

Mark Scheme (Results)

Summer 2012

GCE English Literature Unit 1

(6ET01)

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## Mark Scheme

### GCE English Literature - Unit 1

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Question Number	Question	
1(a)	5 marks	
	Indicative Content	
	<p>Responses may include:</p> <ul style="list-style-type: none"><li>comment on specific examples of sound devices</li><li>the overall effect of the use of sound devices.</li></ul> <p>There is some alliteration eg <i>if lucky, a lovely wait</i> and some rhyme. Candidates are likely to pick up these techniques and should be able to comment, however briefly, on their effects. There is also plentiful consonance, sibilance and assonance. Comments on those strategies may also find it harder to note the purpose and success of them. They should be fully rewarded where possible.</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"><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>

Question Number	Question	
1(b)	5 marks	
Indicative Content		
<p>Aspects of language choice identified may include:</p> <ul style="list-style-type: none"> <li>• the use of nouns to create effect eg <i>hair, skin, touch, velvet</i></li> <li>• the use of adjectives to create effect eg <i>filmic, dreary, shabby</i></li> <li>• the use of verbs to create effect eg <i>strut, trudge</i>.</li> </ul> <p>Candidates are asked to identify two examples but should not only feature-spot. There may be some more detailed discussion of the way in which language choice creates contrast, tone and mood or theme, for example.</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"> <li>• Identifies features of structure, form and language</li> <li>• Shows limited understanding of structure, form and language.</li> </ul>
2	3 - 5	<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)	10 marks
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 tone and mood such as <i>mundane</i>, though it is important to avoid giving double credit - examples discussed under this heading must differ from those commented upon in 1(b)</li> <li>the use of imagery in creating tone and mood eg <i>Every church bell ringing</i></li> <li>the use of contrast to create tone and mood, eg between the first two verses and the second two</li> <li>the use of varied syntax to create tone and mood eg <i>How dull the lot that are not in love.</i></li> <li>candidates should comment on whether they think the tone and mood created is effective.</li> </ul>

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"> <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	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"> <li>Identifies features of structure, form and language</li> <li>Shows limited understanding of structure, form and language.</li> </ul>

2	3 - 5	<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	
2(a)	5 marks	
Indicative Content		
	<p>Responses may include reference to:</p> <ul style="list-style-type: none"> <li>• the names and titles to create a sense of character eg <i>Lady Circumference, Grimes</i></li> <li>• the use of dialogue to create character</li> <li>• the use of language choices to create character eg <i>looking depressed</i>.</li> </ul> <p>Candidates must not only identify, but comment on the effect of how character is developed in first 16 lines of the extract if they are to access the higher mark band. They may, for example, note that <i>Circumference</i> could be being used to suggest physical size and therefore to create humour, or the relatively stereotypical portrayal of the characters depicted.</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"> <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>

Question Number	Question	
2 (b)	5 marks	
Indicative Content		
<p>Responses may include reference to:</p> <ul style="list-style-type: none"> <li>• the creation of an outdoors, possibly rural physical setting through the description of elements of it such as the <i>pavilion</i> and the <i>refreshment tent</i></li> <li>• the extent to which this setting adds to the effect of the passage through language choices such as <i>field</i> for instance</li> <li>• the way in which the setting of a school sports day is made recognisable by references to <i>the head prefect</i> and other characters.</li> </ul> <p>Candidates should not only identify the stereotypical aspects of the setting, but also comment on the effect of it in creating a familiar location for the events described.</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"> <li>• Identifies features of structure, form and language</li> <li>• Shows limited understanding of structure, form and language.</li> </ul>
2	3 - 5	<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	
2(c)	<b>10 marks</b>	
Indicative Content		
<p>Responses may focus on the ways in which mood and tone are developed through</p> <ul style="list-style-type: none"> <li>• language choices eg <i>graciously</i>, <i>wailing dismally</i></li> <li>• dialogue eg "<i>Shockin' noise</i>"</li> <li>• the events described eg the chaotic start to the race and the shooting of Tangent</li> <li>• the reactions of the characters eg Lady Circumference and Tangent</li> <li>• the irony of the son of the guest of honour being the victim of the shooting.</li> </ul> <p>Candidates are likely to comment on the development of tone and mood with specific reference to humour, for example, and the effect of this 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"> <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	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"> <li>• Identifies features of structure, form and language</li> <li>• Shows limited understanding of structure, form and language.</li> </ul>
2	3 - 5	<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
3(a)	<b>40 marks</b>
<b>Indicative Content</b>	
	<p>Responses may include reference to:</p> <ul style="list-style-type: none"> <li>• comparisons of how different poets use language choice to create the theme of change</li> <li>• comparisons of the uses of style of narration and narrative voice to create the theme of change</li> <li>• comparisons of the uses of imagery to create the theme of change</li> <li>• comparisons of the uses of form and structure to create the theme of change</li> <li>• comparisons of the uses of mood and tone to create the theme of change</li> <li>• the creation of other themes connected with the idea of change eg time, love, identity</li> <li>• discussion of the terms of the question – whether or not poets writing about home are 'obsessed' with this notion and whether or not they can be said usually to be opposed to it.</li> </ul> <p><b>In order to meet the AO3 requirement, effective comparison and contrast will need to be demonstrated.</b></p>

Question Number	Question
	40 marks
	Indicative Content
	<p><i>At Home</i></p> <p>Responses may include reference to:</p> <ul style="list-style-type: none"> <li>• the language choices used to create a portrayal eg <i>Feasting...wine...plum and peach</i></li> <li>• the use of imagery to create a portrayal eg <i>the pleasant way</i></li> <li>• the use of first person narration and narrative voice</li> <li>• the use of contrasts in tone and mood (between the narrator's view and that of the <i>friends</i>)</li> <li>• the effect of the portrayal in creating themes</li> <li>• the effects of the portrayal as a whole and whether or not it is 'highly idealised'.</li> </ul> <p><i>I remember, I remember</i></p> <p>Responses may include reference to:</p> <ul style="list-style-type: none"> <li>• the language choices used to create a portrayal eg <i>roses...violets...lilacs</i></li> <li>• the use of imagery to create a portrayal eg <i>Those flowers made of light!</i></li> <li>• the use of first person narration and narrative voice</li> <li>• the use of contrasts in tone and mood (between the first parts of each verse and their concluding lines, generally)</li> <li>• the effect of the portrayal in creating themes</li> <li>• the effects of the portrayal as a whole and whether or not it is 'highly idealised'.</li> </ul> <p><i>Aunt Julia</i></p> <p>Responses may include reference to:</p> <ul style="list-style-type: none"> <li>• the use of characterisation to create a portrayal</li> <li>• the language choices used to create a portrayal eg <i>marvellously...friendly</i></li> <li>• the use of imagery to create a portrayal eg <i>water flouncing into them</i></li> <li>• the use of first person narration and narrative voice</li> <li>• the use of contrasts in tone and mood (between the point at which she was alive and now, for example)</li> <li>• the effect of the portrayal in creating themes</li> <li>• the effects of the portrayal as a whole and whether or not it is 'highly idealised'.</li> </ul> <p>Comparisons are likely to make effective links between poems in terms</p>

	<p>of mood, structure, language and form. There should be a discussion of the terms of the proposition, which many candidates are likely to take issue with, given the anthologised poems.</p>
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Question Number	Question
	<b>40 marks</b>
	<b>Indicative Content</b>
	<p>Responses may include reference to:</p> <ul style="list-style-type: none"> <li>• comparisons of how language choice in poems makes a political or social point</li> <li>• comparisons of how style of narration and voice in poems make a political or social point</li> <li>• comparisons of how imagery in poems makes a political or social point</li> <li>• comparisons of how contrast in poems make a political or social point</li> <li>• comparisons of how form and structure in poems make a political or social point</li> <li>• comparisons of tone and mood</li> <li>• discussion of the terms of the question – whether or not poetry about land must make a political or social point in order to be effective.</li> </ul> <p>In order to meet the AO3 requirement, effective comparison and contrast will need to be demonstrated.</p>

Question Number	Question
	<b>40 marks</b>
	Indicative Content
	<p><i>Home-thoughts from Abroad</i> Responses may include reference to:</p> <ul style="list-style-type: none"> <li>the way in which language choice is used to create a strong narrative voice eg <i>Oh</i></li> <li>the way in which imagery is used to create a strong narrative voice and emotion eg <i>my blossomed pear-tree</i></li> <li>the first person narration, coupled with personal references, and the way in which a strong narrative voice and emotion is created by these means</li> <li>the use of syntax, form and structure, eg the exclamations</li> <li>the importance of the narrative voice and emotion to the success of this poem.</li> </ul> <p><i>Beeny Cliff</i> Responses may include reference to:</p> <ul style="list-style-type: none"> <li>the first person narration, coupled with personal references, and the way in which a strong narrative voice and emotion is created by these means</li> <li>language choice and the way in which it is used to suggest a strength of feeling</li> <li>the way in which imagery is used to create a strong narrative voice and emotion eg <i>with bright hair flapping free</i></li> <li>the use of syntax, form and structure, eg the use of rhyme and metre, the use of question</li> <li>the importance of the narrative voice and emotion to the success of this poem.</li> </ul> <p><i>Birches</i> Responses may include reference to:</p> <ul style="list-style-type: none"> <li>the first person narration, coupled with personal references, and the way in which a strong narrative voice and emotion is created by these means</li> <li>the use of second person address and the way in which it is used to suggest a strength of feeling</li> <li>the way in which imagery is used to create a strong narrative voice and emotion eg <i>one eye is weeping</i></li> <li>the use of syntax, form and structure, eg the use of rhythm and metre, the use of aside: <i>But I was going to say...</i></li> <li>the importance of the narrative voice and emotion to the success of this poem.</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 create narrative voice and emotion and the effect of this.</p>

Question Number	Question
	<b>40 marks</b>
	Indicative Content
	<p>Responses may include reference to:</p> <ul style="list-style-type: none"> <li>comparison of portrayals of characters at work and whether they can be considered to be stereotypical</li> <li>comparison of the use of imagery to present stereotypical views of work</li> <li>comparison of the use of language choices to present stereotypical views of work</li> <li>comparison of structure and form and how this may be said to reinforce or reduce stereotype</li> <li>comparison of narrative voice used to present stereotypical views of work</li> <li>comparison of tone and mood in and how this is used to present stereotypical views of work</li> <li>discussion of the terms of the task and the idea that poems about work are 'too heavily dependent upon stereotype to be of any real interest'.</li> </ul> <p>Some candidates will focus solely on representation of character, ignoring situation, for instance. This is plainly acceptable, providing that their responses engage with the concepts listed above in constructing an argument.</p> <p>In order to meet the AO3 requirement, effective comparison and contrast will need to be demonstrated.</p>

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Question Number	Question
	<b>40 marks</b>
	<b>Indicative Content</b>
	<p><i>Father</i></p> <p>Responses may include reference to:</p> <ul style="list-style-type: none"> <li>• the terms of the question and what might be meant by 'simple' and 'simplicity'</li> <li>• the use of imagery to celebrate the simplicity of work</li> <li>• the use of language choice to celebrate the simplicity of work</li> <li>• use of character to celebrate the simplicity of work</li> <li>• use of tone and mood to celebrate the simplicity of work</li> <li>• use of narrative voice to celebrate the simplicity of work</li> <li>• the proposition - whether or not the best writing about work is 'simple...and celebrates the simplicity of work.'</li> </ul> <p><i>Hay-making</i></p> <p>Responses may include reference to:</p> <ul style="list-style-type: none"> <li>• the terms of the question and what might be meant by 'simple' and 'simplicity'</li> <li>• the use of imagery to celebrate the simplicity of work</li> <li>• the use of language choice to celebrate the simplicity of work</li> <li>• use of setting to celebrate the simplicity of work</li> <li>• use of tone and mood to celebrate the simplicity of work</li> <li>• use of narrative voice to celebrate the simplicity of work</li> <li>• the proposition - whether or not the best writing about work is 'simple...and celebrates the simplicity of work.'</li> <li>•</li> </ul> <p><i>Cock-Crow</i></p> <p>Responses may include reference to:</p> <ul style="list-style-type: none"> <li>• the terms of the question and what might be meant by 'simple' and 'simplicity'</li> <li>• the use of imagery to celebrate the simplicity of work</li> <li>• the use of language choice to celebrate the simplicity of work</li> <li>• use of setting to celebrate the simplicity of work</li> <li>• use of tone and mood to celebrate the simplicity of work</li> <li>• use of narrative voice to celebrate the simplicity of work</li> <li>• the proposition - whether or not the best writing about work is 'simple...and celebrates the simplicity of work.'</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>



Section B: Poetry

Band	Mark	1 – 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"> <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>
2	4 - 7	<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>
3	8 - 11	<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 engaged and original way.</li> </ul>
4	12 - 15	<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>A02 - Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts</b>
1	0 - 1	<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>
2	2 - 3	<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>
3	4 - 5	<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>A03 - Explore connections and comparisons between different literary texts, informed by interpretations of other readers</b>
1	0 - 3	<ul style="list-style-type: none"> <li>identifies a basic response to one or more poems</li> <li>gives a limited personal response.</li> </ul>
2	4 - 7	<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>
3	8 - 12	<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>
4	13 - 16	<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>
5	17 - 20	<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
6(a)	40 marks
	Indicative Content
	<p>Responses may include reference to:</p> <ul style="list-style-type: none"> <li>• the presentation of the theme of identity through dialogue</li> <li>• the presentation of the theme of identity through imagery and symbolism</li> <li>• the presentation of the theme of identity through contrast</li> <li>• the presentation of the theme of identity through language choice</li> <li>• the presentation of the theme of identity through narrative voice</li> <li>• whether or not the proposition is supportable.</li> </ul> <p>The text chosen to develop the line of argument is likely to be used to examine the importance of the theme of identity in <i>Wide Sargasso Sea</i> or <i>The Magic Toyshop</i>. <i>Wide Sargasso Sea</i> focuses heavily on identity and candidates will be able to look at how Rhys establishes Antoinette, 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 personal growth, for example, as well as that of Finn. Margaret is also interestingly presented in this respect. The theme of identity could be said to be at the core of 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 identity - 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>40 marks</b>
	<b>Indicative Content</b>
	<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 Jane says and how she says it, specifically to Rochester</li> <li>• what Rochester says and how he says it</li> <li>• what St. John says and how he says it</li> <li>• what Aunt Reed says and how she 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>Wide Sargasso Sea</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 Antoinette and Rochester for instance. The representation of other characters is also at least partially contingent on what people say and how they say it - this too could be used to extend the argument.</p> <p>In <i>The Magic Toyshop</i> the way the characters are drawn is also heavily predicated on what people say and how this is communicated. There are plenty of opportunities for candidates to focus on specific scenes such as those involving the burgeoning relationship between Melanie &amp; 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 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>

Question Number	Question
	<b>40 marks</b>
<b>Indicative Content</b>	
	<p>Responses may include reference to:</p> <ul style="list-style-type: none"> <li>• focus on specific contrasts between characters such as Pinkie, Rose, Ida, Hale, Corleoni &amp; Spicer, for example and what these add to the narrative</li> <li>• focus on specific scenes where contrast is especially significant, such as Pinkie's meeting with Corleoni, for instance</li> <li>• the various ironies in the novel which form a key part of the use of contrast</li> <li>• the other methods used to present contrast, for example, dialogue, 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 the role of contrast in creating interest for the reader.</p> <p>In <i>Lies of Silence</i> candidates may choose to extend their argument by reference to characters such as Moira and Andrea for example and there is sufficient to say about these. There is also some room for investigation of the way in which Dillon's character is drawn through the use of contrast, for instance and how themes are explored in the novel via this technique. Irony may be a fruitful source of debate here.</p> <p>The key focus in <i>A Clockwork Orange</i> is likely to be Alex and how contrast is used to suggest his character - particularly through the situational contrasts involving his life up to his imprisonment and what occurs thereafter. Candidates may choose to focus on specific scenes where contrast plays a key role, or to consider the technique more generally. Here too, the use of contrast as an element of the tone and mood, with specific focus on irony, may form an aspect of the discussion.</p> <p>In order to meet the AO2 requirement, there should be specific comment on the use of contrast and a consideration of its effects - the terms of the question lead to this.</p>

Question Number	Question
	<b>40 marks</b>
	<b>Indicative Content</b>
	<p>Responses may include reference to:</p> <ul style="list-style-type: none"> <li>• the use and effect of 'manipulation' in the specified passage</li> <li>• the use and effect of 'manipulation' in the novel to develop the characters</li> <li>• the use of imagery and symbolism in the novel to present the idea of manipulation</li> <li>• the use of the language choice in the novel to present the idea of manipulation</li> <li>• whether or not the proposition is supportable.</li> </ul> <p>In <i>Lies of Silence</i> there are many possibilities for candidates to extend their arguments - Dillon is specifically 'manipulated' by the IRA in the plot to kill Pottinger, they may argue. Elsewhere, the other significant characters could be said to be the victims of manipulation or to be manipulators themselves. This is an interesting (if challenging) concept within the novel and should draw some thoughtful comment.</p> <p>In <i>A Clockwork Orange</i> there is a good deal to explore in relation to manipulation, not least for instance relating to Alex and the Ludovico treatment for example. As elsewhere, even simple plot recount will 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 manipulation in 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 the purposes to which manipulation is put - the terms of the question lead to this.</p>

Question Number	Question
	40 marks
	<b>Indicative Content</b>
	<p>Responses may include reference to:</p> <ul style="list-style-type: none"> <li>• the use of characterisation to develop the theme of choice</li> <li>• the use of imagery and symbolism to develop the theme of choice</li> <li>• the use of language choice to develop the theme of choice</li> <li>• the use of narrative voice to develop the theme of choice</li> <li>• the use of irony to develop the theme of choice.</li> </ul> <p>Some candidates will inevitably respond to the question with simple narrative recount, dealing with some of the principal choices which the main characters make, for example. In order to access the higher mark bands, a more ambitious approach will almost certainly be necessary, however.</p> <p>In <i>The French Lieutenant's Woman</i>, the theme of choice 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 choices made 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>In <i>The Yellow Wallpaper</i> the decision of the narrator's husband to place her in seclusion is obviously significant, and there is enough to say in relation to the ramifications of that for candidates to extend their argument. To what extent the narrator could be said to be making choices thereafter might draw some interesting comment, particularly in respect of her apparent musing about suicide.</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 choice and their effects - the terms of the question lead to this.</p>

Question Number	Question
	<b>40 marks</b>
	<b>Indicative Content</b>
	<p>Responses may include reference to:</p> <ul style="list-style-type: none"> <li>• the particular passage and its use of imagery and symbolism</li> <li>• the use of imagery and symbolism to create character</li> <li>• the use of imagery and symbolism to create theme</li> <li>• the use of imagery and symbolism to develop setting</li> <li>• the use of imagery and symbolism to enhance mood and tone</li> <li>• other scenes in the narrative which might be considered to be significant in terms of their use of imagery and symbolism.</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 presentation of imagery and symbolism and 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 use of imagery and symbolism. The various issues surrounding the key symbolic setting of the Undercliff for example, may be a source of discussion, though there are plenty of opportunities relating to the roles of fossils and eyes, to name but two examples.</p> <p><i>The Yellow Wallpaper</i> has imagery and symbolism at its heart and there is therefore considerable potential for candidates either to agree or disagree with the proposition. The narrative voice, the tone and mood of the piece and its themes could all be said to be contingent on the use of imagery and symbolism and all 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 imagery and symbolism - the terms of the question lead to this.</p>



Question Number	Question
	<b>40 marks</b>
	<b>Indicative Content</b>
	<p>Responses may include reference to:</p> <ul style="list-style-type: none"> <li>• discussion of what is meant by the terms of the question</li> <li>• the presentation of 'who we are' through language choice</li> <li>• the presentation of 'who we are' through dialogue</li> <li>• the presentation of 'who we are' through imagery and symbolism</li> <li>• the presentation of 'who we are' through contrast</li> <li>• the use of tone and mood to present ideas about 'who we are'</li> <li>• whether or not these techniques add to our understanding of 'who we are'.</li> </ul> <p>Responses are likely to explore the ways in which characters and the theme of 'who we are' (or identity) are shown in the other novel which they choose to write about, focusing on the ways in they are developed and represented.</p> <p>In <i>The Scarlet Letter</i> Hester Prynne, Dimmesdale, Pearl and Chillingworth are all presented in ways which might make readers think about 'who we are', even despite the considerable difference in time between the novel's setting and now. The fundamental issues about human nature which the narrative represents are still relevant to 'who we are' it could easily be argued, though there are candidates who may well chose to take a contrarian viewpoint, which could for instance be not that the story tells us 'who we are', but 'who they were'.</p> <p>Celie and Nettie's experience might be culturally and experientially unfamiliar to candidates, however here too they may see the universality implicit in the characters and themes presented and be able to comment on the techniques used to draw them.</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 access the higher bands.</p> <p>In order to meet the AO2 requirement, there should be specific comment on technique and method employed in the presentation of 'who we are' - the terms of the question lead to this.</p>

Question Number	Question
	<b>40 marks</b>
	<b>Indicative Content</b>
	<p>Responses may include reference to:</p> <ul style="list-style-type: none"> <li>• a discussion of what might be meant by 'lesser' characters</li> <li>• the use of setting to contextualise the 'lesser' characters</li> <li>• the use of imagery and symbolism to present the 'lesser' characters</li> <li>• the use of contrast to present the 'lesser' characters</li> <li>• the use of irony in relation to the 'lesser' characters and their roles</li> <li>• the significance of the 'lesser' characters and the extent to which the proposition is supportable.</li> </ul> <p>In <i>The Scarlet Letter</i>, the 'lesser' characters are of considerable significance, especially in the case of Chillingworth who, for the purpose of the question can be considered to be one. Pearl may also fall into this category for some candidates and this too will be acceptable. Consequently, there should be plenty of opportunity for candidates to extend their arguments by reference to the second text here.</p> <p><i>The Color Purple</i> also presents lesser characters whose parts in the narrative are both significant and interesting despite their notionally diminished status. For example, Shug Avery, Harpo and Sophia play major roles as regards the terms of the task, which should ensure that candidates are enabled to deal with it effectively through the use of this novel.</p> <p>In order to meet the AO2 requirement, there should be specific comment on the presentation of the 'lesser' characters and its effect - the terms of the question lead to this.</p>

Question Number	Question
	<b>40 marks</b>
	<b>Indicative Content</b>
	<p>Responses may include reference to:</p> <ul style="list-style-type: none"> <li>• what might be meant by 'responsibility' in terms of these narratives</li> <li>• the techniques used to present responsibility relating to characters</li> <li>• the techniques used to present responsibility relating to other themes</li> <li>• the use of language choice to present responsibility</li> <li>• the use of imagery and symbolism to present responsibility</li> <li>• the use of irony to present responsibility.</li> </ul> <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 responsibility 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 responsibility 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 'responsible'. Here, the use of contrast, imagery and irony may well provide a focus for discussion, as may specific scenes such as the actual shooting incident.</p> <p>In order to meet the AO2 requirement, there should be specific comment on the presentation of responsibility - the terms of the question lead to this.</p>

Question Number	Question
	<b>40 marks</b>
	<b>Indicative Content</b>
	<p>Responses may include reference to:</p> <p>the many examples in the book where questions are raised, both literally and in the wider sense, 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"> <li>• the use of irony and ironic situations in raising (and answering) questions</li> <li>• the use of character in raising (and answering) questions</li> <li>• the use of questions to develop aspects of mood and tone</li> <li>• the use of questions to develop themes.</li> </ul> <p>Discussion will probably commence with the set scene and may reside there for much of the response on some cases. However, in order to construct an argument more effectively, candidates are likely to move on to other parts of the novel.</p> <p>In <i>The Remains of the Day</i>, there is plenty to explore in respect of questions, 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 questions (at least one of which is un-asked, leading to much of the interest of the narrative, it might be stated) and candidates should be able to develop an argument by considering the use of questions to present character, theme and narrative momentum in general, for instance.</p> <p>In <i>The Shooting Party</i> the questions raised are more subtle and perhaps they are answered more emphatically (though not always conclusively) by the author. There are plenty of opportunities for candidates to consider the proposition with relation to themes such as social class, love, morality and death, for example, and there is certainly scope for responses to deal with specific questions relating to the individual characters and wider ones about the issues which the book posits.</p> <p>In order to meet the AO2 requirement, there should be specific comment on the use and effect of questions as opposed to paraphrase or description of specific scenes only - the terms of the question lead to this.</p>

Section C: Prose

Band	Mark	<b>1 – Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression</b>
1	0 - 3	<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>
2	4 - 7	<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>
3	8 - 11	<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 engaged and original way.</li> </ul>
4	12 - 15	<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>

Band	Mark	<b>2 – Demonstrate detailed critical understanding in analysis of texts in which structure, form and language shape meanings in literary texts</b>
1	0 - 4	<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>
2	5 - 9	<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>
3	10 - 15	<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>
4	16 - 20	<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>
5	21 - 25	<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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