyme and versification. <p>Comparisons are likely to involve finding similar poems and making effective links in terms of mood, structure, language and form. There may be an exploration of different ideas of love and its connections with home. 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
4(a)	<p>Responses may include reference to:</p> <ul style="list-style-type: none"> • comparisons of different and contrasting views of change (whether it is entirely personal, for instance, or whether it is something with wider resonance) • comparisons of what has changed and what the effect of that is on the narrators • comparison of the ways in which different writers approach the theme - humorously, with anger, resentment, sadness • comparison of the use of structure, form and language techniques. <p>Answers are likely to engage with the idea of the theme of change in a range of ways - some fairly straightforwardly, others seeing complexities of tone, symbolism and other techniques. There should be an explicit address of the second term of the task - whether change is seen as “wholly negative” or not. 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
4(b)	<p><i>from The Prelude</i></p> <p>Responses may include reference to:</p> <ul style="list-style-type: none"> • the different kinds of imagery used and their effects • the use of imagery to create theme • the use of imagery to create tone and mood • the use of imagery to create voice • the use of imagery to present a personal experience very closely related to a specific part of the land • the use of other techniques to enhance the imagery • a discussion of the terms of the question <p><i>from The Prelude</i></p> <p>Responses may include reference to:</p> <ul style="list-style-type: none"> • the different kinds of imagery used and their effects • the use of imagery to create theme • the use of imagery to create tone and mood • the use of imagery to create voice • the use of imagery to present a personal experience very closely related to a specific part of the land • the use of other techniques to enhance the imagery • a discussion of the terms of the question <p><i>The Bight</i></p> <p>Responses may include reference to:</p> <ul style="list-style-type: none"> • the different kinds of imagery used and their effects • the use of imagery to create theme • the use of imagery to create tone and mood • the use of imagery to create voice • the use of imagery to present a personal experience very closely related to a specific part of the land • the use of other techniques to enhance the imagery • a discussion of the terms of the question <p>The selection of a second poem will enable candidates to develop their responses into full discussion of the ways in which poets use imagery. There may be some exploration of the concept of idealised representation and stereotype, as well as the strong connections between land, nature and identity and memory in poems selected. 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(a)	<p>Responses may include reference to:</p> <ul style="list-style-type: none"> • comparison of specific characters described in the poems chosen and whether or not the work they do has a “moral significance” • comparison of the use of imagery to present the idea of “moral significance” • comparison of the use of language choices to present the idea of “moral significance” • comparison of structure and form • comparison and contrast of different elements of each poem • comparison of attitudes to the work depicted and the people who do it • comparison of use of stereotype • discussion of the terms of the task and the idea that poems may be being written to make points about morality. <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
5(b)	<p><i>Money</i></p> <p>Responses may include reference to:</p> <ul style="list-style-type: none"> • use of language choices to create a dark tone and mood e.g. <i>the bitch</i> • use of imagery to create a dark tone and mood e.g. <i>the she-devil</i> • use of first person narrative voice to create a dark tone and mood • the structure of the poem e.g. the use of rhyme to create emphasis • the themes of the poem • the terms of the task - is the dark tone and mood a “hallmark” of this poem’s effectiveness in dealing with the theme of work. <p><i>Tractor</i></p> <p>Responses may include reference to:</p> <ul style="list-style-type: none"> • use of language choices to create a dark tone and mood e.g. <i>agony</i> • use of imagery to create a dark tone and mood e.g. <i>open entrails</i> • use of setting to create a dark tone and mood • use of narrative voice to create a dark tone and mood • the structure of the poem • the themes of the poem • the terms of the task - whether or not a dark tone and mood is a “hallmark” of this poem’s effectiveness in dealing with the theme of work. <p><i>Dirge</i></p> <p>Responses may include reference to:</p> <ul style="list-style-type: none"> • use of language choices to create a dark tone and mood e.g. <i>Dirge, who / the hell cares</i> • use of imagery to create a dark tone and mood e.g. <i>they shut off his gas</i> • use of the funereal setting towards the ending to create a dark tone and mood • use of narrative voice to create a dark tone and mood • the structure of the poem e.g. its repetition to create emphasis • the themes of the poem • the terms of the task - is a dark tone and mood a “hallmark” of this poem’s effectiveness in dealing with the theme of work. <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 are plenty of examples of poems in which work is being presented with a dark tone and mood in each anthology, but there are also some which don’t do this. 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>

Section B: Poetry

Band	Mark	AO1 - Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression
1	0 - 3	<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 originality and creativity.
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 originality and creativity.
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 original and creative 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	A02 - 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	A03 - 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 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 family relationships, specifically with the Reeds, and her orphan status • the relationships she develops at Lowood with Helen Burns and Miss Temple, which could be said to represent a form of surrogacy • the St. John family relationship • Jane’s relationship with Rochester and their eventual creation of a family • Rochester’s family relationships, which could be said to be dysfunctional • the use of language, imagery and dialogue to develop family relationships • the use of contrast to emphasize and develop the theme of family • the centrality of family relationships to the novel. <p>The text chosen to develop the line of argument is likely to be used to examine the importance of family relationships in <i>Wide Sargasso Sea</i> or <i>The Magic Toyshop</i>. <i>Wide Sargasso Sea</i> makes a great deal of the theme and candidates will be able to extend their argument by looking at how Rhys establishes the Mason family and the connection of this with <i>Jane Eyre</i>. <i>The Magic Toyshop</i> also deals explicitly with families, both those of Melanie and Finn. The various family relationships and their fault-lines are the core of the narrative and can be examined alongside the main text.</p> <p>In order to meet the AO2 requirement, there should be specific comment on technique and method employed in the presentation of family relationships - 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 creation of drama in the specific section of the book • other significant examples of dramatic scenes or situations in the novel such as Jane's "near death experience" on the moor prior to her arrival at Marsh End or the fire, say • the purposes of the dramatic scenes or situations - their use in developing theme, character, tone and mood • the methods used to create dramatic scenes or situations such as imagery, language choice, dialogue and pace, for instance • the proposition regarding the centrality of dramatic scenes and situations 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 ways dramatic scenes and situations are used in the novels.</p> <p>There may be some consideration of the relative drama of <i>Wide Sargasso Sea</i> & <i>The Magic Toyshop</i>.</p> <p>In the former case, there may be an analysis of the ways in which Rhys uses aspects of the drama of <i>Jane Eyre</i>.</p> <p>In <i>The Magic Toyshop</i> there may be specific focus on set-piece scenes such as the puppet show, connecting their role with those of dramatic scenes and situations in <i>Jane Eyre</i>.</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 idea of menace • examples of how menace features in the book, with focus on specific scenes, from the opening onwards • Greene's use of the theme to explore other issues in the book - responsibility, guilt, crime, punishment, right & wrong • the association of menace with specific characters e.g. Pinkie & Colleoni • the way in which menace is ironised, especially through the presentation of Pinkie and his various horrors and humiliations • whether or not menace is gratuitously presented by the writers • whether or not the proposition is arguable - that menace is not central to the book's success • focus on the methods used to present menace, for example, dialogue, contrast, imagery and diction. <p>The text used to develop the line of argument is likely to enhance the discussion, exploring menace and the views of it as presented.</p> <p>In <i>Lies of Silence</i> examples include the scenes involving the IRA and there is a great deal to say about these, however there is also some room for investigation of the way in which the relationship between Michael & the Priest is based on an implicit menace.</p> <p>Menace is at the core of <i>A Clockwork Orange</i> and there are plenty of opportunities presented for discussion by very many scenes in the book, including the assault on the tramp, the break-in and the rape. There is also a good deal to say about Alex' relationship with the state and how that is founded on menace, as well as his period in prison. Responses may decide that its discussion of menace and its implications is the most important feature of this novel, in fact. They may also choose to engage with other themes.</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 employed in the presentation of menace - 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"> • the various male identities presented in the narrative • specific focus may include events such as Hale’s death, Pinkie’s death, the scene between Pinkie and Colleoni, the scene at Brighton Races and its aftermath (Pinkie hiding in the shed) • the ways in which male characters and theme are developed through contrast with the female characters such as Ida and Rose • whether or not the proposition is supportable • focus on the methods used to present male identity, for example, dialogue, contrast, imagery and diction. <p>In <i>Lies of Silence</i> there are multiple avenues for investigation - the candidates might choose to focus on the presentation of Michael, the IRA members, Pottinger and the Priest for example.</p> <p>In <i>A Clockwork Orange</i> there is also a good deal to explore in relation to male identity. Alex’ whole story is, to an extent, an exploration of a certain type of masculinity and its “development”. It may be noted that the presentation of “maleness” is something which either significantly adds to or detracts from the success of the narrative, depending on your point of view.</p> <p>Candidates may explore the importance and role of masculinity in the success of these texts, moving from simple examination of individual characters to more complex discussion of its development and centrality.</p> <p>In order to meet the AO2 requirement, there should be specific comment on technique and method used in the presentation of male identity - 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 various contrasts presented including • those between the settings of Longbourn, Netherfield and Pemberley • the contrasts of character presented by Darcy, Wickham, Elizabeth, Jane, Mr. Collins and Lady Catherine • the roles of these contrasts in developing other aspects of the narrative such as irony and theme • the proposition - the extent to which the use of contrast is striking or interesting. <p>In <i>The French Lieutenant's Woman</i> the social contrasts presented by the various characters are of considerable significance, especially in the case of Charles & Sarah. There are also other examples where contrast is important such as that between the Sarah we meet at the beginning of the novel and the one who appears at the end. Here too, the question of how Fowles uses contrast is relevant.</p> <p><i>The Yellow Wallpaper</i> deals with the contrast between sanity and madness. There is a lot to be said about how the contrast is developed through the narrative and the position of the narrator at its commencement with her situation at its conclusion. Candidates may also write about contrasts in gender. In this case, contrast is an important element of the text, but perhaps not central.</p> <p>In order to meet the AO2 requirement, there should be specific comment on technique and method and their effect - 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 idea of what “believable” means • the particular passage and its role in presenting “believable” characters and their actions • the presentation of characters such as Lydia, Lady Catherine, Collins and Wickham • representations of gender • possible responses of readers to the believability (or lack of it) of certain of the characters. <p>The connections made between <i>Pride and Prejudice</i> and the text used to develop the line of argument are likely to explore the believability of the characters and their actions, its importance and the ways in which it is developed. There may be some discussion of whether or not this is a strength or weakness of the novel.</p> <p>In <i>The French Lieutenant’s Woman</i> the credibility of the presentation of Charles & Sarah is a question - there is a good deal to be said about Sarah, who may be considered to be unrealistic in certain aspects (e.g. her obsession) and convincing in others (her possible manipulation of Charles). Other figures in the book have varying degrees of believability - Fowles’ interpolation of himself into the narration may be said to be an issue here.</p> <p><i>The Yellow Wallpaper</i> deals with essentially one character - whether or not she is compromised in her believability by her apparent madness is a question which may well be central to our appreciation of the narrative. Candidates may well comment on the tension between the presentation of the character and the credibility of the narrative which is used to portray her.</p> <p>In order to meet the AO2 requirement, there should be specific comment on technique and method used in the presentation of believable characters and their actions - 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"> • discussion of Heathcliff’s “survival” and how it is presented (contrasting his experience when Mr Earnshaw is alive and after he dies, for example) • the “survival” of some of the other characters e.g. Young Catherine & Hareton • the question of whether some of the novel’s figures are forced into situations which they have to try and “survive” (e.g. Edgar & Isabella) • whether or not other strands of the narrative are connected with the survival, for instance, of love • whether or not the proposition is supportable • the methods used to present the idea of survival, e.g. characterisation, dialogue, imagery and setting. <p>Responses are likely to explore the ways in which survival is presented in the other novel which they choose to write about, focusing on the way in which the theme is developed and represented.</p> <p>In <i>The Scarlet Letter</i> the main focus is Hester. Both Pearl and Dimmesdale, however, have to “survive” in one sense or another. Hawthorne uses various methods to develop the theme and offers a number of key scenes which candidates may choose to explore in developing their line of argument, such as Hester’s various ordeals in the public forums of the community. Chillingworth’s role as tormentor-in-chief may also be considered here.</p> <p>Celie and Nettie’s experience is very much about “survival” in the opening sections of the book, as they fend off (with greater or lesser degrees of success) various predators. There is plenty of scope for general discussion as well as for specific focus on other characters such as Sofia and Squeak, as well as key events in the book. The role of the Olinka in developing this theme is also significant.</p> <p>In order to meet the AO2 requirement, there should be specific comment on technique and method employed in the presentation of “survival” - 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 tone and mood are created in both the extract and the novel as a whole • an examination of the ways in which a “bleak and hopeless” aspect is used to create interest for the reader • the role of the narrative voice in creating tone and mood • whether or not the proposition is supportable • whether or not our enjoyment of the novel depends on its bleak and hopeless outlook. <p>The argument may examine how tone and mood are employed in each novel, exploring the purposes and effects of their use.</p> <p>A dark tone and mood are a significant aspect of the appeal 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. The narration, however, often undercuts the bleakness. Ultimately, the book is not “hopeless” and this may be seen as an interesting avenue via which candidates may choose to extend their line of argument.</p> <p>In <i>The Color Purple</i> there are many key scenes which could be described as bleak and the narrative, especially in its earlier parts, often seems hopeless. However, there are also many moments where the tone and mood are neither bleak nor hopeless and the ending is positive. The roles of Shug Avery and Celie are particularly important in respect of tone and mood, but there are also other characters who may be considered, and plenty of specific events in the tale where tone and mood are significant.</p> <p>In order to meet the AO2 requirement, there should be specific comment on technique and method employed in the presentation of tone and mood - 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 specific ways in which Helen becomes “experienced” • the specific ways in which Margaret becomes “experienced” • the specific ways in which Len becomes “experienced” • the contrast of the experiences which these characters desire and gain, against those of, for example, Mr. Wilcox and Charles • the attitudes of the characters towards the experiences which they have and the effects of these on them • focus on the methods used to present “experience”, for example, dialogue, contrast, imagery and diction. <p>The discussion of experience of the world can be extended through consideration of <i>The Remains of the Day</i> with specific reference to Stevens. His version of “experience” is singular, and apparently very narrow. However, if his narration is to be trusted, he gains a wider insight into the workings of the world via the “great events” that occur at Darlington Hall. Both Miss Kenton and Lord Darlington also become more “experienced” in one sense or another, and they could be used to extend the argument also.</p> <p>In <i>The Shooting Party</i> we are given a strong picture of “experience”. Gerald Hartlip may be considered a major focus here, but Aline, Lionel Stephens, the Glasses, Harker and Cardew also present potential sources of exploration. The “experiences” of the characters revolve around a number of themes, specifically, class, love and violence - this may be considered a possible way of extending the argument.</p> <p>In order to meet the AO2 requirement, there should be specific comment on the presentation of the notion of “experience” - 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"> • the “love” which develops between Margaret & Mr Wilcox • Len’s “love” of the Schlegels and what they represent, and how this alters • Ruth Wilcox’s “love” of Howards End • the complications surrounding Helen and her apparent views on “love” • love is ironised in Howards End - this may be explored by some candidates • the proposition - “love” certainly creates a lot of the narrative interest in the book but it is not “uncomplicated”, many candidates may argue. <p>In <i>The Remains of the Day</i>, the key “love” story is that between Stevens and Miss Kenton. There is plenty to explore in respect of the way this unfolds, and its complications. The idea of this being a love story at all may interest candidates who choose to extend their arguments with reference to this text. Love is ironised here, and this may be seen as another way to develop discussion.</p> <p>In <i>The Shooting Party</i> love also figures large, but it is certainly not uncomplicated. Minnie, Aline and Charles and Olivia and Lionel all present versions of love, as do some of the other characters such as Ellen and John. The various affairs and intrigues which are conducted at Nettleby Hall are, in fact, potentially confusing for the reader and this may be considered to be a line worth investigating in terms of argument, as may the various techniques used to develop the theme.</p> <p>In order to meet the AO2 requirement, there should be specific comment on technique and method used in the presentation of love - the terms of the question lead to this.</p> <p style="text-align: right;">(40 marks)</p>

Section C: Prose

Band	Mark	AO1 - Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression
1	0 - 3	<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 originality and creativity.
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 originality and creativity.
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 original and creative 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.

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January 2011

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