

Mark Scheme (Pre-Standardisation) Summer 2008

GCE

GCE English Literature (6393/02)

Edexcel is one of the leading examining and awarding bodies in the UK and throughout the world. It incorporates all the qualifications previously awarded under the Edexcel and BTEC brand. We provide a wide range of qualifications including general (academic), vocational, occupational and specific programmes for employers.

Through a network of UK and overseas offices, our centres receive the support they need to help them deliver their education and training programmes to learners.

For further information please call Customer Services on 0870 240 9800, or visit our website at www.edexcel.org.uk

Publication code XXXXXX

All the material in this publication is copyright

© Edexcel Ltd

This Unit targets Assessment Objective AO5i and also assesses AO1, AO2i, AO3 and AO4.

Answer ONE Question.

1. *Henry V*

- (a) ‘In *Henry V* Shakespeare shows the audience that a king needs to be both a brilliant speaker and a calculating politician.’

Do you agree? You should include in your answer an examination of Act IV, scene 3.

AO5i Key words here are ‘needs’, and ‘calculating politician’ with their political implications. It is likely that lower band answers will focus more on the words and actions of Henry, with some comments on them. Higher band answers are more likely to explore the implications of these words, with attempts to define and assess the concept of kingship, perhaps related to the demands of war, rather than restricting their comments to Henry, but focusing on Shakespeare’s own possible implied attitudes to kingship.

AO1 Lower band answers are more likely to be based on an examination of some of the terms in the question, whilst higher band answers have more emphasis on the idea of presentation, prompted by ‘shows’ and linked to a specific examination of all the key terms.

AO2i Lower band answers may well rely on a narrative account in which the play is seen in terms of character and events, with higher band answers more likely to interpret ‘shows’ as relating to the genre of the text, with some comments on the dramatic features, and a wider frame of textual reference.

AO3 It is likely that whilst all answers will include reference to the choice of language in the set extract, lower band answers may be restricted to a description of individual features, perhaps focusing particularly on the set scene. Higher band answers are more likely to look for patterns and motifs within the play as a whole, with perhaps some reference to the ways in which Henry’s ‘brilliant’ speeches might have an impact on the audience as well as on other characters within the play .

AO4 The question asks for a specific response to a proposition. Lower band answers are likely to describe Henry’s character and actions within the play, with perhaps some opinions offered, such as whether he is both a ‘brilliant speaker’ and a ‘calculating politician’. Higher band answers are more likely to weigh up the possible different interpretations, and set them against one another, in the context of the ways in which Henry is presented in the play, before arriving at their own interpretation.

(Total 50 marks)

1. *Henry V*

- (b) ‘*Henry V* is not a pro-war or an anti-war play: it is a going-to-war play.’

What is your response to this judgement about Shakespeare’s dramatic presentation of war and attitudes to war in the play? You should include in your answer an examination of **at least two** extracts.

- AO5i** The question’s focus on ‘attitudes to war’ directs candidates to context. Lower band answers may well concentrate on an account of war, with perhaps some reference to Henry’s pre-battle speeches, or to different comments about war within the play. Higher band answers are more likely to engage with the concept of ‘attitudes’, relating it to Shakespeare’s presentation of war. They are also more likely to define and explore the ways in which attitudes and values may be conveyed and inferred.
- AO1** What is likely to distinguish between answers is the definition of key terms, and the extent to which they are addressed. Lower band answers may well give examples of individual events in the play, while higher band answers pick up on ‘presentation’ and attempt to examine the writer’s methods as well as the subject matter.
- AO2i** The question refers to the ‘dramatic’, which draws attention to the genre. Lower band answers may well be limited in their range of references which may be confined to events and character, whilst higher band answers range more widely including comments on presentation.
- AO3** The word ‘presentation’ draws attention to the writer’s choices. Higher band answers are likely to assess the impact of the language and structure of the play on the audience, looking, for example, at the ways in which Shakespeare contrasts different views, and manipulates the structure of the play, perhaps also pointing out significant images or parallels. Lower band answers may identify individual features of language, perhaps from Henry’s own speeches in particular, without the overview of higher band answers.
- AO4** The question asks for a direct response. What is likely to be the discriminator here is the extent to which candidates separate out the terms ‘pro-war’, ‘anti-war’, and ‘going-to-war’, then integrate their responses, with lower band answers perhaps giving a partial response to the various elements in the question. Higher band answers are more likely to link ‘war and attitudes to war’ with the writer’s methods and effects, providing a more integrated overview.

(Total 50 marks)

2. *Antony And Cleopatra*

- (a) ‘Although a modern audience may see the play as primarily about a tragic relationship, Shakespeare reveals that the question of who rules the world is much more important.’

What is your response to this view? You should include in your answer an examination of Act I, scene 2, from ‘*Enter Enobarbus*’, line 131.

- AO5i** Lower band answers may see this in terms of Rome and Egypt, with some examination of the different values which are examined in the play, while higher band answers range more widely, seeing the ‘world’ as having a very specific context in the play, in terms of political domination, for example. ‘Modern audience’ also offers an opportunity to contextualise, with lower band answers more likely to generalise, while higher band answers offer more specific, detailed and supported comments.
- AO1** Words such as ‘play’ and ‘reveals’ draw attention to the constructed nature of the text, and it is likely that attention paid to these words will be a discriminator here, with lower band answers relying more on an account, whilst higher band answers attempt to comment on Shakespeare’s methods as well as the subject matter.
- AO2i** The question draws attention to genre, with its reference to ‘audience’; lower band answers are more likely to discuss the play in terms of events and characters, while higher band answers respond more directly and overtly to these prompts, with a range of textual evidence.
- AO3** Lower band answers are more likely to rely on comments on the language of the extract, drawing attention perhaps to particular words and phrases. Higher band answers may range more widely, with perhaps focus on Shakespeare’s choice of language relating to ‘the world’ throughout the play, and making some comments on the way that Shakespeare has structured the play.
- AO4** The question invites a direct opinion. It is likely that lower band answers will comment on events and characters, with reference to the plot to exemplify ‘tragic’. Higher band answers are more likely to include response also to ‘primarily’, and ‘much more important’, examined in terms of structure as well as content, and demonstrate a more balanced and integrated approach.

(Total 50 marks)

2. *Antony And Cleopatra*

- (b) 'In the world he creates in *Antony and Cleopatra* Shakespeare wholly supports the Roman value of suicide as victory, not defeat.'

Do you agree? You should include in your answer an examination of **at least two** extracts.

- AO5i** There are a number of contextual prompts here, with the main focus being the 'Roman value', and Shakespeare's own attitude, as revealed by the play. It is likely that lower band answers will include some assessment of the deaths of Antony and Cleopatra, with some opinions stated, whereas higher band candidates will explore further the implications of 'value' and 'supports', examining the ways in which Shakespeare has used language and structure in creating the 'world' of the play.
- AO1** What is likely to distinguish between candidates is the definition of key terms. Lower band answers may well give examples of individual actions in the play, whilst higher band answers pick up on 'creates' and 'supports' and attempt to examine the writer's methods as well as the subject matter.
- AO2i** Range of evidence will be a factor here, with lower band answers perhaps restricted to those which demonstrate some specific aspects of the characters and events, whilst higher band answers take 'world he creates' as implying the genre of the text, with some examination of its dramatic features, and a wider range of reference.
- AO3** The word 'creates' draws attention to the writer's choices. In addition, 'supports' could be seen to suggest an assessment of the ways in which particular attitudes or ideas are revealed. Lower band answers are more likely to be restricted to individual examples of particular features, whilst higher band answers display evidence of an overview of writer's choices in the play, with an assessment of their possible effects. There may be particular reference to the structure of the play, and the effects of the timing of the deaths of Antony and Cleopatra.
- AO4** The word 'wholly' is important here, since it forms the basis of a debate about the values within the play. It is likely that lower band answers will rely on a series of examples from the text which might well be rightness or wrongness of different suicides. Higher band answers, however, are more likely to conceptualise 'victory' and 'defeat', and to set them in the context of the play's narrative structure, seeing them perhaps as more complex and problematic ideas.

(Total 50 marks)

3. *The Winter's Tale*

- (a) 'In *The Winter's Tale* Shakespeare explores the complex nature of guilt and redemption.'

Do you agree? You should include in your answer an examination of Act III, scene 2, from 'Enter Servant', line 139, to the end of the scene.

- AO5i** It is likely that lower band answers will sidestep the contextual 'nature' and rely more on a narrative or descriptive account of the actions and speeches of Leontes, whilst higher band answers respond to 'nature' and 'explores' by examining the ways in which Shakespeare creates a world within the play, in which conflicting ideas may be dramatically explored.
- AO1** What is likely to distinguish between candidates is the definition of key terms. Lower band answers may well give individual examples of guilt or redemption in the play, perhaps simplified to good or bad actions, whilst higher band answers pick up on 'explores' and attempt to examine the writer's methods as well as the subject matter.
- AO2i** Lower band answers may well rely on a narrative account in which the play is seen in terms of character and events, with higher band answers more likely to make reference to the genre of the text, and have a wider frame of textual reference.
- AO3** Lower band answers may very well provide individual, though limited, examples of language use. Higher band answers are likely to draw upon a range of features throughout the play, picking up perhaps on specific uses of words which reflect guilt and redemption, perhaps contrasting the language of Paulina and Leontes, or referring to Shakespeare's manipulation of other characters. They may also comment on the structure and resolution of the plot.
- AO4** The word 'complex' is key here. Lower band answers may well rely on a series of examples of Leontes's guilt, and his changes, as signalled by the set extract. The role of Paulina might perhaps receive less attention. Higher band answers are more likely to consider the complexity, and to conceptualise both 'guilt' and 'redemption', linking this to Shakespeare's methods, in response to 'explores', in a more balanced and integrated response.

(Total 50 marks)

3. *The Winter's Tale*

- (b) 'In *The Winter's Tale* Shakespeare strongly emphasises the contrast of "sinful maturity" and "natural youth".'

What is your response to this view? You should include in your answer an examination of **at least two** extracts.

- AO5i** There are a number of points in the play where the concept of 'sin' is directly addressed, usually in relation to sexuality and loss of 'grace'. Lower band answers may well draw attention to these, but in a more descriptive and narrative manner. Higher band answers may well explore the implications of both 'sinful' and 'natural', acknowledging that they strongly relate to the values and ideas Shakespeare is dramatically exploring, with perhaps comment on the nature/art debate.
- AO1** Lower band answers are likely to show a basic and literal awareness of events in the play, relying more on description of what happens to the younger and older characters. Higher band answers are more likely to address key words in the proposition in a literary manner, picking up on key terms such as 'strongly emphasises'.
- AO2i** The extent to which answers range through the play for evidence is likely to be a discriminator here, with lower band answers more likely to restrict their terms of reference, commenting descriptively on characters, and perhaps contrasts, within the play. Higher band answers are more likely to move beyond these comments, and demonstrate an awareness of the necessity to explore the ways in which Shakespeare has deliberately constructed the play.
- AO3** Lower band answers may be restricted to a more narrative account, with some comments perhaps on individual words or images. Higher band answers are more likely to comment on the pattern of images of disease and nature, linked to the ideas of youth and re-birth, and connect this to the very particular structure of the play, prompted by 'contrast'.
- AO4** Lower band answers may focus on one aspect of the question at the expense of another, and rely more on a series of individual examples. Higher band answers may well focus on the juxtaposition within the phrases 'sinful maturity' and 'natural youth', as well as the contrast which the question directly addresses, demonstrating balance and integration, and making their own reading clear.

(Total 50 marks)

4. *Much Ado About Nothing*

- (a) 'In *Much Ado About Nothing* Shakespeare dramatically reveals the inferior role and status of the unmarried woman.'

What is your response to this statement? You should include in your answer an examination of Act II, scene 1, up to 'All put on their masks', line 76.

- AO5i** The contextual focus here is central. Lower band answers may well concentrate on the character and experience of Beatrice, prompted by the set extract. Higher band answers may extend this and contrast the female and male characters, inferring and exploring Shakespeare's attitudes in response to 'reveals'. They may also provide more direct response to 'role' and 'status', with some attempt to differentiate the two.
- AO1** Lower band answers are likely to show a basic and literal awareness, relying more on description of what happens to Hero and Beatrice in the play. Higher band answers are more likely to address key words in the proposition in a literary manner.
- AO2i** The question specifically refers to genre, with a focus on dramatic techniques. This is likely to be sidestepped by lower band answers which may well rely on an account of events and characters, while higher band answers engage with generic features, and range through the play for supporting evidence.
- AO3** Lower band answers are likely to be restricted to a description of individual features, perhaps focusing almost entirely on the speeches within the set extract. Higher band answers are more likely to range through the play, perhaps taking their cue from the language of the prescribed extract, and linking it to other aspects of the play's presentation, particularly the contrasting fates of the two women, and the manipulation of the plot, in the light of 'reveals'.
- AO4** Lower band answers may well focus on an account of women's 'inferiority', with reference to the plot to exemplify it, but with limited focus on its dramatic revelation. Higher band answers are more likely to extend this with response also to the prompts 'dramatically reveals', and with a more balanced and integrated approach.

(Total 50 marks)

4. *Much Ado About Nothing*

- (b) ‘Shakespeare puts deception at the heart of the plot of *Much Ado about Nothing* - not just for comic effect, but also as a means of exploring human behaviour and society.’

How do you respond to this view? You should include in your answer an examination of **at least two** extracts.

AO5i Lower band answers are more likely to rely on descriptions or paraphrases of deceptions in the play. They may also comment on what might be considered ‘comic’. Higher band answers are more likely to address fully the last part of the quotation, with more detailed comment on the interaction of deception and human behaviour, widening this to an examination of wider society and inferring possible authorial attitudes.

AO1 Lower band answers are more likely to be based on an examination of some of the terms in the question, whilst higher band answers have more emphasis on the idea of a created literary world, linked to a specific examination of all the key terms.

AO2i ‘Comic effect’ reminds candidates of the genre. Lower band answers may be limited in their acknowledgement of the text as drama, relying more on an account of character and events, perhaps with some reference to comic effect, with higher band answers more likely to focus on ‘puts’ and ‘means’, with comments on dramatic features, and a wider range of textual support.

AO3 The words ‘puts’ and ‘means’ draw attention to the writer’s choices, and could be seen to suggest an assessment of the ways in which particular attitudes or ideas are revealed. Lower band answers are more likely to be restricted to individual examples of particular features, taking ‘at the heart of the plot’ in a more limited sense, whilst higher band answers display evidence of an overview of writer’s choices in the play, with an assessment of their possible effects.

AO4 Candidates are asked directly for their response to an interpretation of the play. Lower band answers may well rely on a narrative account of deception, giving a number of examples, and treating these as individual instances. Higher band answers are more likely to include some assessment of the ways in which Shakespeare has presented deception within the play, linked to the central place of deception in its structure, leading to a more balanced and integrated view.

(Total 50 marks)

5. *Hamlet*

- (a) 'In *Hamlet*, Shakespeare is exploring the extent to which human beings are free.'

What is your response to this view? You should include in your answer an examination of Act II, scene 2 from '*Exit Polonius*', line 221, to 'And hither are they coming to offer you service,' line 318.

- AO5i** The definition and exploration of freedom is relevant here, and the extract includes 'Denmark's a prison'. Lower band answers may well focus on Hamlet's speeches and actions, or on his situation. Higher band answers should look more closely at the concept of freedom, perhaps identified as death, as Hamlet suggests in the extract. They are likely to see political as well as personal implications.
- AO1** Lower band answers are more likely to be based on an examination of some of the terms in the question, whilst higher band answers have more emphasis on the idea of the writer's using and exploring subjects and ideas, linked to a specific examination of all the key terms.
- AO2i** The extent to which answers range through the play for evidence is likely to be a discriminator here, with lower band answers more likely to restrict their terms of reference, perhaps commenting descriptively on events within the play. Higher band answers should move beyond these comments, and demonstrate a grasp of the ways in which Shakespeare has deliberately constructed the play.
- AO3** It is likely that lower band answers will be confined to an examination of the set extract, with a possible explanatory approach, whilst higher band answers link the key images and ideas here to other parts of the play, exploring the connections between concept of freedom, as revealed by language and structure throughout the play.
- AO4** The idea of freedom should serve as a discriminator here, with lower band answers more likely to rely on a series of examples connected to being free, or not free, whilst higher band answers extend the definition of freedom, perhaps looking at the fate of Rosencrantz and Guildenstern, or the situation of the female characters. They are also more likely to integrate in their answer an exploration of Shakespeare's methods.

(Total 50 marks)

5. *Hamlet*

- (b) ‘Although Shakespeare makes it clear that Denmark is involved in political struggles, the real conflict in the play lies within Hamlet himself.’

Do you agree? You should include in your answer an examination of **at least two** extracts.

- AO5i** Lower band answers may well rely on a more descriptive or explanatory commentary on the character of Hamlet, whilst higher band answers pick up on the word ‘political’, seeing the question as requiring an examination of more than Hamlet’s soliloquies, and exploring the interconnections of exterior and interior conflict.
- AO1** What is likely to distinguish between candidates is the definition of key terms. Lower band answers may well give individual examples of conflict or struggles in the play, whilst higher band answers pick up on ‘makes it clear’ and attempt to examine the writer’s methods as well as the subject matter.
- AO2i** The word ‘conflict’ draws attention to the dramatic nature of the genre, reinforced by ‘in the play’. The extent to which candidates engage with this will be a discriminator here. Lower band answers are likely to rely on an account of character and events with limited reference to dramatic features. Higher band answers should display a firm focus on genre and range widely through the play for evidence to demonstrate Shakespeare’s treatment of conflict.
- AO3** It is likely that most answers will refer to the soliloquies in which Hamlet expresses his own thoughts and conflicts. Lower band answers may confine themselves to such reference, whilst higher band answers should examine the ways in which the play is constructed, and how this might affect the impact of the different conflicts within the play, with more implied response to ‘makes it clear’.
- AO4** The question invites a direct opinion. It is likely that lower band answers will comment on events and characters, perhaps with a specific focus on the character and speeches of Hamlet. Higher band answers are more likely to respond to the invitation to weigh up one interpretation of the play against another, pick up on the words ‘real’ and ‘conflict’, respond in terms of methods as well as content, and demonstrate a more balanced and integrated approach.

(Total 50 marks)

TOTAL FOR PAPER: 50 MARKS

END

Assessment Objectives for Unit 3b

| Bands/ Marks | AO5i show understanding of the contexts in which literary texts are written and understood | AO1 communicate clearly the knowledge, understanding and insight appropriate to literary study, using appropriate terminology and accurate and coherent written expression | AO2i respond with knowledge and understanding to literary texts of different types and periods | AO3 show detailed understanding of the ways in which writers' choices of form, structure and language shape meanings | AO4 articulate independent opinions and judgements, informed by different interpretations of literary texts by other readers |
|-------------------------|---|--|--|---|--|
| Band 1 1-10 | <ul style="list-style-type: none"> • Make general comment on context • Make basic links between text and context • Show limited awareness of effects of context on responses to text | <ul style="list-style-type: none"> • indicate only limited grasp of the nature of literary study • make limited and sometimes inappropriate use of literary terms • display frequent lapses in spelling, punctuation, grammar and sentence structure • lack clear argument with minimal or no textual reference | <ul style="list-style-type: none"> • make simple comment on text, perhaps with focus on narrative • show limited knowledge of text • show little or no awareness of genre or period | <ul style="list-style-type: none"> • identify some simple features of language • show limited understanding of their effects • show little or no awareness of form or structure | <ul style="list-style-type: none"> • assert personal response • show basic understanding that there are different ways to interpret texts • make some references to meaning of texts |
| Band 2 11-20 | <ul style="list-style-type: none"> • make specific comment on context • make connections between text and context • show awareness of effects of context on responses to text | <ul style="list-style-type: none"> • indicate some grasp of the nature of literary study • make some appropriate use of literary terms • display some lapses in spelling, punctuation, grammar and sentence structure • show partly clear argument with often limited textual reference | <ul style="list-style-type: none"> • comment on text, perhaps identifying some limited features • show some knowledge of text • show awareness of text as construct • show understanding of generic or period features | <ul style="list-style-type: none"> • identify and comment on particular features of language and structure • demonstrate some understanding of their effects • show some awareness of form | <ul style="list-style-type: none"> • offer some opinions based on personal response • show some understanding of different critical approaches • attempt to examine text's meaning |
| Band 3 21-30 | <ul style="list-style-type: none"> • make specific and detailed comments on context • make detailed connections between text and context • show understanding of effects of context on responses to text | <ul style="list-style-type: none"> • show knowledge and understanding of the nature of literary study • make appropriate use of literary terms • show generally accurate written expression with few lapses in spelling, punctuation, grammar and sentence structure • show generally clear argument with some appropriate textual reference | <ul style="list-style-type: none"> • comment on text and its literary features • show knowledge and some understanding of text • examine some generic or period features | <ul style="list-style-type: none"> • examine in detail a variety of particular features of language and structure • demonstrate an understanding of their individual effects and function • show a clear awareness of form | <ul style="list-style-type: none"> • shape opinions into consistent argument • show awareness of relevant and varied critical approaches • make a coherent attempt to explore text's meaning |
| Band 4 31-40 | <ul style="list-style-type: none"> • explore relevant contextual factors • examine detailed connections between text and context • assess effects of context on responses to text | <ul style="list-style-type: none"> • demonstrate proficient knowledge and understanding of the nature of literary study • make appropriate and effective use of literary terms • display generally accurate and fluent written expression • show clear developing argument with appropriate detailed textual reference | <ul style="list-style-type: none"> • engage with text and explore its literary features • show applied knowledge and understanding of text • examine some generic and period features | <ul style="list-style-type: none"> • explore the writer's selection of particular features of language and choice of form and structure • demonstrate a detailed understanding of their varied effects and function • consider the writer's purpose in making this selection | <ul style="list-style-type: none"> • shape opinions and judgements into sustained and consistent argument • show a clear understanding of implications of differing critical approaches • make exploration of text's meaning based on grasp of appropriate detail |
| Band 5 41-50 | <ul style="list-style-type: none"> • analyse relevant contextual factors • make sustained, detailed and productive connections between text and context • analyse and assess effects of context on responses to text | <ul style="list-style-type: none"> • demonstrate sustained perceptive knowledge and understanding of the nature of literary study • make discriminating and pertinent use of literary terms • display accurate and fluent written expression • show perceptive, cogent argument with clearly directed and detailed use of the text | <ul style="list-style-type: none"> • comment confidently on text and its literary characteristics • show sustained knowledge and understanding of text • explore and analyse its generic and period generic features | <ul style="list-style-type: none"> • analyse the writer's use of particular features of language, choice of form and exploitation of structure • demonstrate a detailed understanding of their effects • consider the contribution they make to its meaning | <ul style="list-style-type: none"> • articulate confident opinions and judgements in sustained and consistent argument • explore significance of differing critical approaches • analyse text's meaning based on confident use of appropriate detail |

For more information on Edexcel and BTEC qualifications please contact
Customer Services on 0870 240 9800
or <http://enquiries.edexcel.org.uk>
or visit our website: www.edexcel.org.uk

Edexcel Limited, trading as Edexcel. Registered in England and Wales No. 4496750
Registered Office: One90 High Holborn, London WC1V 7BH