

Mark Scheme (Results)

Summer 2010

GCE

GCE English Literature (6ET03) Paper 01 - Interpretations of Prose & Poetry

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Unit 3: Interpretations of Prose and Poetry June 2010

Section A: Unprepared Poetry or Prose

Question Number	Indicative Content
1	<p>Candidates may show an awareness of the sequence of events, so that the process of moving from the opening, with the images associated with the 'wasteland' and general dryness, towards the abundance of water near the end may be commented on. Candidates may discuss the speaker's distance from the events as an observer as 'they'. The water diviner as someone unusual, with special skills, who proceeds about his business in his own way, is an important element in the poem. There is an abundance of nature and sound imagery throughout.</p> <p>Effective analysis may incorporate a range of technical terms. The regular stanzas, each of which is end-stopped, the enjambement within each stanza and the long sentences are noteworthy, as is the extended rhetorical question in stanza two. Repetition of words, sounds and images is wide-ranging. Candidates may comment on the effect of the powerful rhythm at several points in the poem. They may comment on the ways in which the language creates a sense of setting and atmosphere. There may be comment on the ways in which the character is presented and developed, especially the surprise at his being a young boy, and methods used to convey his spirituality. There may be comment on the shift from literal to more metaphorical language towards the end of the poem.</p> <p>An overview might comment on the ways in which special skills and an almost miraculous process are carried out.</p>

Question Number	Indicative Content
2	<p>The sustained metaphor of a theatrical prologue is the main structural device to be observed and commented on. Candidates may respond to the strong, clearly sustained voice of the narrator who assumes the persona of a theatrical impresario. The sustained use of the language of the theatre and the fair is important structurally. The title of the chapter may be seen to evoke a strong sense of expectation in readers who do not know what is to come.</p> <p>The informality of much of the language, as well as the narrator's tone and authorial comments are aspects of the voice which may be commented on. He several times addresses the reader/spectator directly, either inviting a closer look or a moral response.</p> <p>The use of the question in the final paragraph concludes the sustained metaphor and frames the extract.</p> <p>Linguistically, it may be noticed that the fairground is presented in paragraph one partly through the listing of activities being carried out and the people who are involved. This contributes to the liveliness of the scene. The third paragraph is presented as a direct invitation to the reader/spectator to participate in what is to follow as a member of an audience. The final paragraph suggests that there has already been some audience response to what is on offer.</p> <p>Other language features that may be noted are the verbal patterning to be observed at several points, use of the rhetorical question, contrast, parenthesis and the complex sentence structure.</p> <p>Candidates may comment on the shift between the third person narrator describing the impresario's observation of the scene before him and the first person in the third paragraph drawing his brief moral.</p>

Band	Mark	AO1 - Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression
1	0 - 3	<ul style="list-style-type: none"> • makes limited relevant comment • makes limited use of critical literary terminology • writes with minimal clarity but with technical lapses • responds with limited originality and creativity.
2	4 - 7	<ul style="list-style-type: none"> • makes relevant comment with some insight • makes some appropriate use of critical terminology to make the response more specific • uses accurate written expression with some technical lapses • responds with some originality and creativity.
3	8 - 10	<ul style="list-style-type: none"> • responds with a sustained argument in an informed and relevant manner • makes confident and appropriate use of critical terminology to refine arguments and evaluate the text • writes accurately with sustained fluency, coherence and confidence • constructs an original and creative response in a well-developed argument.

Band	Mark	AO2 - Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts
1	0 - 5	<ul style="list-style-type: none"> • shows a limited understanding of the approaches to literary text • identifies some features of structure, form and language • shows a limited understanding of meanings.
2	6 - 11	<ul style="list-style-type: none"> • shows limited critical understanding of literary text • comments on some features of structure, form and language • shows some understanding of the meanings.
3	12 - 17	<ul style="list-style-type: none"> • demonstrates some critical understanding of literary text • shows some awareness of features of structure, form and language • provides evidence of a clear understanding of the meanings.
4	18 - 23	<ul style="list-style-type: none"> • demonstrates a developed critical understanding of literary text • examines features of structure, form and language effectively • analyses the text and demonstrates a developed understanding of the meanings.
5	24 - 30	<ul style="list-style-type: none"> • provides an evaluative and analytical, critical understanding of literary text which enables a sophisticated response • evaluates features of structure, form and language effectively • evaluates the text and demonstrates a developed understanding of the meanings which enables an independent response.

Section B: Paired Texts

Question Number	Indicative Content
3(a)	<p>Candidates may well discuss the contrasts suggested in the quotation, engaging in particular with the ideas lying behind 'emotionally intense relationships' in their chosen texts. This may be interpreted in many different ways according to the focus adopted and is likely to be influenced by the texts chosen. Any valid personal interpretation that is clearly illustrated will be accepted. Clear and relevant links between texts should be identified and discussed in detail. Accurate written expression and use of terminology appropriate to novels and poems should be used.</p> <p>Structure, form and language should be dealt with in terms of how they shape meaning as related to the proposition. Each of the designated novels and poetry selections will provide ample opportunity for wide exploration of the topic. Language may be dealt with through the diversity of styles employed by the different writers, and structure and form by the different narrative approaches of the novelists and the variety of structures and forms employed by the poets. The ways in which poems may be said to connect with each other may vary according to whether a single writer (such as Carol Ann Duffy or John Donne, for example) is under discussion, or a wider ranging group of poets.</p> <p>Candidates should compare chosen texts to clarify connections between them and reflect the responses of different readers. At best, diverse responses will be discussed, analysed or even evaluated; at the very least, awareness of diverse readings should be identified and described.</p> <p>Candidates should be aware of the need to respond to their texts as a modern reader, whilst not losing sight of the time when a text was written.</p>

Question Number	Indicative Content
3(b)	<p>Candidates may well discuss the ideas in the quotation, engaging in particular with what lies behind 'only appeal' in their chosen texts. This may be interpreted in many different ways and can be related to the variety of different kinds of 'characters and situations' and other methods used to interest the reader. The key differentiating factor is likely to lie in the distinction between answers that are descriptive of character and situation and those that apply the 'connections and comparisons' instruction fully. Any valid personal interpretation that is clearly illustrated will be accepted. Clear and relevant links between texts should be identified and discussed in detail. Accurate written expression and use of terminology appropriate to novels and poems should be used.</p> <p>Structure, form and language should be dealt with in terms of how they shape meaning as related to the proposition. Each of the designated novels and poetry selections will provide ample opportunity for wide exploration of the topic. Language may be dealt with through the diversity of styles employed by the different writers and structure and form by the different narrative approaches of the novelists and the variety of structures and forms employed by the poets. The ways in which poems may be said to connect with each other may vary according to whether a single writer (such as Carol Ann Duffy or John Donne, for example) is under discussion, or a wider ranging group of poets.</p> <p>Candidates should compare chosen texts to clarify connections between them and reflect the responses of different readers. At best, diverse responses will be discussed, analysed or even evaluated; at the very least, awareness of diverse readings should be identified and described.</p> <p>Candidates should be aware of the need to respond to their texts as a modern reader, whilst not losing sight of the time when a text was written.</p>

Question Number	Indicative Content
4(a)	<p>Candidates may well discuss the idea of 'trust', taking an approach to character and voices suggested in the quotation. This may be approached in many different ways according to the focus adopted and is likely to be influenced by the texts chosen. Candidates should engage with and explore the ideas behind the assertion rather than challenge it. Any valid personal interpretation that is clearly illustrated will be accepted. Clear and relevant links between texts should be identified and discussed in detail. Accurate written expression and use of terminology appropriate to novels and poems should be used.</p> <p>Structure, form and language should be dealt with in terms of how they shape meaning as related to the proposition. Each of the designated novels and poetry selections will provide ample opportunity for wide exploration of the topic. The varieties of English used in the texts may well be a focus and, in the poems which are not narrative, relationships between individual poems.</p> <p>Candidates should compare chosen texts to clarify connections between them and reflect the responses of different readers. At best, diverse responses will be discussed, analysed or even evaluated; at the very least, awareness of diverse readings should be identified and described.</p> <p>Candidates should be aware of the need to respond to their texts as a modern reader, whilst not losing sight of the time when a text was written.</p>

Question Number	Indicative Content
4(b)	<p data-bbox="325 338 1366 539">Candidates may well discuss the ideas suggested in the proposition, especially 'unclear and incomplete'. The proposition is certainly one that is open to challenge so that any valid, well-argued and illustrated approach will be acceptable. Clear and relevant links between texts should be identified and discussed in detail. Accurate written expression and use of terminology appropriate to novels and poems should be used.</p> <p data-bbox="325 595 1394 763">Structure, form and language should be dealt with in terms of how they shape meaning as related to the proposition. Each of the designated novels and poetry selections will provide ample opportunity for wide exploration of the topic. The varieties of English used in the texts may well be a focus and, in the poems which are not narrative, relationships between individual poems.</p> <p data-bbox="325 819 1398 943">Candidates should compare chosen texts to clarify connections between them and reflect the responses of different readers. At best, diverse responses will be discussed, analysed or even evaluated; at the very least, awareness of diverse readings should be identified and described.</p> <p data-bbox="325 999 1366 1055">Candidates should be aware of the need to respond to their texts as a modern reader, whilst not losing sight of the time when a text was written.</p>

Question Number	Indicative Content
5(a)	<p>Candidates may well discuss the ideas in the quotation, engaging in particular with the ideas lying behind 'extremes', 'the pleasant and unpleasant' in their chosen texts. The proposition should be taken as provocative enough to invite diverse responses. Possible focuses on migration or pilgrimages may emerge if relevant to the texts discussed. It may also be appropriate to refer to the world of the past, if dealing with Chaucer, as well as the huge geographical and cultural diversity dealt with in the more modern texts. Candidates may also engage with aspects such as imagery. These may be linked to what individual or groups of characters encounter or related to wider cultural movements suggested by the Caribbean and Asian texts. Clear and relevant links between texts should be identified and discussed in detail. Accurate written expression and use of terminology appropriate to novels and poems should be used.</p> <p>Structure, form and language should be dealt with in terms of how they shape meaning as related to the proposition. Each of the designated novels and poetry selections will provide ample opportunity for wide exploration of the topic. Language in particular may be dealt with through the diversity of styles and varieties of English used by the different writers, and structure and form by the different narrative approaches of the novelists and the variety of structures and forms employed by the poets.</p> <p>Candidates should compare chosen texts to clarify connections between them and reflect the responses of different readers. At best, diverse responses will be discussed, analysed or even evaluated; at the very least, awareness of diverse readings should be identified and described.</p> <p>Candidates should be aware of the need to respond to their texts as a modern reader, whilst not losing sight of the time when a text was written.</p>

Question Number	Indicative Content
5(b)	<p>Candidates may well discuss the ideas in the quotation, and how they see them relating to their chosen texts. Candidates may choose to contest the proposition. Possible approaches may focus on the idea of 'challenges' as related to 'journey, experience or encounter'. It may also be appropriate to refer to the world of the past, if dealing with Chaucer, as well as the huge geographical and cultural diversity dealt with in the more modern texts. There may be discussion of an individual 'journey, experience or encounter' related to characters, as well as to wider cultural movements suggested by the Caribbean and Asian texts. Clear and relevant links between texts should be identified and discussed in detail. Accurate written expression and use of terminology appropriate to novels and poems should be used.</p> <p>Structure, form and language should be dealt with in terms of how they shape meaning as related to the proposition. Each of the designated novels and poetry selections will provide ample opportunity for wide exploration of the topic. Language may be dealt with through the diversity of styles and varieties of English employed by the different writers, and structure and form by the different narrative approaches of the novelists and the variety of structures and forms employed by the poets.</p> <p>Candidates should compare chosen texts to clarify connections between them and reflect the responses of different readers. At best, diverse responses will be discussed, analysed or even evaluated; at the very least, awareness of diverse readings should be identified and described.</p> <p>Candidates should be aware of the need to respond to their texts as a modern reader, whilst not losing sight of the time when a text was written.</p>

Question Number	Indicative Content
6(a)	<p>Candidates may well discuss the ideas suggested in the quotation, engaging in particular with what emerges from the echo of Wilfred Owen's famous comment, linked to the fates of 'ordinary people' in their chosen texts. This may be illustrated and discussed in many different ways according to what has been selected from the texts chosen. Any valid personal interpretation that is clearly illustrated will be accepted. Clear and relevant links between texts should be identified and discussed in detail. Accurate written expression and use of terminology appropriate to novels and poems should be used.</p> <p>Structure, form and language should be dealt with in terms of how they shape meaning as related to the proposition. Each of the designated novels and poetry selections will provide ample opportunity for wide exploration of the topic. Language may be dealt with through the diversity of styles employed by the different writers, and structure and form by the different narrative approaches of the novelists and the variety of structures and forms employed by the poets. The ways in which poems may be said to connect with each other may vary according to whether a single writer (as in the David Harsent collection) is under discussion, or a wider ranging group of poets.</p> <p>Candidates should compare chosen texts to clarify connections between them and reflect the responses of different readers. At best, diverse responses will be discussed, analysed or even evaluated; at the very least, awareness of diverse readings should be identified and described.</p> <p>Candidates should be aware of the need to respond to their texts as a modern reader, whilst not losing sight of the time when a text was written.</p>

Question Number	Indicative Content
6(b)	<p>Candidates may well discuss the contrasts in the quotation suggested by 'disastrous effect' and 'sense of hope' in their chosen texts. This may be approached in a diversity of ways according to which texts have been chosen. Diversity of response is welcome and any valid personal interpretation that is clearly illustrated will be accepted. Clear and relevant links between texts should be identified and discussed in detail. Accurate written expression and use of terminology appropriate to novels and poems should be used.</p> <p>Structure, form and language should be dealt with in terms of how they shape meaning as related to the proposition. Each of the designated novels and poetry selections will provide ample opportunity for wide exploration of the topic. Language may be dealt with through the diversity of styles employed by the different writers and structure and form by the different narrative approaches of the novelists and the variety of structures and forms employed by the poets. The ways in which poems may be said to connect with each other may vary according to whether a single writer (as in the David Harsent collection) is under discussion, or a wider ranging group of poets.</p> <p>Candidates should compare chosen texts to clarify connections between them and reflect the responses of different readers. At best, diverse responses will be discussed, analysed or even evaluated; at the very least, awareness of diverse readings should be identified and described.</p> <p>Candidates should be aware of the need to respond to their texts as a modern reader, whilst not losing sight of the time when a text was written.</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 - 3	<ul style="list-style-type: none"> • makes limited relevant comment • makes limited use of critical literary terminology • writes with minimal clarity but with technical lapses • responds with limited originality and creativity.
2	4 - 7	<ul style="list-style-type: none"> • makes relevant comment with some insight • makes some appropriate use of critical terminology to make the response more specific • uses accurate written expression with some technical lapses • responds with some originality and creativity.
3	8 - 10	<ul style="list-style-type: none"> • responds with a sustained argument in an informed and relevant manner • makes confident and appropriate use of critical terminology to refine arguments and evaluate the text • writes accurately with sustained fluency, coherence and confidence • 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 - 3	<ul style="list-style-type: none"> • shows a limited critical understanding of literary texts • explores some features of structure, form and language • shows a limited understanding of meanings.
2	4 - 7	<ul style="list-style-type: none"> • shows some critical understanding of literary texts • analyses features of structure, form and language • shows some understanding of the meanings.
3	8 - 10	<ul style="list-style-type: none"> • demonstrates a developed critical understanding of literary texts • evaluates features of structure, form and language effectively to make relevant points • evaluates the text and demonstrates a developed understanding of the meanings which enables an independent response.

Band	Mark	AO3 - Explore connections and comparisons between different literary texts, informed by interpretations of other readers
1	0 - 3	<ul style="list-style-type: none"> • refers to one or more text and identifies basic literary connections • provides a basic presentation of ideas • shows limited ability to interpret the texts.
2	4 - 7	<ul style="list-style-type: none"> • makes well-selected connections between texts • presents some ideas which do not reach full development • shows a limited ability to consider that more than one interpretation of the texts is possible.
3	8 - 11	<ul style="list-style-type: none"> • makes literary connections between the texts to inform the line of argument • shows some evidence of an independent approach in the presentation of ideas • shows an awareness of a variety of interpretations; with some exploration.
4	12 - 15	<ul style="list-style-type: none"> • makes insightful and relevant literary connections between texts, supporting the line of argument • demonstrates an independent approach in the presentation of a well-developed ideas • demonstrates an awareness of a variety of interpretations; with some analysis and evaluation.
5	16 - 20	<ul style="list-style-type: none"> • demonstrates a cogent synthesis of literary connections between texts to develop a line of argument • demonstrates an independent and original approach in the presentation of a coherently developed argument • demonstrates a developed awareness of a variety of interpretations; applies an open-minded approach when exploring and evaluating the texts.

Band	Mark	AO4 - Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received
1	0 - 3	<ul style="list-style-type: none"> • shows a very limited awareness of the concept of a reader • makes limited reference to the contextual influences that have affected how the texts have been received over time • makes limited reference to the cultural and contextual factors that influenced texts when they were produced, without applying these facts very usefully in a literary way • makes basic reference to the contextual framework within which they as readers can respond but this is not developed in a way that reflects on the understanding of texts under consideration.
2	4 - 7	<ul style="list-style-type: none"> • shows limited ability to appreciate the factors that influence a modern reader but these points are undeveloped when looking at the texts under consideration • shows some awareness of contextual influences that have affected how the texts have been received over time • shows some awareness of the cultural and contextual factors that influenced texts when they were produced, although this is likely to remain at the level of factual knowledge not fully applied to the texts • makes some reference to the contextual framework within which they as readers can respond, although this may lack specificity.
3	8 - 11	<ul style="list-style-type: none"> • shows some ability to comment on the factors that influence a modern reader and apply this to the reading of the texts under consideration • shows an appreciation of contextual influences that have affected how the texts have been received over time • shows an appreciation of the importance of the cultural and contextual factors that influenced texts when they were produced • makes some comment on the relevance of the contextual overarching framework within which they as readers can respond.

4	12 - 15	<ul style="list-style-type: none"> • demonstrates an ability to analyse the factors that influence a modern reader and reflect on their own reading in the light of this • demonstrates an ability to analyse the contextual influences that have affected how the texts have been received over time • demonstrates an ability to analyse the cultural and contextual factors that influenced texts when they were produced and apply this awareness usefully to the texts under consideration • demonstrates an understanding of the significance of the contextual overarching framework within which they as readers can respond • shows an awareness of how this has worked in practice in the candidate's own response to the texts.
5	16-20	<ul style="list-style-type: none"> • demonstrates an ability to analyse, synthesise and evaluate the factors that influence a modern reader, this being reflected in the candidate's own reading and understanding of the texts under consideration • demonstrates an ability to analyse and evaluate the contextual influences that have affected how the texts have been received over time • demonstrates an ability to analyse and evaluate the cultural and contextual factors that influenced texts when they were produced and uses this awareness to enrich understanding and response • evaluates the significance of the contextual overarching framework within which they as readers can respond, therefore showing a mature and developed sense of what it means to read critically.

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