

Unit 3: Poetry and Prose – Mark Scheme

Section A: Post-1900 Unseen Poetry

Question Number	Indicative Content
1	<p><i>The Burning Truck</i> by Les Murray</p> <p>Candidates may include the following in their answers:</p> <ul style="list-style-type: none"> • the basic narrative movement: the bombing raid, the effect on the persona's house, the explosion and career of the truck, the emergence of the 'wild boys', the disappearance of the truck • the evocation of the power and chaos of war and violence, e.g. through the crockery, the consumption of the truck by fire, the apparently unstoppable progress of the truck through the town • the identity of the 'wild boys' and the implicit contrast between them and the persona, e.g. the significance of 'disciples' • interpretations of the thematic significance of the disappearance of the truck at the end of the poem • the ways in which the regular stanzaic structure sustains and develops the narrative momentum of the action • the use of verbs for various purposes, e.g. to embody continuous action ('growing...shambling...coming'); to indicate the desperation of the residents ('clutched...begging') • the use of repetition ('one and one and one', 'past...past') to give inevitability and coherence to the action • the implications of metaphor ('a cage/torn by gorillas of flame'); the extended metaphor of the truck itself • the use of concrete everyday details, e.g. 'verandah-rails...window-sills...tramlines...church...lit windows'.

Please refer to the specific marking guidance on page 3 when applying this marking grid.			
Level	Mark	AO1 = bullet point 1, 2	AO2 = bullet point 3, 4
	0	No rewardable material.	
Level 1	1–4	Descriptive <ul style="list-style-type: none"> • 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. 	
Level 2	5– 8	General understanding/exploration <ul style="list-style-type: none"> • 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. 	
Level 3	9–12	Clear relevant application/exploration <ul style="list-style-type: none"> • 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. 	
Level 4	13–16	Discriminating controlled application/exploration <ul style="list-style-type: none"> • 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. 	
Level 5	17–20	Critical and evaluative <ul style="list-style-type: none"> • 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	<p>Growing Up</p> <p>Candidates may include the following in their answers:</p> <ul style="list-style-type: none"> • how writers present discovering truth as a central part of growing up, e.g. Pip, Celie and Maisie all develop as a result of the discovery of truth • how writers explore secrecy and lies as aspects of the adult world, e.g. all of the writers show how the subterfuge of adults is part of a morally corrupt society • comparison of the narrative methods writers use to present moments when a truth is discovered, e.g. Dickens' presentation of Pip's realisation of who his benefactor is through the voice of the older Pip; James' use of free indirect style to show moments when Maisie realises that Sir Claude is not telling her the truth; Walker's use of epistolary narrative to present Nettie's discovery that Olivia and Adam are Celie's children • comparison of how writers use discovery of truth to create drama, e.g. the episode when Shug and Celie find Nettie's letters; the return of Magwitch and his revelation; it could be argued that Maisie's realisations are more important for their psychological insights than for dramatic effect • how writers present the effects on characters of the discovery of a truth, e.g. discoveries by Nettie, Celie and Pip tend to have sudden and drastic effects while with Maisie the effects are a more gradual process of maturity • how writers link the discovered truths to their social contexts, e.g. James' treatment of divorce and adultery in a society where the appearance of respectability was so important; Dickens' treatment of social class through the revelation of Estella's origins; Walker's use of discovered truths to highlight racism and abusive patriarchy.
Question Number	Indicative Content
3	<p>Growing Up</p> <p>Candidates may include the following in their answers:</p> <ul style="list-style-type: none"> • comparison of how writers use point of view to gain readers' sympathy, e.g. for Celie, Nettie, Maisie and Pip • use of a dual point of view, e.g. James' merging of his worldly narrator with Maisie's point of view; Dickens' use of the adult Pip reflecting on his younger self; Walker's use of Celie's and Nettie's narratives to widen the scope of the novel • 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 • writers' use of point of view to trace the development of the central characters, e.g. Dickens and Walker adopt a bildungsroman approach with Pip and Celie where we can see significant change as they grow from child to adult; Maisie's increasing maturity through her developing understanding of the adults • use of point of view to describe moments of drama, e.g. Celie's reunion with Nettie, Pip's account of the chase and fight on the river; Maisie's choice • comparison of how writers use point of view to convey social themes, e.g. Maisie's innocence is used to highlight the damage done by adultery and divorce; Pip's subjective narrative portrays a class-ridden society; Walker uses Celie and Nettie to expose sexual abuse and racism.

Question Number	Indicative Content
4	<p>Colonisation and After</p> <p>Candidates may include the following in their answers:</p> <ul style="list-style-type: none"> • comparison of how writers use voices to convey difference, e.g. of race and class: Selvon's narrator and characters speak in non-standard English and their separate identity is rooted partly in their slang; Forster uses direct speech to create distinctions between the voices of the Indian characters and the British; Conrad creates difference between the narrative voice of Marlow and the voices of the company agents • comparison of how writers use voices to create memorable characters, e.g. Conrad's creation of Kurtz's voice, Forster's Mrs Moore, Selvon's Moses • comparison of how writers use different voices to comment on characters, e.g. Aziz on Mrs Moore, the Russian trader on Kurtz, Galahad on white women • the use of different voices to create variety and contrast, e.g. the agents who contrast with Marlow's narrative voice; the range of British and Indian voices created by Forster; the distinctions Selvon makes between the voices of Galahad and Bart • the effects of colonisation on language, e.g. Selvon's use of a non-standard English that gives the immigrants their group identity yet separates them from white society; the effect on Kurtz seen in his 'exterminate the brutes' and 'the horror'; the gulf Forster shows between the Indian and British characters despite a common language • how writers' use of voices is related to context, e.g. Selvon's use of voice to express his characters' response to discrimination; Conrad's use of the voices of the company agents and of Kurtz to show the colonists' contempt for the colonised; Forster's use of the British voices to demonstrate the distance between those who attempt to understand India and those who do not.
Question Number	Indicative Content
5	<p>Colonisation and After</p> <p>Candidates may include the following in their answers:</p> <ul style="list-style-type: none"> • comparison of the illusions presented in these texts, e.g. Forster's opening description of Chandrapore; the illusion of London given to Selvon's West Indian characters; Conrad's presentation of the illusion that European colonisation will bring progress to Africa • how the writers present disillusionment, e.g. of the West Indian immigrants, of Marlow and Kurtz, of Mrs Moore, Aziz, Ronny Heaslop • comparison of the ways in which writers present illusions, e.g. Selvon's use of London place names to evoke a sense of romantic history; Conrad's use of the river journey to reveal the extent of corruption; the ambiguities of Forster's Marabar caves • illusion used to develop character, e.g. Mrs Moore's realisation that her notion of one India was an illusion; Moses' increasing compassion towards his fellow migrants as his disillusionment with England grows; Marlow's piecing together of Kurtz's story taking us into the darkness of Kurtz's character • how illusions are used to create significant moments in the stories, e.g. the Marabar caves episode; the encounters of Bart and Galahad with white women; Marlow's encounter with Kurtz's intended, and the lie Marlow tells her to maintain her illusion • how illusion is linked to context, e.g. 19th century imperialism in <i>Heart of Darkness</i>; the British Raj in <i>A Passage to India</i>; the Windrush generation of immigrants in <i>The Lonely Londoners</i>.

Question Number	Indicative Content
6	<p>Science and Society</p> <p>Candidates may include the following in their answers:</p> <ul style="list-style-type: none"> • comparison of the ways artificial life is created in <i>Frankenstein</i>; how readers learn about the clones in <i>Never Let Me Go</i>; the use of computer networks for social control in <i>The Handmaid's Tale</i> • how the writers develop their central characters (the monster, the Candidates at Hailsham, Offred) and the effects of this on readings of the texts • the narrative methods chosen to reveal the dangers of the misuse of science: epistolary narrative in <i>Frankenstein</i>; Offred's first-person narrative and use of flashback; the gradual revelation of the truth in Kathy's narrative in <i>Never Let Me Go</i> • comparison of the ways in which the chosen novels end, e.g. 'Historical Notes' in <i>The Handmaid's Tale</i>, Walton's framing letters in <i>Frankenstein</i>, Kathy's final words in <i>Never Let Me Go</i>; comment on what the texts say about the nature of being human • comparison of the ways the writers reveal aspects of the scientific background to their stories, e.g. the 'donations' in <i>Never Let Me Go</i>, the genetic problems affecting Gilead in <i>The Handmaid's Tale</i> • how these scientific aspects relate to the contexts, e.g. anxieties about science in <i>Frankenstein</i>; the abuse of technology for social control and environmental pollution in <i>The Handmaid's Tale</i>; cloning and social control in <i>Never Let Me Go</i>.
Question Number	Indicative Content
7	<p>Science and Society</p> <p>Candidates may include the following in their answers:</p> <ul style="list-style-type: none"> • writers' uses of narrators, including how reliable they are, e.g. the effect of the different voices for the epistolary narrative in <i>Frankenstein</i>; the first-person narratives in <i>The Handmaid's Tale</i> and <i>Never Let Me Go</i> • aspects of narration, e.g. the use of flashback in <i>The Handmaid's Tale</i>; the narrator's tone and addresses to the reader in <i>Never Let Me Go</i> • the use of devices such as Atwood's 'Historical Notes' in <i>The Handmaid's Tale</i> and Walton's framing narrative in <i>Frankenstein</i> • the ways the writers include details of daily life, e.g. of Hailsham School in <i>Never Let Me Go</i>; the practical details of the Handmaids' lives; the details of Frankenstein's travels • writers' attempts to make scientific aspects of their stories credible, e.g. the explanation of the events leading to the creation of Gilead in <i>The Handmaid's Tale</i>; the consequences of donations in <i>Never Let Me Go</i>; references to galvanism and scientific study in <i>Frankenstein</i> • what the texts reveal about context, e.g. environmental concerns in <i>The Handmaid's Tale</i>; cloning and biological engineering in <i>Never Let Me Go</i>; anxieties about scientific experimentation and the sources of life in <i>Frankenstein</i>; candidates may also reflect on the reactions of 21st century readers to these concerns.

Question Number	Indicative Content
8	<p>Women and Society</p> <p>Candidates may include the following in their answers:</p> <ul style="list-style-type: none"> • 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 the societies described in the novels could be said to constrain women, e.g. expectations of how the older Catherine should behave in <i>Wuthering Heights</i>; Clarissa's expected role as hostess, mother, wife in <i>Mrs Dalloway</i>; the treatment of Afro-American women in <i>Beloved</i> • writers' use of settings to convey constraint, e.g. the use of boundaries to restrict movement in <i>Wuthering Heights</i>; the farm Sweet Home where slaves are trapped in <i>Beloved</i> • comparison of how far expectations are accepted by the characters and the consequent tensions created, e.g. the older Catherine's initial compliance with social convention in <i>Wuthering Heights</i>; Sally Seton's initial rebelliousness in <i>Mrs Dalloway</i> • relevant contextual aspects of the time of writing, e.g. expectations of women in Brontë's time; impact of the First World War in <i>Mrs Dalloway</i>; Morrison writing about 19th century slavery • the ways in which the authors convey significant details of the social background to the novels, e.g. the worlds of <i>Wuthering Heights</i> and Thrushcross Grange; the different social circles in which Clarissa and Lucrezia Smith move in <i>Mrs Dalloway</i>; relations between black and white, slave and free in <i>Beloved</i>.
Question Number	Indicative Content
9	<p>Women and Society</p> <p>Candidates may include the following in their answers:</p> <ul style="list-style-type: none"> • writers' use of narrative styles to present relationships, e.g. how Nelly relates Heathcliff's and Edgar's relationships with the two Catherine's in <i>Wuthering Heights</i>; how Peter's and Richard's relationships with Clarissa are presented in <i>Mrs Dalloway</i> • comparison of Heathcliff's attitudes to both Catherine's in <i>Wuthering Heights</i> with Paul's to Sethe in <i>Beloved</i> • comparison of how authors may use men to reinforce or contrast attitudes to women, e.g. Hareton and Joseph in <i>Wuthering Heights</i>; Peter Walsh in <i>Mrs Dalloway</i>; schoolteacher and Paul D in <i>Beloved</i> • the effects men's attitudes and behaviour have on women in the novels, e.g. Heathcliff's treatment of Isabella and the older Catherine; the effect of Peter Walsh's return on Clarissa Dalloway • how far other women in the novels may reinforce men's attitudes to women, e.g. Nelly Dean in <i>Wuthering Heights</i>; Lucrezia Smith in <i>Mrs Dalloway</i> • how the writers portray contextual aspects, e.g. the treatment of married women in <i>Wuthering Heights</i>; male expectations of females in <i>Beloved</i>.

Please refer to the specific marking guidance on page 3 when applying this marking grid.					
Level	Mark	AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3, 4	AO4 = bullet point 5, 6
	0	No rewardable material.			
Level 1	1–6	<p>Descriptive</p> <ul style="list-style-type: none"> • 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. • Shows limited awareness of contextual factors. • Shows limited awareness of links between texts and contexts. • Demonstrates limited awareness of connections between texts. • Describes the texts as separate entities. 			
Level 2	7–12	<p>General understanding/exploration</p> <ul style="list-style-type: none"> • 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. 			
Level 3	13–18	<p>Clear relevant application/exploration</p> <ul style="list-style-type: none"> • 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. 			
Level 4	19–24	<p>Discriminating controlled application/exploration</p> <ul style="list-style-type: none"> • 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. 			

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Level	Mark	AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3, 4	AO4 = bullet point 5, 6
Level 5	25–30	<p>Critical and evaluative</p> <ul style="list-style-type: none"> • 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. 			