Mark Scheme (Results)

January 2013

GCE English Literature
Unit 3 (6ET03)

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General Marking Guidance

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

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

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

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

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

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

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

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

Unit 3: Interpretations of Prose and Poetry

Section A: Unprepared Poetry or Prose

Question Number	Indicative Content
1	Look for and reward a clearly literary response to the poem in which the candidate identifies, comments on and analyses key features of poetic technique, whilst responding to how the poet conveys her meaning clearly to the reader. This poem is a sestina and some features of this form are listed below. The candidates may identify some or all of these features, but a precise knowledge of what a sestina is and how it works are not required. However, if they are there they should of course be rewarded. Candidates may well comment on the narrative voice which shifts between 'we' and 'I'. What they perceive the miracle to be may be a central focus of exploration of the poem's meaning. They may identify and comment on some of the biblical connotations of miracles in general and the loaves and fishes in particular. They may comment on the various contrasts to be found such as the dark/light, cold/hot, crumb contrasts. Literary features that may be identified and commented on include the • Regular stanza form with the shorter final envoi • Rhyme scheme (using the same rhyming words in each stanza but in a different order each time, the last rhyming word of a stanza becoming the first of the next). • Mostly straightforward, everyday language • Narrative style in which the poet is recounting the story of the miracle • Use of rhetorical questions **(40 marks)**

Question Number	Indicative Content
2	Candidates are likely to identify and comment on the strong individual voice of the first person narrator and how it establishes a rapport with the implied reader. The effect of the speaker's relationship with the reader through the frequent use of questions is a likely area to be discussed. The ways in which the narrator describes herself and the world from which she comes may be seen as the main focus of the passage. The use of very specific detail about the place being described, Whitstable, may be said to give the narrative an almost documentary feel. The reference to the world of selling and eating oysters is also presented with use of specific detail. Named characters, who are presented as if they are real people, are juxtaposed with the reference to the King and Mrs Keppel. Although there is no other reference to when this takes place, the sense of the family and the ways in which they work together, may suggest past times to some readers. In the first paragraph, the frequent use of superlatives and the anecdotes about the wide-ranging popularity of the oysters may be commented on. In the second, specific features about setting and character as well as the continued use of questions are likely to be dealt with. In terms of structure, candidates may discuss the use of a combination of short and more complex sentences; the longer ones, using parentheses and asides, suggest the spoken word. The short declaratives are used to identify characters: sister, mother and father, as well as the narrator herself, although she is as yet unnamed. Language features to be discussed may include the often conversational language mimicking speech patterns and the voice of the narrator. Some old fashioned terms such as 'bill of fare' and 'chalk and a slate' for example, provide some sense of past times. The very precise world of the oyster industry is clearly presented in the range of vocabulary employed such as 'natives', the series of superlatives: 'largest…subtlest', 'suppers' , 'dined' in paragraph one and 'oyster-parlours', 'chequered cloths… sweating slabs of butter', 'bubbling…gridiron' in paragraph two. (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)	Each of the designated novels and poetry selections will provide ample opportunity for wide exploration of the topic. The proposition provides an opportunity for candidates to discuss the ideas lying behind 'unequal relationships' and offer evidence from their texts to support or challenge it. Textual references may concentrate on 'equality' or 'unequal' or provide a balance between the two. Either approach is acceptable; it is the quality of the argument and the ways in which the candidates support their arguments that matter. References to 'real life' may well provide some useful contextual awareness. 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. Language may be dealt with through the diversity of styles employed by different writers, and structure and form by the different narrative approaches of the novelists and the variety of structures and forms employed by the poets. Clear and relevant links between texts should be identified and discussed in detail. 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)	Each of the designated novels and poetry selections will provide ample opportunity for wide exploration of the topic. Candidates may either accept the terms of the proposition or challenge it. An approach that deals with relationships where feelings are not returned may well show its merits in the way that textual material is used to support the argument as well as the quality of the argument itself. A candidate who challenges the proposition will be likely to construct a convincing argument with effective textual support. 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. Language may be dealt with through the diversity of styles employed by different writers, and structure and form by the different narrative approaches of the novelists and the variety of structures and forms employed by the poets. Clear and relevant links between texts should be identified and discussed in detail. 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)	Each of the designated novels and poetry selections will provide ample opportunity for wide exploration of the topic. Candidates are likely to explore the oppositions contained in the latter part of the proposition and possibly construct an argument taking 'inevitably' as the point of departure. Do not necessarily expect equal treatment of each of the terms 'pain', 'unpleasantness', 'pleasure and celebration'; it is the idea of confronting, and the ways in which it is treated, that is the likely discriminator. 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. Language may be dealt with through the diversity of styles employed by different writers, and structure and form by the different narrative approaches of the novelists and the variety of structures and forms employed by the poets. The varieties of English used in the texts may well be a focus, and in the poems which are not narrative, relationships between individual poems. Clear and relevant links between texts should be identified and discussed in detail. The ways in which poems may be said to connect with each other may vary according to whether a collection of poems is being dealt with (Collins and Nichols) is under discussion, or a narrative (Chaucer). 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 the self 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(b)	Each of the designated novels and poetry selections will provide ample opportunity for wide exploration of the topic. The proposition may be dealt with in a variety of ways from a discussion using a clear acceptance of its terms as its basis, to one that will challenge it in whole or in part. It is the quality of the discussion that will be the discriminator. The key word 'always' may well stimulate challenge in some answers.

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. Language may be dealt with through the diversity of styles employed by different writers, and structure and form by the different narrative approaches of the novelists and the variety of structures and forms employed by the poets. The varieties of English used in the texts may well be a focus, and in the poems which are not narrative, relationships between individual poems.

Clear and relevant links between texts should be identified and discussed in detail.
The ways in which poems may be said to connect with each other may vary according to whether a collection of poems is being dealt with (Collins and Nichols) is under discussion, or a narrative (Chaucer).

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 the self 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
5(a)	Each of the designated novels and poetry selections will provide ample opportunity for wide exploration of the topic. An argument may be constructed through accepting or challenging the ideas in the proposition. The 'past', 'present', 'future' should all be dealt with, but not necessarily in equal detail. The 'rejection' 'consolation' opposition is likely to form the basis for discussion and illustration. The quality of the response is likely to depend on the quality of the argument and the level of engagement with the texts rather than the level of agreement or dissension with the terms of the proposition.

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. Language may be dealt with through the diversity of styles employed by different writers, and structure and form by the different narrative approaches of the novelists and the variety of structures and forms employed by the poets. The varieties of English used in the texts may well be a focus, and in the poems which are not narrative, relationships between individual poems.

Clear and relevant links between texts should be identified and discussed in detail.
The ways in which poems may be said to connect with each other may vary according to whether a collection of poems is being dealt with (Bhatt and Dharker) is under discussion, or a narrative (Chaucer).

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 journeys 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
5(b)	Each of the designated novels and poetry selections will provide ample opportunity for wide exploration of the topic. The proposition is presented as an assertion which may be challenged or accepted by candidates. What the concept of loyalty involves and how it may be illustrated and discussed is likely to be the key discriminator. 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. Language may be dealt with through the diversity of styles employed by different writers, and structure and form by the different narrative approaches of the novelists and the variety of structures and forms employed by the poets. The varieties of English used in the texts may well be a focus, and in the poems which are not narrative, relationships between individual poems. Clear and relevant links between texts should be identified and discussed in detail. The ways in which poems may be said to connect with each other may vary according to whether a collection of poems is being dealt with (Bhatt and Dharker) is under discussion, or a narrative (Chaucer). 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 journeys 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
6(a)	Each of the designated novels and poetry selections will provide ample opportunity for wide exploration of the topic and the implications of the proposition. It is as possible to provide an answer that challenges the terms of the proposition as one that agrees with it. Ideas that may invite exploration or challenge include 'may deal effectively' and 'tend to have more insight'. Candidates may focus on the first part of the proposition rather than the second, but a successful higher band answer is also likely to deal with ideas linked to 'dehumanising effects'. An argument could also be constructed on other kinds of insights writers may have that deal with other facets of the effects of warfare as long as it derives clearly from the ideas in the proposition.

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 candidates shape meaning as related to the proposition. Language may be dealt with through the diversity of styles employed by the different writers, and structure and form by the different narrative approaches of the novelists and the variety of structures and forms employed by the poets.

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. 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. For example they may show how poems and novels depict war 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
6(b)	Each of the designated novels and poetry selections will provide ample opportunity for wide exploration of the topic and the implications of the proposition. A successful answer is likely to provide a balance between the contrasting ideas such as 'cruelty and horror' as opposed to 'courage and dignity'. Equal treatment of all four ideas is not required but a valid exploration of the contrasts is desirable. An argument is also likely to emerge from the term 'inevitably', which may invite either challenge or exploration in candidates' responses. 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 candidates shape meaning as related to the proposition. Language may be dealt with through the diversity of styles employed by the different writers, and structure and form by the different narrative approaches of the novelists and the variety of structures and forms employed by the poets. 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. 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. For example they may show how poems and novels depict war 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)**

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 - Shows 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 overarching contextual 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.

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