

Mark Scheme
Summer 2016

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.

Unit 3: Varieties in Language and Literature

Section A: Unprepared Prose

Question Number	Indicative content
1	<p>A SENSE OF PLACE</p> <p>Contextual factors that help to shape this text include:</p> <ul style="list-style-type: none"> • as a work of history, the text conforms to generic conventions by combining information about dates, events, eyewitness accounts with synthesising analysis • the title hints that the book has a political agenda – it is a people’s history (not that of the elite), which may compromise its objectivity • the ‘50 Records’ format, plus references to pop music and horror film, suggests that it is a work of popular rather than academic history - a ‘coffee table’ book. This implies shared values with the audience. <p>Attitudes and values that emerge in a reading of this passage might include:</p> <ul style="list-style-type: none"> • Maconie uses emotive adjectives and metaphors to imply criticism of government policies (‘taking a battering’, ‘chill wind of economic blight’) • attitudes to Coventry and Britain as a whole are indicated by the supernatural references (‘demented ... horror movie’, ‘zombie-like’, ‘spectral’) and a funereal lexical field (‘sombre’, ‘mournful’, ‘R.I.P’). Also, lexical field of combat (‘beleaguered’, ‘siege’, ‘destruction’) • the low-budget recording is described as an ‘appropriate’ gesture, perhaps implying Maconie endorses the band’s rejection of commercial values. <p>Linguistic and literary features deployed by the writer include:</p> <ul style="list-style-type: none"> • phonological effects, including cacophony (‘cracked and distorted’), alliteration (‘fractured and fragmented’) and sibilance (‘darkened underpasses of a deserted, strip-lit city’) to convey urban chaos • figurative language, including simile (‘like a fairground ride’, ‘like a hall of mirrors’) and metaphor (‘a boom that rolled on four wheels’) • rhetorical features, including parallel constructions (‘A summer of flames ... a summer of violence’; ‘The Specials announced ... The National Front said’), which serves to emphasise divisions; syndetic listing (paragraph 1) to capture the extent of Coventry’s boom; tricolon (‘violent, depressed, riven’). <p>These are suggestions only and examples given are indicators only. Reward all appropriate material presented, being aware that the task may be approached in a variety of ways.</p> <p style="text-align: right;">40 Marks</p>

Question Number	Indicative content
1	<p>THE INDIVIDUAL IN SOCIETY</p> <p>Contextual factors that help to shape this text include:</p> <ul style="list-style-type: none"> • the article appears on an online popular science journal – interactive possibilities of such texts • the citation of experts, and a relatively high register (complex sentences, sophisticated lexical choices) offer pointers to the intended audience, although some register-lowering techniques are deployed to build rapport • assumed knowledge of various TV series and media websites. <p>Attitudes and values that emerge in a reading of this passage might include:</p> <ul style="list-style-type: none"> • attitudes towards the work-life balance, hinting playfully that pretending to be sick may be acceptable due to the addictive nature of such shows • there is an element of self-mockery, ('an idiotic, mentally exhausted grin on my face') • a popularising, potentially patronising tone • an eagerness to show that despite solitary viewing, the author is socially connected ('a trusted friend', 'the other junkies in your life'). <p>Linguistic and literary features deployed by the writer include:</p> <ul style="list-style-type: none"> • attempts to capture patterns of spoken language, ('like, say, ...', 'Well ...'); slang ('junkie', 'hit'), hedge ('a bit of ...'), fronted conjunction • plural pronoun choices to build rapport ('We humans') • reinforcing adverbials ('In fact', 'actually', 'of course', 'After all') • direct address and interrogatives to engage the audience ('Who among us ...?', 'Do you find yourself ...?') • imperative verbs ('Think about', 'consider') • running metaphor of addiction ('hit', 'mental cookie', 'commandeering our brains'). The opening declaration parodies that of Alcoholics Anonymous • tricolon ('your relationship, your job, or your health'). <p>These are suggestions only and examples given are indicators only. Reward all appropriate material presented, being aware that the task may be approached in a variety of ways.</p> <p style="text-align: right;">40 Marks</p>

Question Number	Indicative content
1	<p>LOVE AND LOSS</p> <p>Contextual factors that help to shape this text include:</p> <ul style="list-style-type: none"> • predominantly white original audience, presumably largely sympathetic to the author’s cause. Candidates may speculate about the afterlife of the text’s reception • the purpose is to use the life story to expose the hypocrisy of slave drivers and emphasise the dignity of the slaves • candidates may comment on the highly sophisticated sentence structure; they may also comment on the biblical cadence both syntactically and lexically. <p>Attitudes and values that emerge in a reading of this passage might include:</p> <ul style="list-style-type: none"> • the love presented here is spiritual and social, formed in adversity of ‘mutual hardship’ • the love he feels for his students is enhanced by their reciprocation of his love and the courage they show in attending classes (‘they not only possessed loving hearts, but brave ones’) • contempt expressed for some slave owners (‘calling themselves Christians!’) – though Mr Freeland is given some ‘credit’ • the culture of violence and recrimination persists after Douglass achieves freedom, hence refusal to name the host of his school. <p>Linguistic and literary features deployed by the writer include:</p> <ul style="list-style-type: none"> • extensive rhetorical patterning, suggesting a highly crafted text: tricolons (‘wrestling, boxing, and drinking whiskey’, ‘intellectual, moral, and accountable beings’); parallel constructions (‘as much so by our tempers ... as by our mutual hardships’) • present tense, exclamative interjection into solemn past tense narrative to suggest immediacy (‘my blood boils as I think of the bloody manner ...’) • pursuit of knowledge is described using language associated with love (‘ardently desiring to learn’) • pronoun choice increasingly shifts from first person singular to the plural, towards the climactic, alliterative utterance (‘We were one’) • metaphors used to explain to a white audience the full horror of slavery (‘mental darkness’, ‘minds starved’, ‘severe cross’) • orthography in use of italics at a moment requiring particular emphasis (‘<i>till I became my own master</i>’). <p>These are suggestions only and examples given are indicators only. Reward all appropriate material presented, being aware that the task may be approached in a variety of ways.</p> <p style="text-align: right;">40 Marks</p>

Question Number	Indicative content
1.	<p>FAMILY RELATIONSHIPS</p> <p>Contextual factors that help to shape this text include:</p> <ul style="list-style-type: none"> • consistent with the announced autobiography genre, the writer shares private memories, beginning with childhood • McGahern, a novelist, makes extensive use of dialogue in direct speech in the passage, a technique more typical of fiction than autobiography • rural Ireland in the early 1940s: patriarchal values, religious society, the power vested in authority figures • literary memoir status indicated by occasional use of low-frequency lexis 'ostracized', 'simulated' <p>Attitudes and values that emerge in a reading of this passage might include:</p> <ul style="list-style-type: none"> • the entitlement of innocent children to childhood ('young as we were') is destroyed by the 'harsher laws of the world' • the father's religious petition is at odds with his acts of persistent violence, given conventional Christian promotion of peace and family values • importance of sibling unity captured through the musical references. <p>Linguistic and literary features deployed by the writer include:</p> <ul style="list-style-type: none"> • short sentences at the start of the passage convey starkly the horror of this life • pronoun choices: strong emphasis on plural pronouns (we, us, our) to convey togetherness of siblings • extensive use of figurative language: military metaphors ('defences ...disarray...attack...band...the coast was clear') and meteorological metaphors ('storm') • rhetorical patterning for effect: 'it lessened our misery and gave strength to our anger' • cacophonous alliteration to convey anger at beatings ('to comfort and affirm its unfairness') and feelings of bitterness in retrospect ('death... disarray ... defences') • time changes indicated by discourse markers ('In the years immediately after ...') and tense shifts ('she feels ...') • asyndetic listing to convey routine nature of violence: 'the sudden rages, the beatings, the punishments, the constant scolding' • paragraph 2 builds towards a climactic reversal: 'Eventually, he stood more isolated than we were within his own barracks and family' and into paragraph 3: 'We were mastering our master' • subversive use of mimicry and parody of Father's catchphrases: 'O God, O God, O God' etc.; also of his dialect: 'yous' rather than 'you' • author's own mimicry comes with embedded parenthetical

	<p>commentary – presumably the voice of the reflective adult, but possibly sung at the time</p> <ul style="list-style-type: none"> further use of figurative language: 'We would have scattered like chaff, but found ourselves nailed to the floor. <p style="text-align: right;">40 Marks</p>
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Band	Mark	AO1: Select and apply relevant concepts and approaches from integrated linguistic and literary study, using appropriate terminology and accurate, coherent written expression
1	0 - 3	<ul style="list-style-type: none"> Demonstrates awareness of some relevant concepts and approaches from integrated linguistic and literary study Uses some appropriate terminology Writes with some clarity, there will be lapses in expression.
2	4 - 7	<ul style="list-style-type: none"> Applies relevant concepts and approaches from integrated linguistic and literary study Employs a range of relevant terminology Writes with clarity and accurate expression.
3	8 - 10	<ul style="list-style-type: none"> Applies a significant range of relevant linguistic and literary concepts and approaches from integrated linguistic and literary study Employs a wide range of terminology accurately Writes with control, fluency and coherence.

Band	Mark	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
1	0 - 5	<ul style="list-style-type: none"> Demonstrates limited understanding of the text Demonstrates limited awareness of some features of structure, form or language Takes a descriptive approach to the task.
2	6 - 11	<ul style="list-style-type: none"> Demonstrates an awareness of some of the attitudes, values or ideas in the text Demonstrates awareness of features of structure, form and language Responds analytically in some places, drawing a limited number of connections between features and their effects.
3	12 - 17	<ul style="list-style-type: none"> Demonstrates critical understanding of some of the attitudes, values or ideas in the text Demonstrates understanding of a range of features of

		<p>structure, form and language</p> <ul style="list-style-type: none"> • Responds analytically to the task, drawing a range of connections between features and their effects.
4	18 - 23	<ul style="list-style-type: none"> • Demonstrates clear critical understanding of the attitudes, values or ideas in the text • Demonstrates clear understanding of a wide range of features of structure, form and language • Takes a consistently analytical approach to the task, exploring in detail a range of connections between features and their effects.
5	24 - 30	<ul style="list-style-type: none"> • Engages fully and critically with the attitudes, values and ideas in the text, exploring, where appropriate, subtle, implied or embedded meanings • Demonstrates secure understanding of an extensive range of features of structure, form and language • Takes a precise and incisive analytical approach, exploring in detail a wide range of connections between features and their effects.

Section B: Prepared Prose or Poetry

Question Number	Indicative content
2	<p>A SENSE OF PLACE</p> <p>Consider and evaluate the different ways in which the writers of your chosen texts present places that prompt conflicting feelings. Candidates should demonstrate awareness and understanding of the different sorts of mixed feelings and conflicting emotions that specific places can prompt.</p> <ul style="list-style-type: none"> • TRANSLATIONS: For Maire, America represents opportunity and failure, since she will only emigrate if her relationship with Manus fails; for Yolland, Ireland is both an object to be colonised, and a romanticised locus of wild, untamed freedom; for Doalty, the land is the material object of his labour but it also inspires proud nationalistic feelings; to Maire and Yolland, place names associated with the beloved are at once obscure and alluring, mysterious and comforting. • STUFF HAPPENS: For Powell, the White House is at once a place to which he feels a sense of duty and loyalty, and a dysfunctional place of entrapment; according to Cheney, America is, to Europeans, both a protector and a bully; Iraq is, to several characters, at once a homeland of innocent people, and a depersonalised terrain used as a pawn in a power struggle; the UN building is treated variously with respect and contempt. • HARDY: Hardy expresses both his intense love and regret at his estrangement from Emma ('The Going', 'Your Last Drive'). Hardy's variety of emotions in recalling the places that were special to them ('At Castle Boterel', 'Places', 'Beeny Cliff'); he yearns to see her again, at times convinced her ghost is with him ('The Voice', 'After a Journey') but elsewhere doubting her presence. • BETJEMAN: Places associated with youthful energy prompt regret at having aged ('Senex', 'Indoor Games near Newbury', 'Trebetherick' and 'Norfolk'); mixed emotions about social class, e.g. in 'Parliament Hill Fields', a journey prompts both relief at his family's economic ascent in moving to affluent Highgate and pity for the poor children he waves to from the train carriage; religious emotions are sometimes mixed, e.g. the church in 'Christmas' prompts both faith and sceptical doubt. <p>Candidates should introduce relevant CONTEXTUAL FACTORS that help to create the conflicting emotions displayed in the texts. Examples might include some of the following:</p> <ul style="list-style-type: none"> • DRAMA TEXTS: Socio-political, e.g. mixed political sentiments reflective of the divided Derry community for whom it was first

staged in 1980 during the period of the Troubles; similarly about Iraq in Old Europe and hawkish America, and about America in Britain and France. Lancey and Yolland represent the contradictory feelings that English people have about Ireland – as a place of wild solitude and spirituality yet needing continual subjugation. Hare’s mixed feelings about Blair’s policy (approval turning to dismay); Performance contexts, e.g. the mixed audience reactions cultivated in the New York staging of the show, which emphasised the tragedy of Colin Powell, over the original London version’s focus on the Bush-Blair conflict, comparable with the political sensitivities of the initial staging of *Translations* in Derry.

- POETRY TEXTS: Geographical specificity of Hardy’s Emma poems have a biographical context, e.g. places where they met, courted, lived, travelled to; Betjeman’s personal/spiritual/nostalgic attachments to places (‘Norfolk’, ‘Trebetherick’, ‘Westminster Abbey’); Socio-historical contexts include Hardy’s war poems’ use of specific locations to explore the horrors of war and its effect on the soldiers, e.g. Drummer Hodge, in South Africa, who doesn’t know where he is or why he is fighting; Betjeman on the accession of George VI as a moment for regret but also dismay as the new king arrives in London by plane, signalling shift into modernity.

Candidates should demonstrate secure understanding of, and relevantly apply, a variety of LITERARY AND LINGUISTIC FEATURES AND CONCEPTS. Examples might include some of the following:

- dramatic structure: Friel’s technique of reporting most of the action offstage creates tension, inviting a variety of emotions; Hare’s technique of Verbatim Theatre and the audience’s prior knowledge of the outcomes places the focus on *how* rather than *what* happens
- poetic structures: Hardy’s stanzaic innovation on conventional topics creates mixed emotions in the reader, as does Betjeman’s often unexpectedly jaunty rhythms and predictable rhymes; variety of genres, especially in Hardy: lyric, gothic, narrative
- use of rhetorical techniques to captivate and persuade: for instance tricolon, syndeton, hyperbole, rhetorical question, various types of parallel construction (zeugma, chiasmus, anadiplosis, anaphora, antithesis) and pronoun choices
- use of phonological techniques for effect such as: sibilance, assonance, repetition and consonance
- use of imagery and symbolism for example: simile, metaphor, personification and motifs.

Candidates should make a range of COMPARISONS AND CONTRASTS between texts. These can be made using textual correspondences, contextual connections, or use of similar writing structures and techniques.

	<p>These are suggestions only and examples given are indicators only. Reward all appropriate material presented, being aware that the task may be approached in a variety of ways.</p>
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60 Marks

Question Number	Indicative content
3	<p data-bbox="352 271 847 297">THE INDIVIDUAL IN SOCIETY</p> <p data-bbox="352 338 1305 546">Consider and evaluate the different ways in which the writers of your chosen texts present individuals who struggle to find fulfilment in the world in which they live. Candidates should demonstrate awareness and understanding of struggles to find fulfilment, of various kinds.</p> <ul data-bbox="352 589 1343 2074" style="list-style-type: none"> <li data-bbox="352 589 1343 1227">• OTHELLO: Iago is likely to be the principal focus of answers: soliloquies convey his racist frustration at Othello's preferment of Cassio, and his marital unfulfilment (he suspects the Moor has 'done my office'). His appetite for revenge is insatiable ('nothing can or shall content...'). He lacks fulfilment in sexual relationships ('merely a lust of the blood') and takes no fulfilment from friendships (Roderigo is a 'fool'). Othello is sexually unfulfilled in his own marriage, with the bed in Act 5 an ironic symbol of unconsummated virginity. Other characters feel unfulfilled also: repetition and parallel constructions convey Cassio's 'bestial' loss of his 'immortal' self. Desdemona's song 'Willow', reprised by Emilia, is a lament for love unfulfilled. Othello in 5:2 uses rhetorical question, metaphor and apostrophe to convey his <i>anagnorisis</i> of unfulfilled promise – he was a great fighter who has no appetite for combat left, and having escaped slavery finds himself again a 'cursed slave', a 'base Indian' who threw the 'pearl' away. <li data-bbox="352 1227 1343 1615">• EQUUS: Dysart's lack of personal, professional and spiritual fulfilment is contrasted with Alan's sense of meaning and purpose. Dysart realises that Alan will be endangered by a psychiatric 'cure', which will normalise him but deprive him of the fulfilment he obtains. Alan's rituals in part challenge a world of unfulfilling consumerism. The theme of religious and sexual fulfilment is further developed via Frank and Dora Strang, with their conflicting views on meaning and purpose in life. Jill Mason's unfulfilled relationship with Alan serves to emphasise further his devotion to and fulfilment in his equine spirituality. <li data-bbox="352 1615 1343 1899">• GUNN: 'The Unsettled Motorcyclist' learns, in death, that despite 'being what I please', he 'lacked knowledge'; 'On The Move' uses the conceit of a restless biker gang to convey an unfulfilled quest for meaning; 'Corridor' presents the voyeur at a keyhole existing in a 'separate place between the thought and felt'. 'Tamer and Hawk' and 'Claus von Stauffenberg' present figures who must pay a terrible price for the semi-fulfilment they achieve. <li data-bbox="352 1899 1343 2074">• HUGHES: Hughes's poems, more typically, present figures of certainty and resolve, but in 'Thrushes', weak self-repressing humans lack the fulfilment of Darwinian survival achieved by thrushes and sharks; 'Six Young Men' laments the futility of lives cut short by war; and the tramp in 'November' finds

- 'comfort" and 'trust' in nature despite his struggle to survive.
- ELIOT: Prufrock's timidity ('do I dare?'), the impoverished emotional lives of the typist, Phlebas, and the crowd on London Bridge in *The Waste Land*, and the hundreds who 'droop' from living passively and vicariously in 'A Cooking Egg', testify to Eliot's preoccupation with the spiritual and material unfulfilment of living in a secular and unheroic world.

Candidates should introduce relevant CONTEXTUAL FACTORS that help to create the struggle to find fulfilment displayed in the texts. Examples might include some of the following:

- DRAMA TEXTS: Socio-historical causes of unfulfilment, e.g. corruption in Renaissance Venice, racism and sexism in Shakespeare's England, women's lack of power and freedom. Theatrical contexts might include the use of soliloquy, performance context of directorial choices to enhance presentation of characters' frustrations, e.g. Iago's homosexual desire for Othello in the 1996 film; genre conventions, e.g. tragedy, expressionism. Critical contexts might include critical appraisals, e.g. Harold Bloom on Desdemona's virginity.
- POETRY TEXTS: Socio-historic proximity to World Wars One and Two and a sense of the futility of war; Eliot's conventional Christianity as a source of fulfilment compared to which all secular promises are hollow. Biographical contexts might include Gunn's sexuality, his early peripatetic life, which left him feeling unsettled (literally and metaphorically); Hughes's unfulfilling relationship with Sylvia Plath, and links via her to the 'confessional poetry' movement; Eliot's frustrations in his work and episodes of mental illness.

Candidates should demonstrate secure understanding of, and relevantly apply, a variety of LITERARY AND LINGUISTIC FEATURES AND CONCEPTS. Examples might include some of the following:

- dramatic structure: *Othello's* classical tragedy and the aspects of modern tragedy in *Equus*; techniques for suggesting radical scene shifts; device of soliloquy/patient 'confession' to reveal inner workings of tortured mind; linear versus asynchronous plot unfolding
- poetic structure: Eliot's fragmentary style in longer poems at odds with the preference for tight stanzaic forms in Gunn and Hughes. The five act structure of *The Waste Land* suggests resolution and catharsis, i.e. ultimate fulfilment
- use of rhetorical techniques to captivate and persuade: tricolon, syndeton, hyperbole, rhetorical question, various types of parallel construction (zeugma, chiasmus, anadiplosis, anaphora, antithesis) and pronoun choices
- use of phonological techniques for effect: such as sibilance, assonance, repetition, consonance, cacophony, euphony and

alliteration

- use of imagery and symbolism –e.g.simile, metaphor, personification and motifs.

Candidates should make a range of COMPARISONS AND CONTRASTS between texts. These can be made using textual correspondences, contextual connections, or use of similar writing structures and techniques.

These are suggestions only and examples given are indicators only. Reward all appropriate material presented, being aware that the task may be approached in a variety of ways.

60 Marks

Question Number	Indicative content
4	<p data-bbox="347 277 612 300">LOVE AND LOSS</p> <p data-bbox="347 344 1310 443">Consider and evaluate the different ways in which the writers of your chosen texts present obstacles in the path to love.</p> <p data-bbox="347 452 1278 586">Candidates should demonstrate awareness and understanding of the different sorts of obstacle that are encountered, and the varying levels of success in surmounting them.</p> <ul data-bbox="347 631 1342 1760" style="list-style-type: none"> <li data-bbox="347 631 1342 909">• GLASS MENAGERIE: Laura’s path to love is prevented by her disability and her own and society’s prejudices about this; her immaturity and consequent fragility, as symbolised by the glass animals and zoo visits; her mother’s precedent (once much in demand but ultimately scarred by a failed marriage), her brother’s misguided attempt to give Laura cause for optimism in inviting the already engaged Jim to call; her own and her family’s general reluctance to grasp reality. <li data-bbox="347 918 1342 1196">• BETRAYAL: The title indicates that the characters’ selfish betrayals and deceptions are the principal obstacles. Another obstacle is time itself, which through reverse chronology, is revealed as the principal agent of separation – Emma grows out of Robert’s love, and into Jerry’s and eventually Casey’s. Language is also an obstacle that prevents partners from communicating fully – e.g. Jerry’s revealing speech about ‘the prince of absence’ in Scene 9. <li data-bbox="347 1205 1342 1482">• METAPHYSICAL POETRY: Doubt and temptation and even Satan are significant obstacles to God’s love in Herbert (‘The Collar’) and Donne (‘Batter my heart’) and Marvell (‘The Coronet’); sexual love is thwarted by unrequited love (Marvell’s mowers) or reluctant partners (Marvell, ‘To His Coy Mistress’, Donne, ‘To his Mistress Going to Bed’, ‘The Flea’); spatial distinction keeps willing partners apart (Donne’s ‘Valediction, Forbidding Mourning’). <li data-bbox="347 1491 1342 1760">• PLATH: The ‘Spinster’ builds a ‘barricade of barb’ against love, depicted using a lexical field of disorder (‘unruly .. treason ... mutinous man’); Plath’s own self-diagnosed Electra Complex brings her close to, but ultimately separate from, her father (‘Daddy’, ‘Full Fathom Five’, the Bee poems); a lack of maternal feeling prevents bonding with her baby in ‘Morning Song’. In ‘Tulips’ love is itself the obstacle getting in the way of her desire to die. <p data-bbox="347 1805 1334 1904">Candidates should introduce relevant CONTEXTUAL FACTORS that help to create the presentation of obstacles in the texts. Examples might include some of the following:</p> <ul data-bbox="347 1948 1342 2063" style="list-style-type: none"> <li data-bbox="347 1948 1342 2063">• DRAMA TEXTS: Socio-historical factors relevant to obstacles to love might include economic realities in twentieth-century Britain and America (e.g. Betrayal’s time period covers the late 60s boom through to the 70s economic collapse);

biographical factors include both plays' strong autobiographical flavour, with Williams in particular reflecting through Tom his own obstacles to happiness. Performance contexts of directorial choices made to dramatise obstacles.

- POETRY TEXTS: Socio-historical information, e.g. seventeenth-century conventions of gender and social class, and also religious beliefs; colonialism is often referenced in the context of obstacles overcome ('Oh my America! O my new found land!'). Biographical contexts of religious faith; Plath's psychological problems as obstacles to love, memories of her parents, tempestuous relationship with Hughes; Plath's links to the 'Confessional School'.

Candidates should demonstrate secure understanding of, and relevantly apply, a variety of LITERARY AND LINGUISTIC FEATURES AND CONCEPTS.

- dramatic structure: role of memory as an obstacle to retelling such personal events accurately, overcome through the devices of the intradiegetic narrator in *The Glass Menagerie*, and the reverse chronology of *Betrayal*
- poetic structures: both collections of verse navigate between the world as perceived and a higher or deeper realm of existence, whether spirituality or the inner psyche: the path to the latter realms are often blocked by obstacles, which the poetic texts strive to overcome – typical here would be 'Morning Song' by Plath or 'The Collar' by Herbert
- use of rhetorical techniques to captivate and persuade: tricolon, syndeton, hyperbole, rhetorical question, various types of parallel construction (zeugma, chiasmus, anadiplosis, anaphora, antithesis) and pronoun choices
- use of phonological techniques for effect such as sibilance, assonance, repetition, consonance, cacophony, euphony and alliteration
- use of imagery and symbolism in poetry especially, e.g. extravagant uses of simile, metaphor, personification and motifs to represent love.

Candidates should make a range of COMPARISONS AND CONTRASTS between texts. These can be made using textual correspondences, contextual connections, or use of similar writing structures and techniques.

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60 Marks

Question Number	Indicative content
5	<p data-bbox="347 277 762 300">FAMILY RELATIONSHIPS</p> <p data-bbox="347 344 1292 479">Consider and evaluate the different ways in which the writers of your chosen texts present family relationships affected by the consequences of a breakdown in communication.</p> <p data-bbox="347 488 1251 586">Candidates should demonstrate awareness and understanding of the different sorts of communication breakdown and the consequences that occur:</p> <ul data-bbox="395 631 1337 1760" style="list-style-type: none"> <li data-bbox="395 631 1337 909">• A DOLL’S HOUSE: The relationship breaks down as a consequence of multiple incidences of deception and misunderstanding: Nora deceives Torvald about the loan; he in turn deceives Nora and himself when he claims that he will support her. He misunderstands her complexity of character in routinely infantilising her. Torvald invites deceptions by proving himself unwilling to accept the truth, hence Dr Rank’s withholding of details of his ill-health. <li data-bbox="395 913 1337 1258">• ALL MY SONS: Answers are likely to focus on Joe Keller’s deceptions and their consequences - for his son Larry, who concealed his suicide on suspecting his father’s guilt; for Chris, who has misunderstood his father and must realise his hero-worship has been unfounded; for George and Ann, who have misunderstood their own father, Steve. Kate Keller’s apparently naïve self-deception (that Larry is alive) is revealed as a further contrivance in Act Three. Frank Lubey represents ignorant misunderstanding in a culture founded on active misrepresentation. <li data-bbox="395 1263 1337 1509">• CHAUCER: Answers will centre on the consequences of the way the wife miscommunicates with her husbands. She claims her deceit is essential to her femininity (‘Deceite, weping, spinning, God hath yive / To wommen’) and she has only thrived by ‘sleighte or force’. Her candid revelations of sexual appetite do not make her a reliable narrator, since she freely admits to lying to her husbands. <li data-bbox="395 1514 1337 1760">• HARRISON: Many instances of the poet struggling and failing to communicate with his father and vice versa (‘Rhubarbarians’, ‘Book Ends’, ‘An Old Score’); deceives his father and his father’s self-deception (‘Timer’, ‘Long Distance’); poetry itself as a barrier to communication (e.g. pronunciation in ‘Them & [Uz]’, ‘Confessional Poetry’, ‘The Queen’s English’). <p data-bbox="347 1805 1311 1939">Candidates should introduce relevant CONTEXTUAL FACTORS that help to create the breakdowns in communication and their consequences for the families in the texts:</p> <ul data-bbox="395 1984 1337 2074" style="list-style-type: none"> <li data-bbox="395 1984 1337 2074">• DRAMA TEXTS: Socio-historical contexts include gender roles in nineteenth-century Norway (not Victorian, as candidates may claim) which make honesty undesirable or

dangerous; post-war guilt and Miller's Marxist critique of American capitalism; literary contexts. e.g. Ibsen's influence on Miller. Performance context of audience reactions, including American government, also directorial choices to enhance presentation of in communication and their consequences.

- POETRY TEXTS: Socio-historical details of gender roles in medieval England, and class politics and education in mid-twentieth century northern England; confessional aspects of both texts; both personas (The Wife and Harrison) explore complex relationship between one's personal qualities and cultural inheritance from family, which hinder communication.

Candidates should demonstrate secure understanding of, and relevantly apply, a variety of LITERARY AND LINGUISTIC FEATURES AND CONCEPTS:

- dramatic structure: naturalistic language and characterisation that conceal more than they reveal. Use of expressionist devices such as the Tarantella in *A Doll's House*, or the tree in *All My Sons*, which serve to express what characters believe. Familiar structural device of the revealed secret integrates deception into both the content and the form of the texts
- poetic structure: The Wife's garrulous, chronological narrative contrasts with the disconnected, fragmentary snatches of memory in Harrison's 'School of Eloquence' sequence
- use of rhetorical techniques to captivate and persuade for example: tricolon, syndeton, hyperbole, rhetorical question, various types of parallel construction (zeugma, chiasmus, anadiplosis, anaphora, antithesis) and pronoun choices
- use of phonological techniques for effect for example: sibilance, assonance, repetition, consonance, cacophony, euphony and alliteration
- demotic language: Harrison's use of dialect and slang, and the Wife's sexual frankness
- use of imagery and symbolism such as - simile, metaphor, personification and motifs.

Candidates should make a range of COMPARISONS AND CONTRASTS between texts. These can be made using textual correspondences, contextual connections, or use of similar writing structures and techniques.

These are suggestions only and examples given are indicators only. Reward all appropriate material presented, being aware that the task may be approached in a variety of ways.

60 Marks

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

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

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

		the texts are produced and received.
7	36 - 40	<ul style="list-style-type: none"> • Demonstrates a constantly detailed and comparative approach, analysing and synthesising, making incisive and original observations, provides detailed and illuminating evidence of an integrated approach • Takes an incisive analytical and evaluative approach to a range of relevant contextual factors • Shows a well-developed and insightful understanding into the context in which the texts are produced and received.

