Mark Scheme (Results)

Summer 2015

Pearson Edexcel GCE
in English Literature Unit 1
(6ET01/01)

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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 Literature Unit 1.

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:

AO1:	Articulate creative informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression.
AO2:	Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts.
AO3:	Explore connections and comparisons between different literary texts, informed by interpretations of other readers.

Question Number	Indicative Content
1(a)	Responses may include: • comment on specific aspects of the poem's rhyme • the overall effect of the use of rhyme. The poem has a regular pattern (ABBACDDC over the first eight lines, etc.). This may fit in with the notion of a methodical progress, for instance. It then varies, which could be taken to reflect the thematic development and ironisation of the title. The final couplet will also draw some comment, offering as it does a coda. **5 marks**

Band	Mark	AO1 – Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression
1	0 - 2	• Identifies example(s) • Makes some basic comment on the effect of the techniques
2	3 - 5	• Explores features of language across the text with confidence • Makes detailed comment on the effect(s) on the reader

Question Number	Indicative Content
1(b)	Elements of language choices identified may include: • specific nouns such as *progress*, *beggars* • specific adjectives such as *leaden*, *creeping*, *cool* • specific verbs such as *flit*, *flare*, *crush*. Candidates should not only identify examples, but comment on their effect in developing (for example) narrative voice, tone, mood and theme. **5 marks**

Band	Mark	AO2 – Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts
1	0 - 2	• Identifies features of structure, form and language • Shows limited understanding of structure, form and language
2	3 - 5	• Comments insightfully on a range of features of structure, form and language • Shows detailed understanding of the effect of structure, form and language

Question Number	Indicative Content
1(c)	Responses may include reference to some of the following: • the depiction of the themes of progress, loss, change and the past for example • the significance of the third person objectivity in the voice of the speaker in presenting these themes • the ways in which the themes are created, including, for example, the use of diction, imagery, irony, sentence structure and tense • the effectiveness of the themes • the contribution of the themes to the success of the poem as a whole. **10 marks**

Band	Mark	AO1 – Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression
1	0 - 2	• Identifies example(s) • Makes some basic comment on the effect of the techniques
2	3 - 5	• Explores features of language across the text with confidence • Makes detailed comment on the effect(s) on the reader

Band	Mark	AO2 – Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts
1	0 - 2	• Identifies features of structure, form and language • Shows limited understanding of structure, form and language
2	3 - 5	• Comments insightfully on a range of features of structure, form and language • Shows detailed understanding of the effect of structure, form and language

Question Number	Indicative Content
2(a)	Responses may include reference to: • the use and effect of similes such as *eyelike gleam, banner like* • the use and effect of metaphors such as *the important air of a herald in red and gold* • the use and effect of dead metaphors such as *brows, flying* • the personification of the *earth* and the *fogs* • the metonymic representation of the army: *stretched out…resting…awakened…began to tremble…cast its eyes.* **5 marks**

Band	Mark	AO1 – Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression
1	0 - 2	• Identifies example(s) • Makes some basic comment on the effect of the techniques
2	3 - 5	• Explores features of language across the text with confidence • Makes detailed comment on the effect(s) on the reader

Question Number	Indicative Content
2(b)	Responses may include reference to: • the use and effect of assonance such as *amber-tinted...shadow...banks* • the use and effect of the sibilance in the description at the end of the first paragraph: *stream...sorrowful blackness...see across...hostile campfires set* • the use and effect of alliteration such as *retiring fogs revealed, face was flushed.* **5 marks**

Band	Mark	AO2 – Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts
1	0 - 2	• Identifies features of structure, form and language • Shows limited understanding of structure, form and language
2	3 - 5	• Comments insightfully on a range of features of structure, form and language • Shows detailed understanding of the effect of structure, form and language

Question Number	Indicative Content
2(c)	Responses may include reference to: • the use of third person narration to create the effect of narrative observation • the use of direct speech and its effect • the use of dialect in the direct speech to create different voices • the ways in which language choices are used to enhance the depiction of the voices: *pompously, loudly* • the ways in which the voices add to mood and tone • the ways in which the voices add to sense of place • the ways in which the voices help to develop themes. Comments on narrative voice should include discussion of both the methods used to create it and the effects achieved. **10 marks**

Band	Mark	AO1 – Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression
1	0 - 2	• Identifies example(s) • Makes some basic comment on the effect of the techniques
2	3 - 5	• Explores features of language across the text with confidence • Makes detailed comment on the effect(s) on the reader

Band	Mark	AO2 – Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts
1	0 - 2	• Identifies features of structure, form and language • Shows limited understanding of structure, form and language
2	3 - 5	• Comments insightfully on a range of features of structure, form and language • Shows detailed understanding of the effect of structure, form and language

Question Number	Indicative Content
3(a)	Responses may include reference to: • the ways in which language choices create the stereotypical and the commonplace • the ways in which imagery creates the stereotypical and the commonplace • the ways in which narrative voice can create the stereotypical and the commonplace • the ways in which characterisation creates the stereotypical and the commonplace • the ways in which thematic concerns create the stereotypical and the commonplace • the ways in which setting can create the stereotypical and the commonplace • the ways in which poets might try to avoid creating the stereotypical and the commonplace • the terms of the question – whether or not poets writing about home try to avoid the stereotypical and the commonplace…but fail. In order to access the higher mark bands, candidates must adopt an effective comparative approach. **40 marks**

Question Number	Indicative Content
3(b)	*Meditations in Time of Civil War* Responses may include reference to: • the ways in which language choices create thematic depth • the ways in which imagery creates thematic depth • the ways in which narrative voice creates thematic depth • the ways in which mood and tone create thematic depth • the effects of metre, rhythm, rhyme and versification. *Mariana* Responses may include reference to: • the ways in which language choices create thematic depth • the ways in which imagery creates thematic depth • the ways in which narrative voice creates thematic depth • the ways in which mood and tone create thematic depth • the effects of metre, rhythm, rhyme and versification. *My father played the melodeon* Responses may include reference to: • the ways in which language choices create thematic depth • the ways in which imagery creates thematic depth • the ways in which narrative voice creates thematic depth • the ways in which mood and tone create thematic depth • the effects of metre, rhythm, rhyme and versification. Comparisons are likely to involve finding similar poems and making effective links in terms of mood, structure, language and form. There may be an exploration of what is meant by thematic depth and whether or not the proposition is supportable. In order to access the higher mark bands, candidates must adopt an effective comparative approach. **40 marks**

Question Number	Indicative Content
4(a)	Responses may include reference to: • the ways in which language choices are used to explore loss • the ways in which imagery is used to explore loss • the ways in which narrative voice is used to explore loss • the ways in which characterisation is used to explore loss • the ways in which thematic concerns are used to explore loss • the ways in which setting is used to explore loss • the terms of the question – whether or not poets writing about land are often really writing about loss. In order to access the higher mark bands, candidates must adopt an effective comparative approach. **40 marks**

Question Number	Indicative Content
4(b)	*Welsh Landscape* Responses may include reference to: • the ways in which language choices portray land and the lives lived there • the ways in which imagery portrays land and the lives lived there • the ways in which narrative voice portrays land and the lives lived there • the ways in which mood and tone portray land and the lives lived there • the ways in which contrast portrays the land and lives lived there • the effects of metre, rhythm, rhyme and versification. *Going, Going* Responses may include reference to: • the ways in which language choices portray land and the lives lived there • the ways in which imagery portrays land and the lives lived there • the ways in which narrative voice portrays land and the lives lived there • the ways in which mood and tone portrays land and the lives lived there • the ways in which contrast portrays land and the lives lived there • the effects of metre, rhythm, rhyme and versification. *Bermudas* Responses may include reference to: • the ways in which language choices portray land and the lives lived there • the ways in which imagery portrays land and the lives lived there • the ways in which narrative voice portrays land and the lives lived there • the ways in which mood and tone portrays land and the lives lived there • the ways in which contrast portrays land and the lives lived there • the effects of metre, rhythm, rhyme and versification. The selection of a second poem will enable candidates to develop their responses into full discussion of the ways in which poets portray the lives lived. There may be some exploration of the concept of idealised representation and stereotype, as well as the strong connections between land and personal identity in the poems selected. There is likely to be some discussion of the terms of the question and whether it is necessary for poets to make vivid portrayals of the lives lived on the land if their poems are to succeed. **40 marks**

Question Number	Indicative Content
5(a)	Responses may include reference to: • the ways in which language choices are used to suggest power • the ways in which imagery is used to suggest power • the ways in which narrative voice is used to suggest power • the ways in which characterisation is used to suggest power • the ways in which thematic concerns are used to suggest power • the ways in which setting is used to suggest power • the ways in which poets might explore other types of power than the simply physical • the terms of the question – whether or not poets writing about work are often writing about power. In order to access the higher mark bands, candidates must adopt an effective comparative approach. **40 marks**

Question Number	Indicative Content
5(b)	*The Chimney Sweeper* Responses may include reference to: • use of language choices to go beyond the ordinary • use of imagery to go beyond the ordinary • use of setting to go beyond the ordinary • use of narrative voice to go beyond the ordinary • the structure of the poem • the themes of the poem • the terms of the task – does the poem start with the ordinary and move well beyond it? *View of a Pig* Responses may include reference to: • use of language choices to go beyond the ordinary • use of imagery to go beyond the ordinary • use of setting to go beyond the ordinary • use of narrative voice to go beyond the ordinary • the structure of the poem • the themes of the poem • the terms of the task – does the poem start with the ordinary and move well beyond it? *Lore* Responses may include reference to: • use of language choices to go beyond the ordinary • use of imagery to go beyond the ordinary • use of setting to go beyond the ordinary • use of narrative voice to go beyond the ordinary • the structure of the poem • the themes of the poem • the terms of the task – does the poem start with the ordinary and move well beyond it? The selection of a second poem will enable candidates to develop their responses either into full agreement with the assertion or to find some alternative viewpoints. In order to access the higher mark bands, candidates must adopt an effective comparative approach. **40 marks**

Section B: Poetry

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	• Makes limited comments or basic statements • Writes with limited use of literary terms • Writes with minimal clarity and technical lapses • Shows limited engagement.
2	4-7	• Presents undeveloped comments • Makes some appropriate use of literary terms and concepts • Writes with some clarity and with some technical lapses • Shows some engagement.
3	8-11	• Presents a clear argument with appropriate comment • Makes consistent and appropriate use of literary terms and concepts to support an argument • Uses generally accurate written expression with few technical lapses • Shapes a response to the task in an engaged and original way.
4	12–15	• Responds with a sustained argument in an informed and relevant manner • Makes sustained and pertinent use of literary terms and concepts to develop a coherent argument • Displays accurate and fluent written expression • 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	0-1	• Identifies and comments on some simple features of structure, form and language • Shows limited understanding of how structure, form and language shape meaning.
2	2-3	• Comments on a range of features of structure, form and language • Identifies the effects of structure, form and language on meaning.
3	4-5	• Explores the writers' use and selection of particular features of structure, form and language • Demonstrates how structure, form and language shape meaning.

Band	Mark	AO3 – Explore connections and comparisons between different literary texts, informed by interpretations of other readers
1	0-3	• Identifies a basic response to one or more poems • Gives a limited personal response.
2	4-7	• Establishes some links between individual poems • Shows a basic awareness and understanding of interpretations by other readers.
3	8-12	• Establishes some valid literary connections between individual poems • Shows some awareness and understanding of different interpretations by other readers.
4	13-16	• Identifies, with some exploration, the links and literary connections between different poems • Shows clear understanding of, and explores, different interpretations by other readers.
5	17-20	• Sustains an exploration of the links and literary connections between different poems • Applies an analytical literary understanding, confidently exploring interpretation by other readers.

Question Number	Indicative Content
6(a)	Responses may include reference to: • the presentation of Jane and her 'desire' • the presentation of Rochester and his 'desire' • the use of contrast to present 'desire' • the use of language choices to present 'desire' • the use of imagery to present 'desire' • the ways in which 'desire' is seen as a positive or negative quality • the way in which Jane's 'desire' is "rewarded". The text chosen to develop the line of argument is likely to be used to examine how another character (or characters) can be said to express 'desire' in *Wide Sargasso Sea* or *The Magic Toyshop* – the likely options are Antoinette (*Wide Sargasso Sea*) or Melanie (*The Magic Toyshop*); however, candidates might also look at Ann or Rochester (*Wide Sargasso Sea*) or Margaret or Finn (*The Magic Toyshop*). In order to meet the AO2 requirement, there should be specific comment on technique and method in the presentation of 'desire' – the terms of the question lead to this. Some candidates might also link the idea of 'desire' to female representation specifically for example. Responses may engage with the issue of where reader interest lies in the books they discuss and how it is created. **40 marks**

Question Number	Indicative Content
6(b)	Responses may include reference to: • the creation of suspense in the specific section of the book • other significant examples of suspenseful scenes or situations in the novel such as Jane's "near death experience" on the moor prior to her arrival at Marsh End or the marriage ceremony, say • the purposes of the suspenseful scenes or situations – their use in developing theme, character, tone and mood • the methods used to create suspenseful scenes or situations such as imagery, language choice, dialogue and pace, for instance • the proposition regarding the centrality of suspenseful scenes and situations to *Jane Eyre's* success. The text chosen to develop the line of argument is likely to enhance the discussion, exploring the ways suspenseful scenes and situations are used in the novels. There may be some consideration of the relative suspense of *Wide Sargasso Sea* & *The Magic Toyshop*. In the former case, there may be an analysis of the ways in which Rhys uses aspects of the suspense of *Jane Eyre*. In *The Magic Toyshop* there may be specific focus on set-piece scenes such as the puppet show, connecting their role with those of suspenseful scenes and situations in *Jane Eyre*. **40 marks**

Question Number	Indicative Content
7(a)	Responses may include reference to: • the presentation and importance of the theme of selfishness • specifically selfish relations in the book – eg Pinkie & Rose, Pinkie & the Gang, Pinkie and Colleoni • Greene's use of the theme to explore other issues in the book – responsibility, guilt, crime, punishment, right and wrong • the attitude to selfishness displayed by the characters and the writer • the way in which the theme is ironised • whether or not the proposition is arguable – that other themes are more important • focus on the methods used to present the theme, for example, dialogue, characterisation, imagery and diction. The text used to develop the line of argument is likely to enhance the discussion, exploring an examination of selfishness and the views of it as presented. In *Lies of Silence* the obvious example is the relationship between Michael and Moira and there is obviously a great deal to say about that; however there is also some room for investigation of the selfishness of Andrea and Michael and in the latter case particularly, between Michael and the Priest. There is a good deal to say about Alex's relationship with the droogs and later, other characters such as Dr Brodsky and his parents. Responses may decide that its discussion of selfishness is an important feature of this novel, in fact. They may also choose to engage with other themes. Arguments are likely to focus on the relationships between the central characters, but may also explore other aspects of the narratives to good purpose. In order to meet the AO2 requirement, there should be specific comment on technique and method in the presentation of 'selfishness' – the terms of the question lead to this. **40 marks**

Question Number	Indicative Content
7(b)	Responses may include reference to: • the use of irony in *Brighton Rock* to create memorable scenes • specific focus may include events such as Pinkie and Rose's wedding, Pinkie's death, the scene at Brighton Races and its aftermath (Pinkie hiding in the shed) and so on • the ways in which memorable scenes are used to develop character and theme • the ways in which they can occasionally create humour in an otherwise bleak book • the ways in which violence is presented • whether or not the proposition is supportable. In *Lies of Silence* there are likely to be few responses which support the proposition, in which case, success can be measured by how well the counter-argument is developed – candidates might choose to focus on the techniques used to present memorable scenes and their effect. They are likely to see that the book uses set pieces but not in an especially comic-book way. In *A Clockwork Orange* there is also a good deal to investigate in relation to the proposition. Alex's whole story is filmic and could be taken to be almost like a graphic novel in its structure and narrative movement. It may be noted, however, that the scenes depicted are far too visceral to be regarded as 'comic-book'. There remains plenty to say about the techniques used by the writer however. Candidates may explore the importance and role of memorable scenes in these narratives, moving from simple discussion of examples to more complex consideration of their use in characterisation and thematic development. They should try and engage with the concept of whether or not there is a comic-book element to one or both of the novels which they examine. **40 marks**

Question Number	Indicative Content
8(a)	Responses may include reference to: • whether or not Lizzy deserves to be loved (by other characters or the reader) • whether or not Darcy deserves to be loved (by other characters or the reader) • whether or not Jane deserves to be loved (by other characters or the reader) and so on • the methods used to present and develop the theme and the characters, such as imagery, dialogue, diction, setting and characterisation. Responses which simply move in a linear way through a consideration of the major characters are likely to struggle to access the higher bands – they will need to focus on technique also. In *The French Lieutenant's Woman*, the question of whether Charles and Sarah deserve to be loved is an interesting one and should provide plenty of room for exploration. The techniques used to present them and the theme are sufficient (in terms of imagery, symbolism and irony, for example) to allow for detailed development of an argument in relation to the main text. *The Yellow Wallpaper* deals with love in an unusual way and there will be a lot of scope for candidates to consider the relationship between the narrator and her husband here. There might be an attempt to distinguish between love, sympathy and pity in this text and that could be rewarded. Here too, the techniques used in presenting characters who do or do not deserve to be loved include imagery and symbolism, contrast and narrative voice. In order to meet the AO2 requirement, there should be specific comment on technique and method in the presentation of 'love' – the terms of the question lead to this. **40 marks**

Question Number	Indicative Content
8(b)	Responses may include reference to: • the creation of drama in the specific section of the book • other significant examples of dramatic scenes or situations in the novel • the purposes of the dramatic scenes or situations – their use in developing theme, character, tone and mood • the methods used to create dramatic scenes or situations such as imagery, language choice, dialogue and pace, for instance • the proposition regarding the centrality of dramatic scenes and situations to *Pride and Prejudice's* success. The text chosen to develop the line of argument is likely to enhance the discussion, exploring the ways dramatic scenes and situations are used in the novels. There are a number of dramatic scenes in *The French Lieutenant's Woman*, many of which could feature in a discussion of their importance. The significance of technique must not be overlooked here – aspects of the narrative such as tone and mood, imagery and symbolism, narrative voice and language choice could be considered. Candidates who extend their argument through simple description of some examples of dramatic scenes are not likely to prosper. *The Yellow Wallpaper* also contains some dramatic moments, not least of which are those appearing in its final pages. Here too, there needs to be a consideration of the ways in which these are created if the candidate is to succeed. **40 marks**

Question Number	Indicative Content
9(a)	Responses may include reference to: • specific or general representations of women and their sufferings • the obvious starting places are Catherine and Isabella although some candidates may choose to disagree with the proposition and focus on Heathcliff, an approach which is certainly acceptable if it is well handled • the attitudes of the writer and the potential reactions of different readers to women and their sufferings • the methods used to present women and their sufferings eg characterisation, dialogue, imagery, setting and contrast Responses are likely to explore the ways in which women and their sufferings are presented in the other novel which they choose to write about, focusing on the ways in which the theme is developed and represented. In *The Scarlet Letter* the obvious focus is Hester. Her sufferings are vividly described and there is clearly plenty of room for discussion of the ways in which they are presented. Some responses may consider the way in which Hawthorne depicts Pearl's experience in the Puritan community. There should be a clear focus on the methods used to present women and their sufferings, not least of which is symbolism here of course. Celie and Nettie's childhood experience is bitter in the extreme and very much shapes the outcome of the narrative in *The Color Purple*. There is plenty of scope for general discussion as well as for specific focus on events in the book. There should be some relatively straightforward ways of extending the argument about women and their sufferings both here and in *Wuthering Heights.* In order to meet the AO2 requirement, there should be specific comment on technique and method in the presentation of 'women and their sufferings' – the terms of the question lead to this. **40 marks**

Question Number	Indicative Content
9(b)	Responses may include reference to: • how time and healing are (or are not) presented in both the extract and the novel • the use of narrative voice and structure to create the idea of time • the use of imagery and symbolism to create the idea of time • the use of characterisation to create the idea of time • whether or not the proposition is supportable. It is deliberately contentious and candidates are far more likely to take issue with it in relation to *Wuthering Heights.* The argument may examine how time is developed in each novel, exploring the purposes and effects of its use. Time is a significant aspect of *The Scarlet Letter,* figuring largely in many key scenes, from Hester's first appearance on the scaffold to the death of Dimmesdale. It supports and develops character, other themes and irony. Candidates may well see that here there is more of a sense of healing, especially as suggested by the ending of the narrative. *The Color Purple* extends over a fairly lengthy time span and there is much to comment on in its development through characterisation, narrative voice and setting for example. Once again, the notion of healing is fairly central and there is potentially a great deal to be said about the main relationships as well, for example, as the role of the African sections of the text. **40 marks**

Question Number	Indicative Content
10(a)	Responses may include reference to: • the specific details of social class presented • the way the various social groups – the Wilcoxes, the Basts and the Schlegels - are drawn • the ways they interact with each other • the presentation of other aspects of society (advancing technology, role of women) to explore social class • the possible reactions of readers to the portrait of social class as it is presented • the methods used to portray social class eg imagery, setting, character, dialogue, diction. The argument can easily be extended through reference to *The Remains of the Day,* though here, the portrayal is filtered through a different lens – candidates might consider the impact of narrative perspective. The exploration of social class is vivid and specific and draws heavily on techniques such as contrast, imagery and symbolism and characterisation, for example. In *The Shooting Party* we are also given a strong picture of a specific tranche of society. There is plenty of potential to debate Colegate's representation of the world she describes and to extend their argument by reference to *Howards End*, specifically with reference to techniques such as imagery and symbolism, contrast, dialogue and narrative voice for instance. In order to meet the AO2 requirement, there should be specific comment on technique and method in the presentation of 'social class' – the terms of the question lead to this. **40 marks**

Question Number	Indicative Content
10(b)	Responses may include reference to: • specific lesser characters, focusing on the section suggested as a starting point, or moving outwards immediately • the use of contrast to develop character • the use of setting to develop character • the importance of lesser characters in the book as a whole • the possible attitudes of readers to the characters being presented • other techniques being employed to create the lesser characters such as imagery, irony, dialogue and so on • the proposition – the lesser characters certainly create a lot of the narrative interest in the book but possibly not most of it. Responses may explore the use of the lesser characters in *Howards End* and the text chosen, to develop the line of argument. In *The Remains of the Day*, there are sufficient lesser characters to explore including Lord Darlington and the elder Stevens, for example. The techniques used to present them are the same, plainly, as in *Howards End*, though here, the significance of the narrative voice is more worthy of specific consideration perhaps. In *The Shooting Party* there are also many lesser characters to consider. Indeed, it might be argued that the whole narrative consists of lesser characters and is the story of a group of individuals rather than one or two people. The focus on techniques could take into account contrast, dialogue, irony, setting, imagery and symbolism, for example. Responses which adopt a linear approach and ignore the importance of technique are far less likely to succeed at the higher levels. **40 marks**

Section C: Prose

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	• Makes limited comments or basic statements • Writes with limited use of literary terms • Writes with minimal clarity and technical lapses • Shows limited engagement.
2	4-7	• Presents undeveloped comments • Makes some appropriate use of literary terms and concepts • Writes with some clarity and with some technical lapses • Shows some engagement.
3	8-11	• Presents a clear argument with appropriate comment • Makes consistent and appropriate use of literary terms and concepts to support an argument • Uses accurate written expression with few technical lapses • Shapes a response to the task in an engaged and creative way.
4	12-15	• Responds with a sustained argument in an informed and relevant manner • Makes sustained and pertinent use of literary terms and concepts to develop a coherent argument • Displays accurate and fluent written expression • 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	0-4	• Identifies some simple features of structure, form and language • Shows limited understanding of how structure, form and language shape meaning.
2	5-9	• Comments on a range of features of structure, form and language • Makes simple links between the effects of structure, form and language on meaning
3	10-15	• Selects relevant features of structure, form and language • Demonstrates some understanding of the effects of structure, form and language and how the features shape meaning
4	16-20	• Explores the writers' use and selection of particular features of structure, form and language, showing some critical understanding • Demonstrates an understanding of the varied effects and function of structure, form and language in shaping meanings.
5	21-25	• Provides a sustained analysis of the writer' use and selection of features of structure, form and language, showing a well-developed critical understanding • Effectively demonstrates how structure, form and language shape meaning in a clear argument.