

Mark Scheme (Results)

Summer 2014

Pearson Edexcel GCE
in English Language & Literature
Unit 3 (6EL03/01)

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Question Number	Indicative content
1	<p data-bbox="405 331 1398 392">Candidates are likely to demonstrate an awareness and understanding of the effectiveness of:</p> <ul data-bbox="453 434 1398 1951" style="list-style-type: none"> <li data-bbox="453 434 1398 495">• the purpose of the blog: to comment, describe, provoke thought, record experiences and entertain <li data-bbox="453 533 1398 593">• expectations associated with the blog form: electronic communication, ephemeral, easily accessible to a wide audience <li data-bbox="453 631 1398 692">• the audience for this text – those interested in travel; people who enjoy sight-seeing; those interested in history <li data-bbox="453 730 1398 790">• the writer’s sense of admiration for the place: e.g. “The view at the top is breathtaking” <li data-bbox="453 828 1398 949">• the way the writer focuses on visual details to create a sense of place: e.g. “the red patches of roof against the blue Adriatic against the green offshore islands against the white stone city walls” <li data-bbox="453 987 1398 1048">• the way the writer contextualises the tower by comparing it to other well-known monuments <li data-bbox="453 1086 1398 1146">• the writer’s reference to the tourist experience – e.g. “Climbing stuff is the classic tourist activity.” <li data-bbox="453 1184 1398 1245">• the writer’s subjective viewpoint: e.g. “I wanted to climb it because I always climb things” <li data-bbox="453 1283 1398 1344">• the way the writer’s personality emerges as the blog progresses: e.g. “By the time I reach the pavement below, Ola is smiling and I’m shaking like a leaf.” <li data-bbox="453 1382 1398 1503">• the writer’s references to historical detail: e.g. “a town where there were once only farmers, soldiers, and a single nobleman who spent most of the year at his vacation castle on the coast”; “this cathedral began its life as the tomb of the emperor Diocletian” <li data-bbox="453 1541 1398 1639">• the writer’s philosophical musings: e.g. “A somber meditation on the smallness and preciousness of us all”; “...things that cities whisper to you when you’ve gotten too smart” <li data-bbox="453 1677 1398 1738">• the way the writer shares her fears with her audience: e.g. “But I have a creeping issue or two with open spaces” <li data-bbox="453 1776 1398 1836">• the way the writer directly addresses her audience: e.g. “And you never know until to you climb” <li data-bbox="453 1874 1398 1935">• the writer’s sense of humour: e.g. “It’s that bad.”.

Candidates are likely to apply an understanding of the contextual aspects above and their impact on relevant language techniques and literary devices, such as:

- lexis associated with place and location: e.g. "Split, Croatia", "the blue Adriatic"
- lexis associated with history: e.g. "wooden-wheeled carts"; "single nobleman"
- lexis associated with modern life – e.g. "Google Maps", "elevator"
- informal register to entertain the audience – e.g. "doesn't trigger my heights thing"; "But mostly I think, 'Eh. It can't be that bad.'"
- the use of triadic structures – e.g. "farmers, soldiers, and a single nobleman"
- the use of the present tense to create a sense of immediacy – e.g. "The view at the top is breathtaking"; "I snap a few pictures..."
- use of antithesis for effect: e.g. "hoping that my camera will remember what my brain won't"
- use of figurative language to create a vivid impression: e.g. "poking a hole through and rising high above a patchwork of red tile roofs"
- the writer's use of the second person to invite the reader to empathise with her experience – e.g. "Others have gone before you,... but your terror could be wholly new."
- the writer's use of parallelisms to entertain the reader: e.g. "Or its triumphal arch. Or its highest peak. Or to a little park that sits on a cliff."
- varied sentence structures for effect: e.g. the minor interrogative, "But this?".

Candidates are likely to construct a cohesive, discursive text in an appropriately formal register.

These are suggestions only. Accept consideration of any of the various interpretations of the writer's purposes and techniques based on different literary or linguistic approaches.

(40 marks)

Question Number	Indicative content
1	<p data-bbox="405 264 783 293">The Individual in Society</p> <p data-bbox="405 331 1398 394">Candidates are likely to demonstrate an awareness and understanding of the effectiveness of:</p> <ul data-bbox="453 434 1390 1615" style="list-style-type: none"> <li data-bbox="453 434 1246 463">• the obituary genre, printed in The Economist magazine <li data-bbox="453 501 1350 564">• the purpose: to inform, describe, and commemorate a hugely-significant achievement <li data-bbox="453 602 1366 687">• audience: people interested in the lives of individuals who have achieved great things; people interested in space travel; people interested in momentous historical events <li data-bbox="453 725 1374 810">• the portrayal of Neil Armstrong – “He had an engineer’s reserve, mixed with a natural shyness”; “Armstrong was known as ‘The Ice Commander’ <li data-bbox="453 848 1382 947">• the effects that Armstrong’s achievement had on the world – e.g. “Presidents, prime ministers and kings jostled to be seen with them” <li data-bbox="453 985 1310 1084">• the way that the passage of time has affected attitudes and values: “in 1966, NASA was spending about 4.4% of the American government’s entire budget” <li data-bbox="453 1122 1374 1279">• the contrast between Armstrong’s preternatural self-control and elements beyond his control: “Armstrong dusted himself off and coolly went back to his office for the rest of the day, presumably to finish up some paperwork”; “the struggle against heroism seemed particularly futile” <li data-bbox="453 1317 1382 1402">• the writer’s comments on stereotypical views of astronauts – e.g. “the bravery, the competitiveness, the swaggering machismo— was never the full story” <li data-bbox="453 1440 1358 1538">• the writer’s aim of presenting different aspects of Armstrong’s character – e.g. “That unflappability served him well during the lunar landing” <li data-bbox="453 1576 1334 1615">• the sense of respect and admiration that runs throughout this text. <p data-bbox="405 1653 1334 1751">Candidates are likely to apply an understanding of the contextual aspects above and their impact on relevant language techniques and literary devices, such as:</p> <ul data-bbox="453 1789 1382 2031" style="list-style-type: none"> <li data-bbox="453 1789 1294 1852">• lexis associated with a sense of wonder: e.g. “spellbound”, “magnificent contrast” <li data-bbox="453 1890 1358 1953">• lexis associated with heroism: e.g. “adulation”, “braving mortal danger” <li data-bbox="453 1991 1382 2031">• the semantic field of technology: e.g. “thermodynamics”, “steam tables”, “compressible flow”

- effects created by figurative language: e.g. "the way other men might brave a trip to the dentist"; "medals were showered upon them"
- use of direct speech to emphasise key characteristics – e.g. "For heaven's sake, I loathe danger."
- the assertive tone created by the use of declaratives: e.g. "Astronauts do not like to be called heroes"; "But it never works"
- varied sentence constructions (simple, complex and compound) and their different effects
- the use of parentheses to create a detailed, informative and fluent style of commentary: e.g. "For Neil Armstrong, who commanded Apollo 11, the mission that landed men on the moon on July 20th 1969, the struggle against heroism seemed particularly futile."
- the use of modifiers to emphasise certain characteristics or attitudes: e.g. "the first man to walk on another world"
- triadic structures: e.g. "Schools, buildings and roads were named after them."
- effects created by fronted conjunctions: "But it never works"
- syntax and its effects: e.g. beginning a sentence with an adverbial phrase to emphasise contrasting features – "Puzzlingly for the pragmatic spacemen, their trip to the moon seemed to have elevated them to the status of oracles..."
- the use of comparative structure to create a sincere, respectful tone: e.g. "Unlike some of his fellow astronauts (two of whom became senators), Armstrong chose a comparatively quiet retirement, teaching engineering at the University of Cincinnati."
- the occasional use of humour: e.g. "Neil never transmits anything but the surface layer, and that only sparingly."

Candidates are likely to construct a cohesive, discursive text in an appropriately formal register.

These are suggestions only. Accept consideration of any of the various interpretations of the writer's purposes and techniques based on different literary or linguistic approaches.

(40 marks)

Question Number	Indicative content
1	<p data-bbox="405 264 619 293">Love and Loss</p> <p data-bbox="405 331 1398 394">Candidates are likely to demonstrate an awareness and understanding of the effectiveness of:</p> <ul data-bbox="453 434 1398 1402" style="list-style-type: none"> <li data-bbox="453 434 699 463">• the letter form <li data-bbox="453 501 1027 530">• the purpose: to describe and persuade <li data-bbox="453 568 1398 631">• the primary audience – Fanny Brawne – and the reader’s possible reaction to this; potential secondary audience <li data-bbox="453 669 1347 732">• the writer’s attitude towards his relationship with Fanny – e.g. “You must be mine to die upon the rack if I want you.” <li data-bbox="453 770 1347 851">• the ways in which the writer depicts his love – e.g. “because I wish you to see how unhappy I am for love of you”; “O the torments!” <li data-bbox="453 889 1366 952">• the writer’s sense of urgency – e.g. “Promise me this...”; “while there is so sweet a beauty...” <li data-bbox="453 990 1366 1052">• the writer’s passionate obsession with his love – e.g. “You could not step or move an eyelid but it would shoot to my heart...” <li data-bbox="453 1090 1366 1153">• the writer’s references to suffering – e.g. “How my senses have ached at it!” <li data-bbox="453 1191 1378 1308">• the writer’s indirect references to the effect of time on the relationship – e.g. “whether the Person who wrote them can be able to endure much longer the agonies and uncertainties which you are so peculiarly made to create...” <li data-bbox="453 1346 1398 1408">• references to outside pressures on the relationship – e.g. “- if you can smile in people’s faces, and wish them to admire you now” <p data-bbox="405 1440 1347 1534">Candidates are likely to apply an understanding of the contextual aspects above and their impact on relevant language techniques and literary devices, such as:</p> <ul data-bbox="453 1570 1398 2007" style="list-style-type: none"> <li data-bbox="453 1570 1331 1632">• the semantic field of pain and suffering – e.g. “full of Tears”, “agony”, “wolfsbane” <li data-bbox="453 1671 1366 1700">• lexis associated with passion – e.g. “greedy”, “extreme passion” <li data-bbox="453 1738 1267 1767">• the use of superlative (“dearest”) in the term of address <li data-bbox="453 1805 1378 1928">• the way the fragmented sentence structures reflect the writer’s feelings – e.g. “I do not want you to be unhappy - and yet I do, I must while there is so sweet a Beauty - my loveliest my darling! Good bye! I kiss you - O the torments!” <li data-bbox="453 1966 1398 2029">• the use of imperatives to create a sense of urgency and obsession – e.g. “Do not forget me”; “convince me of it my sweetest”

- the writer's use of exclamatives to express the strength of his feelings – e.g. "How my senses have ached at it!"
- non-standard grammatical structures (sentences and paragraphing) and how they might reflect the writer's feelings
- the use of figurative expressions for persuasive effect: e.g. "Were you to loose a favorite bird from the cage, how would your eyes ache after it as long as it was in sight..."
- the use of parallelisms as a persuasive device – e.g. "Do not think of any thing but me. Do not live as if I was not existing - Do not forget me"
- the writer's use of hyperbole – e.g. "whose whole existence hangs upon you"; "Perhaps you think of me all day."
- the use of capitalisation for effect – e.g. "Tears", "Person"
- prosodic features and their effects – e.g. the sense of desperation conveyed by the italicised imperative, "*promise me you will not for some time, till I get better*".

Candidates are likely to construct a cohesive, discursive text in an appropriately formal register.

These are suggestions only. Accept consideration of any of the various interpretations of the writer's purposes and techniques based on different literary or linguistic approaches.

(40 marks)

Question Number	Indicative content
1	<p data-bbox="405 264 719 293">Family Relationships</p> <p data-bbox="405 331 1398 394">Candidates are likely to demonstrate an awareness and understanding of the effectiveness of:</p> <ul data-bbox="453 434 1385 1397" style="list-style-type: none"> <li data-bbox="453 434 1027 463">• the autobiographical nature of the text <li data-bbox="453 501 1374 622">• the way the writer contrasts British and Indian cultures: e.g. “so the weekend was the smash-and-grab opportunity for them to get their <i>desi</i> familial fix before returning to the not-altogether-warm welcome of daily English life.” <li data-bbox="453 660 1362 752">• the writer’s depiction of living conditions when he was younger: e.g. “A water tank with the capacity of about a pint served our washing and bathing needs...” <li data-bbox="453 790 1347 882">• the contrasting views of the writer’s parents: e.g. “My mother filled much of my childhood with stories about her childhood”; “Though my father’s childhood stories were rare to my ears...” <li data-bbox="453 920 1374 1012">• the writer’s sense of humour: e.g. the writer’s depiction of a typical casual conversation in the family home, enhanced by the prosodic features here “...[Plane]...” <li data-bbox="453 1050 1385 1142">• the writer’s evaluation of his childhood memories: e.g. “an achievement that I now hold in the highest regard, but as a child I viewed with naive derision.” <li data-bbox="453 1180 1374 1301">• the writer’s apparent sense of fondness as he recalls his childhood memories: e.g. “Auntie Phyllis and Uncle Gordon, who were warm, funny and regularly provided me with my hourly fix of chips.” <li data-bbox="453 1339 1385 1397">• the effect that Partition seemed to have on older members of the family. <p data-bbox="405 1435 1339 1527">Candidates are likely to apply an understanding of the contextual aspects above and their impact on relevant language techniques and literary devices, such as:</p> <ul data-bbox="453 1565 1374 1980" style="list-style-type: none"> <li data-bbox="453 1565 1374 1624">• the semantic field of domestic life: e.g. “central heating”, “water tank”, “paraffin heater” <li data-bbox="453 1662 1362 1720">• lexis associated with Indian culture: e.g. “maharaja”, “mahout”, “desi” <li data-bbox="453 1758 1347 1850">• the writer’s use of hyperbole for humorous effect: e.g. “the weekend was the smash-and grab-opportunity for them to get their <i>desi</i> familial fix” <li data-bbox="453 1888 1362 1980">• the use of litotes for humorous effect: e.g. “was hardly salubrious”; “the not-altogether-warm welcome of daily English life”

- the writer's use of compound and complex sentences to describe family life in a detailed, fluent and efficient way
- the sense of nostalgia created by the minor sentences in the fifth paragraph
- the predominance of declaratives in this extract; and the effect of the rhetorical question at the beginning of the fourth paragraph
- the use of figurative language to create a vivid portrayal: e.g. "Kodachrome snapshots of my mother's past"; "like a Victorian illusionist".

Candidates are likely to construct a cohesive, discursive text in an appropriately formal register.

These are suggestions only. Accept consideration of any of the various interpretations of the writer's purposes and techniques based on different literary or linguistic approaches.

(40 marks)

Band	Mark	AO1: Select and apply relevant concepts and approaches from integrated linguistic and literary study, using appropriate terminology and accurate, coherent written expression
1	0 - 3	<ul style="list-style-type: none"> • Demonstrates awareness of some relevant concepts and approaches from integrated linguistic and literary study • Uses some appropriate terminology • Writes with some clarity, there will be lapses in expression.
2	4 - 7	<ul style="list-style-type: none"> • Applies relevant concepts and approaches from integrated linguistic and literary study • Employs a range of relevant terminology • Writes with clarity and accurate expression.
3	8 - 10	<ul style="list-style-type: none"> • Applies a significant range of relevant linguistic and literary concepts and approaches from integrated linguistic and literary study • Employs a wide range of terminology accurately • Writes with control, fluency and coherence.

Band	Mark	AO2: Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in a range of spoken and written texts
1	0 - 5	<ul style="list-style-type: none"> • Demonstrates limited understanding of the text • Demonstrates limited awareness of some features of structure, form or language • Takes a descriptive approach to the task.
2	6 - 11	<ul style="list-style-type: none"> • Demonstrates an awareness of some of the attitudes, values or ideas in the text • Demonstrates awareness of features of structure, form and language • Responds analytically in some places, drawing a limited number of connections between features and their effects.
3	12 - 17	<ul style="list-style-type: none"> • Demonstrates critical understanding of some of the attitudes, values or ideas in the text • Demonstrates understanding of a range of features of structure, form and language • Responds analytically to the task, drawing a range of connections between features and their effects.
4	18 - 23	<ul style="list-style-type: none"> • Demonstrates clear critical understanding of the attitudes, values or ideas in the text • Demonstrates clear understanding of a wide range of features of structure, form and language • Takes a consistently analytical approach to the task, exploring in detail a range of connections between features and their effects.
5	24 - 30	<ul style="list-style-type: none"> • Engages fully and critically with the attitudes, values and ideas in the text, exploring, where appropriate, subtle, implied or embedded meanings • Demonstrates secure understanding of an extensive range of features of structure, form and language • Takes a precise and incisive analytical approach, exploring in detail a wide range of connections between features and their effects.

Section B: Prepared Drama or Poetry

Question Number	Indicative content
2	<p data-bbox="402 367 655 398">A Sense of Place</p> <p data-bbox="402 439 1362 499">Candidates are likely to demonstrate an awareness and understanding of:</p> <ul data-bbox="453 539 1401 1939" style="list-style-type: none"> <li data-bbox="453 539 1366 600">• similarities and differences in the presentation of specific places in the texts studied <li data-bbox="453 640 1353 730">• different examples of privacy: e.g. the meeting between Bush, Rice and Powell in Scene 11 of <i>Stuff Happens</i>; the meeting between Maire and Yolland in Act 2 Scene 2 of <i>Translations</i> <li data-bbox="453 770 1374 831">• the way the plots might be affected by scenes that take place in private and public <li data-bbox="453 871 1401 960">• possible reasons for writers featuring privacy in their texts – e.g. creating a dramatic atmosphere, showing characters’ true feelings or thoughts <li data-bbox="453 1001 1337 1061">• different ways in which public and private situations might be portrayed – e.g. setting, imagery <li data-bbox="453 1102 1401 1220">• detailed connections between a range of relevant contextual factors and the features and/or meanings of texts: e.g. the way US foreign policy at the turn of the century is represented in <i>Stuff Happens</i>; Hardy’s memories of his deceased wife, Emma <li data-bbox="453 1261 1358 1379">• comparing and contrasting significant structural features of the two set texts: e.g. the way the poets might develop a sense of privacy in order to emphasise its positive/negative effects on people <li data-bbox="453 1420 1305 1509">• ways in which the texts were received: e.g. a consensus of opinion amongst reviewers, or mixed reactions from readers/audiences <li data-bbox="453 1550 1401 1939">• significant contextual factors for each of the texts e.g.: <ul style="list-style-type: none"> <li data-bbox="501 1621 1366 1682">○ <i>Translations</i> – written during a politically turbulent time and set in an era leading up to the Great Famine <li data-bbox="501 1686 1390 1747">○ <i>Stuff Happens</i> – US foreign policy and its effects on situations in the Middle East <li data-bbox="501 1751 1305 1812">○ Thomas Hardy – biographical context – e.g. his feelings towards his wife, Emma <li data-bbox="501 1816 1401 1939">○ <i>The Best Loved Poems of John Betjeman</i> –Betjeman’s attitudes towards modernisation and the way that these might become apparent when he is experiencing a moment of privacy.

When responding to the drama texts, candidates are likely to apply an understanding of relevant literary and linguistic concepts/features, such as:

- the crafting of the dialogue – e.g. the discussion between Blair and Bush in Scene 10 of *Stuff Happens*, on Bush's ranch
- how language creates dramatic tension - e.g. the ironic exchanges between Yolland and Maire in Acts 2 Scene 2 of *Translations*; how language acts as a barrier; the effect of Sarah witnessing this scene
- the structure of the play – e.g. the way Act 1 of *Translations* features a gathering of characters, contrasted with a sense of scattering and division in Act 3; this seems to emphasise the change of mood in the play – an enjoyment of privacy at the beginning, but a sense of fear and loneliness at the end
- characterisation - e.g. the way characters' actions and comments change according to public and private contexts
- stagecraft and set - e.g. the choice of the hedge school as a means of showing that the inhabitants of Baile Beag are in their own private world (*Translations*); the sparse set of *Stuff Happens*, which creates the impression that the audience are watching a series of private conversations.

When responding to the poetry texts, candidates are likely to apply an understanding of relevant literary and linguistic concepts/features, such as:

- choice of form – e.g. Hardy's choice of the elegiac form for his poem, *At Castle Boterel*, to help create a melancholy atmosphere
- use of rhyme – e.g. the way Betjeman uses rhyme in *Devonshire Street W1* as a counterpoint to the persona's private suffering
- effects created by rhythm - e.g. the change of rhythm in the final stanza of Hardy's *The Voice* to emphasise a sense of solitude
- creation of voice – e.g. the way the speaker in Betjeman's *Senex* describes a division between old age and youth
- humour – e.g. Betjeman's light-hearted depiction of setting in *A Subaltern's Love-Song*
- imagery – e.g. Hardy's references to the weather in a number of his poems.

These are suggestions only and examples given are indicators only. Reward comparison between texts being aware that this may be approached in different ways.

(60 marks)

Question Number	Indicative content
3	<p data-bbox="405 264 783 293">The Individual in Society</p> <p data-bbox="405 331 1362 392">Candidates are likely to demonstrate an awareness and understanding of:</p> <ul data-bbox="453 434 1378 1435" style="list-style-type: none"> • the similarities and/or differences in the presentation of “the individual” in the texts studied • the different ways in which the two texts show the conflict between appearance and reality • the ways in which individuals are affected by appearances – e.g. Othello’s belief that his wife has been unfaithful • the ways that writers convey appearances – e.g. staging, dialogue, imagery • the ways that writers represent reality – e.g. other characters’ comments • contextual factors relevant to conflict between appearances and reality – e.g. attitudes towards mental health in the 17th century and the 1970s • aspects of society that might cause individuals to suffer from delusions • society’s attitudes towards deluded individuals • significant contextual factors for each of the texts - e.g.: <ul data-bbox="501 1279 1294 1435" style="list-style-type: none"> ○ <i>Othello</i> – Elizabethan intolerance of other cultures ○ <i>Equus</i> – attitudes towards psychotherapy in the 1970s ○ Eliot – Eliot’s disillusionment with post-WW1 Europe ○ Gunn & Hughes – absence of moral values in post-war American and British societies. <p data-bbox="405 1473 1382 1570">When responding to the drama texts, candidates are likely to apply an understanding of relevant literary and linguistic concepts/features, such as:</p> <ul data-bbox="453 1612 1366 1995" style="list-style-type: none"> • the crafting of the dialogue – e.g. Iago’s planting of the seed of doubt in Othello’s mind in Act 3 Scene 3 • how language creates dramatic tension - e.g. Dysart’s description of “normal” society in his final soliloquy • the structure of the play - the way the portrayal of Othello changes throughout the play • characterisation - e.g. the development in Alan’s character in <i>Equus</i>, from a deeply disturbed individual to someone who is fit to rejoin “normal” society • stagecraft and set - e.g. the positioning of characters in <i>Othello</i> when Othello is eavesdropping on Iago’s and Cassio’s conversation.

When responding to the poetry texts, candidates are likely to apply an understanding of relevant literary and linguistic concepts/features, such as:

- choice of form – e.g. Hughes’s choice of regular stanzas to emphasise the overwhelming relentlessness of the elements in his poem, *Wind*
- use of rhyme – e.g. Gunn’s use of rhyme in *Tamer and the Hawk* to create a sense of inevitability
- effects created by rhythm – e.g. Eliot’s choice of irregular rhythm to create “realistic” vignettes of contemporary life in *Preludes*
- creation of voice – e.g. Gunn’s use of the second person in *In Praise of Cities*
- humour - e.g. Hughes’s portrayal of humans in his poem, *Thrushes*
- imagery – e.g. the wide range of images that Eliot creates throughout *The Waste Land* to reflect his disillusionment with the modern world.

These are suggestions only and examples given are indicators only. Reward comparison between texts being aware that this may be approached in different ways.

(60 marks)

Question Number	Indicative content
4	<p data-bbox="403 264 619 293">Love and Loss</p> <p data-bbox="403 331 1362 392">Candidates are likely to demonstrate an awareness and understanding of:</p> <ul data-bbox="453 434 1398 1469" style="list-style-type: none"> • similarities and/or differences in the presentation of love and loss in the texts studied • the way relationships and/or attitudes are portrayed in the texts • different ways in which the restrictive elements in relationships are portrayed in the texts – e.g. the constraints caused by social expectations, referred to in the <i>Metaphysicals</i> • the way the structure of a text emphasises the restrictive elements in relationships • how references to restrictions relate to a range of themes – e.g. the needs of the individual, society's expectations • the way constraints can affect the outcome of a relationship • the way restrictions are contrasted with the pursuit of happiness or gratification – e.g. the way the characters in <i>Betrayal</i> continue to behave dishonestly in order to satisfy their desires • the contextual factors relevant to the texts, such as discussion of Plath's relationship with her husband • significant contextual factors for each of the texts e.g.: <ul data-bbox="502 1279 1398 1469" style="list-style-type: none"> ○ <i>Betrayal</i> – Pinter's own infidelities ○ <i>Glass Menagerie</i> – autobiographical influences on the play ○ Sylvia Plath – the nature of Plath's relationship with Ted Hughes ○ <i>Metaphysical Poets</i>– changing religious beliefs and attitudes in seventeenth century England. <p data-bbox="403 1509 1382 1603">When responding to the drama texts, candidates are likely to apply an understanding of relevant literary and linguistic concepts/features, such as:</p> <ul data-bbox="453 1608 1398 1928" style="list-style-type: none"> • the crafting of the dialogue – e.g. the understated dialogue in <i>Betrayal</i>, which may belie the awkwardness felt by the characters • how language creates dramatic tension - e.g. Tom's angry exchanges with Amanda in Scene 3 of <i>The Glass Menagerie</i> • the structure of the play – e.g. the effects created by reverse chronology in <i>Betrayal</i> • characterisation - e.g. the different ways that Amanda, Tom and Laura might feel restricted by their loved ones • stagecraft and set - e.g. the ironic setting for the 'Torcello' scene in <i>Betrayal</i>, to emphasise the characters' sense of being trapped.

When responding to the poetry texts, candidates are likely to apply an understanding of relevant literary and linguistic concepts/features, such as:

- choice of form – e.g. Donne’s choice of three regular stanzas for *The Flea* to emphasise a sense of conformity and restriction
- use of rhyme – e.g. Henry Vaughan’s use of rhyming couplets in his poem, *The World*, to emphasise his determination
- effects created by rhythm – e.g. to convey a sense of resistance to temptation in Marvell’s *The Garden*
- creation of voice - e.g. the voice of the angry daughter in Plath’s poem, *Daddy*
- humour – e.g. the dark humour of Plath’s *Face Lift*
- imagery – e.g. the conceit used by George Herbert in his poem, *The Pulley*.

These are suggestions only and examples given are indicators only. Reward comparison between texts being aware that this may be approached in different ways.

(60 marks)

Question Number	Indicative content
5	<p data-bbox="403 264 719 293">Family Relationships</p> <p data-bbox="403 331 1362 392">Candidates are likely to demonstrate an awareness and understanding of:</p> <ul data-bbox="453 434 1390 1503" style="list-style-type: none"> • how family interactions are portrayed in the texts – e.g. class, rituals • the similarities and/or differences in the presentation of the texts studied • the positive and negative aspects of family interactions, as presented in the texts • the different contributions that individuals make towards their family life – e.g. their support or criticism of certain rituals, routines • the way family customs are portrayed – e.g. through setting, imagery etc • comparing the situation presented at the beginning of a text with the situation at the end – have certain attitudes/routines been undermined? • detailed connections between a range of relevant contextual factors and the features and/or meanings of texts e.g. attitudes towards class, as implied in Harrison’s poetry • significant contextual factors for each of the texts e.g.: <ul style="list-style-type: none"> ○ <i>All My Sons</i> – post-war American society’s attitude towards family values ○ <i>A Doll’s House</i> – society’s attitudes towards women’s contributions to family life and Ibsen’s forced change to the ending ○ <i>Chaucer</i> – attitudes towards marriage ○ <i>Tony Harrison</i> – attitudes towards class and social mobility. <p data-bbox="403 1541 1382 1637">When responding to the drama texts, candidates are likely to apply an understanding of relevant literary and linguistic concepts/features, such as:</p> <ul data-bbox="453 1675 1390 2022" style="list-style-type: none"> • the crafting of the dialogue – e.g. the dialogue between Nora and Torvald at the beginning of <i>A Doll’s House</i> • how language creates dramatic tension - e.g. the use of interrogatives and exclamatives in the dialogue between Joe and Chris Keller at the end of Act 2 of <i>All My Sons</i> • the structure of the play - e.g. the representation of time in <i>A Doll’s House</i>: the action is spread over three consecutive days and gives an intense snapshot of the Helmers’ way of life • characterisation e.g. the way Joe Keller is portrayed at the beginning of <i>All My Sons</i>, contrasted with the way his family see him at the end

- stagecraft and set - e.g. the way the Christmas tree in *A Doll's House* changes from Act 1 to Act 2 to mark a change in the characters' moods; similarly the way the characters refer to Larry's tree in *All My Sons*.

When responding to the poetry texts, candidates are likely to apply an understanding of relevant literary and linguistic concepts/features, such as:

- choice of form – e.g. the subversion of the romance genre in *The Wife of Bath's Tale* to make a point about women's role in society
- use of rhyme – e.g. the use of rhyming couplets to emphasise the way the Wife remembers life with her previous husbands
- effects created by rhythm – e.g. the way the loose iambic pattern creates a contemplative mood in Harrison's *Book Ends*
- creation of voice – e.g. the Wife of Bath's humorous way of describing her past marriages
- humour – e.g. Harrison's view of his father's attitudes in *A Good Read*
- imagery – e.g. the symbolic significance of food in Harrison's *Long Distance*.

These are suggestions only and examples given are indicators only. Reward comparison between texts being aware that this may be approached in different ways.

(60 marks)

Band	Mark	AO1: Select and apply relevant concepts and approaches from integrated linguistic and literary study, using appropriate terminology and accurate, coherent written expression
1	0 - 3	<ul style="list-style-type: none"> • Demonstrates awareness of some relevant concepts and approaches from integrated linguistic and literary study • Uses some appropriate terminology • Writes with some clarity, there will be lapses in expression.
2	4 - 7	<ul style="list-style-type: none"> • Applies relevant concepts and approaches from integrated linguistic and literary study • Employs a range of relevant terminology • Writes with clarity and accurate expression.
3	8 - 10	<ul style="list-style-type: none"> • Applies a significant range of relevant linguistic and literary concepts and approaches from integrated linguistic and literary study • Employs a wide range of terminology accurately • Writes with clarity and accurate expression.

Band	Mark	AO2: Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in a range of spoken and written texts
1	0 - 3	<ul style="list-style-type: none"> • Demonstrates some limited critical understanding of the texts • Demonstrates limited awareness of features of structure, form and language in the texts • Takes a descriptive approach to the task.
2	4 - 7	<ul style="list-style-type: none"> • Demonstrates critical understanding of the attitudes, values or ideas in the text • Demonstrates understanding of some features of structure, form and language in the texts • Takes an analytical approach, drawing relevant connections between features and their effects, some evaluation may be evident.
3	8 - 10	<ul style="list-style-type: none"> • Engages fully and critically with the attitudes, values and ideas in the texts • Demonstrates secure understanding of a range of features of structure, form and language • Takes an incisive evaluative and analytical approach, exploring in detail the connections between features and their effects.

Band	Mark	AO3: Use integrated approaches to explore relationships between texts, analysing and evaluating the significance of contextual factors in their production and reception
1	0 - 5	<ul style="list-style-type: none"> • Demonstrates very limited awareness of similarities or differences between texts, provides very limited evidence of an integrated approach • Describes limited relevant contextual factors with some recognition of their impact • Identifies the context in which the texts are produced and received.
2	6 - 11	<ul style="list-style-type: none"> • Demonstrates awareness of similarities and differences between the texts, provides limited evidence of an integrated approach • Describes a range of relevant contextual factors with recognition of their impact • Describes the context in which the texts are produced and received.
3	12 - 17	<ul style="list-style-type: none"> • Makes some limited exploration of a limited range of similarities and differences between the texts, provides partial evidence of an integrated approach • Demonstrates understanding of a range of relevant contextual factors with some evaluative comment • Shows some awareness of the context in which the texts are produced and received.
4	18 - 23	<ul style="list-style-type: none"> • Makes some detailed exploration of a limited range of relevant similarities and differences between the texts, provides some appropriate evidence of an integrated approach • Analyses some contextual factors with some evaluative comment • Shows some understanding of the context in which the texts are produced and received.
5	24 - 29	<ul style="list-style-type: none"> • Makes detailed exploration and comparison, provides appropriate evidence of an integrated approach • Analyses relevant contextual factors with some developed evaluative comment • Shows understanding of the context in which the texts are produced and received.
6	30 - 35	<ul style="list-style-type: none"> • Makes detailed analytical exploration and comparison, provided detailed evidence of an integrated approach • Takes an analytical and evaluative approach to relevant contextual factors • Shows a developed understanding of the context in which the texts are produced and received.

7	36 - 40	<ul style="list-style-type: none">• Demonstrates a constantly detailed and comparative approach, analysing and synthesising, making incisive and original observations, provides detailed and illuminating evidence of an integrated approach• Takes an incisive analytical and evaluative approach to a range of relevant contextual factors• Shows a well-developed and insightful understanding into the context in which the texts are produced and received.
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