GradeMax



Mark Scheme (Results)

Summer 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 last candidate in exactly the same way as they mark the first.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than be penalised for omissions.
- Examiners should mark according to the mark scheme – not according to their perception of where the grade boundaries may lie.
- 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/indicative content will not be exhaustive.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, a senior examiner must be consulted before a mark is given.
- Crossed-out work should be marked unless the candidate has replaced it with an alternative response.

Assessment Objectives: WET01_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	***The Draft Horse* by Robert Frost** Candidates may include the following in their answers: • the ominous use of darkness and the symbolism of the lantern 'that wouldn't burn' and the 'pitch-dark limitless grove' create a sense of foreboding • the shocking, but simple narrative: the story of two people travelling by a horse-drawn 'buggy' and the motiveless killing of the horse • the use of contrast and the repeated emphasis of 'too' to juxtapose the weakness of the buggy and the strength of the horse: 'too frail a buggy', 'too heavy a horse' • the description of the isolated night-time setting to heighten the shock and unexpected nature of the attack: 'a pitch-dark limitless grove', 'night drew through the trees' • the story is conveyed in a very matter-of-fact tone; for most stanzas the punctuation is minimal and there is no time given to consider the attack; despite the horror of the attack, the couple ('The most unquestioning pair') accept their 'fate' and 'walk the rest of the way' • the use of the onomatopoeic 'crack' breaks the silence of the night • the structure of five quatrains follows a simple rhyming pattern (ABCB), perhaps echoing the regular gait of the horse; the first two stanzas tell the story of what happened; the third stanza concludes the story and how 'night drew'; the final two stanzas explain what the couple do and how they simply walk away • the poem could be an extended metaphor for death; the couple could be 'frail' and the labouring horse the failing heart; the unidentified 'man' could be Death; the couple accept their 'fate' and they take the ultimate journey into the 'limitless grove' of their own death. These are suggestions only. Accept any valid alternative responses.

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	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** Candidates may include the following in their answers: • how writers present marriage, e.g. Maisie's parents' failed marriage and her father's marriage to Miss Overmore; Joe and Mrs Joe's turbulent marriage, Miss Havisham's thwarted marriage or Estella and Drummle's unhappy marriage; Alphonso's new wife and their abuse of Celie, Celie's unhappy marriage to Mr -, Harpo and Sofia's failed marriage • the effects of failed marriages on the main characters, e.g. Maisie's childhood innocence is lost when she is forced to grow up; Pip becomes a target for Miss Havisham to exact her revenge on men through Estella; Celie rebels once she gains confidence from her relationship with Shug and becomes independent, happy and successful • comparison of the narrative methods writers use to present unhappy marriages, e.g. James' use of free indirect style and his worldly narrator to show how Maisie grows up through the experiences of her parents' separation and new relationships; Dickens' use of the adult Pip reflecting on his life and his observations of others; Walker's use of Celie and Nettie's narratives to reveal the abuses suffered • how writers present marriage as cruel and violent, e.g. Maisie's parents' abandonment of their child; Mrs Joe's physical and verbal violence towards Joe; Mr -'s physical, mental and verbal abuse of Celie • comparison of how writers present their views of marriage, e.g. James' very negative views of marriage through the divorce of Beale and Ida Farange and Beale's failed second marriage; Dickens' largely negative view of marriage with few happy marriages, one being that of Joe and Biddy at the end of the novel; Walker's negative view of marriage through her portrayal of the abuses Celie suffers at the hand of Mr – • how writers link marriage and their social contexts, e.g. James' suggestion that when abroad, unconventional sexual relations were more tolerated than at home in British society; Dickens' portrayal of courtship and expected gender roles; Walker's portrayal of sexual abuse, the expected subservience of women and the patriarchal society.

	These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
3	**Growing Up** Candidates may include the following in their answers: • how writers portray key moments in a character's life, e.g. when Maisie's parents divorce, Maisie's new governesses, Sir Claude and the trip to France; when Pip encounters the convict for the first time, when he meets Miss Havisham, when he meets Estella, when Pip goes to London; when Celie's children are taken from her, when she marries Mr -, when Celie meets Shug and when Celie leaves Mr – • how the writers portray the effects on main characters of one key moment in their lives, e.g. Maisie being forced to grow up and her loss of childhood; Pip's rise and fall and almost self-destruction; Celie gaining independence, strength, confidence and happiness • how writers use language to show the effect that one key moment has on a character's life • comparison of the narrative methods used by writers to present the effect that one key moment has on a character's life, e.g. James' dual point of view through his use of free indirect discourse, third-person style often presented through Maisie's perception with occasional asides in first person narrative; Dickens' presentation of events through the voice of the older Pip's recount; Walker's use of epistolary narrative to reveal key moments and life-changing events • how writers link the effect of key moments to their social contexts, e.g. James' treatment of divorce and adultery in a society where respectability was important; Dickens' presentation of different social classes; Walker's portrayal of women's role in society, sexuality and abusive patriarchy. 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** Candidates may include the following in their answers: • how writers present the subservient role of women and their objectification, e.g. Conrad's women with traditional roles of domesticity and morality; Selvon's Tanty as a homemaker, the men's relationships with women and prostitutes; Forster's colonial wives and fiancée • how writers portray women, e.g. Kurtz's African mistress, Kurtz's long-suffering fiancée, Marlow's aunt, the chief accountant's native woman who tends to his wardrobe; Selvon's presentation of Tanty, Agnes, the French and Austrian girls; Forster's presentation of Adela and Mrs Moore • comparison of the ways in which women have influence or power over men or their environments, e.g. Marlow's doting aunt who secures him a position with the company and Kurtz's African mistress who has much influence; Tanty, Selvon's most prominent female character, who secures credit with the neighbourhood grocer and the allure of women's sexuality on the male characters; Adela's false accusation of rape and her resistance to marrying Ronny or Mrs Moore's open-mindedness and connection with the Hindu vision of unity • comparisons of contrasting women, e.g. Kurtz's African mistress and his fiancée; Tanty, Ma and Agnes; Mrs Turton and Mrs Moore • comparison of the narrative methods used by writers to present the role of women, e.g. Conrad's use of Marlow's narrator to reveal women in the novel; 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 the role of women relates to context, e.g. Conrad's traditional role of women, Victorian values and critical view of European imperial activities; Selvon's 'Windrush' generation and life in 1950s London; Forster's presentation of the attitudes of British colonial officials and British rule in India. These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
5	**Colonisation and After** Candidates may include the following in their answers: • how writers present the diversity of culture in their novels, e.g. Conrad's setting in a Belgian colony and Marlow's journey up the Congo River to meet Kurtz; Selvon's presentation of London and the memories of the Caribbean; Forster's presentation of India and its multi-faceted culture • how writers use language to describe different cultures, 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 and beliefs • comparison of different cultures within novels, e.g. Marlow's thoughts about journeys made in the past compared with his journey along the Congo River or views of British society compared with that of native Africans • comparison of the diversity of cultures between novels, e.g. the writers' presentation of London and the country they have travelled to and from; the comparison of religious beliefs and customs • the use of different narrative viewpoints to reveal the diversity of culture, e.g. Conrad's frame-tale - the anonymous narrator and Marlow's narrative where he describes the natives and setting; Selvon's episodic plot structure and use of non-standard English to convey the isolation felt by arrivals to London; Forster's three-part structure: Mosque, Caves and Temple in chronological third-person narrative to present the mysticism, magic and 'muddle' of India • how the diversity of culture relates to social context, e.g. colonisation and trade, 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' and the 'Windrush' generation; Forster's exploration of the 'white man's burden' and social unrest in India and other colonial countries. 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
6	**Science and Society** Candidates may include the following in their answers: • comparison of the ways extreme ideas are presented in the texts: the creation of clones in *Never Let Me* Go; the establishment of Gilead and extremist control, subjugation and the role of women in *The Handmaid's Tale;* Victor's obsession with creating life in *Frankenstein* • how the writers develop their central characters and how they have, or are subject to, others' extreme ideas, e.g. the students at Hailsham; Offred's life as a handmaid; Victor's quest to create life and how this affects others • the narrative methods chosen to reveal extreme ideas, e.g. the gradual revelation of the role of donors and carers through Kathy's narrative in *Never Let Me Go;* Offred's first-person narrative and the use of flashback; the use of shifting and epistolary narrative in *Frankenstein* • comparison of the ways in which the chosen novels end and the effects of extreme ideas on others, e.g. Kathy's final words in *Never Let Me Go;* the 'Historical Notes' in *The Handmaid's Tale*; Walton's letters in *Frankenstein* • comparison of the ways the writers reveal aspects of how extreme ideas have evolved, e.g. the 'donations' in *Never Let Me Go* and how these determine the fate of characters; the genetic problems affecting Gilead in *The Handmaid's Tale;* the creature's loneliness and desire for a companion, resulting in a quest for revenge and Elizabeth's death in *Frankenstein* • how extreme ideas relate to the contexts, e.g. American society prior to the establishment of Gilead and the role of women; the abuse of technology for social control and extremist ideals in *The Handmaid's Tale*; anxieties about science in *Frankenstein*. These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
7	**Science and Society** Candidates may include the following in their answers: • comparison of the ways the writers portray loss, e.g. the 'donations' in *Never Let Me Go* and Kathy's loss of Ruth and Tommy; Offred's loss of Luke and her child when Gilead is formed in *The Handmaid's Tale;* Victor's loss of Elizabeth and others close to him, the creature's loneliness and his desire for a companion, resulting in a quest for revenge and Elizabeth's death in *Frankenstein* • different ways in which loss can be experienced, e.g. the physical loss of friends, the mental loss of freedom and choice in *Never Let Me Go*; the mental and physical losses of a former life of freedom, equal rights and contentment in *The Handmaid's Tale;* Victor's loss of rational thought, the physical loss of Elizabeth, the destruction of the creature's companion and the creature's loss of hope in *Frankenstein* • comparison of narrative methods to reveal loss, e.g. the narrator's tone and direct address to the reader in *Never Let Me Go* to present the loss of life; the use of flashback in *The Handmaid's Tale* to show life before the establishment of Gilead and glimpses of Offred's former life; the shifting narratives in *Frankenstein* providing a variety of different perspectives from characters who all suffer a loss in different ways • the ways the writers include details of daily life to create sympathy for the characters, e.g. life at Hailsham School and the friendships that develop in *Never Let Me Go*; the practical details of the Handmaids' lives; the details of Frankenstein's travels and the anguish and guilt that he feels over the loss of his loved ones • comparison of how protagonists face death (*Never Let Me Go* and *Frankenstein*) or uncertainty (*The Handmaid's Tale)* at the end of the novels • what the texts reveal about context, e.g. cloning and biological engineering in *Never Let Me Go*; the loss of a free society and environmental concerns in *The Handmaid's Tale*; anxieties about scientific experimentation and the sources of life in *Frankenstein*. These are suggestions only. Accept any valid alternative responses.

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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** Candidates may include the following in their answers: • how writers present suffering, e.g. Brontë's presentation of the lives of Catherine, Isabella and Heathcliff; Woolf's presentation of Mrs Dalloway and Septimus; Morrison's presentation of Sethe, Paul D and other slaves • comparison of the ways suffering is a way of life experienced by the characters, e.g. Hindley's cruel treatment of Heathcliff; Mrs Dalloway's depression and fear of death, Septimus' shell shock and suicide; the cruel treatment Sethe experienced as a slave and the memories she suffers after killing her own child, Beloved • how characters have suffered mentally, physically or both • comparison of what characters attempt to do to end their suffering, e.g. Heathcliff seeks revenge on those who have wronged him; Septimus commits suicide; Sethe confronts the ghosts of her past • comparison of the ways narrative methods are used by the writers to present suffering, e.g. Brontë's use of multiple narrators to provide different viewpoints; Woolf's use of the stream of consciousness, different points of view and indirect style to present a day in Clarissa's life; Morrison's use of shifting narrative viewpoints • the ways in which the authors portray contextual aspects, e.g. the treatment and role of married women in *Wuthering Heights;* post-First World War in London, wealth and social class in *Mrs Dalloway*; the history of slavery and the Reconstruction era of the 1870s in *Beloved.* These are suggestions only. Accept any valid alternative responses.

Question Number	Indicative Content
9	**Women and Society** Candidates may include the following in their answers: • writers' use of point of view to present characters, e.g. Brontë's presentation of Catherine and Heathcliff; Woolf's presentation of Clarissa, Septimus, Lucrezia and Peter; Morrison's presentation of Sethe, Beloved and Denver • writers' use of point of view to trace the development of the central characters, e.g. Brontë's use of multiple narrators; Woolf's free indirect style shifting from one character to another; Morrison's use of shifting narrative viewpoints • comparison of how writers use point of view to gain readers' sympathy for characters, e.g. for Heathcliff, Septimus and Sethe • use of point of view to describe moments of drama, e.g. Heathcliff and Isabella's elopement and Catherine's death; the effect on Clarissa when Peter arrives unexpectedly, Sir William's treatment of Septimus; Sethe's murder of Beloved, Sethe being violated and how she is severely whipped • comparison of how different points of view present the settings and contrasting elements of society, e.g. Brontë's presentation of the Yorkshire moors, Wuthering Heights and Thrushcross Grange; Woolf's London and areas around the wealthy area of Westminster compared with the life of working-class veteran, Septimus Smith and his wife, Lucrezia; Morrison's presentation of Sweet Home plantation, the prison in Alfred and Sethe's home at 124 in Cincinnati • comparison of how writers use point of view to convey social themes, e.g. Brontë's presentation of the different classes – Catherine's desire for a better social class compared with the life of Heathcliff; Woolf's contrast of social class between Clarissa and Septimus and Lucrezia Smith, illustrating the social divide; Morrison's contrasting society of landowners and slaves • how narrative point of view conveys contextual aspects, e.g. social conventions, such as marriage and the desire to rise in social class in *Wuthering Heights;* the First World War and its effects in *Mrs Dalloway*; Morrison writing about 19th century slavery, 1865 prohibition of slavery and the 1875 Tennessee segregationist laws. These are suggestions only. Accept any valid alternative responses.

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