

Mark Scheme (Results)

January 2008

GCE

GCE English Literature (6392/01)

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

Answer ONE Question.

1. **HARDY:** *The Return of the Native*

- (a) 'Hardy shows that even an enclosed and traditional society is not free from the attitudes and values of the outside world.'

What is your response to this view?

AO5i Key phrases here are 'enclosed and traditional society' set against 'values and attitudes of the outside world'. Lower band answers are more likely to rely on explanation or description of the events and characters in the novel, with limited reference to Hardy's own inferred attitudes. Higher band answers are more likely to engage with Hardy's implied world view, linked to his presentation of the fictive world of the novel. They might also relevantly explore the links between the writer's view of the world outside the novel and the created world of this particular text.

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 novel, while higher band answers pick up on the terms which suggest the literary nature of the text, and attempt to examine the writer's methods as well as the subject matter.

AO2i The reference in the question to 'Hardy shows' suggests there is a writer at work, deliberately constructing his material. Lower band answers are more likely to rely on an account of the society in the novel, probably in terms of its relationships, with perhaps limited textual range, while higher band answers engage with the idea of a writer's awareness of and manipulation of genre conventions in the creation of a particular society.

AO3 The word 'shows' suggests a focus on the writer's methods as well as effects. Lower band answers are more likely to rely on limited comments on specific features, such as setting, for example, or words used to describe particular characters, whilst higher band answers should consider a wider range of features, examining the structure of the novel, and Hardy's characterisation, as opposed to character.

AO4 Lower band answers are likely to focus more on one part of the proposition, and attempt to exemplify it, with perhaps limited consideration of Hardy's methods but with some discussion of what happens to different characters in the novel, and what opinions other characters have of them. Higher band answers are more likely to pick up on all parts of the question, explore a range of possible interpretations, and produce a balanced and integrated argument which engages fully with the ways in which literary texts can explore values and attitudes.

(Total 50 marks)

1. **HARDY:** *The Return of the Native*

- (b) 'In *The Return of the Native* Hardy shows that those characters who do not conform to society's rules inevitably and deservedly suffer.'

What is your response to this view?

- AO5i** A key idea here is suffering as a result of transgressing against society's rules and this will need to be defined and addressed. Lower band answers are more likely to rely on an account of appropriate characters, with descriptions of the ways in which they might be considered to 'suffer', but with less focus on their attitudes and responses to society. Higher band answers are likely to engage with 'deservedly' in terms of Hardy's attitudes which might be inferred from his presentation of his material. They are likely to look closely at 'inevitably' and what that implies.
- AO1** Lower band answers are more likely to depend on a description of events or characters in the novel, though with some reference to society and its 'rules', whilst higher band answers pick up on 'shows', with some response to the ways in which a writer might be challenging or ultimately condoning particular assumptions and attitudes.
- AO2i** Lower band answers are more likely to focus on the characters and their actions within a more descriptive response. It is likely that higher band answers will engage more fully with the notion of what a writer might be doing within a novel, engaging with the idea of the creation of a fictive world in which a writer can deal with a range of ideas, and use appropriately chosen material in a focused response.
- AO3** Lower band answers are likely to respond in terms of narrative and character, rather than characterisation. They may well comment on the ending of the novel, with explanations of the fates of individual characters, but in more descriptive and narrative terms of possibly limited relevance. Higher band answers are more likely to respond to 'shows' by close attention to Hardy's organisation of his material, linked to the narrative structure, and its possible effects on the reader.
- AO4** Candidates are specifically asked for their own response which puts a focus on their own reading of the text. Lower band answers may look more closely at one aspect of the proposition rather than another, particularly focusing on character and events, but also include discussion of whether individual characters 'inevitably and deservedly suffer', with some individual examples. Higher band answers are more likely to link the various aspects, include some debate on 'inevitably' seen in structural terms as well as in terms of content and character, with integrated comment on Hardy's methods, linked to an exploration of his subject matter, and provide a closely argued and balanced response.

(Total 50 marks)

2. **SHELLEY: *Frankenstein***

- (a) 'In *Frankenstein* Shelley shows the reader that even forces for good, such as love and friendship, wholly fail to protect the individual against evil.'

How do you respond to this statement?

A05i The contextual areas here are the 'forces for good' linked to the idea of their failure to 'protect against evil'. Candidates will also need to define and address 'the opposition of 'forces' and 'the individual'. It is likely that lower band answers will sidestep this opposition to some extent, perhaps relying on an account of friends or family and their effects. Higher band answers should look more closely at the concept of 'forces for good', and how they might be contrasted with 'evil' which might be seen in broader terms than merely linked to individual characters. They may possibly refer relevantly to Shelley's own life and milieu.

A01 Lower band answers may be descriptive rather than discursive, with a literal rather than literary response to the key terms in the question. Higher band answers are likely to address 'shows' by linking it to an assessment of Shelley's techniques, and to make distinctions between the different terms in the question.

A02i Lower band answers are more likely to rely on an explanatory approach, with less focus on the generic features of the text, and the chosen references to the novel may be of limited appropriateness. Higher band answers may well respond more directly to 'the reader', with more focus on generic features, linking them to the requirements of the task, with a relevant and appropriately selected range of textual evidence.

A03 The word 'shows' draws attention to the writer's interaction with the reader. Lower band answers are more likely to be restricted to individual examples of particular features, referring perhaps to the descriptions of friends, and the contexts in which they appear in the text. Higher band answers are likely to look closely at the writer's organisation of her material, the use of the different narrative voices, and the structuring of the plot, for example. They might well display evidence of an overview of writer's choices in the novel, with an assessment of their possible impact on the reader.

A04 Candidates are invited to produce their own judgement in response to a critical interpretation of the text. Lower band answers may rely on accounts of friendship and love or of what happens to individual characters. Their response to Shelley's techniques is likely to be limited. Higher band answers should examine the opposition in the question more closely, and arrive at their own assessment, balancing and integrating the various aspects of the question.

(Total 50 marks)

2. **SHELLEY: *Frankenstein***

- (b) 'Frankenstein and his creation are similar in many ways: they reflect the ambitions and values of their society.'

What is your response to this judgement?

- AO5i** The key contextual issues here are 'the ambitions and values of their society'. Candidates are invited to debate and assess the ways in which Shelley might be using her created characters. Lower band answers are likely to rely on an account of what happens to Frankenstein, particularly in relation to the Creature, while higher band answers should engage more directly with the concept of characters as reflections of certain societal attitudes and values. The relevance and precision of any reference to Shelley's own life should also be a discriminator.
- AO1** Lower band answers are likely to show a basic and more literal awareness of events in the novel, relying more on description of what happens to Frankenstein and the Creature. Higher band answers should address key words in the proposition in a more literary and conceptualised manner, picking up on key words such as 'creation' and 'reflect'.
- AO2i** Lower band answers may well rely on a narrative account in which the novel is seen in terms of character and events, with a possibly limited range of reference. Higher band answers more likely to respond directly to the idea of the interrelationship of characters, setting and values within a novel.
- AO3** Lower band answers may well rely on an account of individual episodes or characters, with a particular focus on narrative. Higher band answers are more likely to assess the way in which Shelley structures the events of the novel, her use of setting, and her manipulation of character, and her use of different narrative voices.
- AO4** Lower band answers are likely to rely on assertive rather than tentative opinions, perhaps based on an exemplification of society's possible ambitions and values, or comments on the character of Frankenstein and the Creature. It is likely that higher band answers will produce a more balanced and integrated response, dealing with all parts of the proposition, especially 'reflects', engaging with the writer's techniques and making their own view clear.

(Total 50 marks)

3. AUSTEN: *Emma*

- (a) '*Emma* is about nothing more than young women finding husbands. Austen reveals that there is no other way in which they can be valued.'

Do you agree with this view?

- AO5i** A key discriminator here will be the ability to engage with the concepts of being 'valued' linked to gender, marriage and courtship, and to respond to the attitudes conveyed through Austen's presentation. Lower band answers are likely to focus perhaps on the actions of individual characters within it, possibly commenting on opinions of other characters as a response to 'being valued'. Higher band answers are more likely to explore the area of possible authorial attitudes, and to engage with Austen's exploration of values and attitudes within the novel. They are more likely to demonstrate their awareness that the values of characters within a novel are not necessarily those of the writer.
- AO1** Lower band answers may be descriptive rather than discursive, with a literal rather than literary response to the key terms in the question. They are less likely to respond more fully to 'Austen reveals'. Higher band answers are likely to address and assess Austen's techniques, as well as making distinctions between the different terms in the question.
- AO2i** Answers are likely to be divided here between those lower band answers which limit comment to the events of and characters in the novel and higher band answers which respond to the prompts in order to explore the generic features of the text, and its handling of issues. Selection of appropriate material and a range of reference should also be discriminating factors.
- AO3** The phrase 'about nothing more' should be a discriminator here. Lower band answers are likely to see this in terms of content only, with comments on characters and actions, whilst higher band answers look beyond content and engage also with 'Austen reveals', assessing the varied ways in which Austen organises her material, and examining the effects of her narrative voice and ironic tone.
- AO4** Lower band answers might well respond to the challenge in the question by arguing that the text is 'about' many other things, which they then go on to enumerate and explain. Higher band answers, however, should engage with the issue of the centrality in both thematic and structural terms of 'young women finding husbands', producing a balanced and integrated judgement which addresses the ways in which Austen's own values might be inferred.

(Total 50 marks)

3. AUSTEN: *Emma*

- (b) 'In *Emma* Austen creates a society in which tensions arise as all know their place, yet do not always act appropriately.'

How do you respond to this view?

AO5i The contextual areas are those of the created 'society', and expected behaviour and attitudes. Lower band answers may well confine themselves to giving examples of suitable or unsuitable behaviour, without engaging fully with the idea of a created and fictive society. Higher band answers are more likely to pick up on the implications of 'tensions' and examine Austen's manipulation of character and incident in order to infer her own attitudes to the kind of society she creates in the novel. They should focus more closely on the concept of knowing ones place.

AO1 What is likely to distinguish between candidates is the definition of key terms. Lower band answers may well give individual examples of acting appropriately or inappropriately in the text, perhaps simplified to good or bad actions, whilst higher band answers pick up on 'creates' 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 novel is seen in terms of character and events, with higher band answers more likely to interpret 'creates' and 'tensions' as relating to the genre of the text, with some comments on generic features, and a wider frame of textual reference.

AO3 Lower band answers may well interpret 'tensions' entirely in content terms, with comments on individual characters and relationships. Higher band answers should acknowledge that tensions can be shown through dialogue and narrative structure and not just in terms of characters and relationships. They are also more likely to provide supported comment on Austen's narrative voice, and on the use of irony within the novel.

AO4 Lower band answers are more likely to depend on a series of examples, such as Mrs Elton's behaviour, or Emma's at Box Hill. Higher band answers should tease out the implications of 'all knowing their place', and subject this to some scrutiny in the context of Austen's techniques in the novel, linked to her presentation of character and events. Their answers should be both balanced and integrated.

(Total 50 marks)

4. **DICKENS:** *Hard Times*

- (a) 'In *Hard Times* Dickens reveals that wide divisions between rich and poor inevitably lead to tragic consequences.'

What is your response to this judgement?

AO5i The contextual focus here is central. Lower band answers may well concentrate on characters who are rich or poor and what happens to them. Higher band answers may extend this by debating the significance of the 'wide' divisions and contrast the rich and poor characters, inferring and exploring Dickens's attitudes in response to 'reveals'. They may also provide more direct response to 'inevitably' as related to the writer's own values.

AO1 Dickens reveals' draws 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 of divisions and/or consequences, whilst higher band answers attempt to comment on Dickens's methods as well as the subject matter.

AO2i Lower band answers may well rely on a narrative account in which the novel is seen in terms of character and events, with higher band answers more likely to interpret 'reveals' as relating to the genre of the text, with some comments on the generic features, and a wider frame of textual reference. They may make some reference to 'tragic' as being of generic significance.

AO3 Lower band answers may very well provide individual though limited examples of language use, connected to particular characters or groups of characters, such as the 'Hands'. Higher band answers are likely to draw upon a range of features throughout the text, picking up perhaps on specific uses of words which reflect divisions and are also related to 'tragic'. They may also comment relevantly on the structure and resolution of the plot.

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 'wide divisions' as well as 'tragic'. Higher band answers are more likely to include response also to 'inevitably', examined in terms of structure as well as content, and demonstrate a more balanced and integrated approach in arriving at their own supported judgement.

(Total 50 marks)

4. **DICKENS:** *Hard Times*

- (b) 'In *Hard Times* Dickens presents a society which, despite so much suffering, is enriched by all kinds of love.'

How do you respond to this view?

AO5i Answers will need to define and engage with key terms here, in 'society' and 'suffering' and 'all kinds of love'. Lower band answers may well respond by focusing on the actions of individuals, with comments on both suffering and love. Higher band answers are more likely to focus on Dickens's own attitudes and values as revealed or suggested by his methods of presenting his material, and perhaps also prompted by 'enriched'.

AO1 What is likely to distinguish between answers is the definition of key terms, and the extent to which they are addressed, and the ways in which they are distinguished. Lower band answers may well give examples of individual characters or relationships in the novel, while higher band answers pick up on 'presents' and attempt to examine the writer's methods as well as the subject matter.

AO2i The extent to which answers range through the novel for appropriately selected 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 of emotion, within the novel. Higher band answers are more likely to move beyond these comments, and demonstrate an awareness of the necessity to explore the ways in which Dickens has deliberately constructed the novel in order to express his own views and ideas.

AO3 Lower band answers may well confine themselves to a more descriptive account of 'suffering' and 'love' seen in linear terms and linked to the eventual fates of a number of selected characters. They may make some more limited comments on Dickens's choice of metaphor or metonymy, with a few examples, probably linked to characters. Higher band answers are more likely to look closely at the narrative structure and its effects. In response to 'despite', there might be some comment on the manipulation of the narrative, with particular comment on the uses of juxtaposition and contrast. Rather than identify individual examples of metaphor or metonymy, higher band answers are more likely to assess the effects of their patterned repetition.

AO4 The proposition requires an assessment of a point of view which supports one interpretation of the novel. It is likely that lower band answers will describe individual characters and actions within the novel, with perhaps some opinions offered, but quite possibly with a focus on the personal rather than the social. Higher band answers are more likely to weigh up the possible different interpretations, and look closely at the presentation of the society Dickens creates in the text, balancing 'suffering' against 'all kinds of love', as presented by Dickens and debating the significance of 'despite' before arriving at their own judgement.

(Total 50 marks)

5. JAMES: *Washington Square*

- (a) 'In *Washington Square* James shows that women's lives are not as narrow, restricted and dependent upon men as at first appears.'

Do you agree?

AO5i Lower band answers are likely to provide some comment on 'women's lives' and the ways in which they may or may not be 'dependent upon men' but their main focus is more likely to be on the kinds of lives female characters lead, with some explanation and description. Higher band answers are likely to pick up on the implications about gender and provide a response to James's possible attitudes to the possible restrictions and limitations of women's lives, prompted by 'shows' and 'at first appears', and linked to his methods of presentation.

AO1 What is likely to distinguish between candidates is the definition of key terms. Lower band answers may well give individual examples of women's lives in the novel, and perhaps some more limited comment on their relationships with men, whilst higher band answers pick up on 'James shows' and attempt to examine the writer's methods as well as the subject matter.

AO2i The word 'shows' draws attention to the constructed nature of the text, and the extent to which this is engaged with should be a discriminator here. Lower band answers are more likely to be descriptive and explanatory, whilst higher band answers range more widely, and include a consideration of the literary significance of the ways in which a writer can reveal character and relationships.

AO3 Lower band answers may make some comments on James's use of language, with individual examples, but they are likely to depend on an explanation of the narrative and character. Higher band answers should comment on the ways in James has structured the novel, with perhaps also comment on the narrative voice as well as James's manipulation of dialogue, with more emphasis on characterisation than character.

AO4 Candidates are asked directly for their own judgement. It is likely that lower band answers will focus on one aspect of the question at the expense of the others, perhaps giving a narrative or descriptive account of what happens to Catherine, and her relationship with Dr Sloper, for example. Higher band answers should address the different parts of the question in a more integrated and conceptualised way, with some reference to James's literary techniques, and make their own view clear.

(Total 50 marks)

5. **JAMES:** *Washington Square*

- (b) 'Through Catherine, James shows that ultimately family relationships can destroy rather than protect.'

What is your response to this view?

- AO5i** The key areas here concern the effects of family relationships within the fictional world created by James. Lower band answers are likely to offer some explanations of characters and their family relationships, with comments on their effects. Higher band answers are more likely to respond to 'through', seeing James's attitudes as revealed by his presentation of characters and relationships, and addressing and exploring the idea of 'destroy rather than protect'.
- AO1** Words such as 'through' and 'shows' 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 narrative or description, whilst higher band answers attempt to comment on James's methods as well as the subject matter, and make closer distinctions between the different terms of the question.
- AO2i** The question draws attention to genre, with its reference to a writer's use of a character. Lower band answers are more likely to discuss the novel in terms of events and characters, while higher band answers respond more directly and overtly to these prompts, with a wider range of relevant textual evidence.
- AO3** It is likely that lower band answers will respond to 'ultimately' by giving an explanatory account of the end of the novel, while higher band answers comment on the ways in which James structures the text, and the possible effects on a reader. Whilst lower band answers focus on character, higher band answers should engage with characterisation, responding directly to 'through Catherine'.
- AO4** Lower band answers are more likely to focus on what happens to Catherine, particularly linked to her father's role in her relationship with Morris. They may well rely on a description of Dr Sloper's destructive or protective impact, as well as offering an opinion on this. Higher band answers should make clear the basis of their own judgement, with a response to 'ultimately', and balance and integrate the different elements of the question, with an acknowledgement of the impact of James's presentation.

(Total 50 marks)

TOTAL FOR PAPER: 50 MARKS

END

Assessment Objectives for Unit 2

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 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

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