Mark Scheme (Results)

Summer 2010

GCE English Language & Literature (6EL03) Paper 01 – Varieties in Lang & Lit

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Unit 3: Varieties in Language and Literature (June 2010)

Section A: Unprepared Prose

Question Number	Indicative content
1	**A Sense of Place** Candidates are likely to demonstrate an awareness and understanding of the effectiveness of: • the reportage genre • the purpose, with some sense of the moral stance adopted by the narrator • the audience • the effect created by an outsider's view of Epsom – his critical views derived from his cultural background as a Frenchman • the way the narrator establishes setting by employing poetic, graphic description • the narrator's sense of wonder at the beauty of the setting • the contrast between the natural setting and the mediocrity and "disorder of the human carnival" • the narrator's feeling of being slightly overwhelmed by the details of the crowd • the narrator's ambivalent attitude towards the English: detached curiosity, biased representation • the implied meanings of the text: comments on Victorian society's attitudes towards the poor. Candidates are likely to apply an understanding of the contextual aspects above and their impact on relevant language techniques and literary devices, such as: • the use of figurative language to achieve contrasting effects: depicting the crowds and describing the aesthetic beauty of the countryside • the contrasting lexis used to describe the poor vs. the rich and the attitudes of the French and English towards class • the use of lexis connected with the five senses to convey a lively atmosphere • the semantic field of animals connected with the poor, contrasted with nature • the use of pronouns to achieve a sense of detached observation, e.g. *they have come to amuse themselves;* absence of 'I' replaced by 'you'; use of 'they' sets up an opposition with the collective 'you'

| | | the use of first-person plural perspective at the end of the passage to refer to himself as French and third-person singular to refer to French, working, individuals the use of cumulative detail, listing and compound sentences to create a vivid picture and to build up atmosphere often focusing on distinct semantic fields, enhanced by the use of semi-colon and comma the use of parenthesis highlights his perceived view of himself as French the structure of text: begins with note-form summary; moves from panoramic view of scene and progressively narrows the perspective to a more specific view of crowd; focuses on impoverished members of the crowd; moving from affluence to poverty the underlying irony throughout begins with mention of jollification and culminates in an explicit political comment about the condition of the English poor. 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.

<div align="right">(40)</div> |

Question Number	Indicative content
1	**The Individual in Society** Candidates are likely to demonstrate an awareness and understanding of the effectiveness of: • the genre • the purpose of a public speech; she is speaking to an American women's movement • the audience • the determined, uncompromising, sincere, rational tone of the speaker • the speaker's attitude towards the British Government, women's rights, her American audience, American history • the speaker's values: for example, women deserve equality, belief in taking risks and the effectiveness of direct action • the way the speaker challenges commonly-held views of the time by saying "you have to make more noise than anybody else". Candidates are likely to apply an understanding of the contextual aspects above and their impact on relevant language techniques and literary devices, such as: • the military lexical field and use of abstract rhetorical lexis contrasted with the domestic • the combination of monosyllabic and polysyllabic lexis • the use of figurative language, e.g. the omelette vs. civil war • the grammar (predominantly declarative sentences) and figurative language (e.g. the analogy of the two babies) • the use of first person plural to convey a sense of unity • the use of second person as a rhetorical device • the use of parallelism, tripling and repetition • the written to be spoken e.g. *'well'*; use of pronoun for direct address, e.g. *'you'*, *'we'* • the use of complex sentence structures • the occasional use of simple sentences to make the point, e.g. *That is the history of humanity.* • prosodic features: identifying which words or phrases speaker might stress for effect • combination of formal register and less formal expressions to create variety, engage audience and persuade listeners

		• structure of text: way speaker develops argument logically by referring to historical event that audience can relate to; questioning the use of the term "militant"; explaining how the oppressed are only noticed by authorities if they make themselves "more obtrusive"; conceding that suffering is an inevitable consequence of direct action.
		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)

Question Number	Indicative content
1	**Love and Loss** Candidates are likely to demonstrate an awareness and understanding of the effectiveness of: • the genre – narrative • the purpose of a private diary – here to record daily events, thoughts and feelings • the audience • the way the narrator's character is revealed through her diary account • the context: life in wartime London and the narrator's attitude towards it • the varied tone: passionate, matter-of-fact, dismissive; change of tone in final paragraph – more resigned, stoical, philosophical, sombre • the contrast between the negative, threatening setting and the narrator's positive, passionate feelings (see opening two paragraphs) • the humour created by bathos: e.g. comparing herself and Rupert with classic lovers (penultimate paragraph) • the humour created by the neighbour's cameo appearance – visual (clothing and behaviour associated with farce) • the writer's attitudes towards Rupert: wonder, attraction • the values: life must go on; coping and survival are paramount • the ideas implied by the writer: one can still find positives in adversity; resilience of human spirit • the changing attitudes to the way love is described. Candidates are likely to apply an understanding of the contextual aspects above and their impact on relevant language techniques and literary devices, such as: • the conversational style and lexis • the terms of address, e.g. *Heloise and Abelard* • the lexical choice reflecting cultural affluence • the use of lexis contrasting fear with pleasure, e.g. *German planes in arrow formation, transcendent and satisfying things left in this bloody awful life* • the writer's use of hyperbole • the grammar • the effects created by including direct speech; only recording Rupert's speech • the use of dashes to help add detail to the narrative

	- the use of abbreviations - the variety of sentence structures to convey feelings of passion, amusement - the overall structure: begins with a sense of fear and anxiety, then builds up a sense of anticipation regarding the intimacy, and ends with a sober conclusion; contrast in moods at beginning and end. 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)	

Question Number	Indicative content
1	**Family Relationships** Candidates are likely to demonstrate an awareness and understanding of the effectiveness of: • the genre • the purpose of a letter – here to inform; a governess is describing a family to her friend – she is introducing the family and is expressing a desire to adapt to the demands of each family member • the audience - guarded and formal for a letter to a friend • the tone employed by the writer and her attitude towards family life • the writer's attempts to adapt to the demands of different social class • the writer's sense of duty • the writer's attitude towards the Pedders, implied in the way she portrays them • the writer's tone: generally good-humoured, positive, polite but the reader might be suspicious nonetheless • the details that the writer chooses to focus on and what this reveals about her aspirations as a governess; her attitude towards this lifestyle • indirect references to social attitudes and expectations • attitudes towards the roles of women in early Nineteenth century society • how nineteenth century family values are conveyed • the modern reader's response to the way a Nineteenth century family is portrayed. Candidates are likely to apply an understanding of the contextual aspects above and their impact on relevant language techniques and literary devices, such as: • the lexis and use of literal language • some lexis and sentence structures that can be considered archaic • the use of lexis associated with etiquette • the writer's use of adjectives in the first paragraph to convey her feelings of awkwardness • the degree of formality employed by the writer, bearing in mind the addressee, and how this contributes towards the mood of the extract • candidates may explore possible hidden meanings through choice of lexis and what is not said – is the writer trying to hide her true feelings for fear of losing her job?

	• the variation of sentence structures to create a balance between formal and friendly tones in the first half of the extract
	• the grammatical shift from more elaborate sentences in first part, to the final paragraph where the writer uses very straightforward declaratives to contextualise the background to the marriage with the briefest of detail
	• the foregrounding of key details about the Pedders' marriage in final paragraph
	• the structure of the text: description of a "typical" scene involving Mr and Mrs Pedder; description of writer's initial feelings about working with the family; cursory outline of her duties; background information about Mr and Mrs Pedder – how they met, social standing .
	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)

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	- 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	- 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	- 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, forma and language shape meanings in a range of spoken and written texts
1	0 - 5	- 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	- 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	- demonstrates critical understanding of some of the attitudes, values or ideas in the text - demonstrates understanding of a range of features of structure, form and language - takes a consistently analytical approach to the task, drawing a range of connections between features and their effects.
4	18 - 23	- 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	- 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 Drama or Poetry

Question Number	Indicative content
2	**A Sense of Place** Candidates are likely to demonstrate an awareness and understanding of: • the similarities and differences in the presentation of specific places in the texts studied • the different ways in which the world as a whole is portrayed by different writers, e.g. the ways in which characters in *Translations* refer to a variety of places outside Ireland • how an individual's sense of identity can be articulated by placing his/her immediate environment in a worldwide context • how writers show people and places at odds with worldly/universal forces • the different perceptions of place: e.g. topographical, political, spiritual, psychological • the different ways in which writers offer reasons for hope or pessimism, e.g. Betjeman's attitudes towards Slough • the ways in which writers explore views of the human condition in relation to place, e.g. Hardy's references to an indifferent universe • the detailed connections between a range of relevant contextual factors and the features and/or meanings of texts: for example, the ways in which one culture is threatened by a more "powerful" culture • significant contextual factors for each of the texts, e.g. *Translations* – the British Government's attitude towards Northern Ireland in the 1970s *Stuff Happens* – US foreign policy post-9/11 *Thomas Hardy* – the impact of World War One on British society *The Best Loved Poems of John Betjemen* – the impact of World War Two on British society. When responding to the drama texts, candidates are likely to apply an understanding of relevant literary and linguistic concepts/features, such as: • the crafting of the dialogue • how language creates dramatic tension, e.g. Colin Powell's response to feeling marginalised • the structure of the play • the characterisation, e.g. Jimmy Jack is in conflict with the rest of the world • stagecraft and set, e.g. the way the action switches suddenly from one place to another, in *Stuff Happens*, to convey a sense of conflict.

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

- the choice of form

- the use of rhyme – e.g. the way the rhyme contributes to Betjeman's poem, *Christmas*

- the effects created by rhythm

- the creation of voice – e.g. the detached persona in Hardy's *Beeny Cliff*

- the humour – e.g. Betjeman's portrayal of Slough

- the imagery – e.g. Hardy's depiction of the material world in *The Darkling Truth.*

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)

Question Number	Indicative content
3	**The Individual in Society** Candidates are likely to demonstrate an awareness and understanding of: • the similarities and/or differences in the presentation of "the individual" in the texts studied • the similarities and/or differences in the ways writers represent the established order of society • discussions of ways that a range of characters or personae challenges society through their actions, beliefs and the ways in which they express themselves • the writer's attitudes to the ways in which society is challenged e.g. sympathy for the protagonist; a pessimistic, cynical view • the contextual factors relevant to texts, such as Elizabethan attitudes towards different social groups and classes • how the individual's desire to challenge society relates to the thematic concerns of the texts, e.g. Gunn's and Hughes's presentation of people in relation to nature • significant contextual factors for each of the texts, e.g. *Othello* – Elizabethan society's attitudes towards race *Equus* – attitudes towards psychotherapy in the 1970s *Eliot* – society's attitudes towards religion between the two world wars *Gunn & Hughes* – a lack of direction in post-war American and British societies. When responding to the drama texts, candidates are likely to apply an understanding of relevant literary and linguistic concepts/features, such as: • the crafting of the dialogue – e.g. the ways in which Othello's cultural identity is contrasted with the Venetians' values when he is called before the senate • how language creates dramatic tension - e.g. the violent language towards the end of *Equus* • the structure of the play • the characterisation – e.g. the way Othello responds towards the prejudiced attitudes of the Venetians • the stagecraft and set - e.g. the way a "chorus" witnesses Alan's crime in *Equus*. When responding to the poetry texts, candidates are likely to apply an understanding of relevant literary and linguistic concepts/features, such as: • the choice of form – e.g. Gunn's use of formal eight-line stanzas in *On the Move* • the use of rhyme

	- the effects created by rhythm – e.g. the relentless rhythm at the beginning of Eliot's *Love Song of J.Alfred Prufrock* - the creation of voice – e.g. the persona's sense of awe in Hughes's poem, *Thrushes* - the humour - the imagery – e.g. the cumulative power of imagery in Eliot's *Ash Wednesday.* 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)

Question Number	Indicative content
4	**Love and Loss** Candidates are likely to demonstrate an awareness and understanding of: • the similarities and/or differences in the presentation of time in the texts studied • the contextual factors relevant to the texts, such as the ways in which writers respond to contemporary attitudes towards time and its influences on lovers' motivations • the writers' representations of the past, present and future of relationships • the writers' exploitation of form to show the way relationships are destroyed or strengthened by the passage of time: for example, the poignancy created by Pinter's reversal of chronological events in *Betrayal* • how perceptions of time relate to a range of thematic concerns of the texts • how the representation of time may determine the tone and mood of the texts • the variety of ways in which time may be represented: for example, moments when the reader/audience is made aware of time slowing down; considerations of possible reasons for these techniques • significant contextual factors for each of the texts, e.g. *Betrayal* – reverse chronology *The Glass Menagerie* - retrospective *Sylvia Plath* – memory and looking back; Daddy *Metaphysical* – Urgency; Carpe Diem; Mortality. When responding to the drama texts, candidates are likely to apply an understanding of relevant literary and linguistic concepts/features, such as: • the crafting of the dialogue – e.g. effects created by the simple dialogue in *Betrayal* • how language creates dramatic tension - e.g. the way Amanda dominates her daughter in *The Glass Menagerie* • the structure of the play – e.g. the way relationships are potrayed by the reversed plot in *Betrayal* • characterisation • stagecraft and set – e.g. the use of screen devices in *The Glass Menagerie.* 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

	• use of rhyme
	• effects created by rhythm – e.g. the way in which a sense of weariness and disillusionment is created by the rhythm of Suckling's poem, *Farewell To Love*
	• creation of voice – e.g. Marvell's sense of urgency in *To His Coy Mistress*
	• humour
	• imagery – e.g. Plath's use of tactile imagery to create a sense of immediacy in *Nick and the Candlestick.*
	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)

Question Number	Indicative content
5	**Family Relationships** Candidates are likely to demonstrate an awareness and understanding of: • the nature of the relationships portrayed in the texts • the similarities and/or differences in the presentation of the texts studied • the range of ways in which writers represent the conflict between appearances and reality; how they explore the influences that it has on relationships; how these relate to the thematic concerns of the texts • the detailed connections between a range of relevant contextual factors and the features and/or meanings of texts: for example, the way men as "heads of families" feel the need to preserve a family's reputation; the way that the persona in Harrison's poetry explores attitudes towards class through the depiction of his parents in relation to society's expectations • significant contextual factors for each of the text. e.g. *All My Sons* – family, integrity, moral compromise, loyalty *A Doll's House* – money, relationships, context of reception *Chaucer* – entertainment, gender *Tony Harrison* – social background, class, age. When responding to the drama texts, candidates are likely to apply an understanding of relevant literary and linguistic concepts/features, such as: • the crafting of the dialogue – e.g. the ways in which characters persist in deceiving themselves, as well as others, in *All My Sons* • how language creates dramatic tension – e.g. the way characters use language to control others in *A Doll's House* • the structure of the play • the characterisation – e.g. the way that characters develop and change roles in *A Doll's House* • stagecraft and set – e.g. the significance of symbols, such as the tree in *All My Sons.* When responding to the poetry texts, candidates are likely to apply an understanding of relevant literary and linguistic concepts/features, such as: • the choice of form • the use of rhyme – e.g. the way that rhyme creates a mournful tone in Harrison's poem, *Marked With D* • the effects created by rhythm • the creation of voice – e.g. the contrasting tones of voice in Harrison's poem, *Pain-Killers*

	• the humour – e.g. the ways in which the Wife of Bath undermines the use of authorities and challenges anti-feminist views
	• the imagery – e.g. the way in which the image of fire has different connotations throughout *The Wife of Bath's Prologue and Tale*.
	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)

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	• 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	• 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	• 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, forma and language shape meanings in a range of spoken and written texts
1	0 - 3	• 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	• 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	• 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	• 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	• 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	• 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	• 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	• 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	• 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	35 - 40	• 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.