

Mark Scheme (Standardisation) Summer 2008

GCE

GCE English Literature (6394/02)

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General Marking Guidance

- All candidates must receive the same treatment. Examiners must mark the first candidate in exactly the same way as they mark the last.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than penalised for omissions.
- Examiners should mark according to the mark scheme not according to their perception of where the grade boundaries may lie.
- There is no ceiling on achievement. All marks on the mark scheme should be used appropriately.
- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved, i.e. if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.
- Where some judgement is required, mark schemes will provide the principles by which marks will be awarded and exemplification may be limited.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, the team leader must be consulted.
- Crossed out work should be marked UNLESS the candidate has replaced it with an alternative response.

**This unit targets the following Assessment Objectives:
AO1 and AO4 and also assesses AO3 and AO5ii.**

Answer ONE question.

1. de BERNIÈRES: *Captain Corelli's Mandolin*

- (a) 'Mandras's personal tragedy is summed up by his account of the experiences he recalls in Chapter 22: '“I have been to war, and it has created a chasm between me and those who have not;”'

How far do you agree with this assessment of de Bernières's presentation of Mandras as a tragic character in the novel as a whole?

In your answer you should include an examination of Chapter 22, 'Mandras Behind the Veil' and **at least one other** appropriate passage of your choice.

AO1 Candidates' understanding of the proposition, and especially the ideas behind 'personal tragedy', the implications of the quotation of Mandras's words, together with their interpretation of 'tragic character' will be likely to be key. Lower band answers may be distinguished by descriptive accounts of Chapter 22 and other chosen passages. More wide-ranging analysis and tighter focus on an 'assessment' of the presentation of character are likely features of higher band answers.

AO4 The proposition and quotation may be seen as contentious. The invitation for a personal response and the level of interpretation and exploration are likely to be central discriminators. Lower band answers may be more descriptive or illustrative and have a more limited engagement with a critical view of the question, perhaps being written purely in the mode of a character sketch than higher band answers which should be more focused on the interpretation of the ideas linked to tragic and tragedy.

AO3 There should be clear engagement with the narrative voice, its tone and language, as well as a sense of structure as indicated by 'in the novel as a whole'. Lower band answers may identify and describe such features, but probably demonstrate less ability to discuss or analyse aspects of language and range of reference in the imagery (especially in the selected chapter) than higher band answers which should demonstrate a closer sense of the language of the text.

AO5ii Contexts are identified clearly in terms such as 'tragedy' and the range of references embodied in the selected chapter. Lower band answers may have limited engagement with these although they should reveal some ability to identify them even if they not achieve the more detailed, knowledgeable and analytical approach expected in higher band answers.

(Total 50 marks)

1. de BERNIÈRES: *Captain Corelli's Mandolin*

- (b) 'The epic quality of *Captain Corelli's Mandolin* derives from de Bernières's success in presenting the fates of individuals on the grandest of scales.'

Do you agree that de Bernières succeeds in achieving this epic scale in his novel?

In your answer you should include an examination of two or more appropriate passages of your choice.

AO1 Engagement with 'epic quality', 'success' and 'the grandest of scales' is central. Lower band answers may take a descriptive approach in which the response to the proposition is limited and perhaps show less awareness of the how to deal with concept of 'epic' which should distinguish higher band answers. These may also be expected to be more exploratory and more informed.

AO4 The potentially contentious nature of the topic is signalled by 'success in presenting' and the question's invitation 'Do you agree?' Lower band answers may be less likely to be critical, although they should do more than just exemplify from the menu in the quotation. They may be largely descriptive or achieve a limited response to the value judgement embedded in 'success'; whereas it is hoped that higher band answers will take a critical stance in discussing the novel's achievement.

AO3 The question does invite a whole text approach and ideas connected with genre, structure and language are embedded in it. 'Epic' may be interpreted in a variety of ways; a strict literary definition is not required. Lower band answers may be more focused on their chosen examples and possibly anecdotal about 'the fates of individuals' and be less likely to see wider connections that should characterise higher band answers, which should also engage more widely, critically and analytically with issues regarding genres (the novel and the epic for example), language and structure.

AO5ii The contexts are suggested by 'epic' and whatever candidates select from their knowledge of it and how it is embedded in the text. Lower band answers may show limited or over selective awareness or more basic identification with ideas linked to 'epic' than higher band answers which may integrate contextual issues into their wider discussion more fully.

(Total 50 marks)

2. **ATWOOD:** *Alias Grace*

- (a) ‘At the end of the novel, Dr Jordan’s fate is ironically contrasted with Grace’s reversal of fortune. Her moral and intellectual victory over him seems complete.’

What is your response to Atwood’s presentation of the nature of Grace’s relationship with Simon, in the light of this critical comment?

In your answer you should include an examination of Chapter 53 and **at least one other** appropriate passage of your choice.

- AO1** Candidates should make connections between the ideas contained in the quotation such as ‘ironically’, ‘moral’ and ‘intellectual’. Those in the question such as ‘presentation’ and ‘the nature of’ should also be addressed. These terms set the agenda for the literary nature of what is required. Lower band answers may be limited to providing a range of examples that provide appropriate illustrations, whereas higher band answers may well select their examples to construct a fully literary response to the topic.
- AO4** The assertion in the proposition is there to provoke an informed personal response from candidates. Lower band answers may show limited confidence in presenting an argument and perhaps only take an assertive tone or take a fairly limited approach to the challenges offered in the proposition. Higher band answers will be more likely to be more consistently discursive and comprehensive in their approach, engaging in the ideas suggested by the proposition.
- AO3** The question invites an overview because of the choice of passage from near the end of the novel. An engagement with language is implied in the reference to ‘ironically’ in the proposition. It is hoped that candidates will make links between language and structure. They are likely to be at least aware of the genre of the novel and the kinds of narrative strategies that it employs in presenting Grace and Simon’s relationship. Lower band answers may be less certain or detailed than higher band answers in making such links, and they are also likely to show less evidence of an emerging overview of the relationship in the light of the quoted passage.
- AO5ii** The created world of the nineteenth century and the gender and class roles and how they are presented within the novel as perceived by twenty-first century readers are likely contexts for exploration. Grace and Simon’s relationship deals with these divides explicitly. The shifts in the worlds of the beginning and end of the novel may be noted. Lower band answers may be less able to make effective links between the fiction and the issues in their accounts of the relationship and take a less integrated approach than higher band answers which should demonstrate confidence, thoroughness and an integrated approach to contexts.

(Total 50 marks)

2. **ATWOOD:** *Alias Grace*

- (b) ‘Grace’s assessments of the men who represent authority are presented in order to remind the reader of nineteenth-century gender and class inequalities, rather than to evoke sympathy for Grace herself.’

In the light of this comment, what is your response to the ways in which Atwood uses Grace’s voice to present authority in the novel as a whole?

In your answer you should include an examination of **two or more** appropriate passages of your choice.

- AO1** Candidates should respond to ideas contained in the proposition such as ‘authority’ and ‘Grace’s voice’. A literary interpretation of the term ‘evoke sympathy’ is also expected. ‘Presented/presents’ occurs in both proposition and question and should therefore be central to discussion. Lower band answers may be limited to providing a range of examples that provide appropriate illustrations, whereas higher band answers may well select their examples to construct a fully literary response to the topic.
- AO4** The proposition contains issues which require interpretation. Candidates are likely to respond to ‘rather than’ in the proposition which invites diverse opinions. An informed debate or discussion is expected from candidates. Lower band answers may show limited confidence in presenting a debate and perhaps do so assertively or descriptively, in offering exemplification from Grace’s narrative for example, without necessarily challenging its partiality. Higher band answers will be more likely to take a considered and detailed approach including a debate on the possible unreliability of the narrative voice.
- AO3** The question invites an overview through the reference to ‘the novel as a whole’. It is hoped that candidates will make links between language and structure. They are likely to be at least aware of the genre of the novel and the voices used to present characters and the issues that are addressed in proposition and question. ‘Grace’s assessment’ invites an approach to language and structure. Lower band answers may be less certain or detailed than higher band answers in showing such awareness, and they are also likely to show less evidence of an emerging overview. Higher band answers should address structural and language issues through an awareness of such issues as the narrative voice and its place in the novel.
- AO5ii** The presentation of the created world of the 19th century including the gender and professional roles in the presentation of Grace and the authority figures in the novel as perceived by 21st century readers are likely contexts for exploration. Lower band answers may be less able to make effective links between the fiction and the issues and take a less integrated approach than higher band answers which should demonstrate confidence, thoroughness and an integrated approach to contexts.

(Total 50 marks)

3. MURDOCH: *The Bell*

- (a) ‘The peacefulness of both the natural world and that of the humans is threatened by undercurrents of conflict and even violence.’

How far do you agree with this view of Murdoch’s presentation of life in the country?

You should include in your answer an examination of the latter part of Chapter 8, starting at page 122: “Disembarked, they began to trail along to the right across the grass”, and **at least one other** appropriate passage of your choice.

- AO1** The response to ‘presentation’ and the key terms in the proposition such as ‘threatened’, ‘conflict’ and ‘even violence’ are likely to be important discriminators. Lower band answers may be limited to descriptive or narrative accounts of the selected chapter and other passages, whilst higher band answers will be likely to explore techniques by which ideas are portrayed and take a more informed view of the literary presentation of what is suggested by the proposition.
- AO4** The proposition is one to explore rather than challenge although the ideas behind ‘undercurrents’ and the qualifying ‘even’ should elicit a diversity of response. Straightforward description, narrative and illustration are likely in lower band answers. Uneven treatment or exemplification may also be a feature. Higher band answers will be likely to be well-balanced, exploratory and analytical in approach, possibly picking up on the hint in ‘undercurrents’.
- AO3** The proposition and question imply a whole text approach and exploration of the language and tone of the chosen passage (and others selected by the candidate) will be likely discriminators. Lower band answers may show limited range of reference and ability to explore language and structure with reference to ‘life in the country’, ‘natural world’, ‘humans’ etc. Higher band answers should ground their exploration of this part of the novel to the text as a whole and explore Murdoch’s use of language. They should also pick up on the oppositions contained in the terms ‘countryside...natural world...humans’.
- AO5ii** The mid-twentieth century setting, together with the ideas lying behind the presentation of the world of the countryside and the lives lived in it are likely contexts. Lower band answers should identify and show awareness without necessarily exploring these ideas and integrating them fully into their discussions. Higher band answers will be likely to do both, confidently, thoroughly and in an exploratory way.

(Total 50 marks)

3. MURDOCH: *The Bell*

- (b) ‘As twenty-first century readers, we see the characters of *The Bell* through the minds of Michael, Dora and Toby. This inevitably influences our responses to Paul, Nick and Catherine.’

How far do you agree?

In your answer you should include an examination of **two or more** appropriate passages of your choice.

- AO1** The opening sentence of the proposition should make it clear that what is required is a literary engagement with the writer’s methods, not a series of character sketches. Exploration of the differing ways in which each named group of characters is portrayed is what is looked for, as is a sense of the narrative voice used. Lower band answers may explore in a descriptive and straightforward way, without necessarily exploring ways in which different kinds of characterisation can be achieved. Higher band answers should be more conceptual in exploring authorial technique in an overtly literary way.
- AO4** The invitation to present a personal critical response is embedded in the judgements in the proposition. A debate about the ways in which characters are presented is desirable. It would be expected that lower band answers show some awareness that what is offered is an opinion which needs to be addressed critically, however limited or straightforward that may be. Higher band answers should explore the opinion fully, move towards showing how characters are depicted and provide a personal interpretation of the topic.
- AO3** A whole novel perspective and an awareness of authorial technique are desirable. Language may be addressed by reference to the narrative voice and structure through the awareness of the named characters’ place in the novel as a whole. Lower band answers may be straightforward in their presentation of evidence and lack an overview or a clear sense of authorial technique relating to structure and language. Higher band answers will be likely to be thorough in their sense of a whole novel’s perspective of technique, characterisation and language.
- AO5ii** Contexts such as the twenty-first century reader responding to the mid-twentieth century world of the novel and its author are focuses. The reference to ‘minds’ could suggest a psychological approach and each of the named characters is presented in the context of the religious and social world of the novel and the period of writing. Lower band answers will be likely to be limited in range, level of exploration and integration of contexts. Higher band answers will be more wide-ranging and exploratory, integrating contexts into their answers as a whole.

(Total 50 marks)

4. **FORSTER:** *Howards End*

- (a) ‘Leonard’s aspirational longing, “Oh, to acquire culture! ... But it would take one years.” is a clear demonstration of how culture brings the middle class together and divides it.’

In the light of this view, what is your response to the varied ways in which Forster presents culture in *Howards End*?

In your answer you should include an examination of the opening of Chapter V (up to ‘I do hope that you’ll come in and have some tea.’ pages 44-53) and **at least one other** appropriate passage of your choice.

- AO1** The proposition contains several terms which need to be understood and explored, in particular the ideas contained in the reference to ‘culture’ and ‘class’. An exploration of these ideas is likely to be central. Lower band answers are likely to do little more than describe and illustrate aspects of the given chapter and their other chosen passages with a limited view of what may be understood by ‘culture’ or ‘class’. Higher band answers will be likely to engage in particular detail with the concepts embedded in the proposition with an understanding of their implications.
- AO4** The proposition may be seen as an invitation to explore and provide a personal critical response. The quotation of Leonard’s and the modifying ‘aspirational longing’ is also there to be explored critically. Lower band answers may explore descriptively rather than discursively. They may focus too little or too much on the given extract. Higher band answers should explore more widely, engage in detail with the terms of the proposition such as ‘aspirational’, ‘culture’ and ‘class’ in a thoroughly literary way.
- AO3** The quotation may invite a whole text approach as the concepts it contains are central to the novel as a whole. The selected chapter and other chosen passages should provide opportunities for exploration of language on different levels. Lower band answers may deal with such matters in limited and straightforward ways, whereas higher band answers are likely to be more complex in their approach to the presentation of ‘culture’, ‘class’ etc in the novel as well as the language and any other methods in which they may be depicted.
- AO5ii** The concept of ‘culture’ and the ways in which it is presented in the novel through its setting in time and place should provide opportunities to deal with a range of contexts for discussion and analysis. Different characters’ position in the world of the ‘middle class’ may also be a likely contextual focus. Lower band answers may demonstrate basic awareness or ability to include such contexts in their discussions whereas higher band answers should be more integrated and detailed in their approach.

(Total 50 marks)

4. **FORSTER:** *Howards End*

- (b) 'Forster's presentation of relationships between women and men in *Howards End* is only successful when the connections go badly wrong.'

What is your response to this critical assessment?

In your answer you should include an examination of **two or more** appropriate passages of your choice.

- AO1** The key words in the quotation and critical comment, linked to 'presentation' and, almost certainly, 'connections' should provide ample focus for discussion. Lower band answers may be limited to description or basic exemplification of relationships or things going wrong, whereas higher band answers should engage in a literary and analytical way with the ideas in the proposition.
- AO4** The proposition contains judgements such as 'only successful when...' which provide the stimulus for exploration. A personal response is specifically requested and there is a reminder that this is a 'critical assessment'. Lower band answers may be more descriptive than discursive in their response to 'only successful when', and may be more generalised in their examination of the topic. Higher band answers will be analytical in their construction of a personal response deriving clearly from the specific wording of the question.
- AO3** The references to 'relationships' and 'connections' should suggest a whole text approach as well as an ability to deal with the language by which such matters are presented. Lower band answers may provide some evidence in isolation without being able to show how language works or relate individual examples of relationships or connections to a wider structural context. Higher band answers should integrate evidence thoroughly into an overview and be able to acknowledge how the language works.
- AO5ii** The contexts are likely to be related to the culture and society of which the novel and its author are part. Exploration of relationships is likely to be linked to the culture world of the novel and the period of its writing. This may be central to the gender aspects of the question. Lower band answers may make limited or straightforward reference to such contexts which will likely be fully embedded in higher band answers including probable detailed awareness of social and gender issues.

(Total 50 marks)

5. **ACHEBE:** *Things Fall Apart*

- (a) ‘Central to Achebe’s presentation of Ibo culture is the assumption that the most important relationship is that between father and son.’

How far do you agree?

In your answer you should include an examination of CHAPTER EIGHT and **at least one other** appropriate passage of your choice.

- AO1** The proposition contains a statement which needs to be engaged with in relation to ‘central’ and ‘presentation’, which may be treated selectively or in a limited way in lower band answers. Higher band answers may be expected to engage in detail with the ideas contained in ‘relationship’ as well as ‘Ibo culture’.
- AO4** The proposition is intended to be debated and discussed and the invitation ‘How far do you agree?’ suggests a personal response. Lower band answers should at least engage with the ideas linked to ‘relationship’ in a descriptive and illustrative way with a limited or simple personal response, unlike higher band answers which should provide evidence of the ability to create a thorough and systematic argument, providing evidence of a clear point of view in their response to all the ideas in the proposition.
- AO3** The integration of culture and father/son relationship into the structure and language of the text suggests the approach to this AO. The selected chapter in relation to other chosen extracts should lead to an overview. Lower band answers should at least have some sense of this integration however straightforward its treatment. Higher band answers should demonstrate an ability to show how cultural issues are embedded in the text and its language with appropriate use of detail.
- AO5ii** The cultural contexts are clearly embedded in the proposition in relation to the created culture of the text, the patriarchal society and Achebe’s presentation of them. Lower band answers may show straightforward awareness; higher band answers will be more detailed, possibly challenging ‘assumption’ and the features targeted in the other AOs will provide ample evidence of the level of integration and complexity achieved.

(Total 50 marks)

5. **ACHEBE:** *Things Fall Apart*

- (b) ‘Okonkwo insists that the law of the land must be obeyed whilst Obierika asserts, “But if the Oracle said that my son should be killed I would neither dispute it nor be the one to do it.”’

What is your response to Achebe’s varied presentation of different attitudes to laws and the ways in which they are enforced in *Things Fall Apart*?

In your answer you should include an examination of **at least two** appropriate passages of your choice.

- AO1** The proposition clearly indicates a literary framework for discussion and analysis through the reference to ‘varied presentation’. Straightforward accounts of chosen examples might be a key feature of lower band answers, whilst full discussion of the concepts embedded in the proposition are likely features of higher band answers.
- AO4** The proposition presents diverse attitudes which are reinforced in the question ‘How far do you agree?’ It is the level of engagement with the concepts that will be the likely central discriminator. Lower band answers, may provide examples descriptively or illustratively without much sense of a debate or an informed personal response. Higher band answers will probably use the text to support their fuller analyses of the proposition with a clear ability to argue and offer a clear, informed personal response.
- AO3** A whole text approach is invited because of the centrality of the issues to be discussed. A response to language should emerge from informed comments on selected passages or those quoted. Lower band answers may show a limited ability to demonstrate this but they should at least present ideas linked to the proposition. Higher will probably have a clearer sense of the novel’s structure and present through a more detailed and analytical approach to the topic and the language by which this is done.
- AO5ii** Contexts may be approached through the ways in which the worlds of the Africans and Europeans deal with their laws in very different ways as well as the methods by which Achebe presents diversity of opinion within the tribe. Lower band answers may show some awareness of contexts and present them straightforwardly. Higher band answers should be more aware, more detailed and take a more integrated approach to such detail.

(Total 50 marks)

TOTAL FOR PAPER: 50 MARKS

END

Assessment Objectives for Unit 4b

Bands/ Marks	AO1 communicate clearly the knowledge, understanding and insight appropriate to literary study, using appropriate terminology and accurate and coherent written expression	AO4 articulate independent opinions and judgements, informed by different interpretations of literary texts by other readers	AO3 show detailed understanding of the ways in which writers' choices of form, structure and language shape meanings	AO5ii evaluate the significance of cultural, historical and other contextual influences on literary texts and study
Band 1 1-10	<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"> • offer some simple opinions and judgements based on personal reading • put forward only a limited argument • offer limited textual support 	<ul style="list-style-type: none"> • identify and comment on some simple features of language and structure • demonstrate some understanding of their effects • show limited awareness of form 	<ul style="list-style-type: none"> • identify and comment on the broad historical and social contexts • demonstrate some understanding of the relationship between text and context
Band 2 11-20	<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"> • present simple opinions and judgements in a simple argument • show limited awareness of different possible interpretations • use generally appropriate textual evidence 	<ul style="list-style-type: none"> • examine a variety of features of language and structure • demonstrate an understanding of their effects and function • show awareness of form 	<ul style="list-style-type: none"> • demonstrate understanding of the influence of historical and social context on text • identify specific elements of the text attributable to the context in which it was written • outline the effects of historical and social context on the reader's perspective
Band 3 21-30	<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"> • advance considered opinions and judgements in a sustained argument • use sound textual evidence • sum up different interpretations • consider differing critical positions 	<ul style="list-style-type: none"> • explore the writer's selection of features of language and choice of form and structure • demonstrate a detailed understanding of their effects and function • consider the writer's purpose in making this selection 	<ul style="list-style-type: none"> • examine the variety of ways in which contextual influences are manifest in the text • assess the relationship between the context in which the text was written and in which it is understood
Band 4 31-40	<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"> • articulate confident independent opinions and judgements in a sustained argument • provide thorough textual evidence • assess different interpretations by other readers 	<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 and tone 	<ul style="list-style-type: none"> • analyse the particular historical, social and other contexts in which the text was written and in which it has been and is read • consider the variety of perspectives determined by contexts past and present
Band 5 41-50	<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"> • articulate perceptive independent opinions and judgements • pursue a rigorous personal argument • offer wide-ranging textual evidence in support • evaluate different interpretations by other readers • perhaps venture an independent critical position 	<ul style="list-style-type: none"> • evaluate the writer's choice of form, use of particular features of language, and exploitation of structure • demonstrate a detailed understanding of a range of forms, features of language and types of structure • consider the effectiveness of the writer's particular choices in conveying meaning and tone 	<ul style="list-style-type: none"> • make significant connections between cultural, historical and literary influences and texts • explore and evaluate a range of significant contextual factors

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