

Mark Scheme (Results)

June 2013

GCE English Literature
Unit 1 (6ET01)

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SECTION A: UNSEEN POETRY OR PROSE

Question Number	
1(a)	5 marks
	Indicative Content
	<p>Responses may include:</p> <ul style="list-style-type: none"> • comment on specific language choices such as: <ul style="list-style-type: none"> ○ the use of nouns eg <i>Candle, Wake, fire</i> ○ the use of adjectives eg <i>gentle, earthy</i> ○ the use of verbs eg <i>kiss, singed, flickers</i> ○ the overall effect of the use of language choices <p>Comments on other features such as sound devices may be acceptable here if they are relevant and well exemplified. Candidates are likely to pick up these techniques and should be able to comment, however briefly, on their effects.</p>

Band	Mark	AO1 – Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression
1	0 - 2	<ul style="list-style-type: none"> • Identifies example(s) • Makes some basic comment on the effect of the techniques.
2	3 - 5	<ul style="list-style-type: none"> • Explores features of language across the text with confidence • Makes detailed comment on the effect(s) on the reader

Question Number	
1(b)	5 marks
	Indicative Content
	<p>Responses may include:</p> <ul style="list-style-type: none"> • comment on specific examples such as: <ul style="list-style-type: none"> ○ <i>like a bud</i> ○ <i>a band of magic</i> ○ <i>a word of light</i> ○ there may also be discussion of the poem's symbolism eg in the use of <i>Candle</i> and the imagery of <i>fire</i> and <i>light</i> ○ the overall effect of the use of imagery <p>Some candidates may focus on literal description eg <i>I set my fringe alight</i>. This can be rewarded if it is relevant and exemplified.</p>

Band	Mark	AO2 – Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts
1	0 - 2	<ul style="list-style-type: none"> • Identifies features of structure, form and language • Shows limited understanding of structure, form and language.
2	3 - 5	<ul style="list-style-type: none"> • Comments insightfully on a range of features of structure, form and language • Shows detailed understanding of the effect of structure, form and language.

Question Number	
1(c)	10 marks
	Indicative Content
	<p>Responses may include reference to some of the following:</p> <ul style="list-style-type: none"> • the development of themes such as death, loss, love and sadness, for instance • the use of first person narration and voice eg the use of <i>so</i> in order to create theme • the use of tone and mood to create theme • the use of sound devices to create theme eg assonance <i>Since the gentle spirits</i> and alliteration <i>Flickering there in the flame</i> • the use of repetition and rhetoric to create theme eg <i>I set...I singed...I thought</i> • there may be some comments on features such as language choice and imagery – as long as they do not repeat 1a or 1b, these should be rewarded • candidates should comment on whether they think the development of theme is effective

Band	Mark	AO1 – Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression
1	0 - 2	<ul style="list-style-type: none"> • Identifies example(s) • Makes some basic comment on the effect of the techniques.
2	3 - 5	<ul style="list-style-type: none"> • Explores features of language across the text with confidence • Makes detailed comment on the effect(s) on the reader

Band	Mark	AO2 – Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts
1	0 - 2	<ul style="list-style-type: none"> • Identifies features of structure, form and language • Shows limited understanding of structure, form and language.

2	3 - 5	<ul style="list-style-type: none">• Comments insightfully on a range of features of structure, form and language• Shows detailed understanding of the effect of structure, form and language.
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Question Number	
2(a)	5 marks
	Indicative Content
	<p>Responses may include reference to:</p> <ul style="list-style-type: none"> examples such as mist of bloom, lanterns asleep, like sugar flowers in a confectioner's window, the scherzo of colour <p>Candidates must not only identify but comment on the effect of how imagery is used if they are to access the higher mark band.</p>

Band	Mark	AO1 – Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression
1	0 - 2	<ul style="list-style-type: none"> Identifies example(s) Makes some basic comment on the effect of the techniques.
2	3 - 5	<ul style="list-style-type: none"> Explores features of language across the text with confidence Makes detailed comment on the effect(s) on the reader

Question Number	
2(b)	5 marks
	Indicative Content
	<p>Responses may include reference to:</p> <ul style="list-style-type: none"> • examples such as the sibilance in sprung from a careless handful of seeds, listening to the plaints and accusations of some nursery squabble in the house • examples such as the alliteration in peonies massed in pink clouds • examples such as the consonance in walked on, between kaleidoscopic peonies massed in pink clouds, black <p>Candidates should not only identify two examples but also comment on their effects in creating setting, for instance.</p>

Band	Mark	AO2 – Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts
1	0 - 2	<ul style="list-style-type: none"> • Identifies features of structure, form and language • Shows limited understanding of structure, form and language.
2	3 - 5	<ul style="list-style-type: none"> • Comments insightfully on a range of features of structure, form and language • Shows detailed understanding of the effect of structure, form and language.

Question Number	
2(c)	10 marks
	Indicative Content
	<p>Responses may focus on the ways in which characterisation is developed through</p> <ul style="list-style-type: none"> • style of narration • language choices eg absently, silent • the use of setting to help create character • the use of narrative description such as she knew few words and believed in none • the use of tone and mood to suggest character as in prospective salads and a parrot made a medley of insolent noises at her • the use of imagery to create character, though these comments should not overlap 1a <p>In order to achieve higher marks candidates are likely to have to comment on the effect of development of character on the reader.</p>

Band	Mark	AO1 – Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression
1	0 - 2	<ul style="list-style-type: none"> • Identifies example(s) • Makes some basic comment on the effect of the techniques.
2	3 - 5	<ul style="list-style-type: none"> • Explores features of language across the text with confidence • Makes detailed comment on the effect(s) on the reader.

Band	Mark	AO2 – Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts
1	0 - 2	<ul style="list-style-type: none"> • Identifies features of structure, form and language • Shows limited understanding of structure, form and language.

2	3 - 5	<ul style="list-style-type: none">• Comments insightfully on a range of features of structure, form and language• Shows detailed understanding of the effect of structure, form and language.
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Total for Section A: 20 marks

SECTION B: POETRY

Question Number	
3(a)	40 marks
	Indicative Content
	<p>Responses may include reference to:</p> <ul style="list-style-type: none">• comparisons of how different poets use language choice to suggest that home is where the hate is• comparisons of the uses of style of narration and narrative voice to suggest that home is where the hate is• comparisons of the uses of imagery to suggest that home is where the hate is• comparisons of the uses of form and structure to suggest that home is where the hate is• comparisons of the uses of mood and tone to suggest that home is where the hate is• the creation of other themes connected with the idea that home is where the hate is• discussion of the terms of the question – whether or not poets writing about home are suggesting that home is where the hate is <p>Some candidates will inevitably contest the proposition and develop their argument along wholly contrarian lines. This is to be fully rewarded assuming that they focus on the <i>Compare and contrast the ways</i> aspect of the stem.</p>

Question Number	
3(b)	40 marks
	Indicative Content
	<p><i>The Candle Indoors</i></p> <p>Responses may include reference to:</p> <ul style="list-style-type: none"> • the clever and striking use of language choices • the clever and striking use of imagery • the clever and striking use of narration and narrative voice • the clever and striking use of contrast • the clever and striking use of tone and mood • the clever and striking use of syntax and tense • the effects of techniques as a whole in developing interest out of dull materials <p><i>The Candle Indoors</i></p> <p>Responses may include reference to:</p> <ul style="list-style-type: none"> • the clever and striking use of language choices • the clever and striking use of imagery • the clever and striking use of narration and narrative voice • the clever and striking use of contrast • the clever and striking use of tone and mood • the clever and striking use of syntax and tense • the effects of techniques as a whole in developing interest out of dull materials <p><i>anyone lived in a pretty how town</i></p> <p>Responses may include reference to:</p> <ul style="list-style-type: none"> • the clever and striking use of language choices • the clever and striking use of imagery • the clever and striking use of narration and narrative voice • the clever and striking use of contrast • the clever and striking use of tone and mood • the clever and striking use of syntax and tense • the clever and striking use of punctuation and layout • the effects of techniques as a whole in developing interest out of dull materials <p>Comparisons are likely to make effective links between poems in terms of the techniques outlined above. There should be a discussion of the terms of the proposition, which many candidates are likely to take issue with, arguing that the subject matter is capable of sustaining interest on its own. This should be fully rewarded as long as responses engage with the <i>compare and contrast how</i> element of the stem.</p>

Question Number	
4(a)	40 marks
	Indicative Content
	<p>Responses may include reference to:</p> <ul style="list-style-type: none"> • comparisons of how language choice in poems presents what we easily recognise in new and powerful ways • comparisons of how style of narration and voice in poems presents what we easily recognise in new and powerful ways • comparisons of how imagery in poems presents what we easily recognise in new and powerful ways • comparisons of how contrast in poems presents what we easily recognise in new and powerful ways • comparisons of how form and structure presents what we easily recognise in new and powerful ways • comparisons of tone and mood • discussion of the terms of the question – whether or not poetry about land presents what we easily recognise in new and powerful ways. Candidates may argue that it does not. This should be fully rewarded as long as responses engage with the compare and contrast how element of the stem.

Question Number	
4(b)	40 marks
	Indicative Content
	<p><i>Men Against Trees</i> Responses may include reference to:</p> <ul style="list-style-type: none"> • the way in which language choice suggests that <i>The best poems about land...care</i> • the way in which imagery suggests that <i>The best poems about land...care</i> • the use of style of narration and the narrative voice to suggest that <i>The best poems about land...care</i> • the use of syntax, tense and form and structure to suggest that <i>The best poems about land...care</i> • the use of other techniques such as sound devices, or contrast to suggest that <i>The best poems about land...care</i> <p><i>The Trees are Down</i> Responses may include reference to:</p> <ul style="list-style-type: none"> • the way in which language choice suggests that <i>The best poems about land...care</i> • the way in which imagery suggests that <i>The best poems about land...care</i> • the use of style of narration and the narrative voice to suggest that <i>The best poems about land...care</i> • the use of syntax, tense and form and structure to suggest that <i>The best poems about land...care</i> • the use of other techniques such as sound devices, or contrast to suggest that <i>The best poems about land...care</i> <p><i>Interruption to a Journey</i> Responses may include reference to:</p> <ul style="list-style-type: none"> • the way in which language choice suggests that <i>The best poems about land...care</i> • the way in which imagery suggests that <i>The best poems about land...care</i> • the use of style of narration and the narrative voice to suggest that <i>The best poems about land...care</i> • the use of syntax, tense and form and structure to suggest that <i>The best poems about land...care</i> • the use of other techniques such as sound devices, or contrast to suggest that <i>The best poems about land...care</i> <p>The selection of a second poem will enable candidates to develop their responses into full discussion of the ways in which <i>The best poems about land...care</i>. They may choose to disagree with the proposition and should be fully rewarded if they do, as long as they engage with the <i>compare and contrast how</i> element of the stem.</p>

Question Number	
5(a)	40 marks
	Indicative Content
	<p>Responses may include reference to:</p> <ul style="list-style-type: none"> • the use of imagery to suggest that <i>There's nothing funny about having to work for a living</i> • the use of language choices to suggest that <i>There's nothing funny about having to work for a living</i> • the use of structure and form to suggest that <i>There's nothing funny about having to work for a living</i> • the use of narrative voice to suggest that <i>There's nothing funny about having to work for a living</i> • the use of tone and mood to suggest that <i>There's nothing funny about having to work for a living</i> • discussion of the terms of the task and the idea that <i>There's nothing funny about having to work for a living</i> <p>Some candidates will disagree with the proposition. This is plainly acceptable, providing that their responses engage with the concepts listed above in constructing an argument.</p>

Question Number	
5(b)	40 marks
	Indicative Content
	<p><i>It's Work</i></p> <p>Responses may include reference to:</p> <ul style="list-style-type: none"> • the terms of the question and what might be meant by <i>energy</i> • the use of imagery to create <i>energy</i> • the use of language choice to create <i>energy</i> • the use of character to create <i>energy</i> • the use of tone and mood to create <i>energy</i> • the use of narrative voice to create <i>energy</i> • the use of contrast to create <i>energy</i> • the proposition – whether or not the best writing about work <i>are full of energy</i> <p><i>In Memory of W. B. Yeats</i></p> <p>Responses may include reference to:</p> <ul style="list-style-type: none"> • the terms of the question and what might be meant by <i>energy</i> • the use of imagery to create <i>energy</i> • the use of language choice to create <i>energy</i> • the use of character to create <i>energy</i> • the use of tone and mood to create <i>energy</i> • the use of narrative voice to create <i>energy</i> • the use of contrast to create <i>energy</i> • the proposition – whether or not the best writing about work <i>are full of energy</i> <p><i>The Wanderer</i></p> <p>Responses may include reference to:</p> <ul style="list-style-type: none"> • the terms of the question and what might be meant by <i>energy</i> • the use of imagery to create <i>energy</i> • the use of language choice to create <i>energy</i> • the use of character to create <i>energy</i> • the use of tone and mood to create <i>energy</i> • the use of narrative voice to create <i>energy</i> • the use of contrast to create <i>energy</i> • the proposition – whether or not the best writing about work <i>are full of energy</i> <p>The selection of a second poem will enable candidates to develop their responses either into full agreement with the assertion or to find some alternative viewpoints.</p>

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	<ul style="list-style-type: none"> • Makes limited comments or basic statements • Writes with limited use of literary terms • Writes with minimal clarity and technical lapses • Shows limited engagement.
2	4 - 7	<ul style="list-style-type: none"> • Presents undeveloped comments • Makes some appropriate use of literary terms and concepts • Writes with some clarity and with some technical lapses • Shows some engagement.
3	8 - 11	<ul style="list-style-type: none"> • Presents a clear argument with appropriate comment • Makes consistent and appropriate use of literary terms and concepts to support an argument • Uses generally accurate written expression with few technical lapses • Shapes a response to the task in an engaged and original way.
4	12 – 15	<ul style="list-style-type: none"> • Responds with a sustained argument in an informed and relevant manner • Makes sustained and pertinent use of literary terms and concepts to develop a coherent argument • Displays accurate and fluent written expression • Constructs an original and creative response in a well-developed argument.

Band	Mark	A02 – Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts
1	0 - 1	<ul style="list-style-type: none"> Identifies and comments on some simple features of structure, form and language Shows limited understanding of how structure, form and language shape meaning.
2	2 - 3	<ul style="list-style-type: none"> Comments on a range of features of structure, form and language Identifies the effects of structure, form and language on meaning.
3	4 - 5	<ul style="list-style-type: none"> Explores the writers' use and selection of particular features of structure, form and language Demonstrates how structure, form and language shape meaning.

Band	Mark	A03 – Explore connections and comparisons between different literary texts, informed by interpretations of other readers
1	0 - 3	<ul style="list-style-type: none"> Identifies a basic response to one or more poems Gives a limited personal response.
2	4 - 7	<ul style="list-style-type: none"> Establishes some links between individual poems Shows a basic awareness and understanding of interpretations by other readers.
3	8 - 12	<ul style="list-style-type: none"> Establishes some valid literary connections between individual poems Shows some awareness and understanding of different interpretations by other readers.
4	13 - 16	<ul style="list-style-type: none"> Identifies, with some exploration, the links and literary connections between different poems Shows clear understanding of, and explores, different interpretations by other readers.
5	17 - 20	<ul style="list-style-type: none"> Sustains an exploration of the links and literary connections between different poems Applies an analytical literary understanding, confidently exploring interpretation by other readers.

Total for Section B: 40 marks

SECTION C: PROSE

Question Number	
6(a)	40 marks
	Indicative Content
	<p>Responses may include reference to:</p> <ul style="list-style-type: none">• the presentation of the theme of social class through dialogue• the presentation of the theme of social class through imagery and symbolism• the presentation of the theme of social class through contrast• the presentation of the theme of social class through language choice• the presentation of the theme of social class through narrative voice• the presentation of the theme of social class through characterisation• the presentation of the theme of social class through irony• whether or not the proposition is supportable. <p>The text chosen to develop the line of argument is likely to be used to examine the importance of the theme of social class in <i>Wide Sargasso Sea</i> or <i>The Magic Toyshop</i>.</p> <p><i>Wide Sargasso Sea</i> also focuses on social class (and race) and candidates will be able to look at how Rhys establishes Ann and Antoinette's position, for example, though there are clearly other characters such as Rochester who may draw some comment. <i>The Magic Toyshop</i> also deals interestingly with Melanie's class, for example, as well as that of Finn. Uncle Philip is also carefully presented in this respect. The theme of social class could be said to be important in either novel and its representations can fruitfully be examined alongside the main text.</p> <p>In order to meet the AO2 requirement, there should be specific comment on technique and method employed in the presentation of the theme of social class – the terms of the question lead to this. There may well be engagement with the terms of the proposition, either to confirm or confute it.</p>

Question Number	
6(b)	40 marks
	Indicative Content
	<p>Responses may include reference to:</p> <p>There are plenty of examples in the book where mood and tone are key and candidates should be able to identify and comment on a number of these in detail. Examples might include:</p> <ul style="list-style-type: none"> • scenes involving Jane and Rochester • scenes involving Jane and the Reeds • scenes involving Jane and St. John • scenes involving Jane and Helen Burns • the proposition – mood and tone are certainly of some core value in the novel. Whether or not the shifts in these are ‘unlikely and unbelievable’ should give rise to some good opportunities for argument <p>In <i>Wide Sargasso Sea</i>, there is also plenty to explore in respect of mood and tone, and whether or not the shifts in it are <i>unlikely and unbelievable</i>. The sections surrounding the Granbois scenes might draw comment, as could some of the more melodramatic moments in Part 3.</p> <p>In <i>The Magic Toyshop</i> mood and tone is heavily predicated on the characters and there are plenty of opportunities for candidates to focus on specific scenes such as those involving the burgeoning relationship between Melanie & Finn in extending their argument in relation to this question.</p> <p>In order to meet the AO2 requirement, there should be specific comment on the effect of mood and tone - the terms of the question lead to this. Candidates who simply go through a linear description of a number of scenes are less likely to do well.</p>

Question Number	
7(a)	40 marks
	Indicative Content
	<p>Responses may include reference to:</p> <ul style="list-style-type: none"> • what might be meant by <i>bleak, depressing and hopeless</i> • focus on specific scenes where the narrative is <i>bleak, depressing and hopeless</i>, or where it is not • the use of dialogue to present what might be considered to be <i>bleak, depressing and hopeless</i> • the use of setting to present what might be considered to be <i>bleak, depressing and hopeless</i> • the use of character to present what might be considered to be <i>bleak, depressing and hopeless</i> • the use of imagery and symbolism to present what might be considered to be <i>bleak, depressing and hopeless</i> • whether or not the proposition is supportable <p>The other text could be used to develop the line of argument in either direction, though agreement with the stem is probably more likely.</p> <p>In <i>Lies of Silence</i> candidates may choose to extend their argument by reference to specific scenes, characters and outcomes. There is also some room for investigation of the way in which Dillon's eventual fate could be said to be make the novel <i>bleak, depressing and hopeless</i>. The role of Moira might also be considered to be especially significant in this context.</p> <p>The key focus in <i>A Clockwork Orange</i> is likely to be Alex and how his story could be said to be <i>bleak, depressing and hopeless</i> particularly through the episodes involving his life up to his imprisonment. Candidates may choose to focus on specific scenes which are obviously <i>bleak</i> or <i>depressing</i> and may fall into descriptive recount. Better answers are likely to consider the techniques employed to make the book seem <i>bleak, depressing and hopeless</i> (or otherwise).</p> <p>In order to meet the AO2 requirement, there should be specific comment on the development of what might be viewed as <i>bleak, depressing and hopeless</i> material and how that is effective – the terms of the question lead to this.</p>

Question Number	
7(b)	40 marks
	Indicative Content
	<p>Responses may include reference to:</p> <ul style="list-style-type: none"> • the use and effect of voices in the specified passage • the use and effect of voices in the novel to develop the characters • the use of voices in the novel to create themes • the use of the language choice to create voices • the use of dialogue to create voices • the narrative perspective • whether or not the proposition is supportable. <p>In <i>Lies of Silence</i> there are many possibilities for candidates to extend their arguments – the voices of Dillon, Moira, the IRA, Pottinger and the Priest all play a role in developing core aspects of the novel’s appeal and should draw some thoughtful comment. Candidates should not just focus on dialogue, though this could be a significant element in any response.</p> <p>In <i>A Clockwork Orange</i> there is a good deal to explore in relation to voices, not least relating to Alex and the use of Nadsat for example. As elsewhere, even simple enumeration and description might go some (limited) way to success in constructing an argument, but real engagement will be demonstrated through a commentary which focuses on effect as well as exemplification.</p> <p>Candidates may explore the importance and role of voices in the success of these texts, moving from simple examination of individual examples to more complex discussion of their development and centrality.</p> <p>In order to meet the AO2 requirement, there should be specific comment on the purposes to which the voices are put and their effectiveness – the terms of the question lead to this.</p>

Question Number	
8(a)	40 marks
	Indicative Content
	<p>Responses may include reference to:</p> <ul style="list-style-type: none"> • the use of characterisation to develop the theme of change • the use of imagery and symbolism to develop the theme of change • the use of language choice to develop the theme of change • the use of narrative voice to develop the theme of change • the use of irony to develop the theme of change <p>Some candidates will inevitably respond to the question with simple narrative recount, dealing with some of the principal changes which the main characters experience for example. In order to access the higher mark bands, a more ambitious approach will almost certainly be necessary, however.</p> <p><i>In The French Lieutenant's Woman</i>, the theme of change and the presentation of the characters, as well as the techniques used to draw them also serve to give the narrative interest. There is much to say about the changes undergone by Charles for instance, particularly in relation to Ernestina and Sarah. Here too however, there needs to be more than straightforward consideration of the events of the plot in order to achieve greater success.</p> <p><i>The Yellow Wallpaper</i> offers at least one very obvious change. There is enough to say in relation to the ramifications of that for candidates to extend their argument. The changes in the narrator's life should draw some interesting comment but should not just take the form of a narrative recount of the descent into madness.</p> <p>In order to meet the AO2 requirement, there should be specific comment on technique and method in the presentation of the theme of change and their effects - the terms of the question lead to this.</p>

Question Number	
8(b)	40 marks
	Indicative Content
	<p>Responses may include reference to:</p> <ul style="list-style-type: none"> • the particular passage and its relation to the terms of the task • the use of <i>what people say and how they say it</i> to create character • the use of <i>what people say and how they say it</i> to create theme • the use of <i>what people say and how they say it</i> to create irony • the use of <i>what people say and how they say it</i> to create mood and tone • the use of <i>what people say and how they say it</i> to create contrast • other scenes in the narrative which might be considered to be significant in terms <i>what people say and how they say it</i> <p>The connections made between <i>Pride and Prejudice</i> and the text used to develop the line of argument are likely to explore <i>what people say and how they say it</i> in terms of character and may resort to narrative recount. Better responses will look at the purpose of <i>what people say and how they say it</i> in a less linear fashion.</p> <p>In <i>The French Lieutenant's Woman</i>, there is a good deal to be said about <i>what people say and how they say it</i>. The various issues surrounding conversations between Charles and Sarah, Charles and Sam and Charles and Ernestina may be a source of discussion, though there are plenty of opportunities relating to other figures in the novel.</p> <p><i>The Yellow Wallpaper</i> has <i>what people</i> (or one person at least) <i>say and how they say it</i> at its heart and there is therefore considerable potential for candidates either to agree or disagree with the proposition. The narrative voice is a powerful one and its disquisitions offer plenty of material by which candidates can extend their arguments here.</p> <p>In order to meet the AO2 requirement, there should be specific comment on the purposes and effects of <i>what people say and the way they say it</i> - the terms of the question lead to this.</p>

Question Number	Question
9(a)	40 marks
	Indicative Content
	<p>Responses may include reference to:</p> <ul style="list-style-type: none"> • the use of characterisation to develop the theme of <i>choices and their consequences</i> • the use of imagery and symbolism to develop the theme of <i>choices and their consequences</i> • the use of language choice to develop the theme of <i>choices and their consequences</i> • the use of narrative voice to develop the theme of <i>choices and their consequences</i> • the use of irony to develop the theme of <i>choices and their consequences</i> <p>As elsewhere, response to the nuance of the question should prove a differentiating factor. In order to access the higher mark bands, a more ambitious approach will almost certainly be necessary with focus not just on choices but their consequences also.</p> <p>In <i>The Scarlet Letter</i> Hester Prynne, Dimmesdale and Chillingworth all make significant choices, not least of which is Hester's decision not to reveal the identity of her lover of course. It could easily be argued that the choices of the main characters are what the narrative centres on and there are plenty of scenes to explore in extending the argument. As elsewhere, simple recount and description are less likely to succeed.</p> <p>Celie and Nettie's choices are initially restricted by their race and gender it might be argued, but it is not long at all before Celie's choices, for example begin to have a profound significance. Shug Avery's choices might well be a rich vein of consideration, as could those of some of the male characters.</p> <p>There may be a generally linear approach to this task, with candidates repeating (possibly rehearsed) character-by-character responses, examining the significance of each of the major figures to the task. It is important that they place at least partial focus on technique here in order to achieve higher marks.</p> <p>In order to meet the AO2 requirement, there should be specific comment on technique and method employed in the presentation of choices and consequences - the terms of the question lead to this.</p>

Question Number	
9(b)	40 marks
	Indicative Content
	<p>Responses may include reference to:</p> <ul style="list-style-type: none"> • the particular passage and its role in creating irony and ironic situations • the use of irony in the presentation of characters • the use of irony in the presentation of themes • specific techniques used to enhance the irony eg narrative voice, dialogue, imagery and language choice • other scenes in the narrative which might be considered to be significant in their creation of irony and ironic situations <p>The connections made between <i>Wuthering Heights</i> and the text used to develop the line of argument are likely to explore the use of irony, its importance and the ways in which it is developed.</p> <p>In <i>The Scarlet Letter</i>, there is a good deal to be said about the irony relating to Hester & Dimmesdale, for example. The other ironies of the book include the role of Chillingworth and the presentation of Pearl - there are many strands and scenes which could be examined in order to extend the argument.</p> <p><i>The Color Purple</i> is replete with irony and ironic situations and indeed candidates could focus on a either specific scenes or characters in order to extend their arguments. Not only the situations of Celie and Nettie might draw comment but the roles of the Olinka and, for example, Shug Avery could prove fruitful sources of discussion. There is sufficient potential here for candidates to develop their argument in either direction – either towards agreement with the proposition, or away from it.</p> <p>In order to meet the AO2 requirement, there should be specific comment on technique and method used in the creation of irony and ironic situations - the terms of the question lead to this.</p>

Question Number	
10(a)	40 marks
	Indicative Content
	<p>Responses may include reference to:</p> <ul style="list-style-type: none"> • what might be meant by <i>pride and prejudice</i> in terms of these narratives • the techniques used to present <i>pride and prejudice</i> relating to characters • the use of language choice to present <i>pride and prejudice</i> • the use of imagery and symbolism to present <i>pride and prejudice</i> • the use of irony to present '<i>pride and prejudice</i> <p>In <i>Howards End</i> the focus is likely to be Helen & Margaret and how their <i>pride and prejudice</i> are suggested and ironised. However, the Wilcoxes are also a potential source of discussion.</p> <p><i>The Remains of the Day</i> should raise plenty of opportunities for candidates to extend their argument. They may consider the significance of both social and personal <i>pride and prejudice</i> in the novel, the techniques used to present it and possibly the particular role of narrative voice here.</p> <p><i>The Shooting Party</i> also presents ample material with which to construct an argument in relation to the proposition. The various types of <i>pride and prejudice</i> on display may well be a focus of discussion here, as may the characters who are presented and the ways in which they may be said to be proud or prejudiced. Here, the use of contrast, imagery and irony may well provide a rich focus for discussion.</p> <p>In order to meet the AO2 requirement, there should be specific comment on the presentation of <i>pride and prejudice</i> - the terms of the question lead to this.</p>

Question Number	
10(b)	40 marks
Indicative Content	
	<p>Responses may include reference to:</p> <p>the several examples in the book where 'tragedy' is presented, relating to the society depicted and the lives of the characters. Candidates may choose to focus on some of the following:</p> <ul style="list-style-type: none"> • the use of irony and ironic situations in presenting tragedy • the use of character in presenting tragedy • the use of dialogue and narrative voice in presenting tragedy • the use of imagery and symbolism in presenting tragedy • whether or not the proposition is supportable <p>Discussion will probably commence with the set scene and may reside there for much of the response in some cases. However, in order to construct an argument more effectively, candidates are likely to move on to other parts of the novel. There will probably be some consideration of what tragedy might mean in this context especially amongst better answers.</p> <p>In <i>The Remains of the Day</i>, there is plenty to explore in respect of tragedy, not least as regards Stevens' situation and the view of it which he presents to us. Life at Darlington Hall seems replete with both subtle and more obvious tragedies it might be stated, though many of them appear petty. Candidates should be able to develop an argument by considering the presentation of character, theme and narrative momentum in general in respect of the concept of tragedy.</p> <p>In <i>The Shooting Party</i> one narrative aspect which could be said to be tragic is obvious. There are plenty of opportunities for candidates to consider the proposition with relation to themes such as love, morality and death, for example, and there is certainly scope for responses to examine the terms of the proposition relating to individual characters and specific scenes.</p> <p>In order to meet the AO2 requirement, there should be specific comment on the use and effect of techniques to create the idea of tragedy as opposed to paraphrase or description of specific events only - the terms of the question lead to this.</p>

Section C: Prose

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	<ul style="list-style-type: none">• Makes limited comments or basic statements• Writes with limited use of literary terms• Writes with minimal clarity and technical lapses• Shows limited engagement.
2	4 - 7	<ul style="list-style-type: none">• Presents undeveloped comments• Makes some appropriate use of literary terms and concepts• Writes with some clarity and with some technical lapses• Shows some engagement.
3	8 - 11	<ul style="list-style-type: none">• Presents a clear argument with appropriate comment• Makes consistent and appropriate use of literary terms and concepts to support an argument• Uses generally accurate written expression with few technical lapses• Shapes a response to the task in an engaged and original way.
4	12 – 15	<ul style="list-style-type: none">• Responds with a sustained argument in an informed and relevant manner• Makes sustained and pertinent use of literary terms and concepts to develop a coherent argument• Displays accurate and fluent written expression• Constructs an original and creative response in a well-developed argument.

Band	Mark	A02 – Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts
1	0 - 4	<ul style="list-style-type: none"> • Identifies some simple features of structure, form and language • Shows limited understanding of how structure, form and language shape meaning.
2	5 - 9	<ul style="list-style-type: none"> • Comments on a range of features of structure, form and language • Makes simple links between the effects of structure, form and language on meaning
3	10 - 15	<ul style="list-style-type: none"> • Selects relevant features of structure, form and language • Demonstrates some understanding of the effects of structure, form and language and how the features shape meaning
4	16 - 20	<ul style="list-style-type: none"> • Explores the writers' use and selection of particular features of structure, form and language, showing some critical understanding • Demonstrates an understanding of the varied effects and function of structure, form and language in shaping meanings.
5	21 - 25	<ul style="list-style-type: none"> • Provides a sustained analysis of the writer' use and selection of features of structure, form and language, showing a well-developed critical understanding • Effectively demonstrates how structure, form and language shape meaning in a clear argument.

Total for Section C: 40 marks

Total for Paper: 100 marks

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