GradeMax



Mark Scheme (Results)

January 2017

Pearson Edexcel IAL
In English Literature (WET03)
Unit 3: Poetry and Prose



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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.

Assessment Objectives: WET03_01

AO1	Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression.
AO2	Analyse ways in which meanings are shaped in literary texts.
AO3	Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.
AO4	Explore connections across literary texts.

Section A: post-1900 Unseen Poetry

Question Number	Indicative Content
1	***Denouement* by Sylvia Plath** Students may include the following in their answers: • the title, *Denouement,* suggests that the poem is the end of a story and the final conclusion of a story is being told, suggesting that the poem could be an extended metaphor for the end of a life or a relationship • the first person narrative suggests this is an autobiographical poem: 'nothing more for me to say' • the villanelle structure (five tercets followed by a quatrain) contains refrains of the first and third lines; 'you have gone away', 'nothing more for me to say' and concludes with these two lines; the fixed-verse form provides a ballad-like effect, but the simple form conveys a complex message of loss • the repeated euphemism for death or an end of a relationship ('you have gone away'), emphasises the poet's grief; lexicon suggesting death is used throughout the poem, enhancing the sadness in the poem ('stone', 'poisons', 'topple', 'dust') • the use of 'bankrupt', suggests that the 'circus' has been left empty and has come to an end of business • the use of anthropomorphism, e.g. 'birds' buying 'tickets for the tropic zone', 'magic sawdust writes', suggests a fantasy world presented as a 'circus' • the melancholy and resigned tone reflects the poet's grief for her loss • the use of alliteration and the use of plosives ('tickets for the tropic zone', 'the tigers turn', 'tents all topple') to reveal and emphasise the passion and grief • the imagery of the animals figuratively conveys the different reactions to loss. These are suggestions only. Accept any valid alternative responses.

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Level	Mark	AO1 = bullet point 1, 2	AO2 = bullet point 3, 4			
	0	No rewardable material.				
1	1 - 4	**Descriptive** • Makes little reference to texts with limited organisation of ideas. • Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. • Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. • Shows a lack of understanding of the writer's craft.				
2	5 - 8	**General understanding/exploration** • Makes general points, identifying some literary techniques with general explanation of effects. • Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. • Gives surface readings of texts relating to how meanings are shaped in texts. • Shows general understanding by commenting on straightforward elements of the writer's craft.				
3	9 - 12	**Clear relevant application/exploration** • Offers a clear response using relevant textual examples. • Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. • Shows clear understanding of the writer's craft.				
4	13 - 16	**Discriminating controlled application/exploration** • Constructs a controlled argument with fluently embedded examples. • Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. • Demonstrates discriminating understanding of how meanings are shaped in texts. • Analyses, in a controlled way, the nuances and subtleties of the writer's craft.				
5	17 - 20	**Critical and evaluative** • Presents a critical evaluative argument with sustained textual examples. • Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression. • Exhibits a critical evaluation of the ways meanings are shaped in texts. • Displays a sophisticated understanding of the writer's craft.				

Section B: Prose

Question Number	Indicative Content
2	**Growing Up** Students may include the following in their answers: • how writers present parents and parental figures as a central part of growing up, e.g. Mrs Wix, Miss Overmore/Mrs Beale, Sir Claude; Pip's sister and Joe, Miss Havisham and Estella, Magwitch, the 'Aged parent'; Alphonso, Celie's step-father, Corrine and Samuel's and their adoptive children, Olivia and Adam • comparison of the narrative methods writers use to present parents and parental figures, e.g. James' use of dialogue to illustrate Maisie's relationship with Mrs Wix, Mrs Beale, Sir Claude; Dickens' use of Pip's observations, thoughts and feelings, and recalled dialogue with Joe, through the voice of the older Pip; Walker's use of epistolary narrative to reveal characters • comparison of how writers use parents and parental figures to create moments of happiness and tenderness, e.g. Maisie's embraces with Mrs Wix on a number of occasions and her joy of being with Sir Claude; when Pip recalls teaching his father-like figure, Joe, to write and later when Joe speaks of the 'larks' they will have together • writers' use of point of view to present characters, e.g. James' presentation of the adults through a mixture of Maisie's view and the omniscient narrator, compared with Dickens' and Walker's presentation of the subjective views of their character-narrators • the comparisons of the lessons and morals taught, e.g. Maisie's education and moral development and choices; Pip realising how poorly he has treated Joe • how writers link parental figures and their social contexts, e.g. James' presentation of education and the role of governesses; Dickens' treatment of social class and how this affects Pip's relationship with Joe; Walker's use of letters revealing abusive patriarchy. These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
3	**Growing Up** Students may include the following in their answers: • how writers use settings of time and place as central to characters growing up, e.g. James' presentation of London and France; the marsh, the forge, Satis House and Pip's change when he arrives in London; Walker's presentation of the rural farming community in Georgia; Shug's house in Memphis; Nettie's experiences in the Olinka community • comparison of the writers' use of narrative methods to reveal settings of place and time, e.g. James' use of narrator and Maisie's point of view to reveal settings and timescale; Dickens' use of Pip recounting events and his descriptions of locations; Walker's use of Celie's and Nettie's letters to present contrasting settings • comparisons of the ways writers choose to use significant settings, contrasting settings or a range of locations and the reason for these choices, such as how Shug's home shows Celie a different way of life • settings used to indicate social class or wealth, e.g. James' use of wealthy areas and properties in London or the use of public settings, such as Kensington Gardens or the Exhibition; the humble location of the forge or the decayed former glory of Satis House; Walker's natural settings and how lower status is contrasted with the comparative luxury of Shug's home • the contrasts of the setting of time and time span, e.g. James' novel begins around 1897 and follows Maisie's life from around the age of 6 until her teenage years; Dickens sets his novel during the early Victorian period and follows Pip from a young boy to a 'gentleman'; Walker's novel follows thirty or forty years of Celie and Nettie's lives from the first half of the 20th century • comparisons of the ways modern readers might react to the settings of time and place in each text. These are suggestions only. Accept any valid alternative responses.

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2	7 - 12	**General understanding/exploration** • Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. • Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft. • Has general awareness of the significance and influence of contextual factors. • Makes general links between texts and contexts. • Identifies general connections between texts. • Makes general cross-references between texts.				
3	13 - 18	**Clear relevant application/exploration** • Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft. • Demonstrates a clear exploration of the significance and influence of contextual factors. • Develops relevant links between texts and contexts. • Makes relevant connections between texts. • Develops an integrated approach with clear examples.				

4	19 - 24	**Discriminating controlled application/exploration** • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft. • Provides a discriminating analysis of the significance and influence of contextual factors. • Makes detailed links between texts and contexts. • Analyses connections between texts. • Takes a controlled discriminating approach to integration with detailed examples.
5	25 - 30	**Critical and evaluative** • Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft. • Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. • Makes sophisticated links between texts and contexts. • Evaluates connections between texts. • Exhibits a sophisticated connective approach with sophisticated use of examples.

Question Number	Indicative Content
4	**Colonisation and After** Students may include the following in their answers: • how writers use journeys, e.g. Conrad's description of the journey from London and the voyage up the Congo; Selvon's descriptions of London, the arrivals at Waterloo and Moses' routine journey to welcome newcomers; Forster's description of the expedition to the Marabar Caves, Mrs Moore's train journey back to board the ship to England • how writers use journeys to develop themes, e.g. the themes of colonisation and racism in *Heart of Darkness* and *A Passage to India;* the theme of immigration and cultural diversity in *The Lonely Londoners;* theme of self-development and self-discovery across the texts • comparison of how physical journeys are used to create significant moments in the stories, e.g. Conrad's use of setting aboard the 'Nellie' reveals the 'darkness' of human nature; Selvon's arrivals at Waterloo are disorientated and remain that way; Forster's use of the Marabar Caves provides a mystical location where accusations are made • comparisons of narrative methods used to describe the journeys made, e.g. Conrad's frame-tale is told by the anonymous narrator who listens to Marlow; Selvon's episodic plot structure and use of non-standard English; Forster's three-part structure: Mosque, Caves and Temple in chronological third-person narrative • how writers state or imply that physical journeys result in self-discovery, e.g. Marlow's inner journey of discovery and moral judgement; Selvon's range of characters and how they adapt to living in London; Forster's characters who wish to discover the 'real India' only to find their true feelings • comparisons and contrasts drawn between cultures and continents, e.g. Conrad's portrayal of a serene Europe contrasted with the 'wild' and threatening landscape of Africa; Selvon's contrasts between London and the Caribbean; Forster's descriptions of India and references to England • what texts reveal about the societies in which the authors lived, e.g. Conrad and Forster are critical of European colonialism; Selvon's novel considers the impact of the arrival of Caribbean immigrants or the 'Windrush' generation, who became a target for racial hatred and anti-immigration legislation; Forster examines racial misunderstanding and prejudice • the effects of colonisation e.g. the cruelty and barbarism observed during the journey in Conrad's novel and references to Kurtz's report to the 'Society for the Suppression of Savage Customs'; Selvon's immigrants who had considered England to be their 'mother country'; Forster's exploration of the 'white man's burden' and the social unrest. These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
5	**Colonisation and After** Students may include the following in their answers: • how writers present control, e.g. Conrad's view that power over other humans inevitably corrupts. The portrayal of imperialism, colonisation and near-slavery; Selvon's 'Windrush' generation and the politics controlling immigration; Forster's presentation of different cultures and colonial British rule • comparison of narrative methods used to convey control, e.g. Conrad's use of a frame-tale and the anonymous narrator; Selvon's episodic plot structure; Forster's use of the question: whether it is possible for an Englishman and an Indian to ever be friends, as a framework to explore the general issue of Britain's political control of India • aspects of language, e.g. Conrad's use of symbolism and contrast; Selvon's use of a creolised voice in order to convey the feelings and mood; Forster's satire and characterisation of typical British attitudes, particularly those of women, who are portrayed as racist, self-righteous and condescending • comparison of the ways the writers reveal characters subjected to control, e.g. Kurtz's influence on others and his treatment of others; Selvon's references to the volatile atmosphere faced by immigrants and the lack of prospects that characters face; Forster's presentation of characters who assume control, such as Ronny Heaslop's desire to rise in rank or the way Major Callendar is inconsiderate towards Aziz • comparison of the effects control have on others, e.g. Marlow's savage methods of exploitation of native workers and the gulf between cultures; prejudice experienced and alienation felt by Selvon's characters; the trial of Aziz demonstrating the differing attitudes and racial tension of the British towards the Indians • how control relates to the contexts, e.g. Conrad's presentation of European colonialism and the ivory trade; Selvon's reality of the 'open door' policy of the 1948 Nationality Act; Forster's contempt for the British Government taking control of India, following unrest when The East India Company assumed power. These are suggestions only. Accept any valid alternative responses.

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2	7 - 12	**General understanding/exploration** • Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. • Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft. • Has general awareness of the significance and influence of contextual factors. • Makes general links between texts and contexts. • Identifies general connections between texts. • Makes general cross-references between texts.				
3	13 - 18	**Clear relevant application/exploration** • Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft. • Demonstrates a clear exploration of the significance and influence of contextual factors. • Develops relevant links between texts and contexts. • Makes relevant connections between texts. • Develops an integrated approach with clear examples.				

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5	25 - 30	**Critical and evaluative** • Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft. • Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. • Makes sophisticated links between texts and contexts. • Evaluates connections between texts. • Exhibits a sophisticated connective approach with sophisticated use of examples.

Question Number	Indicative Content
6	**Science and Society** Students may include the following in their answers: • how writers present the lack of choice, e.g. the protagonists are doomed to die at the end of each of the novels and all accept their fate • comparison of how characters have a lack of choice, e.g. Ishiguro's presentation of Kathy and her destiny to become a donor; Atwood's presentation of Offred and the lack of choices she has; Shelley's presentation of Victor and how he is entrapped by his obsession to create life • writers' use of narrators to present the impact of the lack of choices, e.g. the use of first person narrative: Kathy's gradual revelation of the truth revealed when addressing the reader; Offred's reflections on her former life; Shelley's varied narrative viewpoints • comparison of how the lack of choices, e.g. the enforced passivity of the women; Kathy's unquestioning role as a carer; Offred's role as a Handmaid; Elizabeth's acceptance of Victor's obsession • how the reader feels empathy for characters who have to accept the consequences of their environment, e.g. the reader's sympathy for Kathy when she loses Tommy; sympathy for Offred's forced situation; sympathy for Victor when he learns of Elizabeth's death • comparison of how writers structure their novels, providing added impact to the lack of choice, e.g. Ishiguro's use of flashbacks and the novel being divided into three parts; Atwood's use of Offred's memories, thoughts and feelings, the alternating 'Night' sections and concluding 'Historical Notes' to provide a sense of realism; Shelley's use of *in medias res*, epistolary form and varied viewpoints • contextual factors, e.g. the American society prior to the establishment of Gilead; concerns for the future of humanity; concerns about experiments on humans, cloning and social control. These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
7	**Science and Society** Students may include the following in their answers: • how writers create suspense, e.g. Kathy's fate as a donor, the discovery of a possible match in Norfolk, Kathy and Tommy's desire to gain extra time together only to discover this is not an option and Tommy's 'passing'; Offred's capture and separation from Luke, her journeys outside of the house, the ever present 'Eyes' watching her every move, when the black van arrives to collect her; Walton's discovery of Frankenstein, the monster's search for Frankenstein and ultimate revenge • the writer's use of narrators in order to create suspense, e.g. the first-person narrative voice to reveal characters' innermost fears • connections made when explaining how suspense increases at the end of the novels and result in the eventual destruction, death or disappearance of the protagonists • the comparison of settings to create suspense, e.g. Hailsham and its secrets, the Cottages, Norfolk in *Never Let Me Go*; the Commander's house, Offred's room and the barred window in *The Handmaid's Tale*; The North Pole, Switzerland and the remote Scottish islands to present and enhance Frankenstein's fears, isolation and vulnerability • comparison of the writer's craft when creating suspense, e.g. the use of specific language, linguistic devices and structure in the novels for dramatic effect, e.g. Walton's letters, describing the isolation and natural beauty of the North Pole in order to provide contrasts of natural beauty and scenes of horror in *Frankenstein* • what the novels reveal about context, e.g. the fears, dangers and misuse of science; the role of women; social class and anxieties about scientific experimentation relating to the creation and preservation of life. These are suggestions only. Accept any valid alternative responses.

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2	7 - 12	**General understanding/exploration** • Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. • Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft. • Has general awareness of the significance and influence of contextual factors. • Makes general links between texts and contexts. • Identifies general connections between texts. • Makes general cross-references between texts.				
3	13 - 18	**Clear relevant application/exploration** • Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft. • Demonstrates a clear exploration of the significance and influence of contextual factors. • Develops relevant links between texts and contexts. • Makes relevant connections between texts. • Develops an integrated approach with clear examples.				

4	19 - 24	**Discriminating controlled application/exploration** • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft. • Provides a discriminating analysis of the significance and influence of contextual factors. • Makes detailed links between texts and contexts. • Analyses connections between texts. • Takes a controlled discriminating approach to integration with detailed examples.
5	25 - 30	**Critical and evaluative** • Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft. • Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. • Makes sophisticated links between texts and contexts. • Evaluates connections between texts. • Exhibits a sophisticated connective approach with sophisticated use of examples.

Question Number	Indicative Content
8	**Women and Society** Students may include the following in their answers: • comparison of how writers use time as a significant factor for the settings of their novels, e.g. *Wuthering Heights* begins in the winter of 1801 and the events leading up to that date are told through flashbacks and often out of chronological order. The story covers an approximate span of fifty years (1758 – 1803); the events of *Mrs Dalloway* take place during one day in June 1923, with some flashbacks to the 1890s; Morrison's novel is set in 1873-5 with frequent flashbacks to the 1850s • comparison of how the passage of time is conveyed, e.g. Brontë's characters grow up together; Woolf's characters hear Big Ben every hour and time is seen as ephemeral; Morrison's flashbacks of 'Sweet Home' and the prison • the comparison of how the passage of time is conveyed through settings, e.g. Brontë's *Wuthering Heights* tracks the history of the house and its inhabitants; Woolf's London and the area of Westminster and Big Ben; Morrison's haunted 124 Bluestone Road and the events in the past at Sweet Home, Kentucky • comparison of the narrative methods used by the writers to convey the passage of time, e.g. Brontë's multiple narrators: Lockwood, Nelly, letters from Isabella; Woolf's use of the free indirect style, the stream of consciousness and an omniscient narrator; Morrison's use of the shifting narrative viewpoints of characters, interior monologues, stream of consciousness and the omniscient narrator • comparisons of tense, e.g. Brontë's use of past tense; Woolf's immediate past (with Peter's dream in the present); Morrison's use of immediate and distant pasts with occasional present tense • how the writers portray contextual aspects, e.g. social conventions, such as marriage and class, and the Gothic tradition of the late eighteenth century in *Wuthering Heights;* the First World War in *Mrs Dalloway*; Morrison writing about 19th century slavery, 1865 prohibition of slavery, the 1875 Tennessee segregationist laws. These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
9	**Women and Society** Students may include the following in their answers: • how writers present the effects of characters' deaths on others, e.g. the deaths of Mr Earnshaw, Catherine Earnshaw, Hindley and Linton and the effect these deaths have on Heathcliff; Woolf's presentation of Clarissa Dalloway's preoccupation with the 'comfort' of death and her reaction to the news of Septimus' death; Morrison's presentation of Sethe, the death of Beloved and Sethe's suffering as a result, Baby Sugg's death and her emotional and spiritual inspiration on others • comparisons of how death has affected others, e.g. Hindley's abuse of Heathcliff following Mr Earnshaw's death, Heathcliff's cruelty towards Isabella and later, how he imprisons young Catherine; although Clarissa never meets Septimus, she understands why he has taken his own life; Sethe's suffering and feelings of guilt during her years as a slave and reliving the nightmares of the past • the narrative methods used by the writers, e.g. Woolf's use of the free indirect style; Brontë's multiple narrators; Morrison's use of shifting narrative viewpoints • comparison of the ways death occurs, e.g. Catherine's death in *Wuthering Heights*; Septimus' suicide as an act of defiance and Clarissa's preoccupation with death in *Mrs Dalloway*; the acceptance of death as a better alternative to slavery in *Beloved* • the effects death has on how others behave, e.g. Heathcliff's treatment of Isabella as a tool for revenge; Peter Walsh's fear of old age and death and his pursuit of younger women and Clarissa's references from *Cymbeline*, feeling that death is a comfort to be celebrated following a difficult life; Sethe allowing herself to be consumed by the spirit of Beloved and eventually confronting her fear of the past • contextual considerations, e.g. inheritance and social status in *Wuthering Heights*; post-war Britain and the different social circles in which Clarissa and Lucrezia Smith live in *Mrs Dalloway*; cruelty and death experienced by slaves and the relationship between black and white, slave and free in *Beloved.* These are suggestions only. Accept any valid alternative responses.

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