

Mark Scheme (Results)

January 2014

Pearson Edexcel IAL
in English Literature
Unit 3 (6ETA3/01)

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General Marking Guidance

- All candidates must receive the same treatment. Examiners must mark the first candidate in exactly the same way as they mark the last.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than penalised for omissions.
- Examiners should mark according to the mark scheme not according to their perception of where the grade boundaries may lie.
- There is no ceiling on achievement. All marks on the mark scheme should be used appropriately.
- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved, i.e. if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.
- Where some judgement is required, mark schemes will provide the principles by which marks will be awarded and exemplification may be limited.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, the team leader must be consulted.
- Crossed out work should be marked UNLESS the candidate has replaced it with an alternative response.

Unit 3: Interpretations of Prose and Poetry January 2014

Section A: Unprepared Poetry or Prose

Question Number	Indicative Content
1	<p>Reward a clearly literary approach and identification of, comments on and analysis of key features of poetic technique and responses to how the poem makes its meaning clear to the reader.</p> <p>Look for:</p> <ul style="list-style-type: none">• Comments on understanding of the subject matter of the poem and how it relates to its title• Comments on the contrast in tone and mood between the first three verses and the remaining three verses• Comments on the original use of the unrhymed quatrains• Comments on the use of enjambement to move from one line to another and one stanza to the next• The shift in point of view from the authorial 'we' to 'you' in stanzas three and four and back again in the final two stanzas• The ways in which the relationship between the speaker and 'you' is presented and develops• The ways in which the speaker and the 'you' of the poem relate to the people who remain in the boat• Comments on the imagery which represents a range of sense impressions• Comments on the use of alliteration and other sound devices <p style="text-align: right;">(40 marks)</p>

Question Number	Indicative Content
2	<p>Reward responses which focus on aspects of language and content that deal with the presentation of the material through the narrative voice and the apparently factual nature of what is being depicted. The latter is established through the epigraph and the language used in it.</p> <p>Look for:</p> <ul style="list-style-type: none"> • Comments on the use of the first person narrator looking back on the past as a survivor of the plague. This may suggest he is an authority figure on the subject. • Comments on the precision of much of the information offered in the passage including dates, place names, references to statistics, the Government and authority figures such as Secretaries of State, physicians and a surgeon. • Comments on how the plague moved from the exotic places named in paragraph one, to the very precise locations in London referred to in paragraphs two and three. • Comments on how the narrator may be perceived to be taking a back seat as he presents a range of reactions to what had happened through the responses of officialdom, in paragraph two, and the people, in paragraphs three and four. • Comments on how the narrator describes past times through the ways that information was conveyed by word of mouth rather than the written language of the press. • Comments on the narrator's attitude towards the press and the ways in which he describes the spreading of the news as being much slower and more selective than at the time of writing. • Comments on how the narrator presents information passed on through 'ordinary discourse', in paragraph one, and 'kept very private' (in the passive voice) in paragraph two until attempts to 'conceal it as much as possible' give way to open knowledge in the latter part of the paragraph. • Comments on various aspects of the language which identify it as the writing of the eighteenth century, including the often complex sentences which frequently have several clauses and the effect this has on the reader. This complexity may well be contrasted with the very brief and stark presentation of statistics at the end of paragraph two. • Comments on the vocabulary with perhaps one or two unfamiliar usages such as 'discourse' and the possibly surprising use of 'gotten'; old-fashioned usage such as 'whither' followed by a series of passive verbs at the end of paragraph one. • Comments on the shifts between active and passive and the effects they have on the reader. • Comments on the formality of the language which is reinforced by the complexity of the sentences and the life-threatening nature of what is being described. <p style="text-align: right;">(40 marks)</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>Reward candidates who provide an informed personal response to the value judgement 'cannot be fully achieved' at the centre of the proposition, which they may accept or challenge as they see fit. Do not necessarily expect equal treatment of both 'when' and 'where'. A sense of relationships having a certain timeless quality that is not dependent on 'when and where' is a possible approach which should be rewarded if well-argued and illustrated.</p> <p>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 by considering the diversity of styles employed by different writers. Structure and form will be dealt with 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. For example they may show how poems and novels depict relationships in different ways and reflect the periods in which specific texts were written. The poetry selections, by virtue of their diversity, are likely to invite a wide range of responses to contexts. 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> <p style="text-align: right;">(60 marks)</p>

Question Number	Indicative Content
3(b)	<p>Reward candidates who explore the ideas suggested by 'vulnerable and emotionally sensitive' whether or not they agree with the assertion at the beginning of the proposition. Look for and reward a clear personal response which will be likely to debate, illustrate and, at best evaluate, the ideas in the proposition. It is the quality of the argument and the ways in which clear and relevant links between texts are presented and developed that are likely to be the key discriminators. 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 by considering the diversity of styles employed by different writers. Structure and form will be dealt with 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. For example they may show how poems and novels depict relationships in different ways and reflect the periods in which specific texts were written. The poetry selections, by virtue of their diversity, are likely to invite a wide range of responses to contexts. 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> <p style="text-align: right;">(60 marks)</p>

Question Number	Indicative Content
4(a)	<p>Reward a well-constructed argument that engages with the terms of the proposition. An informed personal response may well accept fully the terms of the proposition as long as full discussion of key ideas such as 'involved' and 'sympathy' are dealt with in a literary way. Look also for an engagement with both 'characters' and 'situations'. Disagreement with all or part of the proposition is equally acceptable and may take different forms, but reward a well-constructed argument and the level of textual support.</p> <p>The quality of the argument as well as clear and relevant links between texts will be likely to be key discriminators. 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 by considering the diversity of styles employed by different writers. Structure and form will be dealt with by the different narrative approaches of the novelists and the variety of structures and forms employed by the poets. 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. For example they may show how poems and novels reflect the periods in which specific texts were written. The poetry texts, by virtue of their diversity, are likely to invite a wide range of responses to contexts. 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> <p style="text-align: right;">(60 marks)</p>

Question Number	Indicative Content
4(b)	<p>Reward an approach to the proposition which engages fully with its terms whether or not the candidate agrees with it. Look for a clear and informed personal response. A literary approach to 'presented' 'apprehension' and 'revealed' is desirable as these terms suggest that how writers deal with their material is important. The quality of the argument will be the likely key discriminator and there should be clear and relevant links between texts. 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 by considering the diversity of styles employed by different writers. Structure and form will be dealt with by the different narrative approaches of the novelists and the variety of structures and forms employed by the poets. 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. For example they may show how poems and novels reflect the periods in which specific texts were written. The poetry texts, by virtue of their diversity, are likely to invite a wide range of responses to contexts. 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> <p style="text-align: right;">(60 marks)</p>

Question Number	Indicative Content
5(a)	<p>Reward a full discussion of the terms embedded in the proposition. Full or partial agreement with the first part of the proposition should deal with aspects of innocence and experience in the candidates' chosen texts, although equal treatment of both terms is not a prerequisite. Similarly the treatment of the second part of the proposition is open for challenge or acceptance as the candidate sees fit. Look for a full engagement with the structural element of AO2 in particular as well as its other aspects. The approach should be consistently literary in manner. The level of the personal response and the ways in which clear and relevant links between texts are identified and discussed will be the discriminator. 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 by considering the diversity of styles employed by different writers. Structure and form will be dealt with 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> <p style="text-align: right;">(60 marks)</p>

Question Number	Indicative Content
5(b)	<p>Reward an informed personal response which should explore the terms of the proposition. Although 'journeys' may be taken to relate to the candidates' own world, there is a clear invitation to relate them to the texts and the situations and characters' dilemmas that they contain. The level of agreement or disagreement with the assertion contained in the proposition is likely to vary; what is required is a clear ability to debate its terms, providing clear and relevant links between texts which 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 by considering the diversity of styles employed by different writers. Structure and form will be dealt with 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> <p style="text-align: right;">(60 marks)</p>

Question Number	Indicative Content
6(a)	<p>Candidates should feel free to accept or challenge the proposition. There may be valid comparisons between texts written at the time of war and those written later, which may well lead to debate and analysis. All six texts provide evidence to support or challenge each facet of the proposition.</p> <p>Look for and reward evidence of engagement with the assertion contained in the proposition. The coverage of the topic is likely to be handled in a variety of ways and the balance between texts is likely to vary considerably, partly depending on which ones are being discussed. Any valid interpretation that is clearly argued and illustrated will be acceptable. The instruction 'Comment on...' should make it clear that the diversity of approaches adopted in texts of different kinds should be dealt with. Hence clear and relevant links between texts should be identified and discussed in detail. There will be a distinction between the kind of response which merely exemplifies the issues raised in the proposition and that which engages more fully with the 'analyse the connections and comparisons' aspect of the instruction. 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 by considering the diversity of styles employed by different writers. The different narrative approaches of the novelists and the variety of structures and forms employed by the poets may also be discussed. 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> <p style="text-align: right;">(60 marks)</p>

Question Number	Indicative Content
6(b)	<p>The assertion contained in the proposition should be regarded as an invitation to create an argument that may accept or challenge it or find some evidence of a middle ground. Candidates may challenge the assertion and if they do so they should provide appropriate evidence for this. Any approach which focuses clearly on the terms of the proposition should be rewarded. Each of the six texts provides evidence enabling candidates to explore and illustrate the implications of the assertion.</p> <p>The instruction 'Comment on...' should make it clear that the diversity of approaches adopted in texts of different kinds should be dealt with. Hence clear and relevant links between texts should be identified and discussed in detail. There will be a distinction between the kind of response which merely exemplifies the issues raised in the proposition and that which engages more fully with the 'analyse the connections and comparisons' aspect of the instruction. 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 by considering the diversity of styles employed by different writers. The different narrative approaches of the novelists and the variety of structures and forms employed by the poets may also be discussed. 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> <p style="text-align: right;">(60 marks)</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 - 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.
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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 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	A04 - 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.

<p style="text-align: center;">4</p>	<p style="text-align: center;">12 - 15</p>	<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.
<p style="text-align: center;">5</p>	<p style="text-align: center;">16-20</p>	<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.

