

# Mark Scheme (Results)

Summer 2015

Pearson Edexcel GCE  
in English Language & Literature  
Unit 3 (6EL03/01)

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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.

## Mark Scheme

This booklet contains the mark schemes for English Language & Literature Unit 3.

The questions on this paper have been designed to enable candidates to show what they can achieve in relation to a detailed study of a text.

Examiners should allow the candidate to determine their own approach, and assess what the candidate has offered, rather than judging it against predetermined ideas of what an answer should contain.

Examiners must assure themselves that, before they score through passages they consider to be completely irrelevant, they have made every effort to appreciate the candidate's approach to the question.

A crossed out response should be marked if there is no other response on the paper.

### Assessment Objectives

The following Assessment Objectives will be assessed in this unit and are referenced in the mark grids:

<b>AO1:</b> Select and apply relevant concepts and approaches from integrated linguistic and literary study, using appropriate terminology and accurate, coherent written expression.
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<b>AO2:</b> Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in a range of spoken and written texts literary texts.
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<b>AO3:</b> Use integrated approaches to explore relationships between texts, analysing and evaluating the significance of contextual factors in their production and reception.
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## Section A: Unprepared Prose

Question Number	Indicative content
1 (a)	<p data-bbox="416 324 671 353"><b>A Sense of Place</b></p> <p data-bbox="416 389 1412 450">Candidates are likely to demonstrate an awareness and understanding of the effectiveness of:</p> <ul data-bbox="464 488 1412 1391" style="list-style-type: none"> <li data-bbox="464 488 1182 517">• the purpose of the article: to inform and describe</li> <li data-bbox="464 555 1326 616">• the intended audience: readers who enjoy the work of D. H. Lawrence</li> <li data-bbox="464 654 1038 683">• the autobiographical nature of the text</li> <li data-bbox="464 721 1412 781">• the writer's subjective viewpoint: e.g. "In this queer jumble of the old England and the new, I came into consciousness."</li> <li data-bbox="464 819 1366 909">• the writer's mixed attitudes towards his place of origin: e.g. "nasty red-brick, flat-faced dwellings", "hunt for mushrooms in the long grass"</li> <li data-bbox="464 947 1398 1008">• the emphasis on the physical aspects of the village (e.g. buildings, landmarks), rather than a description of its inhabitants</li> <li data-bbox="464 1046 1353 1075">• the way the writer takes the reader on a tour of his birthplace</li> <li data-bbox="464 1113 1406 1173">• the contrast between the ugliness of the buildings and the beauty of nearby rural features</li> <li data-bbox="464 1211 1382 1272">• the writer's sense of history and the way towns/villages develop over time</li> <li data-bbox="464 1310 1015 1339">• the writer's references to social class</li> <li data-bbox="464 1377 1214 1406">• the writer's nostalgic tone at the end of the extract.</li> </ul> <p data-bbox="416 1429 1350 1525">Candidates are likely to apply an understanding of the contextual aspects above and their impact on relevant language techniques and literary devices, such as:</p> <ul data-bbox="464 1563 1412 2033" style="list-style-type: none"> <li data-bbox="464 1563 1382 1624">• lexis associated with place and location: e.g. "hilltop", "Erewash Valley"</li> <li data-bbox="464 1662 1326 1722">• lexis associated with appearances: e.g. "grim, blank street", "very old, black, four-roomed little places"</li> <li data-bbox="464 1760 1390 1850">• the use of the third person to reflect the anonymity of the town planners – "the company built the first miners' dwellings", "They put up a new church"</li> <li data-bbox="464 1888 1398 1948">• the use of the first person to create a more personal effect – e.g. "And not much building went on when I was small."</li> <li data-bbox="464 1986 1412 2033">• the effect created by the rhetorical question at the end of the first paragraph - "And what happened?"</li> </ul>

- the effect created by sentence types: e.g. exclamatives - "What opportunities, what opportunities!"
- the writer's use of modifiers to create a detailed picture of the village – e.g. "uneven, jolting black earth", "with the old sheep-bridge going over into the meadows"
- use of prosodic features – e.g. "These mining villages *might* have been like the lovely hill-towns of Italy"
- the writer's use of syndetic listing to create a detailed picture– e.g. "and the 'back', with a tiny square brick yard, a low wall, and a w.c. and ash pit"
- the writer's use of fronted conjunctions to emphasise significant points – e.g. "And it was most common, most degraded of all, to live in Dakins Row"
- the predominance of complex and compound sentences.

Candidates are likely to construct a cohesive, discursive text in an appropriately formal register.

These are suggestions only. Accept consideration of any of the various interpretations of the writer's purposes and techniques based on different literary or linguistic approaches.

**(40 marks)**

Question Number	Indicative content
1 (b)	<p data-bbox="416 264 794 293"><b>The Individual in Society</b></p> <p data-bbox="416 327 1412 389">Candidates are likely to demonstrate an awareness and understanding of the effectiveness of:</p> <ul data-bbox="464 423 1412 1585" style="list-style-type: none"> <li data-bbox="464 423 1086 452">• the genre of the text – social commentary</li> <li data-bbox="464 486 1129 515">• the purpose: to discuss, argue and persuade</li> <li data-bbox="464 548 1262 577">• audience: people interested in politics and social issues</li> <li data-bbox="464 611 1369 674">• the way the writer creates a “familiar” social scenario – “You’re among a group of friends or acquaintances...”</li> <li data-bbox="464 707 1401 770">• the writer’s disapproval of the host’s “joke”, and the way he feels at odds with the rest of the group</li> <li data-bbox="464 804 1382 936">• the way the writer refers to and challenges widely-held views of the British working class – e.g. “Yet deep down, everyone must have known that ‘chav’ is an insulting word exclusively directed against people who are working class.”</li> <li data-bbox="464 969 1412 1061">• the way the writer refers to and challenges views of the British middle class – e.g. “Everyone sitting around that table had a well-paid, professional job.”</li> <li data-bbox="464 1095 1412 1187">• the way the writer presents an informed argument – e.g. “I doubt that many would have known that this derogatory term originates from the Romany word for ‘child’”</li> <li data-bbox="464 1220 1353 1249">• the way prejudice is represented and challenged by the writer</li> <li data-bbox="464 1283 884 1312">• the serious tone of the text</li> <li data-bbox="464 1346 1225 1375">• the way the writer’s argument is carefully structured</li> <li data-bbox="464 1408 1337 1438">• the way the writer applies his anecdote to society as a whole</li> <li data-bbox="464 1471 1390 1585">• the tone of the extract – a sense of controlled indignation: e.g. “Here I was, witnessing a phenomenon that goes back hundreds of years: the wealthy mocking the less well-off.”</li> </ul> <p data-bbox="416 1619 1353 1711">Candidates are likely to apply an understanding of the contextual aspects above and their impact on relevant language techniques and literary devices, such as:</p> <ul data-bbox="464 1744 1390 2031" style="list-style-type: none"> <li data-bbox="464 1744 1369 1807">• the use of formal lexis to present a convincing argument – e.g. “acquaintances”, “derogatory”, “phenomenon”</li> <li data-bbox="464 1841 1353 1904">• lexis associated with social class – e.g. “gentrified”, “working-class”, “middle-class”, “well-off”</li> <li data-bbox="464 1937 1390 2031">• the use of irony to challenge certain attitudes – e.g. “they would have learned that chavs tend to work as supermarket checkout cashiers”</li> </ul>

- the shock effect of taboo terms to support the argument
- the way the writer directly addresses the reader as a rhetorical device: e.g. the use of the second person (“you”); the opening sentence of the extract
- varied sentence constructions – simple, complex and compound – and their different effects
- the reference to the “blackcurrant cheesecake” as a metonymic representation of a middle-class lifestyle
- the use of pre-modifiers to emphasise certain characteristics or attitudes: e.g. “gentrified part of East London”, “comfortable middle-class homes ”
- prosodic features – e.g. the stress on “what” and “who” in the penultimate paragraph
- the effect of the rhetorical question in the final paragraph
- effects created by fronted conjunctions: e.g. “But no one flinched at a joke...”
- the use of discourse markers to establish the writer’s argument – e.g. “Now, he was not someone...”
- varied register of the text, depending on who is narrating or speaking.

Candidates are likely to construct a cohesive, discursive text in an appropriately formal register.

These are suggestions only. Accept consideration of any of the various interpretations of the writer’s purposes and techniques based on different literary or linguistic approaches.

**(40 marks)**



Question Number	Indicative content
1 (c)	<p data-bbox="416 264 632 293"><b>Love and Loss</b></p> <p data-bbox="416 327 1412 389">Candidates are likely to demonstrate an awareness and understanding of the effectiveness of:</p> <ul data-bbox="464 423 1404 1585" style="list-style-type: none"> <li data-bbox="464 423 1374 486">• expectations associated with the letter as a form – e.g. sharing private thoughts</li> <li data-bbox="464 519 1107 548">• the purpose: to inform and express feelings</li> <li data-bbox="464 582 1313 611">• the audience for this letter – the writer’s close friend, Mary</li> <li data-bbox="464 645 1331 707">• the writer’s attitude towards her friend – e.g. “Thank you so much for being so gentle with me over my last letter”</li> <li data-bbox="464 741 1366 804">• the writer’s apparent sense of guilt, implied by the phrase “my rotten confidences”</li> <li data-bbox="464 837 1182 866">• the writer’s candour when describing her feelings</li> <li data-bbox="464 900 1401 963">• the way the writer conveys her inner conflict – e.g. “I’m as tough as old boots anyway, I think.”</li> <li data-bbox="464 996 1382 1059">• the writer’s attitude towards her husband – e.g. “I can’t tell you how much, how deeply... I love Brian”</li> <li data-bbox="464 1093 1378 1155">• the writer’s attitudes towards other men – e.g. “if a man who is attractive...makes a real set – I’m done for.”</li> <li data-bbox="464 1189 1294 1252">• the writer’s ability to review her own comments – e.g. “If innocence sounds ‘phoney’, let me try to explain.”</li> <li data-bbox="464 1285 1382 1348">• the writer’s inability to resist certain situations – e.g. “...it’s <i>this</i> that sets the trap...”; “what can you do but open your arms...”</li> <li data-bbox="464 1382 1358 1444">• the writer’s sympathy for David – e.g. “he’s so easily hurt, his face looks completely pained or happy”</li> <li data-bbox="464 1478 1366 1585">• the apparent sense of relief at the end of the letter, in that the writer seems to have offloaded some of her guilt – e.g. “thank you, my dear one, for letting me do so occasionally.”.</li> </ul> <p data-bbox="416 1619 1353 1713">Candidates are likely to apply an understanding of the contextual aspects above and their impact on relevant language techniques and literary devices, such as:</p> <ul data-bbox="464 1747 1393 2033" style="list-style-type: none"> <li data-bbox="464 1747 1393 1809">• examples of formal register – e.g. “Thank you so much for being so gentle...”</li> <li data-bbox="464 1843 1385 1906">• examples of informal register – e.g. “I’ll do my best to get Brian to drive us down...”, “but Brian’s own decision to kick me out.”</li> <li data-bbox="464 1939 1334 2033">• the writer’s use of parallelisms to convey the strength of her feelings – e.g. “I can’t tell you how much, how deeply, how rootedly...”</li> </ul>

- the use of syndetic and asyndetic listing to emphasise the fact that the writer feels overwhelmed in certain situations – e.g. “if a man who is attractive, intelligent, sensitive, with experience...”
- non-standard sentence constructions and paragraphing to show that the writer is keen to express her feelings at the expense of formality– see first sentence, for example
- prosodic features to emphasise certain feelings – e.g. “I don’t *really* love them”
- the writer’s use of intensifiers to express her feelings – e.g. “Thank you so much for being so gentle”; “he’s so easily hurt...”
- the use of parentheses to create a conversational style – e.g. “(you know the rest)”
- the use of discourse markers to show the progression of the writer’s thoughts – e.g. “Anyway so what...”
- the interesting use of the second person towards the end of the letter to suggest that the writer might be reluctant to take responsibility for her own feelings – “what can you do but open your arms – you react unconsciously too...”.

Candidates are likely to construct a cohesive, discursive text in an appropriately formal register.

These are suggestions only. Accept consideration of any of the various interpretations of the writer’s purposes and techniques based on different literary or linguistic approaches.

**(40 marks)**

Question Number	Indicative content
1 (d)	<p data-bbox="416 264 735 293"><b>Family Relationships</b></p> <p data-bbox="416 327 1414 389">Candidates are likely to demonstrate an awareness and understanding of the effectiveness of:</p> <ul data-bbox="464 423 1406 1424" style="list-style-type: none"> <li data-bbox="464 423 759 452">• the memoir genre</li> <li data-bbox="464 486 1318 515">• the purpose of the text – to explain, describe and entertain</li> <li data-bbox="464 548 1358 611">• the writer’s portrayal of members of her family, especially her mother</li> <li data-bbox="464 645 1398 707">• the way the writer portrays herself as a child – e.g. “sweet I was never going to be”</li> <li data-bbox="464 741 1318 804">• the writer’s sense of humour – e.g. “My grandmother often boasted that you could eat your dinner off her toilet seat.”</li> <li data-bbox="464 837 1374 900">• the writer’s explanations for some of her attitudes and values – e.g. “But my toilet was always immaculate and still is”</li> <li data-bbox="464 934 1406 1034">• the writer’s references to gender issues – e.g. “I sometimes think it’s strange that some mothers tell their daughters nothing of what happened to them in the delivery room”</li> <li data-bbox="464 1068 1382 1169">• the fond and vivid memories of visiting her grandfather – e.g. “I trotted happily across the road and rolled head first through the hole in the hedge...”</li> <li data-bbox="464 1202 1382 1296">• the mixture of happy and uncomfortable memories: e.g. “So I had constant access to the comforts of two homes...”; “She was furious with me...”</li> <li data-bbox="464 1330 1358 1424">• references to social contexts – e.g. “no one thought of child abduction or abuse”; “Child psychology in Barnsley must have been in its infancy.”.</li> </ul> <p data-bbox="416 1458 1350 1552">Candidates are likely to apply an understanding of the contextual aspects above and their impact on relevant language techniques and literary devices, such as:</p> <ul data-bbox="464 1585 1414 2031" style="list-style-type: none"> <li data-bbox="464 1585 1318 1648">• lexis associated with childhood contentment – e.g. “trotted happily”, “tastiest”, “comforts”</li> <li data-bbox="464 1682 1270 1744">• lexis associated with negativity – e.g. “disappointment”, “furious”, “awful”</li> <li data-bbox="464 1778 1414 1841">• the use of parenthetical phrases to create a conversational style – e.g. “The midwives, she told me often, had greeted my arrival...”</li> <li data-bbox="464 1874 1398 2031">• time-shifts in the narrative: moving from the distant past to the recent past and back to the distant past – e.g. “After one particularly enthusiastic raid, I was sicker than I ever remember before or since. When presented with a gooseberry tart during a recent cookery broadcast...”</li> </ul>

- the use of premodifiers to create a fluent, vivid picture of certain situations – e.g. “carefully tended plot”, “disapproving ‘tut’”, “our little family”
- the variety of sentence constructions and the effect created by the final sentence
- the use of figurative language to entertain the reader – e.g. “the thoughtless and sloppy-aim stage was purgatory”; “never-ending stream of treats”
- the predominance of declaratives in this extract
- the use of indirect speech to add variety to the narration - e.g. “my mother had told me how surprised she had been when she gave birth to me to find that I was a girl.”.

Candidates are likely to construct a cohesive, discursive text in an appropriately formal register.

These are suggestions only. Accept consideration of any of the various interpretations of the writer’s purposes and techniques based on different literary or linguistic approaches.

**(40 marks)**

<b>Band</b>	<b>Mark</b>	<b>AO1: Select and apply relevant concepts and approaches from integrated linguistic and literary study, using appropriate terminology and accurate, coherent written expression</b>
<b>1</b>	<b>0 - 3</b>	<ul style="list-style-type: none"> <li>• Demonstrates awareness of some relevant concepts and approaches from integrated linguistic and literary study</li> <li>• Uses some appropriate terminology</li> <li>• Writes with some clarity, there will be lapses in expression.</li> </ul>
<b>2</b>	<b>4 - 7</b>	<ul style="list-style-type: none"> <li>• Applies relevant concepts and approaches from integrated linguistic and literary study</li> <li>• Employs a range of relevant terminology</li> <li>• Writes with clarity and accurate expression.</li> </ul>
<b>3</b>	<b>8 - 10</b>	<ul style="list-style-type: none"> <li>• Applies a significant range of relevant linguistic and literary concepts and approaches from integrated linguistic and literary study</li> <li>• Employs a wide range of terminology accurately</li> <li>• Writes with control, fluency and coherence.</li> </ul>

<b>Band</b>	<b>Mark</b>	<b>AO2: Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in a range of spoken and written texts</b>
<b>1</b>	<b>0 - 5</b>	<ul style="list-style-type: none"> <li>• Demonstrates limited understanding of the text</li> <li>• Demonstrates limited awareness of some features of structure, form or language</li> <li>• Takes a descriptive approach to the task.</li> </ul>
<b>2</b>	<b>6 - 11</b>	<ul style="list-style-type: none"> <li>• Demonstrates an awareness of some of the attitudes, values or ideas in the text</li> <li>• Demonstrates awareness of features of structure, form and language</li> <li>• Responds analytically in some places, drawing a limited number of connections between features and their effects.</li> </ul>
<b>3</b>	<b>12 - 17</b>	<ul style="list-style-type: none"> <li>• Demonstrates critical understanding of some of the attitudes, values or ideas in the text</li> <li>• Demonstrates understanding of a range of features of structure, form and language</li> <li>• Responds analytically to the task, drawing a range of connections between features and their effects.</li> </ul>
<b>4</b>	<b>18 - 23</b>	<ul style="list-style-type: none"> <li>• Demonstrates clear critical understanding of the attitudes, values or ideas in the text</li> <li>• Demonstrates clear understanding of a wide range of features of structure, form and language</li> <li>• Takes a consistently analytical approach to the task, exploring in detail a range of connections between features and their effects.</li> </ul>
<b>5</b>	<b>24 - 30</b>	<ul style="list-style-type: none"> <li>• Engages fully and critically with the attitudes, values and ideas in the text, exploring, where appropriate, subtle, implied or embedded meanings</li> <li>• Demonstrates secure understanding of an extensive range of features of structure, form and language</li> <li>• Takes a precise and incisive analytical approach, exploring in detail a wide range of connections between features and their effects.</li> </ul>

## Section B: Prepared Prose or Poetry

Question Number	Indicative content
2	<p><b>A Sense of Place</b></p> <p>Candidates are likely to demonstrate an awareness and understanding of:</p> <ul style="list-style-type: none"> <li>• similarities and differences in the presentation of specific places in the texts studied</li> <li>• the ways in which individuals are portrayed in the texts – some may have stronger wills than others</li> <li>• the way the plots might show threatening characters – e.g. the British soldiers in <i>Translations</i></li> <li>• possible reasons for writers featuring threat – e.g. expressing a political or personal opinion</li> <li>• different outcomes – e.g. some individuals might succeed in imposing their wills but others might fail</li> <li>• detailed connections between a range of relevant contextual factors and the features and/or meanings of texts: e.g. the political situation in Northern Ireland when <i>Translations</i> was first performed; Betjeman's attitude towards the War</li> <li>• comparing and contrasting significant structural features of the two set texts: e.g. comparing the endings of the two plays – have individuals imposed their will? What are the consequences?</li> <li>• ways in which the texts were received: e.g. a consensus of opinion amongst reviewers, or mixed reactions from readers/audiences</li> <li>• significant contextual factors for each of the texts e.g.:</li> </ul> <p><i>Translations</i> – written during a politically turbulent time and set in an era leading up to the Great Famine</p> <p><i>Stuff Happens</i> – US foreign policy and its effects on situations in the Middle East</p> <p>Thomas Hardy – Hardy's views on humankind in relation to the "indifferent universe"</p> <p><i>The Best Loved Poems of John Betjeman</i> – society being "threatened" by modernisation (e.g. developments in transport).</p> <p>When responding to the drama texts, candidates are likely to apply an understanding of relevant literary and linguistic concepts/features, such as:</p> <ul style="list-style-type: none"> <li>• the crafting of the dialogue – e.g. the discussion between Powell and Bush in Scene 11 of <i>Stuff Happens</i>, about the pros and cons of going to war</li> <li>• how language creates dramatic tension - e.g. when Lancey threatens members of the hedge school in Act 3</li> </ul>

- the structure of the play – e.g. the contrast between the sense of harmony in Act 1 with the sense of disintegration in Act 3, to emphasise the disruption caused by the attempt of the British to impose their culture on the local community
- characterisation - e.g. a range of political views represented by different characters in *Stuff Happens*
- stagecraft and set - e.g. the choice of the hedge school as a means of emphasising the intrusive nature of the British soldiers' arrival (*Translations*).

When responding to the poetry texts, candidates are likely to apply an understanding of relevant literary and linguistic concepts/features, such as:

- choice of form – e.g. Hardy's choice of regular stanzas in *The Darkling Thrush* as a means of emphasising the sense of foreboding
- use of rhyme – e.g. the humorous effect of the rhyming couplets in Betjeman's *Executive* to satirise the persona's attitudes and values
- effects created by rhythm - e.g. the varied rhythm of Hardy's *The Shadow on the Stone* to emphasise his inner conflict and doubts
- creation of voice – e.g. the way that Betjeman uses voice as a satirical device in his poem, *Slough*
- humour – e.g. Betjeman's depiction of class stereotypes in *Hunter Trials*
- imagery – e.g. Hardy's references to natural features as a counterpoint to his individual will.

These are suggestions only and examples given are indicators only. Reward comparison between texts being aware that this may be approached in different ways.

**(60 marks)**



Question Number	Indicative content
3	<p data-bbox="416 264 794 293"><b>The Individual in Society</b></p> <p data-bbox="416 327 1374 389">Candidates are likely to demonstrate an awareness and understanding of:</p> <ul data-bbox="464 423 1414 1167" style="list-style-type: none"> <li data-bbox="464 423 1337 486">• the similarities and/or differences in the presentation of “the individual” in the texts studied</li> <li data-bbox="464 519 1310 582">• the similarities and differences in the ways that violence is represented in both texts</li> <li data-bbox="464 616 1390 678">• different representations of violence – e.g. physical, verbal, self-inflicted</li> <li data-bbox="464 712 1385 775">• the ways in which individuals suffer as a result of violence – e.g. Eliot’s reference to Philomel in <i>The Waste Land</i></li> <li data-bbox="464 808 1118 837">• society’s different attitudes towards violence</li> <li data-bbox="464 871 1369 934">• contextual factors relevant to the texts – for example, possible psychological reasons for Alan’s violent act in <i>Equus</i></li> <li data-bbox="464 967 1414 996">• aspects of society that might cause individuals to behave violently</li> <li data-bbox="464 1030 1390 1093">• the consequences of violent acts – e.g. punishment, intolerance, fear, new level of understanding</li> <li data-bbox="464 1126 1278 1155">• significant contextual factors for each of the texts - e.g.:</li> </ul> <p data-bbox="416 1196 1249 1225"><i>Othello</i> – Elizabethan attitudes towards race and the outsider</p> <p data-bbox="416 1229 1158 1258"><i>Equus</i> – attitudes towards psychotherapy in the 1970s</p> <p data-bbox="416 1263 1034 1292">Eliot – Eliot’s response to the First World War</p> <p data-bbox="416 1296 1350 1359">Gunn &amp; Hughes – absence of moral values in post-war American and British societies.</p> <p data-bbox="416 1393 1394 1485">When responding to the drama texts, candidates are likely to apply an understanding of relevant literary and linguistic concepts/features, such as:</p> <ul data-bbox="464 1489 1406 1906" style="list-style-type: none"> <li data-bbox="464 1489 1358 1552">• the crafting of the dialogue – e.g. Othello’s angry, fragmented speech in Act 4, Scene 1</li> <li data-bbox="464 1556 1406 1648">• how language creates dramatic tension - e.g. Alan’s monosyllabic utterances in Scene 33 of <i>Equus</i> when he recounts his encounter with Jill</li> <li data-bbox="464 1653 1382 1744">• the structure of the play - e.g. the contrast between Othello’s calmness at the beginning of the play with his violent behaviour in Act 4; Iago’s stage managing of the fight in Act 2</li> <li data-bbox="464 1749 1406 1841">• characterisation - e.g. the way Alan Strang behaves when he first appears in <i>Equus</i>, compared to the way he has been described by Hesther in Scene 2</li> <li data-bbox="464 1845 1369 1906">• stagecraft and set - e.g. the use of lighting to create tension in the climactic scenes of <i>Equus</i>.</li> </ul>

When responding to the poetry texts, candidates are likely to apply an understanding of relevant literary and linguistic concepts/features, such as:

- choice of form – e.g. the use of regular stanzas to help develop the narrative in Hughes's *The Martyrdom of Bishop Farrar*
- use of rhyme – e.g. the way rhyme contributes to the significance of the historic moment described in Gunn's *Claus Von Stauffenberg*
- effects created by rhythm – e.g. the varied rhythm in Hughes's poem, *Thrushes*, to emphasise the birds' sudden movements
- creation of voice – e.g. the understated references to violence in Eliot's *The Love Song of J. Arthur Prufrock*
- humour - e.g. the significance of setting in Hughes's *Macaw and Little Miss*
- imagery – e.g. a range of references to violence in Eliot's *The Waste Land* (for example, the reference to Philomel in *A Game of Chess*).

These are suggestions only and examples given are indicators only. Reward comparison between texts being aware that this may be approached in different ways.

**(60 marks)**

Question Number	Indicative content
4	<p data-bbox="416 262 632 291"><b>Love and Loss</b></p> <p data-bbox="416 327 1374 387">Candidates are likely to demonstrate an awareness and understanding of:</p> <ul data-bbox="467 432 1406 1350" style="list-style-type: none"> <li data-bbox="467 432 1406 492">• similarities and/or differences in the presentation of love and loss in the texts studied</li> <li data-bbox="467 544 1386 573">• the way relationships and/or attitudes are portrayed in the texts</li> <li data-bbox="467 624 1406 685">• different examples of appearances in the two texts – e.g. the way characters deceive themselves, as well as each other</li> <li data-bbox="467 736 1394 864">• the way the structure of a text emphasises the effects caused by the conflict between appearances and reality – e.g. the reverse chronology of <i>Betrayal</i> which creates dramatic irony from the start</li> <li data-bbox="467 916 1374 1010">• the way appearances can affect the outcome of a relationship – e.g. the way Amanda’s inability to accept reality places unbearable pressure on Laura</li> <li data-bbox="467 1061 1374 1155">• the way the conflict between appearances and reality acts as a commentary on relationships – e.g. how important is the truth? What are people looking for in relationships?</li> <li data-bbox="467 1207 1401 1267">• the contextual factors relevant to the texts, such as discussion of Plath’s relationship with her husband and/or her father</li> <li data-bbox="467 1319 1257 1348">• significant contextual factors for each of the texts e.g.:</li> </ul> <p data-bbox="416 1400 879 1429"><i>Betrayal</i> – Pinter's own infidelities</p> <p data-bbox="416 1440 1203 1469"><i>Glass Menagerie</i> – autobiographical influences on the play</p> <p data-bbox="416 1480 1401 1541">Sylvia Plath – the nature of Plath's relationship with Ted Hughes and her family</p> <p data-bbox="416 1552 1347 1612">Metaphysical Poets– social pressures on relationships in seventeenth century England.</p> <p data-bbox="416 1659 1394 1753">When responding to the drama texts, candidates are likely to apply an understanding of relevant literary and linguistic concepts/features, such as:</p> <ul data-bbox="467 1753 1406 2038" style="list-style-type: none"> <li data-bbox="467 1753 1406 1848">• the crafting of the dialogue – e.g. Tom’s use of exaggeration in his angry exchange with Amanda in Scene Three of <i>The Glass Menagerie</i></li> <li data-bbox="467 1854 1406 1915">• how language creates dramatic tension - e.g. Robert’s references to playing squash in <i>Betrayal</i></li> <li data-bbox="467 1921 1406 1982">• the structure of the play – e.g. the effects created by reverse chronology in <i>Betrayal</i></li> <li data-bbox="467 1989 1406 2038">• characterisation - e.g. the different ways that Amanda and Laura behave dishonestly</li> </ul>

- stagecraft and set - e.g. the use of onscreen legends in *The Glass Menagerie* to artificially emphasise key ideas.

When responding to the poetry texts, candidates are likely to apply an understanding of relevant literary and linguistic concepts/features, such as:

- choice of form – e.g. Donne’s use of three regular stanzas in *The Flea* to try to add weight to his deceitful argument
- use of rhyme – e.g. Donne’s use of rhyming couplets in his *Elegy: To his Mistress Going to Bed*, to attempt to add conviction to his argument
- effects created by rhythm – e.g. Marvell’s use of iambic tetrameter as a rhetorical device, in *To His Coy Mistress*
- creation of voice - e.g. the angry voice of the daughter in Plath’s *Daddy*
- humour – e.g. the dark humour of Plath’s *Face Lift*
- imagery – e.g. tactile imagery and references to materials, in Plath’s *A Birthday Present*, to emphasise the fact that appearances can be deceptive.

These are suggestions only and examples given are indicators only. Reward comparison between texts being aware that this may be approached in different ways.

**(60 marks)**

Question Number	Indicative content
5	<p data-bbox="416 264 730 293"><b>Family Relationships</b></p> <p data-bbox="416 327 1374 387">Candidates are likely to demonstrate an awareness and understanding of:</p> <ul data-bbox="467 443 1401 1077" style="list-style-type: none"> <li>• the nature of the relationships portrayed in the texts</li> <li>• the similarities and/or differences in the presentation of the texts studied</li> <li>• the ways in which gender roles are presented in the texts – e.g. the way that Torvald expects Nora to behave in <i>A Doll's House</i></li> <li>• an examination of the variety of gender roles presented in the texts – e.g. controlling, submissive, assertive, challenging, adaptable</li> <li>• an exploration of why gender roles change over time – e.g. the effect of social pressures</li> <li>• comparing the situation presented at the beginning of a text with the situation at the end</li> <li>• detailed connections between a range of relevant contextual factors and the features and/or meanings of texts e.g. attitudes towards women in c.19th Norway and how Nora's departure at the end of <i>A Doll's House</i> might have been perceived by audiences</li> <li>• significant contextual factors for each of the texts e.g.:</li> </ul> <p data-bbox="416 1126 1385 1187"><i>All My Sons</i> – post-war American society's attitude towards the roles of men and women</p> <p data-bbox="416 1198 1374 1258"><i>A Doll's House</i> – society's attitudes towards women's roles and Ibsen's forced change to the ending</p> <p data-bbox="416 1270 932 1299"><i>Chaucer</i> – attitudes towards marriage</p> <p data-bbox="416 1310 1374 1370"><i>Tony Harrison</i> – the way that class attitudes might be linked to gender roles.</p> <p data-bbox="416 1408 1394 1500">When responding to the drama texts, candidates are likely to apply an understanding of relevant literary and linguistic concepts/features, such as:</p> <ul data-bbox="467 1512 1406 1955" style="list-style-type: none"> <li>• the crafting of the dialogue – e.g. the dialogue between Nora and Torvald at the end of <i>A Doll's House</i></li> <li>• how language creates dramatic tension - e.g. the tension between Keller and Kate in Act 1 of <i>All My Sons</i></li> <li>• the structure of the play - e.g. the representation of time in <i>A Doll's House</i>: the action takes place over three consecutive days, which adds dramatic intensity to the way the gender roles change over that time</li> <li>• characterisation - e.g. the way Joe Keller is portrayed as a family man at the beginning of <i>All My Sons</i>, contrasted with the way his family see him at the end</li> <li>• stagecraft and set - e.g. the way the Christmas tree in <i>A Doll's House</i> changes from Act 1 to Act 2 to mark a change in the way Nora sees her domestic status changing.</li> </ul>

When responding to the poetry texts, candidates are likely to apply an understanding of relevant literary and linguistic concepts/features, such as:

- choice of form – e.g. the subversion of the romance genre in *The Wife of Bath's Tale* to make a point about women's role in society
- use of rhyme – e.g. the way the rhyming couplets in *The Wife of Bath* can present the Wife in a humorous and subversive light
- effects created by rhythm – e.g. the way the loose iambic pattern contributes to the mood of Harrison's *Marked with D.* and encourages the reader to consider the way he perceives his father's role
- creation of voice – e.g. the Wife of Bath's fast talking and debating techniques, which may well have challenged contemporary readers' views of women
- humour – e.g. Harrison's depiction of the relationship between his parents
- imagery – e.g. the symbolic significance of domestic items in Harrison's *Long Distance*.

These are suggestions only and examples given are indicators only. Reward comparison between texts being aware that this may be approached in different ways.

**(60 marks)**

<b>Band</b>	<b>Mark</b>	<b>AO1: Select and apply relevant concepts and approaches from integrated linguistic and literary study, using appropriate terminology and accurate, coherent written expression</b>
<b>1</b>	<b>0 - 3</b>	<ul style="list-style-type: none"> <li>• Demonstrates awareness of some relevant concepts and approaches from integrated linguistic and literary study</li> <li>• Uses some appropriate terminology</li> <li>• Writes with some clarity, there will be lapses in expression.</li> </ul>
<b>2</b>	<b>4 - 7</b>	<ul style="list-style-type: none"> <li>• Applies relevant concepts and approaches from integrated linguistic and literary study</li> <li>• Employs a range of relevant terminology</li> <li>• Writes with clarity and accurate expression.</li> </ul>
<b>3</b>	<b>8 - 10</b>	<ul style="list-style-type: none"> <li>• Applies a significant range of relevant linguistic and literary concepts and approaches from integrated linguistic and literary study</li> <li>• Employs a wide range of terminology accurately</li> <li>• Writes with clarity and accurate expression.</li> </ul>

<b>Band</b>	<b>Mark</b>	<b>AO2: Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in a range of spoken and written texts</b>
<b>1</b>	<b>0 - 3</b>	<ul style="list-style-type: none"> <li>• Demonstrates some limited critical understanding of the texts</li> <li>• Demonstrates limited awareness of features of structure, form and language in the texts</li> <li>• Takes a descriptive approach to the task.</li> </ul>
<b>2</b>	<b>4 - 7</b>	<ul style="list-style-type: none"> <li>• Demonstrates critical understanding of the attitudes, values or ideas in the text</li> <li>• Demonstrates understanding of some features of structure, form and language in the texts</li> <li>• Takes an analytical approach, drawing relevant connections between features and their effects, some evaluation may be evident.</li> </ul>
<b>3</b>	<b>8 - 10</b>	<ul style="list-style-type: none"> <li>• Engages fully and critically with the attitudes, values and ideas in the texts</li> <li>• Demonstrates secure understanding of a range of features of structure, form and language</li> <li>• Takes an incisive evaluative and analytical approach, exploring in detail the connections between features and their effects.</li> </ul>

<b>Band</b>	<b>Mark</b>	<b>AO3: Use integrated approaches to explore relationships between texts, analysing and evaluating the significance of contextual factors in their production and reception</b>
<b>1</b>	<b>0 - 5</b>	<ul style="list-style-type: none"> <li>• Demonstrates very limited awareness of similarities or differences between texts, provides very limited evidence of an integrated approach</li> <li>• Describes limited relevant contextual factors with some recognition of their impact</li> <li>• Identifies the context in which the texts are produced and received.</li> </ul>
<b>2</b>	<b>6 - 11</b>	<ul style="list-style-type: none"> <li>• Demonstrates awareness of similarities and differences between the texts, provides limited evidence of an integrated approach</li> <li>• Describes a range of relevant contextual factors with recognition of their impact</li> <li>• Describes the context in which the texts are produced and received.</li> </ul>
<b>3</b>	<b>12 - 17</b>	<ul style="list-style-type: none"> <li>• Makes some limited exploration of a limited range of similarities and differences between the texts, provides partial evidence of an integrated approach</li> <li>• Demonstrates understanding of a range of relevant contextual factors with some evaluative comment</li> <li>• Shows some awareness of the context in which the texts are produced and received.</li> </ul>
<b>4</b>	<b>18 - 23</b>	<ul style="list-style-type: none"> <li>• Makes some detailed exploration of a limited range of relevant similarities and differences between the texts, provides some appropriate evidence of an integrated approach</li> <li>• Analyses some contextual factors with some evaluative comment</li> <li>• Shows some understanding of the context in which the texts are produced and received.</li> </ul>
<b>5</b>	<b>24 - 29</b>	<ul style="list-style-type: none"> <li>• Makes detailed exploration and comparison, provides appropriate evidence of an integrated approach</li> <li>• Analyses relevant contextual factors with some developed evaluative comment</li> <li>• Shows understanding of the context in which the texts are produced and received.</li> </ul>
<b>6</b>	<b>30 - 35</b>	<ul style="list-style-type: none"> <li>• Makes detailed analytical exploration and comparison, provided detailed evidence of an integrated approach</li> <li>• Takes an analytical and evaluative approach to relevant contextual factors</li> <li>• Shows a developed understanding of the context in which the texts are produced and received.</li> </ul>
<b>7</b>	<b>36 - 40</b>	<ul style="list-style-type: none"> <li>• Demonstrates a constantly detailed and comparative approach, analysing and synthesising, making incisive and original observations, provides detailed and illuminating evidence of an integrated approach</li> <li>• Takes an incisive analytical and evaluative approach to a range of relevant contextual factors</li> <li>• Shows a well-developed and insightful understanding into the context in which the texts are produced and received.</li> </ul>



