

Mark Scheme (Results)

Summer 2014

Pearson Edexcel GCE
in English Literature Unit 3
(6ET03/01)

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Section A: Unprepared Poetry or Prose

Question Number	Indicative Content
1	<p>Reward a clearly literary approach to the poem identifying, commenting on and analysing key features of poetic technique and establishing a response to how the poem makes its meaning clear to the reader.</p> <p>Literary features to comment on include:</p> <ul style="list-style-type: none">• the first person voice of the speaker• the sense of place evoked through the natural and sensuous imagery of the world of a tropical island• a sense of regret for the past and how times have moved on• the emotions evoked through pathetic fallacy and a sense of how things have changed• the use of repetition• the range of images linked to 'retreat', such as 'slides away', 'emptiness', 'burns out' and 'fade'• the contrast between the speaker and the unnamed 'they'• the speaker's relationship with 'my own land', and the sense of 'something...missing' explored in stanza two• his relationship with named family members and his 'dark-skinned love'• the slow movement of the poem with lines varying in length between eight and thirteen syllables and which are often end stopped• the varied stanza lengths with two of eight lines contrasted with those of four, five or six lines. <p style="text-align: right;">(40 marks)</p>

Question Number	Indicative Content
2	<p>Reward candidates who explore how the interaction between Lev and Damian is presented in a consistently literary manner.</p> <p>Look for:</p> <ul style="list-style-type: none"> • analysis of the third person narrative voice and the effects this has on the reader • comments on the balance between narrative and dialogue • the nature of the interaction between Lev and Damian, in effect a job interview, and how it is carried out • analysis of the dialogue, such as the unequal balance between the controlling and authoritative figure of Damian, and Lev, who just wants a job • comments on features of Damian’s speech such as his colloquial style with sentences that are often incomplete, very short, beginning with a conjunction such as ‘because’ or ‘and’, tag questions and repetitions. Observation that he gets Lev’s name wrong • comments on features of Lev’s monosyllabic replies, signs of not fully understanding and of being a non-native speaker of English • analysis of the narrator’s controlling, perhaps omniscient, voice through the ways in which she sets the scene and provides a detailed description of Damian • comments on the level of irony in this description, in combination with the ways in which he behaves during his scene with Lev • comments on the language of the world of restaurants and catering. The trendy world of high-ranking chefs and fashionable restaurants, seen through the ways in which the restaurant owner is referred to, and the description of the high tech state of the art equipment that Lev will be operating • observation of how Damian’s authority is suggested not just through the ways in which he talks, but also through his body language such as the ‘frisking’ and the ‘fast-vanishing smile’ and his way of dressing. His assumptions about Lev as a foreigner may suggest where the narrator wants the reader’s sympathies to lie • the presentation of Lev’s status through his linguistic limitations, the low status of the job with its minimum wage level, the strict controls imposed on an employee at the restaurant by its owner and the fact that someone else has helped him find the job. <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
<p>3(a)</p>	<p>Reward an informed and well-illustrated personal response to the proposition. The value judgement contained within it offers candidates an opportunity to provide an informed personal response in which they may accept or challenge it as they see fit. Look for a balance between 'loyalty' and 'friendship' on the one hand, and 'love and passion' on the other. The two may be seen as not incompatible, of course, so reward that sort of approach as well.</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 an informed and well-illustrated discussion which focuses clearly on the proposition. The assertion contained within it is up for challenge or acceptance as the candidate sees fit. What is looked for is a clear personal response which will be likely to debate, illustrate and, at best, evaluate the oppositions in the proposition. It is likely that there will be uneven treatment of these oppositions, but 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. It is, of course, possible for candidates to perceive that a relationship may progress from the dysfunctional to the successful, so that is an approach that should also be rewarded. 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 detailed response to the terms of the proposition which may be accepted or challenged as the candidate sees fit. There are plenty of opportunities to explore a range of voices in the texts and to discuss how readers feel about their reliability. Candidates may also discuss the way individual voices are developed within and between texts. A key discriminator is likely to be how candidates embody a literary approach to the topic and the ways in which they use their chosen texts. The quality of the argument will be likely to be a 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
4(b)	<p>Reward a response that engages clearly with the proposition and explores its implications in a literary manner. It is immaterial whether or not the candidate agrees with it. A good response could accept or challenge its terms. Look for the quality of the argument and appropriate textual evidence to support it.</p> <p>The key ideas such as 'most attracted' and 'human failings' suggests the possibility of either accepting or challenging the proposition. A literary approach to these ideas is what is looked for, which at best, will be analytical or evaluative. The quality of the argument is likely to be the 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 any approach to the proposition, which is presented as an assertion, in which candidates accept or challenge its terms as they see fit. The balance between the concepts of 'language' and 'character' is likely to vary considerably, but look for and reward an appropriate balance that engages with the proposition in a detailed and literary way. 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 any appropriate engagement with the terms of the proposition which explores the key terms of 'uprooting' and 'discovering'. The assertive 'most important thing' may be accepted at face value or challenged as the candidate sees fit.</p> <p>Reward a clear ability to debate the proposition 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>This is not intended to be a particularly contentious proposition but it is quite acceptable for a candidate to challenge any aspect of the value judgement it contains. Mere exemplification of 'horrors and suffering' may characterise lower band answers. Reward discussion and exemplification of how 'success' is measured and evaluated in the light of how the candidate deals with 'horrors and suffering'. The nature of the response, whether it be 'emotional' or 'analytical', should also be considered. All texts provide material to enable candidates to construct a well-illustrated response.</p> <p>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 candidates shape meaning as related to the proposition. 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>Candidates may take the proposition at face value or challenge it in any way that they see fit. There is ample material in all of the texts to enable candidates to provide textual evidence.</p> <p>Reward the level of engagement shown with the concepts such as 'personal experience' and 'sympathy', and 'the reader' in the proposition. Any valid interpretation of the key terms 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>

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.

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 • 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	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

		<ul style="list-style-type: none"> • 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.

