

Mark Scheme (Results)

Summer 2013

GCE English Literature
Unit 3 (6ET03)

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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.

Section A: Unprepared Poetry or Prose

Question Number	Indicative Content
<p>1</p>	<p>Candidates are likely to focus on a range of linguistic and structural features in an apparently freely structured poem. Observant readers may identify specific sections consisting of the first long sentence, the next two and the final one, 12, 12 and 6 lines respectively</p> <p>Candidates may discuss the use of the strong first person narrative voice which is powerfully established in its relationship with 'my father' and 'my mother' in the opening few lines.</p> <p>They may deal with the sense of place conveyed in the opening sentence, dependant on the repeated 'I see...', linked to 'them' in line 1, 'my father' in lines 2-5, 'my mother' in line 6-9, and 'they' in lines 10-12. The physical details which are at first glance linked to 'their colleges' may have the connotations of possible violence with the metaphorical references to 'blood' and 'sword-tips'. These may be contrasted with the sense of inexperience in 'about to...get married', 'kids', 'dumb' and 'innocent'. The movement from the initial use of the present tense to the insistent use of the future and back again is another strong structural device that may be commented on.</p> <p>In the second section they may comment on the repeated 'I wants' from lines 13-25, which then move into a series of direct addresses to 'you', moving on to deal with a range of things that the narrator knows with hindsight are going to happen and would like to prevent and in which the repeated 'yous' are like a series of accusations. They may deal with the descriptions following on from the repeated 'her' and 'his' as the speaker imagines them in their innocent state 'turning to me', moving on to the 'her/his' lines which are each followed by three pre-modifiers.</p> <p>They may comment on the final section with its clear sense of decision making at line 25, ending with an imperative and the consequences of what they are going to do.</p> <p>Literary devices that may be dealt with are:</p> <ul style="list-style-type: none"> • Repetition and its effect • Verbal patterning • Language which is often conversational, and American in idiom • The range of imagery linked to innocence, violence, physical and personal features • The complex and mainly lengthy sentence structure • Rhyme and assonance • The informal and varied line lengths • The use of enjambement and the caesura <p style="text-align: right;">(40 marks)</p>

Question Number	Indicative Content
2	<p>Candidates are likely to comment on the very detailed and closely observed descriptive nature of the writing as presented through the voice of an unidentified third person narrator.</p> <p>Candidates may well comment on the ways in which the scene is depicted through the use of words such as 'stillness', 'serenity' and 'security' in the opening sentence. This mood may be observed as representing a sense of universal calm and safety which returns at the opening of the second paragraph and again at the end of the extract. They are also likely to deal with the ways in which night time and the movement of the ship through the sea are conveyed in the remainder of the first paragraph. They may notice that some of the details are visual and some represent sound through the use of onomatopoeic words.</p> <p>They may well comment on the shift of focus to Jim and then the sleeping pilgrims in paragraph 2. They are may well to comment on the physical details that are used to describe them. They may well comment on the effect of the apparently casual final words of the paragraph.</p> <p>They may comment on the juxtaposition of light/dark imagery in paragraphs 1 and 3 such as 'gold...dark', 'gloom....dim flames', 'dark...silver'.</p> <p>In paragraph 3 they may comment on the complex sentence structure that the narrator uses in his descriptions of the passengers and some of the details of the ship. The range of detail to be commented on include the contrast between, for example, 'the well-to-do...the poor...the lone old men... a father....a woman'. They may well notice and comment on the fact that these specific details are identifiable by the available, but limited light sources and the rest is just 'broken outlines' and 'vague shapes'. The physical details that may be observed include a range of metal objects including some weapons. The sounds depicted include those associated with the sleeping passengers and the ship itself.</p> <p style="text-align: right;">(40 marks)</p>

Band	Mark	AO1 - Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression
1	0 - 3	<ul style="list-style-type: none"> • Makes limited relevant comment • Makes limited use of critical literary terminology • Writes with minimal clarity but with technical lapses • Responds with limited originality and creativity.
2	4 - 7	<ul style="list-style-type: none"> • Makes relevant comment with some insight • Makes some appropriate use of critical terminology to make the response more specific • Uses accurate written expression with some technical lapses • Responds with some originality and creativity.
3	8 - 10	<ul style="list-style-type: none"> • Responds with a sustained argument in an informed and relevant manner • Makes confident and appropriate use of critical terminology to refine arguments and evaluate the text • Writes accurately with sustained fluency, coherence and confidence • Constructs an original and creative response in a well-developed argument.

Band	Mark	AO2 - Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts
1	0 - 5	<ul style="list-style-type: none"> • Shows a limited understanding of the approaches to literary text • Identifies some features of structure, form and language • Shows a limited understanding of meanings.
2	6 - 11	<ul style="list-style-type: none"> • Shows limited critical understanding of literary text • Comments on some features of structure, form and language • Shows some understanding of the meanings.
3	12 - 17	<ul style="list-style-type: none"> • Demonstrates some critical understanding of literary text • Shows some awareness of features of structure, form and language • Provides evidence of a clear understanding of the meanings.
4	18 - 23	<ul style="list-style-type: none"> • Demonstrates a developed critical understanding of literary text • Examines features of structure, form and language effectively • Analyses the text and demonstrates a developed understanding of the meanings.
5	24 - 30	<ul style="list-style-type: none"> • Provides an evaluative and analytical, critical understanding of literary text which enables a sophisticated response • Evaluates features of structure, form and language effectively • Evaluates the text and demonstrates a developed understanding of the meanings which enables an independent response.

Section B: Paired Texts

Question Number	Indicative Content
3(a)	<p>Each of the designated novels and poetry selections will provide ample opportunity for wide exploration of the topic. The proposition sets up a topic which may be challenged or discussed as the candidate sees fit. Successful answers may well deal with the issues linked to 'The best writing' and the terms of the proposition presented by 'psychological and emotional'. Equal treatment of each of the ideas is not a requirement, but higher band answers are likely to be fairly comprehensive in their approach.</p> <p>Accurate written expression and use of terminology appropriate to novels and poems should be used.</p> <p>Structure, form and language should be dealt with in terms of how they shape meaning as related to the proposition. Language may be dealt with through the diversity of styles employed by different writers, and structure and form by the different narrative approaches of the novelists and the variety of structures and forms employed by the poets. The ways in which poems may be said to connect with each other may vary according to whether a single writer (such as Carol Ann Duffy or John Donne for example) or a wider ranging group of poets.</p> <p>Clear and relevant links between texts should be identified and discussed in detail.</p> <p>Candidates should compare chosen texts to clarify connections between them and reflect the responses of different readers. For example they may show how poems and novels depict relationships in different ways and reflect the periods in which specific texts were written. The poetry selections, by virtue of their diversity, are likely to invite a wide range of responses to contexts. At best, diverse responses will be discussed, analysed or even evaluated; at the very least, awareness of diverse readings should be identified and described.</p> <p>Candidates should be aware of the need to respond to their texts as a modern reader, whilst not losing sight of the time when a text was written.</p> <p style="text-align: right;">(60 marks)</p>

Question Number	Indicative Content
<p>3(b)</p>	<p>Each of the designated novels and poetry selections will provide ample opportunity for wide exploration of the topic. The proposition is an assertion that may be challenged or discussed in a variety of ways. A higher band candidate may well agree with the proposition if a detailed and analytical discussion is provided. Equally validly, challenging the proposition may well provide opportunities for detailed and analytical exploration of its different facets.</p> <p>Accurate written expression and use of terminology appropriate to novels and poems should be used.</p> <p>Structure, form and language should be dealt with in terms of how they shape meaning as related to the proposition. Language may be dealt with through the diversity of styles employed by different writers, and structure and form by the different narrative approaches of the novelists and the variety of structures and forms employed by the poets. The ways in which poems may be said to connect with each other may vary according to whether a single writer (such as Carol Ann Duffy or John Donne for example) or a wider ranging group of poets.</p> <p>Clear and relevant links between texts should be identified and discussed in detail.</p> <p>Candidates should compare chosen texts to clarify connections between them and reflect the responses of different readers. For example they may show how poems and novels depict relationships in different ways and reflect the periods in which specific texts were written. The poetry selections, by virtue of their diversity, are likely to invite a wide range of responses to contexts. At best, diverse responses will be discussed, analysed or even evaluated; at the very least, awareness of diverse readings should be identified and described.</p> <p>Candidates should be aware of the need to respond to their texts as a modern reader, whilst not losing sight of the time when a text was written.</p> <p style="text-align: right;">(60 marks)</p>

Question Number	Indicative Content
<p>4(a)</p>	<p>Each of the designated novels and poetry selections will provide ample opportunity for wide exploration of the topic. Candidates are likely to construct an argument by accepting or challenging 'an inevitable part' in the proposition as a starting point. The level of differentiation by candidates between 'inner turmoil' and 'contradictions' may well vary considerably. It is the level of discussion of either or both terms and the ways that they have been interpreted in the light of the texts studied that are the probable discriminators.</p> <p>Accurate written expression and use of terminology appropriate to novels and poems should be used.</p> <p>Structure, form and language should be dealt with in terms of how they shape meaning as related to the proposition. Language may be dealt with through the diversity of styles employed by different writers, and structure and form by the different narrative approaches of the novelists and the variety of structures and forms employed by the poets. The varieties of English used in the texts may well be a focus, and in the poems which are not narrative, relationships between individual poems.</p> <p>Clear and relevant links between texts should be identified and discussed in detail.</p> <p>The ways in which poems may be said to connect with each other may vary according to whether a collection of poems is being dealt with (Collins and Nichols) or a narrative (Chaucer).</p> <p>Candidates should compare chosen texts to clarify connections between them and reflect the responses of different readers. For example they may show how poems and novels depict the self in different ways and reflect the periods in which specific texts were written. The poetry selections, by virtue of their diversity, are likely to invite a wide range of responses to contexts. At best, diverse responses will be discussed, analysed or even evaluated; at the very least, awareness of diverse readings should be identified and described.</p> <p>Candidates should be aware of the need to respond to their texts as a modern reader, whilst not losing sight of the time when a text was written.</p> <p style="text-align: right;">(60 marks)</p>

Question Number	Indicative Content
<p>4(b)</p>	<p>Each of the designated novels and poetry selections will provide ample opportunity for wide exploration of the topic. The opposition that is contained in the proposition may be accepted or challenged, at the candidates' discretion. The quality of the argument is what is being looked for. The key term 'physical and social environment' is likely to be explored as a whole but emphasis on either 'social' or 'physical' at the expense of the other may be acceptable if the quality of the argument is high and the level of textual support is sufficiently detailed.</p> <p>Accurate written expression and use of terminology appropriate to novels and poems should be used.</p> <p>Structure, form and language should be dealt with in terms of how they shape meaning as related to the proposition. Language may be dealt with through the diversity of styles employed by different writers, and structure and form by the different narrative approaches of the novelists and the variety of structures and forms employed by the poets. The varieties of English used in the texts may well be a focus, and in the poems which are not narrative, relationships between individual poems.</p> <p>Clear and relevant links between texts should be identified and discussed in detail. The ways in which poems may be said to connect with each other may vary according to whether a collection of poems is being dealt with (Collins and Nichols) or a narrative (Chaucer).</p> <p>Candidates should compare chosen texts to clarify connections between them and reflect the responses of different readers. For example they may show how poems and novels depict the self in different ways and reflect the periods in which specific texts were written. The poetry selections, by virtue of their diversity, are likely to invite a wide range of responses to contexts. At best, diverse responses will be discussed, analysed or even evaluated; at the very least, awareness of diverse readings should be identified and described.</p> <p>Candidates should be aware of the need to respond to their texts as a modern reader, whilst not losing sight of the time when a text was written.</p> <p style="text-align: right;">(60 marks)</p>

Question Number	Indicative Content
<p>5(a)</p>	<p>Each of the designated novels and poetry selections will provide ample opportunity for wide exploration of the topic. The proposition is a statement that may be challenged or accepted as the candidate sees fit. The ideas that lie behind 'physical and emotional' should provide plenty of material for discussion. Although equal treatment of these two ideas is not required, there should be some discussion of both. The ideas that lie behind 'emotional control...destinies' should encourage clear and relevant links between texts which should be identified and discussed in detail. It is likely that the ways in which candidates deal with 'emotional' will be a key discriminator.</p> <p>Accurate written expression and use of terminology appropriate to novels and poems should be used.</p> <p>Structure, form and language should be dealt with in terms of how they shape meaning as related to the proposition. Each of the designated novels and poetry selections will provide ample opportunity for wide exploration of the topic. Language in particular may be dealt with through the diversity of styles and varieties of English used by the different writers, and structure and form by the different narrative approaches of the novelists and the variety of structures and forms employed by the poets.</p> <p>Clear and relevant links between texts should be identified and discussed in detail. The ways in which poems may be said to connect with each other may vary according to whether a collection of poems is being dealt with (Bhatt and Dharker) or a narrative (Chaucer).</p> <p>Candidates should compare chosen texts to clarify connections between them and reflect the responses of different readers. For example they may show how poems and novels depict journeys in different ways and reflect the periods in which specific texts were written. The poetry selections, by virtue of their diversity, are likely to invite a wide range of responses to contexts. At best, diverse responses will be discussed, analysed or even evaluated; at the very least, awareness of diverse readings should be identified and described.</p> <p>Candidates should be aware of the need to respond to their texts as a modern reader, whilst not losing sight of the time when a text was written.</p> <p style="text-align: right;">(60 marks)</p>

Question Number	Indicative Content
<p>5(b)</p>	<p>Each of the designated novels and poetry selections will provide ample opportunity for wide exploration of the topic. The proposition offers an assertion which may be accepted or challenged as the candidate sees fit. The initial 'as in life', may invite some contextual references. The range of ideas that follows: 'problems...conflicts...character, relationships...circumstances' are unlikely to be dealt with in equal detail, but look for a range of ideas from the selection offered linked to the texts studied .</p> <p>Accurate written expression and use of terminology appropriate to novels and poems should be used.</p> <p>Structure, form and language should be dealt with in terms of how they shape meaning as related to the proposition. Each of the designated novels and poetry selections will provide ample opportunity for wide exploration of the topic. Language in particular may be dealt with through the diversity of styles and varieties of English used by the different writers, and structure and form by the different narrative approaches of the novelists and the variety of structures and forms employed by the poets.</p> <p>Clear and relevant links between texts should be identified and discussed in detail. The ways in which poems may be said to connect with each other may vary according to whether a collection of poems is being dealt with (Bhatt and Dharker) or a narrative (Chaucer).</p> <p>Candidates should compare chosen texts to clarify connections between them and reflect the responses of different readers. For example they may show how poems and novels depict journeys in different ways and reflect the periods in which specific texts were written. The poetry selections, by virtue of their diversity, are likely to invite a wide range of responses to contexts. At best, diverse responses will be discussed, analysed or even evaluated; at the very least, awareness of diverse readings should be identified and described.</p> <p>Candidates should be aware of the need to respond to their texts as a modern reader, whilst not losing sight of the time when a text was written.</p> <p style="text-align: right;">(60 marks)</p>

Question Number	Indicative Content
<p>6(a)</p>	<p>Each of the designated novels and poetry selections will provide ample opportunity for wide exploration of the topic. There are several terms in the proposition which invite exploration or challenge: 'preconceptions, 'good writing', 'what it is really about'. Any valid discussion that uses these ideas as its starting point will be acceptable. The proposition may be accepted or challenged as the candidate sees fit as long as the argument is clearly grounded in the texts that the candidate has studied. Any view of 'what war is really about' is also perfectly acceptable as long as the discussion uses the proposition as its starting point.</p> <p>Accurate written expression and use of terminology appropriate to novels and poems should be used.</p> <p>Structure, form and language should be dealt with in terms of how candidates shape meaning as related to the proposition. Language may be dealt with through the diversity of styles employed by the different writers and structure and form by the different narrative approaches of the novelists and the variety of structures and forms employed by the poets.</p> <p>Clear and relevant links between texts should be identified and discussed in detail. There will be a distinction between responses that are mere exemplification of the issues raised in the quotation as opposed to those that engage more fully with the 'analyse the connections and comparisons' aspect of the instruction. The ways in which poems may be said to connect with each other may vary according to whether a single writer (as in the David Harsent collection) is under discussion, or a wider ranging group of poets.</p> <p>Candidates should compare chosen texts to clarify connections between them and reflect the responses of different readers. For example they may show how poems and novels depict war in different ways and reflect the periods in which specific texts were written. The poetry selections, by virtue of their diversity, are likely to invite a wide range of responses to contexts. At best, diverse responses will be discussed, analysed or even evaluated; at the very least, awareness of diverse readings should be identified and described.</p> <p>Candidates should be aware of the need to respond to their texts as a modern reader, whilst not losing sight of the time when a text was written.</p> <p style="text-align: right;">(60 marks)</p>

Question Number	Indicative Content
6(b)	<p>Each of the designated novels and poetry selections will provide ample opportunity for wide exploration of the topic. A successful answer is likely to be dependant on the ways in which the candidate balances the range of ideas that is contained in the proposition as well as 'surprisingly'. In addition of course, it is an equally valid approach to challenge the terms of the proposition and as long as it is the starting point for the ensuing discussion, present an alternative viewpoint.</p> <p>Accurate written expression and use of terminology appropriate to novels and poems should be used.</p> <p>Structure, form and language should be dealt with in terms of how candidates shape meaning as related to the proposition. Language may be dealt with through the diversity of styles employed by the different writers and structure and form by the different narrative approaches of the novelists and the variety of structures and forms employed by the poets.</p> <p>Clear and relevant links between texts should be identified and discussed in detail. There will be a distinction between responses that are mere exemplification of the issues raised in the quotation as opposed to those that engage more fully with the 'analyse the connections and comparisons' aspect of the instruction. The ways in which poems may be said to connect with each other may vary according to whether a single writer (as in the David Harsent collection) is under discussion, or a wider ranging group of poets.</p> <p>Candidates should compare chosen texts to clarify connections between them and reflect the responses of different readers. For example they may show how poems and novels depict war in different ways and reflect the periods in which specific texts were written. The poetry selections, by virtue of their diversity, are likely to invite a wide range of responses to contexts. At best, diverse responses will be discussed, analysed or even evaluated; at the very least, awareness of diverse readings should be identified and described.</p> <p>Candidates should be aware of the need to respond to their texts as a modern reader, whilst not losing sight of the time when a text was written.</p> <p style="text-align: right;">(60 marks)</p>

Band	Mark	AO1 – Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression
1	0 - 3	<ul style="list-style-type: none"> • Makes limited relevant comment • Makes limited use of critical literary terminology • Writes with minimal clarity but with technical lapses • Responds with limited originality and creativity.
2	4 - 7	<ul style="list-style-type: none"> • Makes relevant comment with some insight • Makes some appropriate use of critical terminology to make the response more specific • Uses accurate written expression with some technical lapses • Responds with some originality and creativity.
3	8 - 10	<ul style="list-style-type: none"> • Responds with a sustained argument in an informed and relevant manner • Makes confident and appropriate use of critical terminology to refine arguments and evaluate the text • Writes accurately with sustained fluency, coherence and confidence • Constructs an original and creative response in a well-developed argument.

Band	Mark	AO2 - Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts
1	0 - 3	<ul style="list-style-type: none"> • Shows a limited critical understanding of literary texts • Explores some features of structure, form and language • Shows a limited understanding of meanings.
2	4 - 7	<ul style="list-style-type: none"> • Shows some critical understanding of literary texts • Analyses features of structure, form and language • Shows some understanding of the meanings.
3	8 - 10	<ul style="list-style-type: none"> • Demonstrates a developed critical understanding of literary texts • Evaluates features of structure, form and language effectively to make relevant points

		<ul style="list-style-type: none"> Evaluates the text and demonstrates a developed understanding of the meanings which enables an independent response.
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Band	Mark	A03 - Explore connections and comparisons between different literary texts, informed by interpretations of other readers
1	0 - 3	<ul style="list-style-type: none"> Refers to one or more text and identifies basic literary connections Provides a basic presentation of ideas Shows limited ability to interpret the texts.
2	4 - 7	<ul style="list-style-type: none"> Makes well-selected connections between texts Presents some ideas which do not reach full development Shows a limited ability to consider that more than one interpretation of the texts is possible.
3	8 - 11	<ul style="list-style-type: none"> Makes literary connections between the texts to inform the line of argument Some evidence of an independent approach in the presentation of ideas Shows an awareness of a variety of interpretations; with some exploration.
4	12 - 15	<ul style="list-style-type: none"> Makes insightful and relevant literary connections between texts, supporting the line of argument Demonstrates an independent approach in the presentation of a well-developed ideas Demonstrates an awareness of a variety of interpretations; with some analysis and evaluation.
5	16 - 20	<ul style="list-style-type: none"> Demonstrates a cogent synthesis of literary connections between texts to develop a line of argument Demonstrates an independent and original approach in the presentation of coherently developed argument Demonstrates a developed awareness of a variety of interpretations; applies an open-minded approach when exploring and evaluating the texts.

Band	Mark	A04 - Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received
1	0 - 3	<ul style="list-style-type: none"> • Shows a very limited awareness of the concept of a reader • Makes limited reference to the contextual influences that have affected how the texts have been received over time • Makes limited reference to the cultural and contextual factors that influenced texts when they were produced, without applying these facts very usefully in a literary way • Makes basic reference to the contextual framework within which they as readers can respond but this is not developed in a way that reflects on the understanding of texts under consideration.
2	4 - 7	<ul style="list-style-type: none"> • Shows limited ability to appreciate the factors that influence a modern reader but these points are undeveloped when looking at the texts under consideration • Shows some awareness of contextual influences that have affected how the texts have been received over time • Shows some awareness of the cultural and contextual factors that influenced texts when they were produced, although this is likely to remain at the level of factual knowledge not fully applied to the texts • Makes some reference to the contextual framework within which they as readers can respond, although this may lack specificity.
3	8 - 11	<ul style="list-style-type: none"> • Shows some ability to comment on the factors that influence a modern reader and apply this to the reading of the texts under consideration • Shows an appreciation of contextual influences that have affected how the texts have been received over time • Shows an appreciation of the importance of the cultural and contextual factors that influenced texts when they were produced • Makes some comment on the relevance of the contextual overarching framework within which they as readers can respond.

<p style="text-align: center;">4</p>	<p style="text-align: center;">12 - 15</p>	<ul style="list-style-type: none"> • Demonstrates an ability to analyse the factors that influence a modern reader and reflect on their own reading in the light of this • Demonstrates an ability to analyse the contextual influences that have affected how the texts have been received over time • Demonstrates an ability to analyse the cultural and contextual factors that influenced texts when they were produced and apply this awareness usefully to the texts under consideration • Demonstrates an understanding of the significance of the overarching contextual framework within which they as readers can respond; shows an awareness of how this has worked in practice in the candidate's own response to the texts.
<p style="text-align: center;">5</p>	<p style="text-align: center;">16-20</p>	<ul style="list-style-type: none"> • Demonstrates an ability to analyse, synthesise and evaluate the factors that influence a modern reader, this being reflected in the candidate's own reading and understanding of the texts under consideration • Demonstrates an ability to analyse and evaluate the contextual influences that have affected how the texts have been received over time • Demonstrates an ability to analyse and evaluate the cultural and contextual factors that influenced texts when they were produced and uses this awareness to enrich understanding and response • Evaluates the significance of the contextual overarching framework within which they as readers can respond, therefore showing a mature and developed sense of what it means to read critically.

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