Mark Scheme (Results)

June 2011

GCE English Literature (6ET03/01)

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 Mark Scheme 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 contact our EnglishAdvisor directly by sending an email to Lionel Bolton on EnglishSubjectAdvisor@EdexcelExperts.co.uk. You can also telephone 0844 372 2188 to speak to a member of our subject advisor team.

General Marking Guidance

- All candidates must receive the same treatment. Examiners must mark the first candidate in exactly the same way as they mark the last.

- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than penalised for omissions.

- Examiners should mark according to the mark scheme not according to their perception of where the grade boundaries may lie.

- There is no ceiling on achievement. All marks on the mark scheme should be used appropriately.

- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved, i.e. if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.

- Where some judgement is required, mark schemes will provide the principles by which marks will be awarded and exemplification may be limited.

- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, the team leader must be consulted.

- Crossed out work should be marked UNLESS the candidate has replaced it with an alternative response.

Unit 3: Interpretations of Prose and Poetry June 2011

Section A: Unprepared Poetry or Prose

Question Number	Indicative Content
1	Candidates are likely to comment on the highly irregular structure of the poem. They may comment on the improvisatory style in the writing that reflects the way a jazz musician performs.
	The overall picture of Charlie Parker that is created and how it is done through language, form and structure is a likely discriminator.
	There are many poetic features to be commented on such as the rhyme and para-rhyme, the assonance and alliteration to be found throughout and the repetition of words and sounds. The simile in lines 3 and 4 and the personification of death near the end are cases in point. The onomatopoeic effect of the 'slowed...slurred...stopped' improvisation and the 'booming...bell' links near the end are worthy of comment. Similarly comment may be made to the visual effect of the 'bright...blazed...bulged' section. The slowing down described in the section beginning at line 17 could be seen to refer to the music as well as the approach of death.
	The combination of long and short lines may be dealt with in a number of ways such as reference to free verse or improvisation. Candidates may comment on the ways in which the poet conveys a sense of knowing that the performer is about to die; the affectionate tone of the poem's title (and its informality), as well as the sense of the poem as a tribute to an accomplished performer. The speaker's point of view as an audience member or witness to the valedictory performance may be mentioned. The sense of impending death and mortality are suggested in a number of ways when the poet refers to time, the shortness of life and the dramatic effect of the striking clock. The post-echoes of the poem's opening in the final section of the poem are another aspect of structure that may be commented on. **(40 marks)**

Question Number	Indicative Content
2	Candidates are likely to observe and comment on the descriptive focus of the writing, but should also notice how the description is filtered through Janie's point of view. They may notice that her perceptions of the processes of nature in the opening paragraph are conveyed in a variety of ways: the observations of the way in which the tree blooms over several days, the incomplete sentences, the rhetorical questions, the sense impressions, personification, language choices and imagery. In paragraph two they may comment on the patterning of the sentences and they may identify how the eroticism of the language is used to show her gradual realisation of what is happening in nature and to herself. Sounds, colours, alliteration, personification and the use of the exclamation trace a clear sense of climax and its aftermath. By paragraph three candidates should notice that although there is more of the same awareness of nature in what Janie observes, the perception is determined by the character's moving from her earlier static position. Once again comments are likely to be made about how the use of incomplete sentences, sentences of varying lengths, exclamations and rhetorical questions are used to convey feelings and observations. The revelation of the character's youth, and the ways in which the writing links what is happening to her to what is happening in nature, provide a clear focus for comment. The ways in which her feelings of frustration and impatience at her present situation are depicted are likely to be commented on. The ways in which Hurston shows how Janie's perception of Johnny have shifted, should provide an opportunity for comments on how the passage is structured. **(40 marks)**

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	- Makes limited relevant comment - Makes limited use of critical literary terminology - Writes with minimal clarity but with technical lapses - Responds with limited originality and creativity.
2	4 - 7	- Makes relevant comment with some insight - Makes some appropriate use of critical terminology to make the response more specific - Uses accurate written expression with some technical lapses - Responds with some originality and creativity.
3	8 - 10	- Responds with a sustained argument in an informed and relevant manner - Makes confident and appropriate use of critical terminology to refine arguments and evaluate the text - Writes accurately with sustained fluency, coherence and confidence - Constructs an original and creative response in a well-developed argument.

Band	Mark	AO2 - Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts
1	0 - 5	• Shows a limited understanding of the approaches to literary text • Identifies some features of structure, form and language • Shows a limited understanding of meanings.
2	6 - 11	• Shows limited critical understanding of literary text • Comments on some features of structure, form and language • Shows some understanding of the meanings.
3	12 - 17	• Demonstrates some critical understanding of literary text • Shows some awareness of features of structure, form and language • Provides evidence of a clear understanding of the meanings.
4	18 - 23	• Demonstrates a developed critical understanding of literary text • Examines features of structure, form and language effectively • Analyses the text and demonstrates a developed understanding of the meanings.
5	24 – 30	• Provides an evaluative and analytical, critical understanding of literary text which enables a sophisticated response • Evaluates features of structure, form and language effectively • Evaluates the text and demonstrates a developed understanding of the meanings which enables an independent response.

Section B: Paired Texts

Question Number	Indicative Content
3(a)	All six texts present relationships as being volatile and candidates therefore should have ample evidence with which to construct an argument.
	The central opposition of 'conflict…harmony' should provide candidates with the opportunity for illustrated discussions and debates. Their role as reader, in the final part of the proposition, is central to the construction of such an argument. A personal response that takes issue with the proposition is acceptable if appropriate evidence is provided. Clear and relevant links between texts should be identified and discussed in detail. Accurate written expression and use of terminology appropriate to novels and poems should be used.
	Structure, form and language should be dealt with in terms of how they shape meaning as related to the proposition. The AO2 requirement may be dealt with by considering the diversity of styles employed by different writers. Structure and form, the different narrative approaches of the novelists and the variety of structures and forms employed by the poets may also be discussed. The ways in which poems may be said to connect with each other may vary according to whether a single writer (such as Carol Ann Duffy or John Donne for example) is under discussion, or a wider ranging group of poets.
	Candidates should compare chosen texts to clarify connections between them and reflect the responses of different readers. For example they may show how poems and novels depict relationships in different ways and reflect the periods in which specific texts were written. The poetry selections, by virtue of their diversity, are likely to invite a wide range of responses to contexts. At best, diverse responses will be discussed, analysed or even evaluated; at the very least, awareness of diverse readings should be identified and described.
	Candidates should be aware of the need to respond to their texts as a modern reader, whilst not losing sight of the time when a text was written. **(60 marks)**

Question Number	Indicative Content
3(b)	There is ample evidence for 'extremes of human experience' in all six texts and therefore candidates should be able to construct an argument based on comparisons of the ways in which writers convey this.

Candidates should engage with the value judgement contained in the phrase 'most successful' and should be able to provide plenty of evidence for their own personal response to 'the extremes of human experience'. An argument which takes issue with the proposition is also acceptable. Clear and relevant links between texts should be identified and discussed in detail. Accurate written expression and use of terminology appropriate to novels and poems should be used.

Structure, form and language should be dealt with in terms of how they shape meaning as related to the proposition. Each of the designated novels and poetry selections will provide ample opportunity for wide exploration of the topic. The AO2 requirement may be dealt with by considering the diversity of styles employed by different writers. Structure and form, the different narrative approaches of the novelists and the variety of structures and forms employed by the poets may also be discussed. The ways in which poems may be said to connect with each other may vary according to whether a single writer (such as Carol Ann Duffy or John Donne for example) is under discussion, or a wider ranging group of poets.

Candidates should compare chosen texts to clarify connections between them and reflect the responses of different readers. For example they may show how poems and novels depict relationships in different ways and reflect the periods in which specific texts were written. The poetry selections, by virtue of their diversity, are likely to invite a wide range of responses to contexts. At best, diverse responses will be discussed, analysed or even evaluated; at the very least, awareness of diverse readings should be identified and described.

Candidates should be aware of the need to respond to their texts as a modern reader, whilst not losing sight of the time when a text was written.

(60 marks) |

Question Number	Indicative Content
4(a)	There is ample evidence to support the proposition in all six texts and therefore candidates should be able to construct an argument based on comparisons of the ways in which writers make commonplace characters and situations memorable and sympathetic. It is likely in this case that candidates may present a counter-argument which should be rewarded. Candidates are invited to produce an informed personal response to the proposition. They should respond to key terms such as 'sympathetic' and 'memorable' in a literary fashion. 'Commonplace' is open to varied interpretation as long as it relates to the proposition as a whole and takes the writer back to the concepts that lie behind 'Identifying Self'. Clear and relevant links between texts should be identified and discussed in detail. Accurate written expression and use of terminology appropriate to novels and poems should be used. Structure, form and language should be dealt with in terms of how they shape meaning as related to the proposition. Each of the designated novels and poetry selections will provide ample opportunity for wide exploration of the topic. The varieties of English used in the texts may well be a focus. In the poems which are not narrative, other comparisons of language, form and structure may be explored. Candidates should compare chosen texts to clarify connections between them and reflect the responses of different readers. For example they may show how poems and novels reflect the periods in which specific texts were written. The poetry texts, by virtue of their diversity, are likely to invite a wide range of responses to contexts. At best, diverse responses will be discussed, analysed or even evaluated; at the very least, awareness of diverse readings should be identified and described. Candidates should be aware of the need to respond to their texts as a modern reader, whilst not losing sight of the time when a text was written. **(60 marks)**

Question Number	Indicative Content
4(b)	The focus for this question lies in the concept of 'voice' and its literary role in the works being discussed. Clear and relevant links between texts should be identified and discussed in detail. Accurate written expression and use of terminology appropriate to novels and poems should be used.
	There is ample evidence to support the proposition in all six texts and therefore candidates should be able to construct an argument based on a discussion of 'voice' and its role in unfolding the narrative. Candidates may present a counter-argument which should be rewarded.
	Structure, form and language should be discussed with specific focus on 'voice' and how this shapes meaning. The varieties of English used in the texts may well be a focus. In the poems which are not narrative, other comparisons of language, form and structure in relation to 'voice' may be explored.
	Candidates should compare chosen texts to clarify connections between them and reflect the responses of different readers. For example they may show how poems and novels reflect the periods in which specific texts were written. The poetry texts, by virtue of their diversity, are likely to invite a wide range of responses to contexts. At best, diverse responses will be discussed, analysed or even evaluated; at the very least, awareness of diverse readings should be identified and described.
	Candidates should be aware of the need to respond to their texts as a modern reader, whilst not losing sight of the time when a text was written.
	(60 marks)

Question Number	Indicative Content
5(a)	There is ample evidence to support the proposition in all six texts and therefore candidates should be able to construct an argument based on the opposition contained in the statement. Candidates may present a counter-argument which should be rewarded. The proposition should encourage clear and relevant links between texts which should be identified and discussed in detail. Accurate written expression and use of terminology appropriate to novels and poems should be used. Structure, form and language should be dealt with in terms of how they shape meaning as related to the proposition. The AO2 requirement may be dealt with by considering the diversity of styles employed by different writers. Structure and form, the different narrative approaches of the novelists and the variety of structures and forms employed by the poets may also be discussed. Candidates should compare chosen texts to clarify connections between them and reflect the responses of different readers. At best, diverse responses will be discussed, analysed or even evaluated; at the very least, awareness of diverse readings should be identified and described. Candidates should be aware of the need to respond to their texts as a modern reader, whilst not losing sight of the time when a text was written. **(60 marks)**

Question Number	Indicative Content
5(b)	There is ample evidence to support the proposition in all six texts and therefore candidates should be able to construct an argument based on the idea that the journeys offer as much potential for discovery to the reader as to the characters. Candidates may present a counter-argument which should be rewarded.

The proposition should stimulate a variety of interpretations of the concept of 'journeys' and put a firm focus on the reader in relation to the texts studied. The range of journeys encountered in texts should stimulate clear and relevant links between them. These should be identified and discussed in detail. Accurate written expression and use of terminology appropriate to novels and poems should be used.

Structure, form and language should be dealt with in terms of how they shape meaning as related to the proposition. Each of the designated novels and poetry selections will provide ample opportunity for wide exploration of the topic. The AO2 requirement may be dealt with by considering the diversity of styles employed by different writers. Structure and form, the different narrative approaches of the novelists and the variety of structures and forms employed by the poets may also be discussed.

Candidates should compare chosen texts to clarify connections between them and reflect the responses of different readers. At best, diverse responses will be discussed, analysed or even evaluated; at the very least, awareness of diverse readings should be identified and described.

Candidates should be aware of the need to respond to their texts as a modern reader, whilst not losing sight of the time when a text was written.

(60 marks) |

Question Number	Indicative Content
6(a)	All six texts deal with war from different perspectives and provide ample evidence for constructing an argument. The question of whether it is necessary to have been a combatant to provide 'immediacy and actuality' is one that should engage candidates.

Candidates should find plenty of opportunity to construct an argument by engaging with the 'combatants or not' opposition. They will be able to find plenty of evidence from their reading for illustrating the emotive ideas contained in 'immediacy and actuality'. There is opportunity to challenge the judgement suggested by 'What matters is…; however, any valid interpretation that is clearly argued and illustrated will be acceptable. 'Portray' should flag up the notion of writing as artifice. The instruction 'Comment on…' should make it clear that the diversity of approaches adopted in texts of different kinds should be dealt with. Hence, clear and relevant links between texts should be identified and discussed in detail. There will be a distinction between responses that are mere exemplification of the issues raised in the quotation as opposed to those that engage more fully with the 'analyse the connections and comparisons' aspect of the instruction. Accurate written expression and use of terminology appropriate to novels and poems should be used.

Structure, form and language should be dealt with in terms of how they shape meaning as related to the proposition. The AO2 requirement may be dealt with by considering the diversity of styles employed by different writers. Structure and form, the different narrative approaches of the novelists and the variety of structures and forms employed by the poets may also be discussed. The ways in which poems may be said to connect with each other may vary according to whether a single writer (as in the David Harsent collection) is under discussion, or a wider ranging group of poets.

Candidates should compare chosen texts to clarify connections between them and reflect the responses of different readers. At best, diverse responses will be discussed, analysed or even evaluated; at the very least, awareness of diverse readings should be identified and described.

Candidates should be aware of the need to respond to their texts as a modern reader, whilst not losing sight of the time when a text was written.

(60 marks) |

Question Number	Indicative Content
6(b)	All six texts deal, to some extent, with horror or suffering. Whether or not candidates decide the texts are 'humane' or 'sensitive', there is plenty of evidence to develop an argument.

Candidates should find plenty of evidence in their reading for the emotive ideas suggested by 'horrors and suffering'. They may well take the opportunity to engage with the nature of 'paradox'. Any valid interpretation that is clearly argued and illustrated will be acceptable. The instruction 'Comment on…' should make it clear that the diversity of approaches adopted in texts of different kinds should be dealt with. Hence, clear and relevant links between texts should be identified and discussed in detail. There will be a distinction between responses that are mere exemplification of the issues raised in the quotation as opposed to those that engage more fully with the 'analyse the connections and comparisons' aspect of the instruction. Accurate written expression and use of terminology appropriate to novels and poems should be used.

Structure, form and language should be dealt with in terms of how they shape meaning as related to the proposition. The AO2 requirement may be dealt with by considering the diversity of styles employed by different writers. Structure and form, the different narrative approaches of the novelists and the variety of structures and forms employed by the poets may also be discussed. The ways in which poems may be said to connect with each other may vary according to whether a single writer (as in the David Harsent collection) is under discussion, or a wider ranging group of poets.

Candidates should compare chosen texts to clarify connections between them and reflect the responses of different readers. At best, diverse responses will be discussed, analysed or even evaluated; at the very least, awareness of diverse readings should be identified and described.

Candidates should be aware of the need to respond to their texts as a modern reader, whilst not losing sight of the time when a text was written.

(60 marks) |

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	• Makes limited relevant comment • Makes limited use of critical literary terminology • Writes with minimal clarity but with technical lapses • Responds with limited originality and creativity.
2	4 - 7	• Makes relevant comment with some insight • Makes some appropriate use of critical terminology to make the response more specific • Uses accurate written expression with some technical lapses • Responds with some originality and creativity.
3	8 - 10	• Responds with a sustained argument in an informed and relevant manner • Makes confident and appropriate use of critical terminology to refine arguments and evaluate the text • Writes accurately with sustained fluency, coherence and confidence • Constructs an original and creative response in a well-developed argument.

Band	Mark	AO2 - Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts
1	0 - 3	• Shows a limited critical understanding of literary texts • Explores some features of structure, form and language • Shows a limited understanding of meanings.
2	4 - 7	• Shows some critical understanding of literary texts • Analyses features of structure, form and language • Shows some understanding of the meanings.
3	8 - 10	• Demonstrates a developed critical understanding of literary texts • Evaluates features of structure, form and language effectively to make relevant points • Evaluates the text and demonstrates a developed understanding of the meanings which enables an

			independent response.

Band	Mark	AO3 - Explore connections and comparisons between different literary texts, informed by interpretations of other readers
1	**0 - 3**	• Refers to one or more text and identifies basic literary connections • Provides a basic presentation of ideas • Shows limited ability to interpret the texts.
2	**4 - 7**	• Makes well-selected connections between texts • Presents some ideas which do not reach full development • Shows a limited ability to consider that more than one interpretation of the texts is possible.
3	**8 - 11**	• Makes literary connections between the texts to inform the line of argument • Some evidence of an independent approach in the presentation of ideas • Shows an awareness of a variety of interpretations; with some exploration.
4	**12 - 15**	• Makes insightful and relevant literary connections between texts, supporting the line of argument • Demonstrates an independent approach in the presentation of a well-developed ideas • Demonstrates an awareness of a variety of interpretations; with some analysis and evaluation.
5	**16 - 20**	• Demonstrates a cogent synthesis of literary connections between texts to develop a line of argument • Demonstrates an independent and original approach in the presentation of coherently developed argument • Demonstrates a developed awareness of a variety of interpretations; applies an open-minded approach when exploring and evaluating the texts.

Band	Mark	AO4 - Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received
1	0 - 3	• Shows a very limited awareness of the concept of a reader • Makes limited reference to the contextual influences that have affected how the texts have been received over time • Makes limited reference to the cultural and contextual factors that influenced texts when they were produced, without applying these facts very usefully in a literary way • Makes basic reference to the contextual framework within which they as readers can respond but this is not developed in a way that reflects on the understanding of texts under consideration.
2	4 - 7	• Shows limited ability to appreciate the factors that influence a modern reader but these points are undeveloped when looking at the texts under consideration • Shows some awareness of contextual influences that have affected how the texts have been received over time • Shows some awareness of the cultural and contextual factors that influenced texts when they were produced, although this is likely to remain at the level of factual knowledge not fully applied to the texts • Makes some reference to the contextual framework within which they as readers can respond, although this may lack specificity.
3	8 - 11	• Shows some ability to comment on the factors that influence a modern reader and apply this to the reading of the texts under consideration • Shows an appreciation of contextual influences that have affected how the texts have been received over time • Shows an appreciation of the importance of the cultural and contextual factors that influenced texts when they were produced • Makes some comment on the relevance of the contextual overarching framework within which they as readers can respond.

4	12 - 15	• Demonstrates an ability to analyse the factors that influence a modern reader and reflect on their own reading in the light of this • Demonstrates an ability to analyse the contextual influences that have affected how the texts have been received over time • Demonstrates an ability to analyse the cultural and contextual factors that influenced texts when they were produced and apply this awareness usefully to the texts under consideration • Demonstrates an understanding of the significance of the contextual overarching framework within which they as readers can respond; shows an awareness of how this has worked in practice in the candidate's own response to the texts.
5	16-20	• Demonstrates an ability to analyse, synthesise and evaluate the factors that influence a modern reader, this being reflected in the candidate's own reading and understanding of the texts under consideration • Demonstrates an ability to analyse and evaluate the contextual influences that have affected how the texts have been received over time • Demonstrates an ability to analyse and evaluate the cultural and contextual factors that influenced texts when they were produced and uses this awareness to enrich understanding and response • Evaluates the significance of the contextual overarching framework within which they as readers can respond, therefore showing a mature and developed sense of what it means to read critically.

Llywodraeth Cynulliad Cymru
Welsh Assembly Government

Rewarding Learning

6ET03_01
1106