

Mark Scheme (Results)

January 2013

GCE English Literature
Unit 1 (6ET01)

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Publications Code US034487

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Mark Scheme
GCE English Literature - Unit 1

Question Number	Question
1(a)	5 marks
	Indicative Content
	<p>Responses may include:</p> <ul style="list-style-type: none"> • comment on specific examples of rhyme • the overall effect of the use of rhyme. <p>The use of a regular rhyme scheme in the poem - some candidates will delineate the whole pattern: abba etc. Exercises of this kind are markworthy but will only score in Band 2 if there is some attempt to evaluate the effect, ie the way that the regularity matches the voice of the machines. There may be some discussion of the way in which emphasis is placed on particular words as a result of rhyme eg <i>balked...talked</i> and on the half rhyme of <i>lawn</i> and <i>gone</i>. Candidates may deduce that rhyme is not especially a strength here.</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	Question
1(b)	5 marks
	Indicative Content
	<p>Aspects of imagery identified may include:</p> <ul style="list-style-type: none"> • simile • metaphor. <p>Candidates are likely to focus on these two techniques, identifying and considering the effect of examples such as <i>kicked like dogs</i>, <i>gritted our cogs</i> or <i>As they would urge a reluctant lover</i>. Candidates are asked to identify two examples but should not only feature-spot. There may be some more detailed discussion of the use of imagery to create humour, for example.</p>

Band	Mark	A02 - 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	Question
1(c)	10 marks
	Indicative Content
	<p>Responses may include reference to some of the following:</p> <ul style="list-style-type: none"> • the use of first person narration and its effect • the use of language choices in creating voice, such as <i>gritted</i> (which suggests the tone of the voice) • the use of imagery in creating voice, though it is important to avoid giving double credit - examples discussed under this heading must differ from those commented upon in 1(b) • the use of varied syntax such as the exclamation and the inversion • candidates should comment on whether they think the voice created 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.

Question Number	Question
2(a)	5 marks
	Indicative Content
	<p>Responses may include reference to:</p> <ul style="list-style-type: none"> • the use of assonance at the end of the first paragraph • the use of alliteration at the end of the second paragraph • the use of onomatopoeia <i>eg yelp</i> <p>Candidates must not only identify, but comment on the effect of sound devices in order to create, for example, a sense of place in the extract if they are to access the higher mark band.</p>

Band	Mark	A01 - 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	Question
2 (b)	5 marks
	Indicative Content
	<p>Responses may include reference to:</p> <ul style="list-style-type: none"> • the use and effect of nouns such as <i>cabin, snakes</i> • the use and effect of verbs such as <i>lodged, had rotted</i> • the use and effect of the adverb <i>benignly</i> • the use and effect of adjectives such as <i>Frayed, rotted, bleached, frazzled</i> <p>Candidates must not only identify, but comment on the effect of language choices in order to create, for example, theme in the extract if they are to access the higher mark band.</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	Question
2(c)	10 marks
	Indicative Content
	<p>Responses will almost certainly focus on <i>Myop</i> and the development of her character as a result of her shocking discovery. The imagery used to represent her, the contrast and the language choices should provide enough to say, though care should be taken to avoid giving double credit for material already used in 2b.</p> <p>Some may choose to discuss the character of the victim, as far as it is presented. Again, the focus here should be on technique.</p> <p>Candidates should comment on the effectiveness of the devices used to establish and explore character in the extract.</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.

Section B: Poetry

Question Number	Question
3(a)	<p style="text-align: right;">40 marks</p>
Indicative Content	
	<p>Responses may include reference to:</p> <ul style="list-style-type: none">• comparisons of variations in the way in which home is presented as a place where we store our memories or not• comparisons of how different poets use language choice to create the idea that home is, or is not, where we store our memories• comparisons of the uses of style of narration to create the idea that home is, or is not, where we store our memories• comparisons of the uses of imagery to create the idea that home is, or is not, where we store our memories• comparisons of the uses of form and structure to create the idea that home is, or is not, where we store our memories• the creation of other themes connected with home being presented as where we store our memories, or otherwise• discussion of the terms of the question - whether or not poets writing about home suggest that it is 'only' where we store our memories.

Question Number	Question
3(b)	40 marks
	Indicative Content
	<p><i>The New House</i></p> <p>Responses may include reference to:</p> <ul style="list-style-type: none"> • the language choices used to create mood and tone • the use of imagery to create mood and tone • the use of tense and sentence structure to create mood and tone • the use of contrasts in mood and tone • the use of narrative voice in creating mood and tone • the effect of mood and tone in enhancing theme • the effects of mood and tone as a whole and whether or not it is necessary to the success of the poem. <p><i>The Self-Unseeing</i></p> <p>Responses may include reference to:</p> <ul style="list-style-type: none"> • the language choices used to create mood and tone • the use of imagery to create mood and tone • the use of tense and sentence structure to create mood and tone • the use of contrasts in mood and tone • the use of narrative voice in creating mood and tone • the effect of mood and tone in enhancing theme • the effects of mood and tone as a whole and whether or not it is necessary to the success of the poem. <p><i>Lollocks</i></p> <p>Responses may include reference to:</p> <ul style="list-style-type: none"> • the language choices used to create mood and tone • the use of imagery to create mood and tone • the use of tense and sentence structure to create mood and tone • the use of contrasts in mood and tone • the use of narrative voice in creating mood and tone • the effect of mood and tone in enhancing theme • the effects of mood and tone as a whole and whether or not it is necessary to the success of the poem. <p>Comparisons are likely to involve finding similar poems and making effective links in terms of mood and form. There may be a discussion of the terms of the proposition with specific focus on the nuances of <i>dramatic</i> and <i>if they are to work</i>.</p>

Question Number	Question
4(a)	40 marks
	Indicative Content
	<p>Responses may include reference to:</p> <ul style="list-style-type: none"> • comparisons of how language choice conveys a powerful emotion • comparisons of how style of narration can convey a powerful emotion • comparisons of how imagery can convey a powerful emotion • comparisons of how tense and sentence structure can convey a powerful emotion • comparisons of how form and structure can convey a powerful emotion • comparisons of how tone and mood can convey a powerful emotion • comparisons of how contrast can convey a powerful emotion • comparisons of how sound devices can contribute to conveying a powerful emotion • the development of powerful or emotive themes • discussion of the terms of the question - whether or not poetry about land must convey a powerful emotion if it is to succeed.

Question Number	Question
4(b)	40 marks
	<i>Indicative Content</i>
	<p><i>from On a Raised Beach</i></p> <p>Responses may include reference to:</p> <ul style="list-style-type: none"> • the language choices used to celebrate permanence • the use of imagery to celebrate permanence • the use of tense and sentence structure to celebrate permanence • the use of contrasts to celebrate permanence • the use of narrative voice to celebrate permanence • the development of themes in celebrating permanence • whether or not the poem’s effectiveness is enhanced by celebrating permanence <p><i>The Way Through the Woods</i></p> <p>Responses may include reference to:</p> <ul style="list-style-type: none"> • the language choices used to celebrate permanence • the use of imagery to celebrate permanence • the use of tense and sentence structure to celebrate permanence • the use of contrasts to celebrate permanence • the use of narrative voice to celebrate permanence • the development of themes in celebrating permanence • whether or not the poem’s effectiveness is enhanced by celebrating permanence <p>In this case particularly, there may be more room to discuss the ‘or otherwise’ aspect of the question stem.</p> <p><i>In Time of ‘The Breaking of Nations’</i></p> <p>Responses may include reference to:</p> <ul style="list-style-type: none"> • the language choices used to celebrate permanence • the use of imagery to celebrate permanence • the use of tense and sentence structure to celebrate permanence • the use of contrasts to celebrate permanence • the use of narrative voice to celebrate permanence • the development of themes in celebrating permanence • whether or not the poem’s effectiveness is enhanced by celebrating permanence. <p>The selection of a second poem will enable candidates to develop a comparison. There may be some discussion of whether or not the most effective poems about land <i>must</i> celebrate permanence.</p>

Question Number	Question
5(a)	40 marks
Indicative Content	
	<p>Responses may include reference to:</p> <ul style="list-style-type: none"> • comparison of specific types of honest toil and whether they can be considered to be worth celebrating • comparison of the use of imagery to present the idea of honest toil • comparison of the use of language choices to present the idea of honest toil • comparison of structure and form • comparison of tone and mood to present the idea of honest toil • comparison of use of stereotype to present the idea of honest toil • discussion of the terms of the task and the idea that poems about honest toil celebrate it and if they are right to do so. <p>Some candidates will inevitably take the view that the anthologised poems more often than not don't celebrate honest toil - rather the opposite in many cases. This is plainly acceptable, providing that their responses engage with the <i>compare and contrast how</i> element of the stem in developing their arguments.</p>

Question Number	Question
5(b)	40 marks
	Indicative Content
	<p><i>Thoughts After Ruskin</i></p> <p>Responses may include reference to:</p> <ul style="list-style-type: none"> • the use of imagery to represent the workplace • the use of language choice to represent the workplace • the use of contrast to represent the workplace • the use of tone and mood to represent the workplace • the use of other techniques such as sound devices to represent the workplace • the terms of the task - whether or not the best writing about work depends on creating a vivid sense of the workplace as much as describing the work <p><i>Miners</i></p> <p>Responses may include reference to:</p> <ul style="list-style-type: none"> • the use of imagery to represent the workplace • the use of language choice to represent the workplace • the use of contrast to represent the workplace • the use of tone and mood to represent the workplace • the use of other techniques such as sound devices to represent the workplace • the terms of the task - whether or not the best writing about work depends on creating a vivid sense of the workplace as much as describing the work <p><i>A Drover</i></p> <p>Responses may include reference to:</p> <ul style="list-style-type: none"> • the use of imagery to represent the workplace • the use of language choice to represent the workplace • the use of contrast to represent the workplace • the use of tone and mood to represent the workplace • the use of other techniques such as sound devices to represent the workplace • the terms of the task - whether or not the best writing about work depends on creating a vivid sense of the workplace as much as describing the work <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	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.

Question Number	Question
6(a)	40 marks
	Indicative Content
	<p>Responses may include reference to:</p> <ul style="list-style-type: none"> • the presentation of the neglected and the neglectful through characterisation • the presentation of the neglected and the neglectful through imagery and symbolism • the presentation of the neglected and the neglectful through contrast • the presentation of neglected and the neglectful through language choice • 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 neglected and the neglectful in <i>Wide Sargasso Sea</i> or <i>The Magic Toyshop</i>. <i>Wide Sargasso Sea</i> makes a great deal of neglect and candidates will be able to look at how Rhys establishes Antoinette and Ann for example, though there are clearly other characters who may draw some comment. <i>The Magic Toyshop</i> also deals interestingly with Melanie’s ‘neglect’, for example, as well as Finn’s and that of Jonathon and Margaret. Neglect of the principal female characters could be said to be at the core of either novel and their 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 neglect and the neglectful - 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
6(b)	40 marks
	Indicative Content
	<p>Responses may include reference to:</p> <ul style="list-style-type: none"> • the presentation of contrast in the specific section of the book • the methods used to present contrast such as dialogue, imagery, language choice and characterisation • there may be some focus on the use of contrast in relation to irony and the development of theme, for example <p>Though very many candidates will focus on character contrasts (Jane and Blanche Ingram is the suggested starting point) there will be plenty of opportunities for other discussion relating to setting, imagery and symbolism and theme (such as appearance and reality).</p> <p>The text chosen to develop the line of argument is likely to enhance the discussion, exploring the way contrast is used in the novels.</p> <p>There may be some consideration of the way in which contrast is presented in both <i>Wide Sargasso Sea</i> (eg relating to the characterisations of Antoinette and Rochester, and the way in which we see changes in them through the three sections of the novel) & <i>The Magic Toyshop</i> - the ways in which Melanie & Margaret or Finn & Uncle Philip are presented, for example. Here too, setting, irony and theme should also provide opportunities.</p> <p>In order to meet the AO2 requirement, there should be specific comment on technique and method in the presentation and use of contrast and its effects - the terms of the question lead to this.</p>

Question Number	Question
7(a)	40 marks
Indicative Content	
	<p>Responses may include reference to:</p> <ul style="list-style-type: none"> • what is meant by ‘power’ • focus on specific characters such as Pinkie, Rose, Colleoni & Spicer for example • focus on specific scenes such as Pinkie’s various actions and the contrast between him and Colleoni for example • focus on the methods used to present ‘power’, for example, dialogue, contrast, imagery and irony <p>The text used to develop the line of argument is likely to enhance the discussion, exploring how ‘power’ is drawn for the reader.</p> <p>In <i>Lies of Silence</i> candidates may choose to extend their argument by reference to the scenes involving the IRA’s use of violence to assert power, or the role of Pottinger for example and there is a great deal to say about these. There is also some room for investigation of the way in which Dillon & Moira develop kinds of power or influence for instance.</p> <p>The key focus in <i>A Clockwork Orange</i> is likely to be Alex plainly, and the representation of his ‘power’ should provide plenty of opportunity for discussion. Candidates may choose to focus on specific scenes such as the rape(s) or the violent attacks, however there may be discussion of later passages in the book relating to his ‘treatment’ and subsequent powerlessness by contrast. There may be some consideration of other characters such as the Droogs.</p> <p>In order to meet the AO2 requirement, there should be specific comment on technique and method employed in the presentation of power - the terms of the question lead to this.</p>

Question Number	Question
7(b)	40 marks
Indicative Content	
	<p>Responses may include reference to:</p> <ul style="list-style-type: none"> • the use and effect of language choice in the specified passage and elsewhere to create drama and dramatic situations • the use and effect of irony in the specified passage and elsewhere to create drama and dramatic situations • the use and effect of characterisation in the specified passage and elsewhere to create drama and dramatic situations • the use and effect of dialogue in the specified passage and elsewhere to create drama and dramatic situations • whether or not the proposition is supportable. <p>In <i>Lies of Silence</i> there are many possibilities for candidates to extend their arguments - a number of dramatic scenes are capable of consideration, from the hostage scenes to those at The Clarence Hotel to Dillon's eventual death. Some candidates will choose to enumerate and describe these - better responses will focus on the methods used to create drama in extending their arguments.</p> <p>In <i>A Clockwork Orange</i> there is a good deal to explore in relation to drama and dramatic situations, not least for instance relating to the moments of violence. As elsewhere, simple identification of events will go a partial 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 drama and dramatic situations 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 drama and dramatic situations are put - the terms of the question lead to this.</p>

Question Number	Question
8(a)	40 marks
Indicative Content	
	<p>Responses may include reference to:</p> <ul style="list-style-type: none"> • what is meant by the terms of the question and ‘identity’ • the use of characterisation to establish and develop the theme • the use of language choices to establish and develop the theme • the use of imagery and symbolism to establish and develop the theme • the use of dialogue to establish and develop the theme <p>Candidates should be able to explore the various identities presented and are likely to focus on Elizabeth and Darcy. However, there is plenty to say about Wickham and the gradual unfolding of his true identity as well as others such as Jane, Bingley, Charlotte, Mr. Bennet and so on. Better answers will not simply list and describe the main figures in relation to the terms of the task - they will focus on how the theme is presented and developed.</p> <p>In <i>The French Lieutenant’s Woman</i>, Sarah may well provide the key focus - her identity and personal growth are a main source of interest. However, Charles, Sam and some of the lesser characters may also provide useful material. Once again, a distinguishing feature of better answers may well be their ability to move away from simple description into analysis of the methods used by Fowles to explore the theme.</p> <p><i>The Yellow Wallpaper</i> could be said to be profoundly about an identity and how it dramatically changes. The condition of the narrator and her mental decay should present plentiful sources of discussion for candidates agreeing with the proposition. Narrative voice is a key factor here and better responses may spend some time discussing how it is used to establish and develop the theme in extending their arguments.</p> <p>In order to meet the AO2 requirement, there should be specific comment on technique and method in the presentation of identity - the terms of the question lead to this.</p>

Question Number	Question
8(b)	40 marks
Indicative Content	
	<p>Responses may include reference to:</p> <ul style="list-style-type: none"> • the particular passage and its creation of suspense • the use of irony in the presentation of suspense • the use of language choice in the presentation of suspense • the use of narrative voice in the presentation of suspense • other scenes in the narrative which might be considered to develop suspense • whether or not the proposition is supportable <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 suspense and its importance as well as 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 representation and use of suspense especially in relation to the development of Sarah's character and her relationship with Charles. Candidates should be able not only to extend their argument by reference to the specific terms of the question but by focusing on the use of the techniques by which Fowles introduces and uses suspense.</p> <p><i>The Yellow Wallpaper</i> creates some suspense and there is therefore considerable potential for candidates either to agree or disagree with the proposition. The narrative voice, the use of imagery and symbolism and the tone and mood of the piece 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 technique and method used in the presentation of suspense - 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"> • what might be meant by ‘unusual love’ • the presentation of unusual love through language choice • the presentation of unusual love through dialogue • the presentation of unusual love through imagery and symbolism • the presentation of unusual love through contrast • the use of tone and mood to present unusual love <p>Responses are likely to explore the ways in which unusual love is shown in the other novel which they choose to write about, focusing on the ways in which it is developed and represented.</p> <p>In <i>The Scarlet Letter</i> there are different types of love to consider, from the relationship of Hester Prynne & Dimmesdale and Hester and Pearl to that of Dimmesdale’s ‘love’ for God and how that is presented. There is plenty to consider here in relation to the core text and therefore candidates should have sufficient means by which to develop their arguments. The question of whether the love here is ‘unusual’ and effectively presented should open up various avenues.</p> <p>Celie’s experience with ‘unusual love’ will also create opportunities for the reader to explore and there is likely to be considerable use of this text to examine the terms of the proposition as well as to extend an argument about the techniques which writers use to present love in its various forms.</p> <p>It is inevitable that there will be a generally linear approach to this task, with candidates repeating (possibly rehearsed) character-by-character responses. It is important that focus is placed on technique here and it is worth noting that the use of the second text may be even more than usually a discriminating factor in this case.</p> <p>In order to meet the AO2 requirement, there should be specific comment on technique and method employed in the presentation of ‘unusual love’ - the terms of the question lead to this.</p>

Question Number	Question
9(b)	40 marks
Indicative Content	
	<p>Responses may include reference to:</p> <ul style="list-style-type: none"> • the use of language choices to present the male characters • the use of dialogue to present the male characters • the use of imagery and symbolism to present the male characters • the use of contrast to present the male characters • the use of irony to present the male characters • the extent to which the proposition is supportable <p>In <i>The Scarlet Letter</i>, though the focus is obviously Hester Prynne, the male characters are of considerable significance, especially in the case of Chillingworth & Dimmesdale for example. The uses of imagery, setting, suspense and tension, as well as irony, play a significant role in their development in the book. 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> presents interesting opportunities for discussion though it is more likely that candidates will use the text to contest the proposition. Not only the American sections of the book, but those set amongst the Olinka should present a rich vein of material. Contrast, irony, imagery and symbolism as well as dialogue all 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 the male characters and its effect - the terms of the question lead to this.</p>

Question Number	Question
10(a)	40 marks
Indicative Content	
	<p>Responses may include reference to:</p> <ul style="list-style-type: none"> • what might be meant by ‘emotional growth’ • the use of dialogue to present emotional growth • the use of language choice to present emotional growth • the use of imagery and symbolism to present emotional growth • the use of contrast to present emotional growth • the use of irony to present emotional growth • a recognition of the writers’ use of nuance and suggestion <p>Focus in discussions of <i>Howards End</i> will tend to fall upon Helen and Margaret obviously. Other characters may come into view and may be dealt with on a linear basis. Better answers will concentrate on analysis of technique as opposed to simple description.</p> <p><i>The Remains of the Day</i> should provide more than sufficient material for candidates to extend their argument. Whether or not Stevens actually experiences any ‘emotional growth’ is open to question and the ways in which his character is presented and developed should provide plenty of opportunities to extend the argument. Miss Kenton, for instance, may also prompt consideration.</p> <p><i>The Shooting Party</i> also presents ample material with which to construct an argument in relation to the proposition. Here too, the extent to which ‘emotional growth’ is noticeable is something which candidates should be able to explore, perhaps with specific reference to Glass, Olivia and some of the younger characters, for instance.</p> <p>In order to meet the AO2 requirement, there should be specific comment on the methods used to present ‘emotional growth’- the terms of the question lead to this.</p>

Question Number	Question
10(b)	40 marks
Indicative Content	
	<p>Responses may include reference to:</p> <p>the many examples in the book where choice and choosing are key to the success of the narrative. Candidates may choose to focus on some of the following:</p> <ul style="list-style-type: none"> • the use of character in presenting choice and choosing • the use of irony to present choice and choosing • the use of imagery and symbolism to present choice and choosing • the use of setting to present choice and choosing • the use of contrast to present choice and choosing <p>Discussion should commence with the set scene but might move quickly outward into other areas of the text. The choices made by Helen and Margaret may dominate, but there are also other options to consider such as the choices made by the Wilcoxes and Leonard Bast.</p> <p>In <i>The Remains of the Day</i>, there is plenty to explore in respect of choice and choosing, not least as regards Stevens' position and the view of it which he presents to us. Life at Darlington Hall seems replete with both subtle and more obvious choices and candidates should be able to develop an argument by considering the way in which various techniques are used to present choice and choosing.</p> <p>In <i>The Shooting Party</i> the intricacies of the various affairs provide plentiful opportunity to discuss choice. Cicely's rejection of Rakassyi, John's theft of Lionel Stephens' letter and Harker's fateful choice to replace Dan Glass in the line of beaters are all possibilities also.</p> <p>In order to meet the AO2 requirement, there should be specific comment on the presentation and development of choice and choosing as opposed to paraphrase or description of specific scenes 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.

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