

# Mark Scheme (Results)

June 2011

GCE 08 English Literature (6ET01)

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Summer 2011 Mark Scheme  
**GCE English Literature – Unit 1**

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Question Number	Question
<b>1(a)</b>	<b>5 marks</b>
	Indicative Content
	<p>Responses may include:</p> <ul style="list-style-type: none"> <li>• comment on specific examples of rhythm and metre</li> <li>• the overall effect of the use of rhythm and metre</li> </ul> <p>The use of a relatively regular rhythm and metre in the poem – its basic iambic pentametre: <i>Its five light sounds...</i> Some of the lines are variant however, for example in verse two. Candidates may comment on the effect of these and the way that changes in stress patterns may be being used to draw attention to certain important words such as <i>just</i> and <i>left</i>. The overall rhythm of the poem is, despite the anomalies, even and this adds to its smooth progress.</p>

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

Question Number	Question
<b>1(b)</b>	<b>5 marks</b>
	Indicative Content
	<p>Elements of sentence structure identified may include:</p> <ul style="list-style-type: none"> <li>• shorter and longer sentences</li> <li>• simple and more complicated sentences</li> <li>• variation in sentence function</li> <li>• the use of tense</li> </ul> <p>Candidates may identify examples of shorter, often simple sentences such as the first one and comment on their effect. They may also see that the use of these contrasts strongly with some of the multiple clause structures such as the second sentence and the effect of those in suggesting character and creating the narrative voice, for instance. Comments on other aspects such as the poet's use of the question in the second verse and its effect are also likely.</p>

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

Question Number	Question
1(c)	<b>10 marks</b>
	Indicative Content
	<p>Responses may include reference to some of the following:</p> <ul style="list-style-type: none"> <li>• the use of third person narration and its effect</li> <li>• the use of language choices in creating mood and tone such as <i>unfingermarked, depreciating</i></li> <li>• the use of imagery in creating mood and tone such as the symbolism of the <i>Maiden Name</i></li> <li>• the use of the listing technique in the second verse to create mood and tone</li> <li>• the use of second person address to create mood and tone</li> <li>• the overall feel of the poem – the nostalgia, sense of loss and wistfulness created</li> <li>• candidates may comment on whether they think the poem is overly sentimental, sad, positive, negative, effective or romantic, for example.</li> </ul>

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

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

<b>2</b>	<b>3 - 5</b>	<ul style="list-style-type: none"> <li>• Comments insightfully on a range of features of structure, form and language</li> <li>• Shows detailed understanding of the effect of structure, form and language.</li> </ul>
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Question Number	Question
<b>2(a)</b>	<b>5 marks</b>
	Indicative Content
	<p>Responses may include reference to:</p> <ul style="list-style-type: none"> <li>• the use of verbs to create mood and tone eg <i>grumbled</i></li> <li>• the use of adjectives to create mood and tone eg <i>unfavourable</i></li> <li>• the use of region specific nouns to create a sense of place eg <i>sowars, Captainganj</i></li> <li>• the use of nouns to create a sense of time and place eg <i>hoofs, harness</i></li> <li>• the use of verbs to create a sense of suspense eg <i>plunged, slithered</i></li> </ul>

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

Question Number	Question
<b>2 (b)</b>	<b>5 marks</b>
Indicative Content	
	<p>Responses may include reference to:</p> <ul style="list-style-type: none"> <li>• the use of the image of <i>light and heat</i> in the third paragraph, coupled with the verb <i>smote</i> and its effect</li> <li>• the use of the image of the <i>seared</i> fingers in the final paragraph and its effect</li> <li>• the use of the simile <i>someone eating toast and honey</i> and its effect</li> <li>• the imagery of the General's blood and the way in which it is used to add to the narrative</li> </ul>

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

Question Number	Question
<b>2(c)</b>	<b>10 marks</b>
	Indicative Content
	<p>Responses may include reference to:</p> <ul style="list-style-type: none"> <li>• specific focus on the Magistrate, who is presented negatively in the opening sentences</li> <li>• specific focus on the General, who is presented as an important symbolic figure (even through the simple device of being referred to only by his title) and the way in which this is undercut by his apparent behaviour, which seems 'unusual', until the reason for it becomes clear</li> <li>• specific focus on the Collector, who is presented through, for instance, dialogue and who is the main character to be developed in the passage</li> <li>• the way in which Farrell uses third person, but still allows us almost to see events from the viewpoint of the Collector through the use of devices such as <i>a rather expensive carpet</i></li> </ul>

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

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

<b>2</b>	<b>3 - 5</b>	<ul style="list-style-type: none"><li>• Comments insightfully on a range of features of structure, form and language</li><li>• Shows detailed understanding of the effect of structure, form and language.</li></ul>
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Question Number	Question
<b>3(a)</b>	<b>40 marks</b>
	Indicative Content
	<p>Responses may include reference to:</p> <ul style="list-style-type: none"> <li>• comparisons of variations in the way in which home is presented as a place of safety, or not</li> <li>• comparisons of how different poets use language choice to create the idea that home is, or is not, a place of safety</li> <li>• comparisons of the uses of style of narration to create the idea that home is, or is not, a place of safety</li> <li>• comparisons of the uses of imagery to create the idea that home is, or is not, a place of safety</li> <li>• comparisons of the uses of form and structure to create the idea that home is, or is not, a place of safety</li> <li>• the creation of other themes connected with home being presented as a place of safety, or otherwise</li> <li>• discussion of the terms of the question – whether or not poets writing about home are ‘usually’ concerned with this notion</li> </ul>

Question Number	Question
<b>3(b)</b>	<b>40 marks</b>
Indicative Content	
	<p><i>Ruins of a Great House</i></p> <p>Responses may include reference to:</p> <ul style="list-style-type: none"> <li>• the language choices used to create a sense of place eg <i>cattle droppings, silt</i></li> <li>• the use of imagery to create a sense of place eg <i>Marble as Greece, padded cavalry</i></li> <li>• the use of past tense</li> <li>• the use of first person narration</li> <li>• the appeal to the senses eg <i>A smell of dead limes</i></li> <li>• the effects of metre, rhythm, rhyme and versification.</li> </ul> <p><i>The Lake Isle of Innisfree</i></p> <p>Responses may include reference to:</p> <ul style="list-style-type: none"> <li>• the language choices used to create a sense of place eg <i>sang viands, unlit</i></li> <li>• the use of imagery to create a sense of place eg <i>Christmas barrel, charred log-ends, bored the viol</i></li> <li>• the use of past tense</li> <li>• the use of first person narration</li> <li>• the use of contrast between past and present, for example</li> <li>• the effects of metre, rhythm, rhyme and versification.</li> </ul> <p><i>The House of Hospitalities</i></p> <p>Responses may include reference to:</p> <ul style="list-style-type: none"> <li>• the language choices used to create a sense of place eg <i>cabin, hive, sings</i></li> <li>• the use of imagery to create a sense of place eg <i>bee-loud glade, noon a purple glow</i></li> <li>• the use of tense</li> <li>• the use of first person narration</li> <li>• the appeal to the senses of sight and hearing particularly</li> <li>• the effects of metre, rhythm, rhyme and versification.</li> </ul> <p>Comparisons are likely to involve finding similar poems and making effective links in terms of mood, structure, language and form. There may be a discussion of the terms of the proposition and whether a poet writing about home has to create a vivid sense of place.</p>

Question Number	Question
<b>4(a)</b>	<b>40 marks</b>
	Indicative Content
	<p>Responses may include reference to:</p> <ul style="list-style-type: none"> <li>• comparisons of variations in the way in which poems about land are 'personal', or not</li> <li>• comparisons of how different poets use language choice to create the idea that land is, or is not 'personal'</li> <li>• comparisons of the uses of style of narration to create the idea that land is, or is not 'personal'</li> <li>• comparisons of the uses of imagery to create the idea that that land is, or is not 'personal'</li> <li>• comparisons of the uses of tense and sentence structure to create the idea that that land is, or is not 'personal'</li> <li>• comparisons of the uses of form and structure to create the idea that that land is, or is not 'personal'</li> <li>• discussion of the terms of the question – whether or not poets are have to make poems about land 'personal' in order for them to 'work'</li> </ul>

Question Number	Question
4(b)	<b>40 marks</b>
	<i>Indicative Content</i>
	<p>from <i>Aurora Leigh, Book I</i></p> <p>Responses may include reference to:</p> <ul style="list-style-type: none"> <li>• the way in which language choice is used to create the theme of nature eg <i>thrushes, elms, leaves</i></li> <li>• the way in which imagery is used to create the theme of nature eg <i>watered vales, cottage-gardens</i></li> <li>• the first person narration and its effects in creating theme, coupled with the personal references to <i>cousin Romney</i> and the way in which he is apparently moved by nature</li> <li>• the use of form and structure, eg the listing technique and parataxis in the last ten lines, to create emphasis</li> <li>• the importance of the theme of nature and its connection with land</li> </ul> <p>from <i>On the Grasshopper and Cricket</i></p> <p>Responses may include reference to:</p> <ul style="list-style-type: none"> <li>• the way in which language choice is used to create the theme of nature eg <i>earth, birds, trees</i></li> <li>• the way in which imagery is used to create the theme of nature eg <i>summer luxury, pleasant weed</i></li> <li>• the first person narrative and its effects in creating theme</li> <li>• the mood and tone created by lines such as <i>Happy is England!</i> and the apparent connection of this to nature</li> <li>• the use of form and structure, eg the metre and rhyme, to create emphasis on certain terms such as <i>content</i></li> <li>• the importance of the theme of nature and its connection with land</li> </ul> <p><i>Nutting</i></p> <p>Responses may include reference to:</p> <ul style="list-style-type: none"> <li>• the way in which language choice is used to create the theme of nature eg <i>woods, broken bough, withered leaves</i></li> </ul>

	<ul style="list-style-type: none"> <li>• the way in which imagery is used to create the theme of nature eg <i>milk-white clusters hung / A virgin scene!</i></li> <li>• the first person narrative and its effects in creating theme, coupled with the personal references to the <i>nutting crook</i>, the <i>Beggar's weeds</i> and so on – this poem is evidently about an intimate and powerful memory connected with nature</li> <li>• the use of form and structure, eg the metre to create emphasis on certain terms such as <i>bless'd</i> and <i>secure</i></li> <li>• the importance of the theme of nature and its connection with land</li> </ul> <p>The selection of a second poem will enable candidates to develop their responses into full discussion of the ways in which poets associate home with nature. There may be some discussion of the proposition and the interconnection of land and nature</p>
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Question Number	Question
<b>5(a)</b>	<b>40 marks</b>
	Indicative Content
	<p>Responses may include reference to:</p> <ul style="list-style-type: none"> <li>• comparison of specific types of work and whether it can be considered to be 'character-building'</li> <li>• comparison of the use of imagery to present the idea of work as 'character-building'</li> <li>• comparison of the use of language choices to present the idea of work as 'character-building'</li> <li>• comparison of structure and form</li> <li>• comparison and contrast of different elements of each poem</li> <li>• comparison of tone and mood in writing about work and its effects on character</li> <li>• comparison of use of stereotype</li> <li>• discussion of the terms of the task and the idea that poems about work are often about its 'character-building' qualities</li> </ul>

Question Number	Question
5(b)	<b>40 marks</b>
	Indicative Content
	<p><i>The Great Palaces of Versailles</i></p> <p>Responses may include reference to:</p> <ul style="list-style-type: none"> <li>• use of imagery to create tone and mood eg <i>the iron shoves gently into a gusset</i></li> <li>• use of imagery to create theme eg <i>lifting shy layers of silk, she flashes crimson</i></li> <li>• use of imagery to suggest character eg <i>Autumn, / tossing her hair, smoking her cigarette down to the very end</i></li> <li>• use of imagery to create sense of place eg <i>The steam rising, Beyond the curtain</i></li> <li>• use of imagery to create contrast eg <i>The Great Palaces...Charlotte's Dress Shoppe,</i></li> <li>• the terms of the task – whether or not 'vivid imagery' is essential to this poem's success</li> </ul> <p><i>A Coat</i></p> <p>Responses may include reference to:</p> <ul style="list-style-type: none"> <li>• use of imagery to create tone and mood eg <i>I made my song a coat, covered with embroideries</i></li> <li>• use of imagery to create theme eg <i>the fools caught it, the world's eyes</i></li> <li>• the personal nature of the poem and its use of imagery to convey an apparently strong emotion eg <i>As though they'd wrought it</i></li> <li>• the use of imagery to create irony eg <i>walking naked</i></li> <li>• the terms of the task – whether or not 'vivid imagery' is essential to this poem's success</li> </ul> <p><i>Ballad of the Bread Man</i></p> <p>Responses may include reference to:</p> <ul style="list-style-type: none"> <li>• use of imagery to create tone and mood eg <i>An angel flew in...</i></li> <li>• use of imagery to create theme eg <i>After them came the soldiers / With rifle and bomb and gun</i></li> <li>• use of imagery to suggest character eg <i>A paper crown on his head</i></li> <li>• use of imagery to create sense of place eg <i>God in his big gold heaven,</i></li> <li>• the reference points of the poem's imagery and the</li> </ul>

	<p>significance of the poet's use of these</p> <ul style="list-style-type: none"><li>• the terms of the task – whether or not 'vivid imagery' is essential to this poem's success</li></ul> <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>
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## Section B: Poetry

<b>Band</b>	<b>Mark</b>	<b>AO1 – Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression</b>
<b>1</b>	<b>0 - 3</b>	<ul style="list-style-type: none"><li>• Makes limited comments or basic statements</li><li>• Writes with limited use of literary terms</li><li>• Writes with minimal clarity and technical lapses</li><li>• Shows limited engagement.</li></ul>
<b>2</b>	<b>4 - 7</b>	<ul style="list-style-type: none"><li>• Presents undeveloped comments</li><li>• Makes some appropriate use of literary terms and concepts</li><li>• Writes with some clarity and with some technical lapses</li><li>• Shows some engagement.</li></ul>
<b>3</b>	<b>8 - 11</b>	<ul style="list-style-type: none"><li>• Presents a clear argument with appropriate comment</li><li>• Makes consistent and appropriate use of literary terms and concepts to support an argument</li><li>• Uses generally accurate written expression with few technical lapses</li><li>• Shapes a response to the task in an original and engaged way/</li></ul>
<b>4</b>	<b>12 - 15</b>	<ul style="list-style-type: none"><li>• Responds with a sustained argument in an informed and relevant manner</li><li>• Makes sustained and pertinent use of literary terms and concepts to develop a coherent argument</li><li>• Displays accurate and fluent written expression</li><li>• Constructs an original and creative response in a well-developed argument.</li></ul>

<b>Band</b>	<b>Mark</b>	<b>AO2 – Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts</b>
<b>1</b>	<b>0 - 1</b>	<ul style="list-style-type: none"> <li>Identifies and comments on some simple features of structure, form and language</li> <li>Shows limited understanding of how structure, form and language shape meaning.</li> </ul>
<b>2</b>	<b>2 - 3</b>	<ul style="list-style-type: none"> <li>Comments on a range of features of structure, form and language</li> <li>Identifies the effects of structure, form and language on meaning.</li> </ul>
<b>3</b>	<b>4 - 5</b>	<ul style="list-style-type: none"> <li>Explores the writers' use and selection of particular features of structure, form and language</li> <li>Demonstrates how structure, form and language shape meaning.</li> </ul>

<b>Band</b>	<b>Mark</b>	<b>AO3 – Explore connections and comparisons between different literary texts, informed by interpretations of other readers</b>
<b>1</b>	<b>0 - 3</b>	<ul style="list-style-type: none"> <li>Identifies a basic response to one or more poems</li> <li>Gives a personal response.</li> </ul>
<b>2</b>	<b>4 - 7</b>	<ul style="list-style-type: none"> <li>Establishes some links between individual poems</li> <li>Shows a basic awareness and understanding of interpretations by other readers.</li> </ul>
<b>3</b>	<b>8 - 12</b>	<ul style="list-style-type: none"> <li>Establishes some valid literary connections between individual poems</li> <li>Shows some awareness and understanding of different interpretations by other readers.</li> </ul>
<b>4</b>	<b>13 - 16</b>	<ul style="list-style-type: none"> <li>Identifies, with some exploration, the links and literary connections between different poems</li> <li>Shows clear understanding of, and explores, different interpretations by other readers.</li> </ul>
<b>5</b>	<b>17 - 20</b>	<ul style="list-style-type: none"> <li>Sustains an exploration of the links and literary connections between different poems</li> <li>Applies an analytical literary understanding, confidently exploring interpretation by other readers.</li> </ul>

Question Number	Question
<b>6(a)</b>	<b>40 marks</b>
	Indicative Content
	<p>Responses may include reference to:</p> <ul style="list-style-type: none"> <li>• the presentation of Jane’s growth in pride and, arguably, self-love</li> <li>• the presentation of pride and self-love in Rochester</li> <li>• the pride and, arguably, self-love of St. John</li> <li>• the pride and self-love of the Reeds</li> <li>• the pride and self-love of Brocklehurst</li> <li>• the use of language, imagery and dialogue to develop the themes of pride and self-love</li> <li>• the use of contrast to develop the themes of pride and self-love</li> <li>• the centrality of the themes of pride and self-love to the novel</li> </ul> <p>The text chosen to develop the line of argument is likely to be used to examine the importance of pride and self-love in <i>Wide Sargasso Sea</i> or <i>The Magic Toyshop</i>. <i>Wide Sargasso Sea</i> makes a great deal of the theme and candidates will be able to look at how Rhys establishes Rochester’s pride, for example, though there are clearly other characters whose pride and self-love are at the heart of the narrative. <i>The Magic Toyshop</i> also deals explicitly with pride and self-love, explicitly that of Uncle Philip, for example. The various characters and their pride and self-love (or lack of it) could be said to be at the core of the novel and can 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 pride and self-love – 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	Question
<b>6(b)</b>	<b>40 marks</b>
	Indicative Content
	<p>Responses may include reference to:</p> <ul style="list-style-type: none"> <li>• the presentation of violence in the specific section of the book</li> <li>• other significant examples of violence in the novel such as that used to expose the hypocrisy of Brocklehurst and the threat posed by Mrs. Rochester, or her death, for example</li> <li>• the proposition regarding the centrality of violence to <i>Jane Eyre's</i> success</li> <li>• the methods used to write violent scenes, such as dialogue, imagery, language choice and contrast</li> </ul> <p>The text chosen to develop the line of argument is likely to enhance the discussion, exploring the way irony is used in the novels.</p> <p>There may be some consideration of the way in which violence is presented in both <i>Wide Sargasso Sea</i> (eg relating to the characterisation of Antoinette and the development of her relationships, particularly with Rochester) &amp; <i>The Magic Toyshop</i> - the ways in which Uncle Philip's violence is used to develop the relationship between Melanie &amp; Finn and the other key themes of the book such as sexuality and love, for example.</p> <p>In the former case, there may be an analysis of specific scenes such as the islanders' attack on Coulibri.</p> <p>In <i>The Magic Toyshop</i> there may be specific focus on scenes such as Philip Flower's assault on Finn during the puppet show.</p> <p>In order to meet the AO2 requirement, there should be specific comment on technique and method in the presentation of violence and their effects - the terms of the question lead to this.</p>

Question Number	Question
7(a)	<b>40 marks</b>
Indicative Content	
	<p>Characters get exactly what they deserve Responses may include reference to:</p> <ul style="list-style-type: none"> <li>• the question of what is meant by the proposition, specifically the phrase 'what they deserve'</li> <li>• focus on specific characters such as Pinkie, Rose, Hale &amp; Ida</li> <li>• focus on specific scenes such as Pinkie's death, for example</li> <li>• Greene's use of the theme to explore other issues in the book – responsibility, guilt, crime, punishment, right &amp; wrong</li> <li>• focus on the methods used to present the characters getting 'what they deserve', for example, dialogue, contrast, imagery and diction.</li> </ul> <p>The text used to develop the line of argument is likely to enhance the discussion, exploring an examination of characters getting 'what they deserve'.</p> <p>In <i>Lies of Silence</i> candidates may choose to extend their argument by reference to the scenes involving the Michael's death, for example and there is a great deal to say about these, however there is also some room for investigation of the way in which characters such as Andrea and Moira get 'what they deserve'.</p> <p>The key focus in <i>A Clockwork Orange</i> is likely to be and the question of his getting 'what he deserve(s)' should provide plenty of opportunity for discussion. Candidates may choose to focus on specific scenes such as his imprisonment and treatment vis-a-vis the Ludovico technique. There may also be some consideration of other characters such as the Droogs.</p> <p>Arguments are likely to focus on the central characters, but may also explore other aspects of the narratives to good purpose.</p>

	In order to meet the AO2 requirement, there should be specific comment on technique and method employed in the presentation of characters getting 'what they deserve' – the terms of the question lead to this.
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Question Number	Question
<b>7(b)</b>	<b>40 marks</b>
	Indicative Content
	<p>Responses may include reference to:</p> <ul style="list-style-type: none"> <li>• the various settings presented in the narrative</li> <li>• specific focus may include the Mayday weekend, the scene at Brighton Races or the cliff-top death of Pinkie, for example</li> <li>• the ways in which the settings are developed through imagery, language choice and contrast, for example</li> <li>• candidates may also choose to explore aspects of setting other than place, for instance. Time, weather and so on, may be avenues which are investigated</li> <li>• whether or not the proposition is supportable</li> </ul> <p>In <i>Lies of Silence</i> there are multiple possibilities for candidates to extend their arguments – they might choose to focus on the early scenes at Michael's house involving the IRA, the events at the hotel involving Pottinger and the closing section on the mainland, for example. The specificity of Belfast and the setting of the Troubles may well draw comment, though as AO4 is not being assessed, this is obviously not a requirement.</p> <p>In <i>A Clockwork Orange</i> there is also a good deal to explore in relation to setting. The Korova Milkbar, Alex parents' flat, the prison and the cafe at the close of the book are all possibilities by which argument may be extended. The imagined world which Burgess creates is likely to be discussed, possibly alongside its roots in real urban blight.</p> <p>Candidates may explore the importance and role of setting in</p>

	<p>the success of these texts, moving from simple examination of individual examples to more complex discussion of its development and centrality.</p> <p>In order to meet the AO2 requirement, there should be specific comment on technique and method used in the presentation of setting – the terms of the question lead to this.</p>
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Question Number	Question
<b>8(a)</b>	<b>40 marks</b>
	Indicative Content
	<p>Responses may include reference to:</p> <ul style="list-style-type: none"> <li>• the presentation of marriage</li> <li>• its importance both for plot and thematic reasons</li> <li>• the specific marriages covered in the narrative – those of the Bennets, Elizabeth &amp; Darcy, Jane, the Collinses and Lydia and Wickham for example.</li> <li>• the use of language choice to develop the theme</li> <li>• the use of imagery to develop the theme</li> <li>• the use of contrast to develop the theme</li> <li>• the way in which Austen uses irony to extend the theme</li> <li>• the proposition – to what extent is reading about other people’s marriages ‘the dullest thing in the world’</li> </ul> <p>In <i>The French Lieutenant’s Woman</i>, marriage is also a central theme, though less conventionally so. To this end, the book’s focus is on love relationships which lead to marriage (eg that of Sam &amp; Mary), those which are apparently tended thither but fail (eg that of Charles and Ernestina) and the most crucial one – that of Charles &amp; Sarah. Candidates may take the view that Fowles deals with marriage rather differently to Austen and extend their argument thusly, or they may choose to see that this is still fundamentally the same ground being trodden.</p>

*The Yellow Wallpaper* deals with the breakdown of the narrator and, by association her marriage to John, whose role as husband and doctor seems to be essential. To what extent the narrator's marriage and post-partum depression are the causes of her mental dis-integration are questions which might usefully be explored in extending the argument. In this particular case, the proposition is probably more difficult to confirm.

In order to meet the AO2 requirement, there should be specific comment on technique and method in the presentation of marriage and their effects - the terms of the question lead to this.

Question Number	Question
<b>8(b)</b>	<b>40 marks</b>
Indicative Content	
	<p>Responses may include reference to:</p> <ul style="list-style-type: none"> <li>• the particular passage and its role in creating irony</li> <li>• the use of irony in the presentation of characters such as Darcy, Elizabeth, Lydia, Lady Catherine, Collins and Wickham, for example</li> <li>• the use of irony in the presentation of themes such as love, marriage, self-knowledge and pride</li> <li>• specific techniques used to enhance the irony eg narrative voice, dialogue, imagery and language choice</li> <li>• other scenes in the narrative which might be considered to be 'brilliant' (or otherwise) in their creation of irony</li> </ul> <p>The connections made between <i>Pride and Prejudice</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 French Lieutenant's Woman</i>, there is a good deal to be said about the irony relating to Sarah and Charles, for example. The other ironies of the book include Fowles' post-modern interpolation of himself into the narrative for example, but there are many strands and scenes which could be examined in order to extend the argument.</p> <p><i>The Yellow Wallpaper</i> uses irony in a very different way to <i>Pride and Prejudice</i> and indeed candidates may choose to see this narrative as relatively un-ironic. However, the situation of the woman being medically treated / effectively imprisoned by her own husband (ostensibly, he believes, for her own good) and the consequences of this action, are ironic. 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 presentation of believable characters and their actions - the terms of the question lead to this.</p>

Question Number	Question
9(a)	<b>40 marks</b>
Indicative Content	
	<p>Responses may include reference to:</p> <ul style="list-style-type: none"> <li>• discussion of Catherine’s attitude to society, her response to it (especially in relation to her marriage, say) and whether that ‘matters’</li> <li>• discussion of Heathcliff’s attitude to society, his response to it and whether that ‘matters’</li> <li>• discussion of the Lintons’ attitude to society and whether that ‘matters’</li> <li>• the development of the theme of society in general – its importance, or relative lack of it</li> <li>• the roles of the narrators in filtering the events through different social lenses</li> <li>• the methods used to present the theme, eg, characterisation, dialogue, contrast, imagery and setting</li> <li>• whether or not the proposition is supportable</li> </ul> <p>Responses are likely to explore the ways in which society is presented in the other novel which they choose to write about, focusing on the way in which the theme is developed and represented.</p> <p>In <i>The Scarlet Letter</i> what society thinks is, of course, at the heart of the narrative. Hester’s situation is a result of her position in relation to the societal norms of her day and there are numerous scenes, from the opening onwards, which candidates may choose to consider in extending their argument. Dimmesdale is also a focus of considerable interest in this respect, as is Chillingworth, for example.</p> <p>Celie and Nettie’s experience is definitively connected to ‘what society thinks’ - it is obvious that their awful situation at the outset is generated largely because their society operates on a fundamentally racist and sexist model. Here too, there are many specific scenes to consider, as well as the portrayal of other characters such as Shug and Sophia, for example.</p> <p>In order to meet the AO2 requirement, there should be specific comment on technique and method employed in the presentation of society and what it thinks - the terms of the question lead to this.</p>

Question Number	Question
9(b)	<b>40 marks</b>
Indicative Content	
	<p>Responses may include reference to:</p> <ul style="list-style-type: none"> <li>• the contrasts between the settings of Wuthering Heights &amp; Thrushcross Grange</li> <li>• the contrasts of character presented by Heathcliff &amp; Linton, Heathcliff and Hindley, Catherine &amp; Isabella, and so on</li> <li>• the contrast between the section of the book prior to Catherine's death and that after it</li> <li>• the roles of these contrasts in developing other aspects of the narrative such as irony and theme</li> <li>• the proposition – to what extent is the use of contrast 'essential in adding colour'</li> </ul> <p>In <i>The Scarlet Letter</i>, the social contrasts presented by the various characters are of considerable significance, especially in the case of Hester &amp; Dimmesdale, for example. There are also other examples where contrast is important such as that between Dimmesdale and Chillingworth. Here too, the question of how Hawthorne uses contrast in developing setting, theme and tone and mood, for example, is significant.</p> <p><i>The Color Purple</i> deals with social contrasts, character contrasts and cultural contrasts, amongst other things. The presentation of contrasts between the sexes, America and Africa, and the races are all 'essential'. Candidates have plenty of opportunity to extend their argument by reference to the use of contrast to develop settings, characters and imagery, for instance.</p> <p>In order to meet the AO2 requirement, there should be specific comment on technique and method in the uses of contrast and their effects - the terms of the question lead to this.</p>

Question Number	Question
<b>10(a)</b>	<b>40 marks</b>
Indicative Content	
	<p>Responses may include reference to:</p> <ul style="list-style-type: none"> <li>• the presentation of Helen</li> <li>• the presentation of Margaret</li> <li>• the presentation of the Basts</li> <li>• the presentation of the Wilcoxes</li> <li>• specific scenes used to develop characters and attitudes to them</li> <li>• the role of narrative voice</li> <li>• the other methods used to portray the characters eg imagery, setting, dialogue and diction</li> <li>• the proposition and whether or not it is sustainable</li> </ul> <p>The question of whether or not Ishiguro either 'loves' or 'hates' Stevens in <i>The Remains of the Day</i> should raise plenty of opportunities for candidates to extend their argument. They may also want to consider both Miss Kenton and Lord Darlington for instance. There are plenty of scenes on which to focus here and a good deal of room for discussing the importance of technique, especially, for example, the role of narrative voice.</p> <p>Colegate does not appear to be presenting very lovable characters in <i>The Shooting Party</i> (though she seems to care more for some of her creations than others, specifically the Glasses, it could be argued). Nor, however, does she seem to 'hate' the figures who constitute a large part of her novel, though again, some are less sympathetically presented. Gerald Hartlip may be considered a major focus here, but Aline, Lionel Stephens, Harker and Cardew also present potential sources of exploration.</p> <p>In order to meet the AO2 requirement, there should be specific comment on the presentation of the notion of the characters - the terms of the question lead to this.</p>

Question Number	Question
<b>10(b)</b>	<b>40 marks</b>
Indicative Content	
	<p>Responses may include reference to:</p> <p>There are plenty of examples in the book where what people say and how they say it 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"> <li>• what Ruth Wilcox says and how she says it, specifically to Margaret</li> <li>• what Helen says and how she says it</li> <li>• what Margaret says and how she says it</li> <li>• what Mr. Wilcox says and how he says it</li> <li>• the proposition – ‘what people say’ is certainly of some core value in the novel. ‘(H)ow they say it’ is also fraught with significance, in many cases</li> </ul> <p>In <i>The Remains of the Day</i>, there is plenty to explore in respect of the ways in which what people say unfold, and their complications. The idea of personal communication is plainly significant to Stevens and Miss Kenton for instance, though what is actually left unsaid might be argued to be the nub of the issue here. The wider matters of global diplomacy as they are played out at Darlington Hall are also contingent on what people say and how they say it - this too could be used to extend the argument.</p> <p>In <i>The Shooting Party</i> the intricacies of the various affairs are contingent on what people say (or write) and how this is communicated. There are plenty of opportunities for candidates to focus on specific scenes such as the death of Harker in extending their argument in relation to this question.</p> <p>In order to meet the AO2 requirement, there should be specific comment on technique and method used in the presenting the importance of what people say and how they say it - the terms of the question lead to this. It should be noted that this is not, essentially, just a question about the writers’ uses of dialogue.</p>

## Section C: Prose

<b>Band</b>	<b>Mark</b>	<b>AO1 – Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression</b>
<b>1</b>	<b>0 - 3</b>	<ul style="list-style-type: none"><li>• Makes limited comments or basic statements</li><li>• Writes with limited use of literary terms</li><li>• Writes with minimal clarity and technical lapses</li><li>• Shows limited engagement.</li></ul>
<b>2</b>	<b>4 - 7</b>	<ul style="list-style-type: none"><li>• Presents undeveloped comments</li><li>• Makes some appropriate use of literary terms and concepts</li><li>• Writes with some clarity and with some technical lapses</li><li>• Shows some engagement.</li></ul>
<b>3</b>	<b>8 - 11</b>	<ul style="list-style-type: none"><li>• Presents a clear argument with appropriate comment</li><li>• Makes consistent and appropriate use of literary terms and concepts to support an argument</li><li>• Uses accurate written expression with few technical lapses</li><li>• Shapes a response to the task in an original and engaged way.</li></ul>
<b>4</b>	<b>12 - 15</b>	<ul style="list-style-type: none"><li>• Responds with a sustained argument in an informed and relevant manner</li><li>• Makes sustained and pertinent use of literary terms and concepts to develop a coherent argument</li><li>• Displays accurate and fluent written expression</li><li>• Constructs an original and creative response in a well-developed argument.</li></ul>

<b>Band</b>	<b>Mark</b>	<b>AO2 – Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts</b>
<b>1</b>	<b>0 - 4</b>	<ul style="list-style-type: none"> <li>• Identifies some simple features of structure, form and language</li> <li>• Shows limited understanding of how structure, form and language shape meaning.</li> </ul>
<b>2</b>	<b>5 - 9</b>	<ul style="list-style-type: none"> <li>• Comments on a range of features of structure, form and language</li> <li>• Makes simple links between the effects of structure, form and language on meaning</li> </ul>
<b>3</b>	<b>10 - 15</b>	<ul style="list-style-type: none"> <li>• Selects relevant features of structure, form and language</li> <li>• Demonstrates some understanding of the effects of structure, form and language and how the features shape meaning</li> </ul>
<b>4</b>	<b>16 - 20</b>	<ul style="list-style-type: none"> <li>• Explores the writers' use and selection of particular features of structure, form and language, showing some critical understanding</li> <li>• Demonstrates an understanding of the varied effects and function of structure, form and language in shaping meanings.</li> </ul>
<b>5</b>	<b>21 - 25</b>	<ul style="list-style-type: none"> <li>• Provides a sustained analysis of the writer' use and selection of features of structure, form and language, showing a well-developed critical understanding</li> <li>• Effectively demonstrates how structure, form and language shape meaning in a clear argument.</li> </ul>

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