

Mark Scheme (Results)

January 2013

GCE Language & Literature
Unit 3 (6EL03)

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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.

Section A: Unprepared Prose

Question Number	Indicative content
1.	<p data-bbox="416 365 647 398">A Sense of Place</p> <p data-bbox="416 432 1386 499">Candidates are likely to demonstrate an awareness and understanding of the effectiveness of:</p> <ul data-bbox="464 533 1398 1406" style="list-style-type: none"> <li data-bbox="464 533 1353 600">• the purpose of the newspaper feature: to inform, describe and entertain <li data-bbox="464 633 1366 701">• the intended audience: people who enjoy travelling; fans of the television series <li data-bbox="464 734 1230 768">• the writer’s treatment of stereotypical views of Essex <li data-bbox="464 801 1398 835">• the writer’s subjective viewpoint: e.g. “I am a rubbish Essex girl.” <li data-bbox="464 869 1326 902">• the writer’s implied criticisms of certain aspects of Essex life <li data-bbox="464 936 1098 969">• the writer’s comments on celebrity lifestyle <li data-bbox="464 1003 1398 1070">• the emphasis on appearances: e.g. “fake tan”, “manicure”, “pink leotard” <li data-bbox="464 1104 842 1137">• outsiders’ views of Essex <li data-bbox="464 1171 842 1205">• emphasis on materialism <li data-bbox="464 1238 1010 1272">• the representation of popular culture <li data-bbox="464 1305 1374 1395">• the writer’s humorous approach: e.g. “Then there’s the difficult matter of negotiating a muddy field in eight-inch stilettos.” <p data-bbox="416 1440 1398 1507">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="464 1541 1366 2022" style="list-style-type: none"> <li data-bbox="464 1541 1294 1608">• lexis associated with place and location: e.g. “polo pitch”, “Queens Road” <li data-bbox="464 1641 1353 1709">• lexis associated with appearances: e.g. “hair extensions”, fake tan” <li data-bbox="464 1742 1198 1776">• use of colloquialisms: e.g. “let alone a boob job...” <li data-bbox="464 1809 1326 1877">• the effect created by the rhetorical question, “But what do I know?” <li data-bbox="464 1910 1366 2022">• the effect created by antithesis: e.g. “the spiritual home of the white stiletto and the boy racer”

- use of hyperbole to create humour: e.g. “whose USP seems to be that every single item, from picture frames to table lamps, is encrusted in diamante”
- use of figurative language: e.g. “A helicopter lands in the middle of a polo pitch and disgorges its brightly-coloured cargo.”
- the writer’s use of discourse markers: see second paragraph, for example
- the writer’s use of fronted conjunctions to create a less formal style
- the predominance of complex and compound sentences

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

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

40 Marks

Question Number	Indicative content
1.	<p data-bbox="416 331 762 360">The Individual in Society</p> <p data-bbox="416 398 1385 465">Candidates are likely to demonstrate an awareness and understanding of the effectiveness of:</p> <ul data-bbox="467 504 1406 1400" style="list-style-type: none"> <li data-bbox="467 504 783 533">• the biography genre <li data-bbox="467 571 1315 638">• the purpose: to inform; to describe a significant moment in American history <li data-bbox="467 676 1362 779">• audience: people interested in the lives of individuals who have “made a difference”; people interested in the Civil Rights movement <li data-bbox="467 817 1257 846">• the portrayal of Rosa Parks - “a protestor, not a victim” <li data-bbox="467 884 1406 913">• the portrayal of the bus driver - “bully”, “hard, thoughtless scowl” <li data-bbox="467 952 1378 981">• the way that the police are represented in relation to Rosa Parks <li data-bbox="467 1019 1369 1189">• the manipulation of time to create different effects - e.g. dramatic (“Her heart almost stopped...”), a sense of immediacy (“So when Parks looked up at Blake...”), reflective (“She shuddered with the memory of her grandfather back in Pine Level...”) <li data-bbox="467 1227 1305 1256">• the way racism is represented and challenged by the writer <li data-bbox="467 1294 1219 1323">• implied attitudes towards people who “take a stand” <li data-bbox="467 1361 884 1391">• the serious tone of the text <p data-bbox="416 1473 1401 1576">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="467 1615 1315 2018" style="list-style-type: none"> <li data-bbox="467 1615 1305 1675">• lexis associated with fear, menace: e.g. “bully”, “barked”, “loaded shotgun”, “scowl” <li data-bbox="467 1713 1305 1774">• lexis associated with courage: e.g. “bold”, “strength of my ancestors” <li data-bbox="467 1812 1315 1872">• effects created by figurative language: e.g. “A stony silence fell...”; “took the lash, the branding iron...” <li data-bbox="467 1910 1066 1939">• use of direct speech to create immediacy <li data-bbox="467 1977 1362 2007">• the use of free indirect speech to encourage the reader to view

	<p>the incident from different perspectives: e.g. “Would it be better just to take her name ... and report her to the authorities later?”</p> <ul style="list-style-type: none"> • varied sentence types - declaratives, imperatives, interrogatives and exclamatives - and their different effects • the symbolic significance of the reference to the film title, “<i>A Man Alone</i>” • the use of pre-modifiers to emphasise certain characteristics or attitudes: e.g. “branding iron ... untold humiliations”, “majestic use” • triadic structures: e.g. “She felt fearless, bold and serene.” • effects created by varied sentence constructions (simple, complex and compound) • effects created by fronted conjunctions: “And Parks, still sitting next to the window...”; “But should he do it himself...?” • syntax and its effects: e.g. beginning a sentence with an adverbial phrase for dramatic effect - “Quietly and in unison...” • varied register of the text, depending on who is narrating or speaking <p>Candidates are likely to construct a cohesive, discursive text in an appropriately formal register.</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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Question Number	Indicative content
1.	<p data-bbox="416 331 612 360">Love and Loss</p> <p data-bbox="416 398 1386 465">Candidates are likely to demonstrate an awareness and understanding of the effectiveness of:</p> <ul data-bbox="467 504 1394 1368" style="list-style-type: none"> <li data-bbox="467 504 754 533">• the memoir genre <li data-bbox="467 571 1137 600">• the purpose: to inform, describe and entertain <li data-bbox="467 638 1182 667">• the writer’s description of the build-up to the ball <li data-bbox="467 705 1342 734">• the way anticipation of the event is contrasted with its reality <li data-bbox="467 772 1070 801">• the way the writer establishes the setting <li data-bbox="467 840 1394 952">• the way the writer describes her thoughts and feelings about this occasion: eg. a sense of marginalisation when she mentions ‘I was a pariah with braces.’ <li data-bbox="467 990 1394 1093">• the speaker’s depiction of her dance partner: e.g. “He seemed to be having trouble remembering the steps...”; “He snickered sarcastically and seemed about to burst into tears.” <li data-bbox="467 1131 1198 1160">• the writer’s negative view of the whole experience <li data-bbox="467 1198 1321 1301">• the writer’s focus on “unromantic” details: e.g. “his breath smelled like the open maws of the pub cellars that gaped on Whitchurch pavements...” <li data-bbox="467 1339 1350 1368">• the writer’s implied attitudes towards teenage courting rituals <p data-bbox="416 1435 1399 1538">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="467 1576 1402 2018" style="list-style-type: none"> <li data-bbox="467 1576 1402 1644">• the semantic field of clothing to help establish the build-up to the ball <li data-bbox="467 1682 1355 1785">• lexis associated with discomfort to reflect the writer’s feelings about the occasion: e.g. “stinging deodorants”, “my hair felt sticky” <li data-bbox="467 1823 1402 1926">• the writer’s use of blunt declaratives to suggest her feelings about the occasion: e.g. “But my next two partners seemed just as inept and nervous as me.” <li data-bbox="467 1964 1370 2018">• the writer’s use of interrogatives to convey her sense of unease: e.g. “What if no one asked you?”

- varied sentence constructions to create different effects: e.g. the long complex sentences in the first paragraph (which help to create a sense of anticipation), contrasted with the sense of disappointment conveyed by simple sentences, such as “This was awful.”
- the writer’s use of alliteration and sibilance to create a vivid sense of unease: e.g. “Then back to school, to the hot, heaped-up ‘cloakroom’ and a confused smell of forbidden scent, bath salts, talc, hairspray and new-fangled, stinging deodorants...”
- the way figurative expressions contribute to the tone: e.g. “his breath smelled like the open maws of the pub cellars...”
- the use of discourse markers to show “narrative” development: e.g. “Now one of the scatter of sixth-formers...”; “This time, instead of counting...”
- the use of pre-modifiers to create a vivid picture: e.g. “stinging deodorant”, “shiny sandals”, “solid-looking darkness”

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

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

40 Marks

Question Number	Indicative content
1.	<p data-bbox="416 331 703 365">Family Relationships</p> <p data-bbox="416 398 1385 465">Candidates are likely to demonstrate an awareness and understanding of the effectiveness of:</p> <ul data-bbox="467 501 1401 1227" style="list-style-type: none"> <li data-bbox="467 501 967 535">• the documentary style of the text <li data-bbox="467 568 1350 636">• the portrayal of Herbert Clutter as the ‘main’ character in this extract <li data-bbox="467 672 935 705">• his role as “head” of the family <li data-bbox="467 741 1203 775">• his and his family’s standing in the local community <li data-bbox="467 810 1401 922">• implied references to American social values of the 1950s: e.g. “Always certain of what he wanted from the world, Mr Clutter had in large measure obtained it.” <li data-bbox="467 958 1390 1070">• the ways in which gender issues are represented: e.g. “Mr Clutter cut a man’s man figure...”; “a timid, pious, delicate girl named Bonnie Fox” <li data-bbox="467 1106 1222 1173">• the “just one serious cause for disquiet” as a form of foreshadowing <li data-bbox="467 1207 1078 1240">• the narrator’s apparently objective stance <p data-bbox="416 1296 1398 1408">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="467 1444 1401 2024" style="list-style-type: none"> <li data-bbox="467 1444 1401 1556">• lexis associated with physical features to establish Herbert Clutter as a significant figure: e.g. “his square-jawed, confident face retained a healthy-hued youthfulness...” <li data-bbox="467 1592 1362 1659">• use of American idiomatic phrases: e.g. “He weighed a hundred and fifty-four...” <li data-bbox="467 1695 1337 1762">• emphasis on factual detail: e.g. “the newly completed First Methodist Church, an eight-hundred-thousand-dollar edifice.” <li data-bbox="467 1798 1366 1865">• effect created by the figurative expression, “Yet even upon this shadowed terrain sunlight had very lately sparkled.” <li data-bbox="467 1901 1401 2024">• the use of asyndetic listing to describe character in a detailed, efficient way: e.g. “His shoulders were broad, his hair had held its dark colour, his square-jawed, confident face retained a healthy-hued youthfulness...”

- the writer’s use of compound and complex sentences to introduce the family in a detailed, fluent and efficient way
- the way the writer makes syntactical choices to foreground significant values/attitudes: e.g. “Always certain of what he wanted from the world...”; “In regard to his family, Mr Clutter had just one serious cause for disquiet...”
- the predominance of declaratives in this extract; and the effect of the rhetorical question towards the end
- the use of free indirect speech to add variety to the narration: e.g. “Of course, she must undergo an operation, and afterwards - well she would be her ‘old self’ again.”

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

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

40 Marks

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

Band	Mark	A02: Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in a range of spoken and written texts
1	0 - 5	<ul style="list-style-type: none"> • Demonstrates limited understanding of the text • Demonstrates limited awareness of some features of structure, form or language • Takes a descriptive approach to the task.
2	6 - 11	<ul style="list-style-type: none"> • Demonstrates an awareness of some of the attitudes, values or ideas in the text • Demonstrates awareness of features of structure, form and language • Responds analytically in some places, drawing a limited number of connections between features and their effects.
3	12 - 17	<ul style="list-style-type: none"> • Demonstrates critical understanding of some of the attitudes, values or ideas in the text • Demonstrates understanding of a range of features of structure, form and language • Takes a consistently analytical approach to the task, drawing a range of connections between features and their effects.
4	18 - 23	<ul style="list-style-type: none"> • Demonstrates clear critical understanding of the attitudes, values or ideas in the text • Demonstrates clear understanding of a wide range of features of structure, form and language • Takes a consistently analytical approach to the task, exploring in detail a range of connections between features and their effects.
5	24 - 30	<ul style="list-style-type: none"> • Engages fully and critically with the attitudes, values and ideas in the text, exploring, where appropriate, subtle, implied or embedded meanings • Demonstrates secure understanding of an extensive range of features of structure, form and language • Takes a precise and incisive analytical approach, exploring in detail a wide range of connections between features and their effects.

Section B: Prepared Prose or Poetry

Question Number	Indicative content
2.	<p>A Sense of Place</p> <p>Candidates are likely to demonstrate an awareness and understanding of:</p> <ul style="list-style-type: none"> • similarities and differences in the presentation of specific places in the texts studied • different examples of discord and division: e.g. disagreements between members of the US government in <i>Stuff Happens</i>; arguments between members of the Baile Beag community in <i>Translations</i> • the way the plots might reflect discord and division • possible reasons for writers featuring discord and division in their texts - e.g. expressing a political or personal opinion • different levels on which “discord and division” might be explored e.g. structure, form, tone, content, imagery, characterisation • detailed connections between a range of relevant contextual factors and the features and/or meanings of texts: e.g. the political situation in Northern Ireland when <i>Translations</i> was first performed • comparing and contrasting significant structural features of the two set texts: e.g. comparing the endings of the two plays - is there a sense of harmony or confusion? • ways in which the texts were received: e.g. a consensus of opinion amongst reviewers, or mixed reactions from readers/audiences? • significant contextual factors for each of the texts e.g.: <p><i>Translations</i> - written during a politically turbulent time and set in an era leading up to the Great Famine</p> <p><i>Stuff Happens</i> - US foreign policy and its effects on situations in the Middle East</p> <p>Thomas Hardy - different critics’ responses to Hardy’s poetry: to what extent is he influenced by Victorian values? To what extent does he challenge them?</p> <p><i>The Best Loved Poems of John Betjeman</i> -society being “threatened” by modernisation (e.g. developments in transport)</p> <p>When responding to the drama texts, candidates are likely to apply an understanding of relevant literary and linguistic concepts/features, such as:</p>

- the crafting of the dialogue - e.g. the discussion between Powell and Bush in Scene 11 of *Stuff Happens*, about the pros and cons of going to war
- how language creates dramatic tension - e.g. when Lancey and Yolland are introduced to students at the hedge school in Act 1 of *Translations*; how language acts as a barrier
- the structure of the play - e.g. the way Act 1 of *Translations* features a gathering of characters, contrasted with a sense of scattering and division in Act 3
- characterisation - e.g. a range of political views represented by different characters in *Stuff Happens*
- stagecraft and set - e.g. the choice of the hedge school as a means of showing that the inhabitants of Baile Beag are divided from the rest of the world (*Translations*)

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 ballad features of Hardy's *Five Students* to build up a sense of anticipation and emphasise the fact that time forces divisions between individuals
- use of rhyme - e.g. the humorous effect of the rhyming couplets in Betjeman's *Executive* to emphasise the divisive nature of the speaker's selfish attitude
- effects created by rhythm - e.g. the contrasting rhythms in Hardy's *Beeny Cliff* to reflect a change of moods: fluid lines in the first two stanzas; meaningful pauses in the latter half of the poem to create a more haunting tone
- creation of voice - e.g. the way the speaker in Betjeman's *Senex* describes a division between old age and youth
- humour - e.g. Betjeman's ironic depiction of modernisation in *Slough*
- imagery - e.g. the use of aural imagery in Hardy's *Places* to symbolise a division between the past and present

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="416 331 762 365">The Individual in Society</p> <p data-bbox="416 398 1398 432">Candidates are likely to demonstrate an awareness and understanding of:</p> <ul data-bbox="467 465 1409 1261" style="list-style-type: none"> <li data-bbox="467 465 1342 533">• the similarities and/or differences in the presentation of “the individual” in the texts studied <li data-bbox="467 566 1409 633">• the similarities and differences in the ways that individuals in both texts suffer <li data-bbox="467 667 1409 734">• the ways in which society inflicts suffering on individuals - e.g. the portrayal of Othello being tormented by Iago <li data-bbox="467 768 1409 835">• counter argument - individuals who do not suffer pain and torment e.g. Iago <li data-bbox="467 869 1358 981">• contextual factors relevant to the texts - for example, possible psychological reasons for Dysart’s sense of guilt at the end of <i>Equus</i> <li data-bbox="467 1014 1358 1081">• aspects of society that might cause individuals to suffer pain or torment, particularly in the poetry texts <li data-bbox="467 1115 1393 1182">• society’s attitudes towards individuals suffering pain and torment and how these may change over time <li data-bbox="467 1216 1278 1261">• significant contextual factors for each of the texts - e.g.: <p data-bbox="416 1294 1238 1328"><i>Othello</i> - Elizabethan attitudes towards race and the outsider</p> <p data-bbox="416 1328 1129 1361"><i>Equus</i> - attitudes towards psychotherapy in the 1970s</p> <p data-bbox="416 1361 1318 1395">Eliot - Eliot’s religious response to a Europe lacking moral direction</p> <p data-bbox="416 1395 1414 1462">Gunn & Hughes - absence of moral values in post-war American and British societies</p> <p data-bbox="416 1496 1390 1597">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="467 1597 1401 2038" style="list-style-type: none"> <li data-bbox="467 1597 1390 1664">• the crafting of the dialogue - e.g. Othello’s fragmented speech in Act 4, in contrast to Iago’s fluent expression <li data-bbox="467 1664 1369 1776">• how language creates dramatic tension - e.g. the way Dalton describes Alan in Act 1 Scene 12 (<i>Equus</i>) to indirectly reveal the way he is emotionally tormented <li data-bbox="467 1776 1401 1865">• the structure of the play - e.g. the comparison between Othello’s emotional state in Act 4 with his apparent calmness at the beginning of Act 5 Scene 2 <li data-bbox="467 1865 1390 1933">• characterisation - e.g. the way Alan Strang behaves when he first appears in <i>Equus</i> <li data-bbox="467 1933 1369 2038">• stagecraft and set - e.g. the presence of the Chorus in <i>Equus</i> to create a sense of claustrophobia and emphasise the characters’ torment

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 way Hughes uses regular stanzas in *Six Young Men* to develop a powerful message
- use of rhyme - e.g. the use of rhyming couplets in Gunn's *The Unsettled Motorcyclist's Vision of His Death* to emphasise a sense of relentless struggle between humans and nature
- effects created by rhythm - e.g. the refrain at the end of each stanza of Gunn's *Incident on a Journey*
- creation of voice - e.g. the different voices in Eliot's *The Waste Land*
- humour-e.g. the significance of setting in Hughes's *Macaw and Little Miss*
- imagery - e.g. a range of urban images in Eliot's *Rhapsody on a Windy Night*

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="416 331 612 360">Love and Loss</p> <p data-bbox="416 398 1394 427">Candidates are likely to demonstrate an awareness and understanding of:</p> <ul data-bbox="467 477 1406 1429" style="list-style-type: none"> <li data-bbox="467 477 1406 544">• similarities and/or differences in the presentation of love and loss in the texts studied <li data-bbox="467 595 1378 624">• the way relationships and/or attitudes are portrayed in the texts <li data-bbox="467 676 1406 786">• different examples of dishonesty in the texts studied: for example, the way characters behave deceitfully; Plath's indirect references to infidelity <li data-bbox="467 837 1378 904">• the way the structure of a text emphasises the effects caused by dishonesty <li data-bbox="467 956 1299 1023">• how references to dishonesty relate to a range of thematic concerns of the texts <li data-bbox="467 1075 1315 1104">• the way dishonesty can affect the outcome of a relationship <li data-bbox="467 1155 1331 1223">• the way dishonesty is contrasted with honesty - e.g. Jim's admission that he is already engaged, in <i>The Glass Menagerie</i> <li data-bbox="467 1274 1386 1341">• the contextual factors relevant to the texts, such as discussion of Plath's relationship with her husband <li data-bbox="467 1393 1257 1422">• significant contextual factors for each of the texts e.g.: <p data-bbox="416 1480 871 1509"><i>Betrayal</i> - Pinter's own infidelities</p> <p data-bbox="416 1525 1187 1554"><i>Glass Menagerie</i> - autobiographical influences on the play</p> <p data-bbox="416 1570 1267 1599">Sylvia Plath - the nature of Plath's relationship with Ted Hughes</p> <p data-bbox="416 1615 1246 1682">Metaphysical Poets- changing religious beliefs and attitudes in seventeenth century England</p> <p data-bbox="416 1753 1386 1854">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="467 1861 1406 2020" style="list-style-type: none"> <li data-bbox="467 1861 1406 1928">• the crafting of the dialogue - e.g. the understated dialogue in <i>Betrayal</i> <li data-bbox="467 1928 1406 1995">• how language creates dramatic tension - e.g. the way Jim talks to Laura when they are alone (<i>The Glass Menagerie</i>) <li data-bbox="467 1995 1337 2020">• the structure of the play - e.g. the effects created by reverse

chronology in *Betrayal*

- characterisation - e.g. the different ways that Amanda and Laura behave dishonestly
- stagecraft and set - e.g. the way the set for the 2011 production of *Betrayal* can remind the audience of earlier deceptions

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 effects created by Marvell's dramatic monologue, *The Nymph Complaining For the Death of Her Fawn*
- use of rhyme - e.g. Herbert's use of rhyme in his poem, *Jordan*, to emphasise the contrast between crafted poetry and expressions of the truth
- effects created by rhythm - e.g. the irregular rhythm of Plath's *Letter in November* to emphasise her conflicting moods
- creation of voice - e.g. the indignant voice of the disappointed lover in Donne's *Song*
- humour - e.g. the dark humour of Plath's *Face Lift*
- imagery - e.g. tactile imagery and references to materials, in Plath's *A Birthday Present*, to emphasise the fact that appearances can be deceptive

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

60 Marks

Question Number	Indicative content
5	<p data-bbox="416 331 703 365">Family Relationships</p> <p data-bbox="416 398 1394 432">Candidates are likely to demonstrate an awareness and understanding of:</p> <ul data-bbox="467 488 1401 1025" style="list-style-type: none"> • the nature of the relationships portrayed in the texts • the similarities and/or differences in the presentation of the texts studied • the ways in which family roles are presented in the texts • an examination of the variety of roles presented in the texts • an exploration of why family roles change - e.g. the effect of social pressures • comparing the situation presented at the beginning of a text with the situation at the end • detailed connections between a range of relevant contextual factors and the features and/or meanings of texts e.g. attitudes towards women in c.19th Norway and how Nora's departure at the end of <i>A Doll's House</i> might have been perceived by audiences • significant contextual factors for each of the texts e.g.: <p data-bbox="416 1081 1262 1115"><i>All My Sons</i> - American society's attitude towards family values</p> <p data-bbox="416 1122 1342 1189"><i>A Doll's House</i> - society's attitudes towards women's roles and Ibsen's forced change to the ending</p> <p data-bbox="416 1196 916 1229"><i>Chaucer</i> - attitudes towards marriage</p> <p data-bbox="416 1236 1198 1270"><i>Tony Harrison</i> - attitudes towards class and social mobility</p> <p data-bbox="416 1303 1385 1404">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="467 1411 1394 1915" style="list-style-type: none"> • the crafting of the dialogue - e.g. the dialogue between Nora and Torvald at the end of <i>A Doll's House</i> • how language creates dramatic tension - e.g. the use of interrogatives and exclamatives in the dialogue between Joe and Chris Keller at the end of <i>All My Sons</i> • the structure of the play - e.g. the representation of time in <i>A Doll's House</i>: the action is spread over three consecutive days but there are also references to significant events in the past lives of the characters • characterisation e.g. the way Joe Keller is portrayed at the beginning of <i>All My Sons</i>, contrasted with the way his family see him at the end • stagecraft and set - e.g. the way the Christmas tree in <i>A Doll's House</i> changes from Act 1 to Act 2 to mark a change in the characters' moods

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

- choice of form - e.g. the subversion of the romance genre in *The Wife of Bath's Tale* to make a point about women's role in society
- use of rhyme
- effects created by rhythm - e.g. the way the loose iambic pattern contributes to the mood of Harrison's *Marked with D*.
- creation of voice - e.g. the Wife of Bath's fast talking and debating techniques
- humour - e.g. the argument between the Friar and the Summoner at the end of the Wife's prologue
- structure - e.g. the way gender is represented in the Prologue and in the Tale
- imagery - e.g. the symbolic significance of food in Harrison's *Long Distance*

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

60 Marks

Band	Mark	A01: Select and apply relevant concepts and approaches from integrated linguistic and literary study, using appropriate terminology and accurate, coherent written expression
1	0 - 3	<ul style="list-style-type: none"> • Demonstrates awareness of some relevant concepts and approaches from integrated linguistic and literary study • Uses some appropriate terminology • Writes with some clarity, there will be lapses in expression.
2	4 - 7	<ul style="list-style-type: none"> • Applies relevant concepts and approaches from integrated linguistic and literary study • Employs a range of relevant terminology • Writes with clarity and accurate expression.
3	8 - 10	<ul style="list-style-type: none"> • Applies a significant range of relevant linguistic and literary concepts and approaches from integrated linguistic and literary study • Employs a wide range of terminology accurately • Writes with clarity and accurate expression.

Band	Mark	A02: Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in a range of spoken and written texts
1	0 - 3	<ul style="list-style-type: none"> • Demonstrates some limited critical understanding of the texts • Demonstrates limited awareness of features of structure, form and language in the texts • Takes a descriptive approach to the task.
2	4 - 7	<ul style="list-style-type: none"> • Demonstrates critical understanding of the attitudes, values or ideas in the text • Demonstrates understanding of some features of structure, form and language in the texts • Takes an analytical approach, drawing relevant connections between features and their effects, some evaluation may be evident.
3	8 - 10	<ul style="list-style-type: none"> • Engages fully and critically with the attitudes, values and ideas in the texts • Demonstrates secure understanding of a range of features of structure, form and language • Takes an incisive evaluative and analytical approach, exploring in detail the connections between features and their effects.

Band	Mark	A03: Use integrated approaches to explore relationships between texts, analysing and evaluating the significance of contextual factors in their production and reception
1	0 - 5	<ul style="list-style-type: none"> • Demonstrates very limited awareness of similarities or differences between texts, provides very limited evidence of an integrated approach • Describes limited relevant contextual factors with some recognition of their impact • Identifies the context in which the texts are produced and received.
2	6 - 11	<ul style="list-style-type: none"> • Demonstrates awareness of similarities and differences between the texts, provides limited evidence of an integrated approach • Describes a range of relevant contextual factors with recognition of their impact • Describes the context in which the texts are produced and received.
3	12 - 17	<ul style="list-style-type: none"> • Makes some limited exploration of a limited range of similarities and differences between the texts, provides partial evidence of an integrated approach • Demonstrates understanding of a range of relevant contextual factors with some evaluative comment • Shows some awareness of the context in which the texts are produced and received.
4	18 - 23	<ul style="list-style-type: none"> • Makes some detailed exploration of a limited range of relevant similarities and differences between the texts, provides some appropriate evidence of an integrated approach • Analyses some contextual factors with some evaluative comment • Shows some understanding of the context in which the texts are produced and received.
5	24 - 29	<ul style="list-style-type: none"> • Makes detailed exploration and comparison, providing appropriate evidence of an integrated approach • Analyses relevant contextual factors with some developed evaluative comment • Shows understanding of the context in which the texts are produced and received.
6	30 - 35	<ul style="list-style-type: none"> • Makes detailed analytical exploration and comparison, provided detailed evidence of an integrated approach • Takes an analytical and evaluative approach to relevant contextual factors • Shows a developed understanding of the context in which the texts are produced and received.

7	35 - 40	<ul style="list-style-type: none">• Demonstrates a constantly detailed and comparative approach, analysing and synthesising, making incisive and original observations, provides detailed and illuminating evidence of an integrated approach• Takes an incisive analytical and evaluative approach to a range of relevant contextual factors• Shows a well-developed and insightful understanding into the context in which the texts are produced and received.
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