

# Mark Scheme (Results)

## January 2011

GCE

GCE English Language & Literature  
(6EL03/01)

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January 2011

Publications Code UA026303

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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.

Question Number	Indicative content
1	<p><b>A Sense of Place</b></p> <p>Candidates are likely to demonstrate an awareness and understanding of the effectiveness of:</p> <ul style="list-style-type: none"> <li>• the travel writing genre</li> <li>• the purpose of the text: to inform, entertain and record personal impressions of places visited</li> <li>• the ways in which Parma Cathedral and its environs are represented</li> <li>• the writer's critical attitude towards travel-writing conventions: "impressive" is always a bad sign"</li> <li>• the narrator's subjective and judgemental responses to what she sees</li> <li>• the ways in which the writer's personality has a prominent influence on the description: e.g. "This is what must have happened, I think, as I gaze at the inordinately high front..."</li> <li>• the writer's implied religious and aesthetic values: "Thus the Parmesans did not get a cathedral but a factory for praying..."</li> <li>• the way the writer's attitude towards the place changes, marked by the volta in the fifth paragraph: "But how beautiful it is."</li> </ul> <p>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 style="list-style-type: none"> <li>• varied lexis: for example, sophisticated words ("inordinately", "commissioned", "exceedingly") contrasted with conversational language ("slice", "wonderful")</li> <li>• variation of sentence types to emphasise the sense of revulsion - "Talk of functional" - or admiration - "Every inch of wall is covered with paintings, and the ribs of the vault are banded thickly in gilt"</li> <li>• cultural reference which makes the account more vivid, persuasive and entertaining: e.g. "It is a sight which would warm the heart of any Mayfair interior decorator"</li> <li>• use of spoken language features in a written text</li> <li>• the contrast between formal register - e.g. "On the high altar there is a row of Baroque candlesticks, gigantic and wrought of silver" - and informal expression - e.g. "Talk of functional" - which creates humour</li> <li>• emphasis on visual imagery, reflecting the writer's interest in architecture</li> <li>• the writer's use of idiomatic phrases to establish a rapport with the reader: e.g. "the guide-book writer has scraped the bottom of the</li> </ul>

	<p>barrel”</p> <ul style="list-style-type: none"><li>• the use of parallelism to emphasise the writer's critical attitude: e.g. “God as a sort of mathematical formula...’God has the shape of a spiral...God is his own prisoner...’”</li><li>• structure of the text to show the writer's changing attitudes: begins with the writer's cynical views - “’impressive’ is always a bad sign” - and ends with a sense of wonder and admiration - “Correggio's exceedingly pleasant heaven, sky-pink, sky-blue...”</li><li>• semantics and lexical field - e.g. architectural references.</li></ul> <p>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.</p> <p>(40 marks)</p>
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Question Number	Indicative content
1	<p data-bbox="411 344 778 378"><b>The Individual and Society</b></p> <p data-bbox="411 432 1378 495">Candidates are likely to demonstrate an awareness and understanding of the effectiveness of:</p> <ul data-bbox="448 510 1410 1283" style="list-style-type: none"> <li>• the genre: mixture of feature journalism and reportage</li> <li>• the audience: readers of a broadsheet, namely <i>The Guardian</i></li> <li>• the purpose of this type of reportage - here to recall and review a momentous event which occurred twenty years ago</li> <li>• the writer's sense of discomfort at being watched by the authorities</li> <li>• the contrast between the writer's description of Tiananmen Square in 1989 - suggesting a sense of optimism - and his impressions of it now - revealing a cynical attitude</li> <li>• the effects created by references to different historical eras - Mao in 1949, the demonstrations in 1989, the 2008 Olympics, the present day (June 2009)</li> <li>• the way the writer's references to his young son symbolise innocence and hope, in contrast to his own more experienced and cynical views</li> <li>• the writer's pithy, cynical observation in the last sentence, which serves as a criticism of the current political system in Beijing</li> <li>• the writer's implied attitudes towards the Chinese government</li> <li>• the writer's implied attitudes towards the student protestors</li> <li>• the reader's likely response to this text, including consideration of freedom of expression.</li> </ul> <p data-bbox="411 1337 1390 1435">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="448 1451 1410 2033" style="list-style-type: none"> <li>• the writer's controlled, formal register</li> <li>• effects created by figurative language - "the city's pulsing heart", "the gate's blood-red walls" - implying the writer's sense of indignation</li> <li>• writer's use of literal language and its effects - e.g. creating a sense of controlled anger</li> <li>• variety of sentence lengths and their effects - e.g. the paragraph that begins with "He died years ago...", which helps to create a poignant sense of nostalgia</li> <li>• lexis associated with officialdom ("listening devices", "frisked") contrasted with lexis representing the students ("jubilant", "peaceful")</li> <li>• use of direct speech to reflect different attitudes: e.g. compare the son's comments with the judge's statement</li> <li>• writer's use of cumulative detail to evoke a scene: see the second paragraph, for example</li> </ul>

	<ul style="list-style-type: none"><li>• structure of text: the way the writer's perspective keeps shifting from the past to the present; enhancing the nostalgic tone of the article</li><li>• semantics and lexical field: e.g. references to landmarks which create a sense of reality.</li></ul> <p>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.</p> <p style="text-align: right;">(40 marks)</p>
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Question Number	Indicative content
1	<p data-bbox="411 344 608 376"><b>Love and Loss</b></p> <p data-bbox="411 432 1378 495">Candidates are likely to demonstrate an awareness and understanding of the effectiveness of:</p> <ul data-bbox="459 506 1423 1290" style="list-style-type: none"> <li>• the genre of an obituary printed in <i>The Economist</i> magazine</li> <li>• the purpose - to inform, describe and commemorate</li> <li>• the audience - readers of "quality" magazines, those interested in world politics</li> <li>• the impression that the writer wishes to give of the married couple: bossy, demanding husband; patient, loyal, devoted wife</li> <li>• the writer's criticisms of Lyndon Johnson as a husband - e.g. "The orders continued...A public dressing down..."</li> <li>• the writer's implied admiration of Lady Bird Johnson for her strength of character - e.g. "Her steadiness would calm Lyndon down", "The mouse, ignored at her own parties, would note the books people mentioned and go away and read them herself"</li> <li>• the implication that Lady Bird might have had a romantic view of life - e.g. "she imagined the weed-filled parks and triangles filled with dogwoods, azaleas..."</li> <li>• the writer's depiction of the ways in which Lyndon Johnson's political responsibilities impinged on his marital relationship</li> <li>• the writer's possible attitudes towards the marital relationship; and the writer's implied values regarding marriage in general</li> <li>• the reader's attitudes towards the ways in which the two people are portrayed.</li> </ul> <p data-bbox="411 1346 1390 1440">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="459 1451 1406 2036" style="list-style-type: none"> <li>• formality of journalistic register - e.g. "She applied the same sense of grace and neatness to America"</li> <li>• writer's use of informal expressions - e.g. "She knew he was a handful at first sight" - to help the reader to sympathise with Lady Bird</li> <li>• varied sentence lengths to emphasise Lady Bird's stoicism: see second paragraph, for example</li> <li>• use of direct speech to portray a variety of aspects of the relationship - e.g. "a queer sort of moth and flame feeling", "Bird, why can't you look nice, like Connie here?"</li> <li>• the way in which the writer conveys Lady Bird's sense of detachment</li> <li>• lexis and semantic fields associated with colours and flowers, to suggest the effects that Lady Bird had on her husband's life - e.g. "delighting in magnolia blooms and the first spring daffodils"</li> <li>• lexis associated with movement - e.g. "thrust", "rushing" -</li> </ul>



	<p>representing the different forces affecting the relationship</p> <ul style="list-style-type: none"><li>• use of contrasts to emphasise the varying fortunes of the relationship - e.g. "...started in drizzle, but soon turned bright"</li><li>• use of alliteration for emphasis - e.g. "demons of drink, heart disease and depression"</li><li>• writer's use of figurative language to portray the various pressures on the relationship - e.g. "a sojourn in hell", "sucked into the slough of Vietnam"</li><li>• the overall structure: dramatic effect of opening paragraph, contrasted with the descriptions of Lady Bird as a calm and reassuring character</li><li>• the 'fictional' style of the writing.</li></ul> <p>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.</p> <p style="text-align: right;">(40 marks)</p>
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Question Number	Indicative content
1	<p data-bbox="411 376 695 405"><b>Family Relationships</b></p> <p data-bbox="411 461 1378 524">Candidates are likely to demonstrate an awareness and understanding of the effectiveness of:</p> <ul data-bbox="459 539 1417 1093" style="list-style-type: none"> <li data-bbox="459 539 986 568">• the genre - autobiographical writing</li> <li data-bbox="459 577 1385 640">• the purpose of autobiographical writing - here to inform, describe and entertain</li> <li data-bbox="459 656 1374 719">• the writer's enthusiasm for stories about his family - e.g. "It was thrilling to know things about my elders."</li> <li data-bbox="459 728 1321 790">• addressing an audience interested in reading about eccentric relations</li> <li data-bbox="459 799 1417 902">• the writer's sense of mischief when learning about his family - e.g. "I collected the family stories, especially the ones that came with a whiff of scandal..."</li> <li data-bbox="459 911 1401 1014">• the narrator's "honest" and amusing depiction of his grandmother - e.g. "I felt it was part of her charm that she was a prodigious snob..." (Damning with faint praise?)</li> <li data-bbox="459 1023 1417 1086">• the writer's implied criticism of provincial values - e.g. "maintaining her small-town respectability in the whirl of Newcastle society".</li> </ul> <p data-bbox="411 1144 1390 1240">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="459 1256 1417 2022" style="list-style-type: none"> <li data-bbox="459 1256 1385 1319">• the anecdotal style of the text - e.g. "Granny featured in many of Mum's stories."</li> <li data-bbox="459 1328 1406 1391">• lexical choice to emphasise Granny's preoccupation with reputation - e.g. "high hopes", "expectations", "cultivating"</li> <li data-bbox="459 1400 1417 1462">• use of figurative language to entertain - e.g. "squirrelling it away in my memory"</li> <li data-bbox="459 1471 1417 1534">• use of contrasting details to create humour - e.g. "Greedy taking a swig from the dainty bone-china, he spat it back into the cup..."</li> <li data-bbox="459 1543 1305 1606">• the use of direct speech to portray characters in a vivid and amusing light - e.g. 'Aaagh! Mona, what's this muck?'"</li> <li data-bbox="459 1615 1369 1789">• the use of adverbial phrases to emphasise the contrast between Granny's assumed airs and graces and her husband's "less cultivated" nature - e.g. "As they sat at the table taking tea and scones served off the best crockery...", "To impress Lord St John..."</li> <li data-bbox="459 1798 1342 1861">• varied sentence lengths to maintain reader's interest: see first paragraph</li> <li data-bbox="459 1870 1417 1973">• narrator's detached and amused stance, exemplified by his rather dismissive comment at the end - e.g. "...but so far as anyone knew, it never paid off."</li> <li data-bbox="459 1982 1353 2022">• the overall structure of the text: begins with general comment</li> </ul>

	<p>about writer's interests in family secrets, introduces Granny's preoccupations with social advancement, focuses on Lord St John's visit, and ends with the narrator's judgement of her efforts.</p> <p>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.</p> <p style="text-align: right;">(40 marks)</p>
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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"> <li>• Demonstrates awareness of some relevant concepts and approaches from integrated linguistic and literary study</li> <li>• Uses some appropriate terminology</li> <li>• Writes with some clarity, there will be lapses in expression.</li> </ul>
2	4 - 7	<ul style="list-style-type: none"> <li>• Applies relevant concepts and approaches from integrated linguistic and literary study</li> <li>• Employs a range of relevant terminology</li> <li>• Writes with clarity and accurate expression.</li> </ul>
3	8 - 10	<ul style="list-style-type: none"> <li>• Applies a significant range of relevant linguistic and literary concepts and approaches from integrated linguistic and literary study</li> <li>• Employs a wide range of terminology accurately</li> <li>• Writes with control, fluency and coherence.</li> </ul>

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

## Section B: Prepared Prose or Poetry

Question Number	Indicative content
2	<p><b>A Sense of Place</b></p> <p>Candidates are likely to demonstrate an awareness and understanding of:</p> <ul style="list-style-type: none"> <li>• similarities and differences in the presentation of specific places in the texts studied</li> <li>• exploration of a variety of attitudes towards the influences that places have on individuals e.g. discussion of positive effects on character development; exploration of negative consequences, such as the forming of prejudices</li> <li>• ways in which a writer's values are reflected in the texts</li> <li>• the ways in which the thematic concerns of the texts are portrayed: e.g. the way imperialism is represented in the two plays</li> <li>• different levels on which "powerful influences" might be explored: e.g. structure, tone, content, imagery, characterisation</li> <li>• ways in which certain individuals might attempt to resist the influences of their environment - sometimes without being conscious of it, as exemplified by Hardy's poem, <i>During Wind and Rain</i></li> <li>• the different ways in which environmental influences might be portrayed e.g. through dialogue in <i>Translations</i>, or the role of nature as an agent of change in Hardy's poetry</li> <li>• detailed connections between a range of relevant contextual factors and the features and/or meanings of texts: Friel's choice of historical setting in <i>Translations</i> as a means of exploring ways in which characters have been formed by their environment</li> <li>• significant contextual factors for each of the texts e.g.:  <i>Translations</i> - written during a politically turbulent time  <i>Stuff Happens</i> - the fact that the US foreign policy was formed by individuals who had strong beliefs in the "American way of life"  <i>Thomas Hardy</i> - the ways in which human existence is perceived in relation to the universe and the passing of time - e.g. the persona's mood is affected by his environment in <i>The Darkling Thrush</i>  <i>The Best Loved Poems of John Betjeman</i> - the way that WW2 may have affected Betjeman's perception of England</li> </ul> <p>When responding to the drama texts, candidates are likely to apply an understanding of relevant literary and linguistic concepts/features, such as:</p> <ul style="list-style-type: none"> <li>• the crafting of the dialogue e.g. Hugh's comments to Yolland about the differences between Irish culture and English culture in Act2 Sc1 of <i>Translations</i></li> <li>• how language creates dramatic tension e.g. ironic repetition of "frees me" in Bush's speech in Scene 3 of <i>Stuff Happens</i> to show his blinkered determination</li> </ul>

- the structure of the play e.g. the impact created by the Iraqi Exile's soliloquy at the end of *Stuff Happens* in showing how some people are determined to avenge injustices committed against their country
- characterisation e.g. Yolland's attraction towards Baile Beag in *Translations*
- stagecraft and set e.g. the effect created by setting the whole of *Translations* inside the hedge school

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 elegiac form of Hardy's *I Found Her Out There* to emphasise the effect that the place of the poem has on the persona
- use of rhyme e.g. Hardy's use of triple rhyme to recreate the haunting effect of the ghostly woman's voice and the breeze in *The Voice*
- effects created by rhythm e.g. the varied rhythm of Betjeman's *Slough* to emphasise the persona's anger and disgust
- creation of voice e.g. the persona's voice as a representation of "Englishness" in Betjeman's *A Lincolnshire Church*
- humour e.g. Betjeman's use of bathos in his poem, *In a Bath Teashop*
- imagery e.g. Hardy's use of aural imagery to create a vivid scene in his poem, *Places*

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="411 333 751 367"><b>The Individual in Society</b></p> <p data-bbox="411 421 1385 454">Candidates are likely to demonstrate an awareness and understanding of:</p> <ul data-bbox="469 465 1417 1218" style="list-style-type: none"> <li data-bbox="469 465 1347 528">• the similarities and/or differences in the presentation of “the individual” in the texts studied</li> <li data-bbox="469 539 1378 602">• the similarities and/or differences in the ways writers represent society's pressures</li> <li data-bbox="469 613 1206 647">• focus on how characters/personae perceive society</li> <li data-bbox="469 658 1362 721">• the writer's approach to the way individuals feel threatened by society's pressures</li> <li data-bbox="469 732 1406 837">• the contextual factors relevant to texts, such as references to Elizabethan attitudes towards race and mental illness, the effects of World War 1 on European culture</li> <li data-bbox="469 848 1417 911">• the writer's different attitudes towards the world in which the text is set and techniques used to convey these attitudes</li> <li data-bbox="469 922 1369 985">• how an individual's reaction to society's pressures relates to the thematic concerns of the texts</li> <li data-bbox="469 996 1406 1173">• detailed connections between a range of contextual factors and the features and/or meanings of texts e.g. ways in which poets explore society's unhealthy attitudes; ways in which attitudes towards psychotherapy feature in <i>Equus</i> and how this compares to the portrayal of madness in <i>Othello</i>.</li> <li data-bbox="469 1184 1262 1218">• significant contextual factors for each of the texts e.g.:</li> </ul> <p data-bbox="411 1229 1294 1263"><i>Othello</i> - Elizabethan society's attitudes towards health and illness</p> <p data-bbox="411 1274 1118 1308"><i>Equus</i> - attitudes towards psychotherapy in the 1970s</p> <p data-bbox="411 1319 1378 1382"><i>Eliot</i> - Eliot's perception of WW1 as a kind of madness; his exploration of the ills that it caused in Western societies</p> <p data-bbox="411 1393 1353 1456"><i>Gunn &amp; Hughes</i> - the unhealthy effects caused by society's detachment from nature</p> <p data-bbox="411 1509 1374 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="469 1615 1394 1984" style="list-style-type: none"> <li data-bbox="469 1615 1378 1677">• the crafting of the dialogue e.g. Othello's disjointed speech to his wife and Venetian officials in Act 4</li> <li data-bbox="469 1688 1394 1751">• how language creates dramatic tension e.g. Iago's use of medicinal imagery in his soliloquies in <i>Othello</i></li> <li data-bbox="469 1762 1331 1825">• the structure of the play e.g. Dysart's attempts to “cure” Alan Strang, contrasted by his increasing mental instability</li> <li data-bbox="469 1836 1337 1899">• characterisation e.g. the contrast between Othello's and Iago's psychological states</li> <li data-bbox="469 1910 1331 1973">• stagecraft and set e.g. the presence of a “chorus” throughout <i>Equus</i>, representing society's attitudes towards individuals</li> </ul>



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. effects created by Eliot's varied use of forms to suggest anxieties and unease; comparison between his early and later poems
- use of rhyme e.g. the absence of rhyme in Hughes's poem *The Horses* to emphasise the persona's sense of feverishness
- effects created by rhythm e.g. the way the iambic pentameter in Gunn's poem *The Wound* at first creates a sense of hope, changing to a feeling of inevitability at the end
- creation of voice e.g. the disillusioned voice of the persona in Eliot's *The Love Song of J Alfred Prufrock*
- humour e.g. the portrayal of humans in Hughes's poem, *Macaw and Little Miss*
- imagery e.g. the promise of a "cure" symbolised by the thunder at the end of Eliot's *The Waste Land*

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="411 338 608 365"><b>Love and Loss</b></p> <p data-bbox="411 421 1385 448">Candidates are likely to demonstrate an awareness and understanding of:</p> <ul data-bbox="459 461 1417 1200" style="list-style-type: none"> <li data-bbox="459 461 1358 524">• similarities and/or differences in the presentation of love in the texts studied</li> <li data-bbox="459 539 1203 566">• relationships and/or attitudes portrayed in the texts</li> <li data-bbox="459 582 1417 678">• different examples of selfishness in the texts studied e.g. characters' deceitful behaviour; poets' use of conceits, metaphorical language to represent a persona's motivation</li> <li data-bbox="459 694 1362 757">• the way the structure of a text emphasises, or is determined by, examples of selfishness</li> <li data-bbox="459 772 1417 869">• how references to selfishness relate to a range of thematic concerns (e.g. sexual politics) of the texts and how important they are to our overall understanding</li> <li data-bbox="459 884 1331 947">• the way emotion can be influenced by the selfish nature of an individual</li> <li data-bbox="459 963 1299 1025">• the way selfishness can be contrasted with selflessness (see Katherine Philips's <i>To my Excellent Lucasia</i>)</li> <li data-bbox="459 1041 1417 1160">• the contextual factors relevant to the texts, such as an awareness of seventeenth century poets' preoccupation with the pain of lost or unrequited love; or Tennessee Williams's study of people seeking escapism from a brutal, unforgiving world</li> <li data-bbox="459 1176 1246 1202">• significant contextual factors for each of the texts e.g.:</li> </ul> <p data-bbox="411 1218 1102 1245"><i>Betrayal</i> - Pinter's exploration of gender differences</p> <p data-bbox="411 1261 1401 1323"><i>Glass Menagerie</i> - the characters' dreams contrasted with the brutal world in which the play is set</p> <p data-bbox="411 1339 1241 1366">Sylvia Plath - Plath's attitudes towards her family relationships</p> <p data-bbox="411 1382 1315 1408">Metaphysical - attitudes towards the passing of time ("carpe diem")</p> <p data-bbox="411 1458 1374 1554">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="459 1570 1422 2004" style="list-style-type: none"> <li data-bbox="459 1570 1385 1632">• the crafting of the dialogue e.g. Pinter's use of pauses to highlight characters' deceitful behaviour</li> <li data-bbox="459 1648 1369 1711">• how language creates dramatic tension e.g. Amanda's controlling approach in <i>The Glass Menagerie</i></li> <li data-bbox="459 1727 1342 1823">• the structure of the play e.g. the effects created by the retrospective approach of <i>Betrayal</i>, particularly the audience's attitudes towards the different relationships</li> <li data-bbox="459 1839 1417 1901">• characterisation e.g. the portrayal of Laura as a victim, in <i>The Glass Menagerie</i>, which tends to emphasise Amanda's controlling nature</li> <li data-bbox="459 1917 1406 2004">• stagecraft and set e.g. the minimalist set of <i>Betrayal</i>, which encourages the audience to focus entirely on the characters' selfish behaviour.</li> </ul>

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. Marvell's choice of regular rhyme in a single stanza for his poem, *To His Coy Mistress*, reflecting the persona's persuasive but selfish nature
- use of rhyme e.g. the accusatory nature of words rhyming with "you" in Plath's *Daddy*, suggesting an obsessive resentment
- effects created by rhythm e.g. Plath's representation of the movement of the sea in *Full Fathom Five* to reflect her view of her relationship with her father
- creation of voice e.g. Sir John Suckling's disillusioned tone in his poem, *Farewell to Love*
- humour e.g. Donne's choice of conceit in *The Flea*
- imagery e.g. Plath's use of a wide range of random images in *You're* to enhance her sense of excitement.

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><b>Family Relationships</b></p> <p>Candidates are likely to demonstrate an awareness and understanding of:</p> <ul style="list-style-type: none"> <li>• the nature of the relationships portrayed in the texts</li> <li>• the similarities and/or differences in the presentation of the texts studied</li> <li>• the range of ways in which writers represent society; how they explore the positive and negative influences that it has on relationships; how these relate to the thematic concerns of the texts</li> <li>• exploration of relevant contextual factors e.g. reference to contemporary attitudes towards women and class</li> <li>• detailed connections between a range of relevant contextual factors and the features and/or meanings of text e.g. the way men as “heads of families” feel the need to preserve a sense of honour in response to the revelation of secrets from the past; the way that the persona in Harrison's poetry and Chaucer's narrator respond to attitudes towards social class.</li> <li>• significant contextual factors for each of the texts e.g.:  <i>All My Sons</i> - US industrial mobilisation during WW2  <i>A Doll's House</i> - society's attitudes towards women's roles  Chaucer - a time of social upheaval when established values were being challenged  Tony Harrison - attitudes towards class and social mobility</li> </ul> <p>When responding to the drama texts, candidates are likely to apply an understanding of relevant literary and linguistic concepts/features, such as:</p> <ul style="list-style-type: none"> <li>• the crafting of the dialogue e.g. Torvald's conversation with Nora at the end of <i>A Doll's House</i></li> <li>• how language creates dramatic tension e.g. Keller's aggressive and bullying tone in Act 3 of <i>All My Sons</i>, when he feels threatened</li> <li>• the structure of the play e.g. the series of revelations, twists and moments of tension throughout <i>A Doll's House</i></li> <li>• characterisation e.g. the way that Keller's character represents a conflict between familial responsibility and social duty in <i>All My Sons</i></li> <li>• stagecraft and set e.g. the fact that the whole of <i>A Doll's House</i> is set in the Helmers' house, emphasising Torvald's efforts to preserve his and his family's reputation</li> </ul> <p>When responding to the poetry texts, candidates are likely to apply an understanding of relevant literary and linguistic concepts/features, such as:</p> <ul style="list-style-type: none"> <li>• choice of form e.g. Harrison's exploitation of the sonnet form to</li> </ul>

	<p>challenge society's view of his social background</p> <ul style="list-style-type: none"><li>• use of rhyme e.g. it adds conviction to the Wife of Bath's arguments</li><li>• effects created by rhythm e.g. the way the Wife of Bath's attitudes towards her previous marriages are conveyed by the pace of her delivery</li><li>• creation of voice e.g. the way that Harrison's feelings about his parents and his attitudes to different social classes are revealed through varying lexical choices</li><li>• humour - established by the Wife of Bath's character and the way she subverts social expectations through her beliefs and expressions</li><li>• imagery e.g. the imaginative way that Harrison refers to book ends as a way of illustrating the tensions in his relationship with his father</li></ul> <p>These are suggestions only and examples given are indicators only. Reward comparison between texts being aware that this may be approached in different ways.</p> <p style="text-align: right;">(60 marks)</p>
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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"> <li>• Demonstrates awareness of some relevant concepts and approaches from integrated linguistic and literary study</li> <li>• Uses some appropriate terminology</li> <li>• Writes with some clarity, there will be lapses in expression.</li> </ul>
2	4 - 7	<ul style="list-style-type: none"> <li>• Applies relevant concepts and approaches from integrated linguistic and literary study</li> <li>• Employs a range of relevant terminology</li> <li>• Writes with clarity and accurate expression.</li> </ul>
3	8 - 10	<ul style="list-style-type: none"> <li>• Applies a significant range of relevant linguistic and literary concepts and approaches from integrated linguistic and literary study</li> <li>• Employs a wide range of terminology accurately</li> <li>• Writes with clarity and accurate expression.</li> </ul>

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

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

7	36 - 40	<ul style="list-style-type: none"><li>• Demonstrates a constantly detailed and comparative approach, analysing and synthesising, making incisive and original observations, provides detailed and illuminating evidence of an integrated approach</li><li>• Takes an incisive analytical and evaluative approach to a range of relevant contextual factors</li><li>• Shows a well-developed and insightful understanding into the context in which the texts are produced and received.</li></ul>
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January 2011

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