



ASSESSMENT and  
QUALIFICATIONS  
ALLIANCE

# Mark scheme January 2003

---

## GCE

### English Literature B

### Unit LTB5

---

Copyright © 2003 AQA and its licensors. All rights reserved.

The Assessment and Qualifications Alliance (AQA) is a company limited by guarantee registered in England and Wales 3644723 and a registered charity number 1073334  
Registered address: Addleshaw Booth & Co., Sovereign House, PO Box 8, Sovereign Street, Leeds LS1 1HQ  
Kathleen Tattersall: *Director General*

## Unit 5: Set Texts: Drama before 1770; Poetry before 1900

### Assessment Objectives

This module requires candidates to:

- AO1 Communicate clearly the knowledge, understanding and insight appropriate to literary study, using appropriate terminology and accurate and coherent written expression.
- AO3 Show detailed understanding of the ways in which writer's choices of form, structure and language shape meanings.
- AO4 Articulate independent opinions and judgements, informed by different interpretations of literary texts by other readers.
- AO5ii Evaluate the significance of cultural, historical and other contextual influences on literary texts and study.

In this unit the Assessment Objectives are tested as follows:

Poetry:	AO3	2 ½ %
	AO4	5%
Drama:	AO1	2 ½ %
	AO5ii	5%

- The poetry section question is worth 30 marks.
- The drama section question is worth 30 marks.

The sections will be marked out of 30 to make a total of 60 for the paper.

### Coverage of Assessment Objectives

Question	AO1	AO3	AO4	AO5ii
1 a/b		✓	✓	
2 a/b		✓	✓	
3 a/b		✓	✓	
4 a/b		✓	✓	
5 a/b		✓	✓	
6 a/b		✓	✓	
7 a/b	✓			✓
8 a/b	✓			✓
9 a/b	✓			✓
10 a/b	✓			✓
11 a/b	✓			✓
12 a/b	✓			✓

**Poetry marking Scheme template**

<b>Band 1</b>	<b>0-5 marks</b>
AO3	Few (if any) formal language features identified
AO3	Very limited discussion of how author uses structural devices
AO4	Limited response based upon slender or misinterpreted evidence
AO4	Very little (if any) understanding of a critical viewpoint
<b>Band 2</b>	<b>6-10 marks</b>
AO3	Some limited understanding of the use of language
AO3	Some awareness of how form/structure/language shape meaning
AO4	Some evidence of personal response not always supported
AO4	Some limited awareness of a different interpretation
<b>Band 3</b>	<b>11-15 marks</b>
AO3	Some understanding of the use of language
AO3	Some awareness of a writer's technique and its influence on meaning
AO4	Clear evidence of an individual response with limited support
AO4	Some understanding of an individual interpretation
<b>Band 4</b>	<b>16-20 marks</b>
AO3	Some analysis of how language contributes to meanings
AO3	Recognition of techniques/features of form/structure/language
AO4	Personal response supported with some detailed reference to the text
AO4	Some analysis of one or more viewpoints with detailed support
<b>Band 5</b>	<b>21-25 marks</b>
AO3	Detailed awareness of how language contributes to meanings
AO3	Good discussion of how author uses technical devices to influence the reader
AO4	Well-supported personal response with appropriate details offered
AO4	Some analysis and evaluation of one or more viewpoints with detailed support
<b>Band 6</b>	<b>26-30 marks</b>
AO3	Detailed analysis of how language is used and contributes to meanings
AO3	Excellent discussion of how author uses technical devices to influence the reader
AO4	Evaluate independent viewpoint
AO4	Analysis and evaluation of different viewpoints

**Drama marking scheme template**

<b>Band 1</b>	<b>0-5 marks</b>
AO1	Unclear line of argument/thought
AO1	Technical weaknesses, which impede the communication of meaning
AO5ii	Very little understanding of the importance of contextual factors
AO5ii	Little idea of links between context, text and task
<b>Band 2</b>	<b>6-10 marks</b>
AO1	Simple attempt at structuring argument/thoughts
AO1	Limited critical vocabulary, technical weaknesses which do not seriously impede the communication of meaning
AO5ii	Some evidence of understanding of the importance of contextual factors
AO5ii	Some limited awareness of the links between context and text
<b>Band 3</b>	<b>11-15 marks</b>
AO1	Some argument/structured line of thought though not always sustained
AO1	Expression not always precise, sometimes wordy or diffuse, use of limited critical vocabulary
AO5ii	Clear evidence of understanding of the importance of contextual factors
AO5ii	Some understanding of the links between context and text
<b>Band 4</b>	<b>16-20 marks</b>
AO1	Clear, straightforward line of argument/presentation of thought
AO1	Clear written style/mainly accurate use of critical vocabulary
AO5ii	Well-supported understanding of the importance of contextual factors
AO5ii	Some analysis of the links between context and text
<b>Band 5</b>	<b>21-25 marks</b>
AO1	Well-structured argument/well thought-out sequence of thoughts
AO1	Effective and accurate use of critical vocabulary which shows understanding
AO5ii	Good discussion of the importance of contextual factors
AO5ii	Analysis of the links between context and text
<b>Band 6</b>	<b>26-30 marks</b>
AO1	Well-structured, coherent argument/sequence of thoughts supported and developed
AO1	Technically accurate style/mature writing/articulate, precise expression
AO5ii	Excellent discussion of the importance of contextual factors
AO5ii	Analysis and evaluation of the link between context and text.

## Question specific notes

The following question specific notes are intended for use in conjunction with the overall generic band descriptors.

These notes are NOT intended to be prescriptive but are designed to indicate some of the rationale behind the setting of the questions and to demonstrate the links between questions and the designated assessment objectives. Examiners should always be prepared to reward any well-argued, relevant initiatives shown by candidates in their response.

### Chaucer

#### 1(a)

AO3 The word “presentation” is important here, with emphasis on Chaucer’s method. By limiting the question to two or three characters, it is hoped that candidates will spend more time on the detail of Chaucer’s presentation, rather than trying to range too widely. Some reference to the way in which Chaucer uses external physical descriptions to hint at character is a probable line of argument, together with discussion of the use of irony, implication and ambiguity. Good answers will consider the tension between what is actually known and what is implied.

AO4 Candidates may adopt any line of argument. The choice of examples should effectively illustrate the selected line of argument. For example, there is little that is attractive about the Pardoner while the Wife of Bath may be seen as lustful and earthy but her exuberant love of life may be perceived as endearing. Candidates may argue that Chaucer is more cruel to some than to others – the Prioress has a little too much personal vanity but we may admire her gentleness and gentility. It may be suggested that only the Parson is wholly good. More sophisticated answers may question whether we laugh at the characters or with them. Perhaps the reader maintains detachment from their attractive qualities.

#### 1(b)

AO3 Candidates may wish to focus on irony and ambiguity eg. the double-edged “gentil”. The quoted passage gives some opportunity for close analysis of language in a close book examination and hopefully, there will be comment on diction and imagery; the way Chaucer hints at the Pardoner’s dubious sexuality – voice “as smal as hath a goat”. Candidates are asked to cross-reference similar techniques for other characters. Do not expect answers to range too widely.

AO4 The question invites candidates to focus on hypocrisy as the fault Chaucer most despises. Some candidates may argue that Chaucer finds other faults equally despicable eg. greed, if considering the Pardoner. Many candidates will go along with the proposition of the question and cite other examples in support. Even more likeable characters such as the Wife of Bath and the Sergeant of the Law are guilty of hypocrisy. Their appealing qualities may be used as evidence that hypocrisy is not the most despised fault!

## Shakespeare

2(a)

AO3 “A vivid expression” is the key phrase here. Candidates are asked to focus on Shakespeare’s style – diction, imagery, use of sonnet form, syntax, voice. Limiting the answer to two or three sonnets encourages candidates to discuss language in depth and detail rather than to range superficially over content.

AO4 Candidates may contest the premise of the question and argue that some sonnets are too convoluted and confused to express doubts and fears vividly. However, it could be argued that complex structure does reflect confused and/or paradoxical states of mind. Topics may range freely – doubts and fears about love, human relationships, death, ageing, passing of time and beauty. Do not expect candidates to cover all of these, but to be selective and argue cogently and relevantly.

2(b)

AO3 “The ways in which Shakespeare explores...” is the key phrase here for AO3. The printed sonnet gives candidates a focus for starting analysis. Look for some detailed comment on the language of this sonnet – the syntax, line of argument, use of paradox and conceit. Limiting the response to one or two other sonnets again encourages candidates to focus on style.

AO4 Many candidates will, it is hoped, enjoy the wit employed to develop the paradoxical arguments in many of the sonnets, especially those focusing on complex human relationships. It may be argued that form reflects content. Some candidates may feel that reasoning sometimes becomes too tortuous and convoluted and hence obscure. It is possible to delight in the ambiguity of some lines but alternatively to find them insecure. Editorial comments on sonnets 94, 126 and 127 can be quite extensive!

## Herbert

3(a)

AO3 Candidates are invited to select and discuss an appropriate choice of poems. The question asks candidates to consider “in detail” which focuses on AO3 and there should be some discussion of voice, imagery, diction, form, syntax, rhyme and metre.

AO4 Examiners should be prepared to accept any well-substantiated line of argument. Candidates may disagree with the premise of the question and see more of the celebration of God’s love for man in, for example, poems such as “Love III” or “Man”. Other candidates may argue that even in his more positive and affirmative poems, Herbert still can not get away from his doubts about his own unworthiness, God’s possible wrath and death. The element of doubt even occurs in the above examples, but more obvious choices would be “The Collar” or “Denial”.

3(b)

AO3 This question is very specifically directed towards asking candidates to consider form, use of dialogue, conversational tone and the direct speaking voice. Look for some analysis of the effectiveness of this technique here and elsewhere in poems such as “Love III” or the more one-sided personal address to God in poems such as “Denial” or God’s speech in “The Pulley”. Candidates may also comment on diction, imagery, syntax and verse form, e.g. the commercial/financial imagery in stanza two of “Dialogue”.

AO4 is tested here by asking candidates to evaluate Herbert’s success in using the conversational voice. Many will argue its immediacy, sincerity and the potential for direct engagement with the speaking voice. Others may criticise its artificiality or the impossibility/irreverence even, of envisaging God’s replies or way of thinking.

**Coleridge**

4(a)

AO3 The wording of the question focuses on Coleridge's writing the poem as an act of literary creation and therefore candidates are encouraged to focus on the literary qualities of the poem. Candidates may comment on the vivid imagery, the poetic qualities of the language, the structure, rhyme and metre of the text, its symbolism and allusive qualities.

AO4 A few candidates may argue that the poem is "nothing more than a fantastic adventure story" but it is anticipated that the majority will explore the wealth of possible ways of reading the text – an exploration of the surreal and the subconscious; a spiritual journey; man's relationship with nature; romantic myth; moral fable; political or religious allegory etc. etc.

4(b)

AO3 Candidates are asked to begin their answers with an examination of the printed extracts. Any analysis of the form, imagery and diction of these would be a response to AO3. They may consider the use of the character of the wedding guest as a framework for the structure of the tale, as well as considering his thematic or moral implications.

AO4 The question requires candidates to assess for themselves the importance of the wedding guest. Be prepared for some candidates to argue his lack of significance. Equally, others may choose to explore why the Mariner specifically selects him to hear his tale and see him as thematically and structurally important. Any answers which discuss alternative views should be appropriately rewarded.

**Tennyson**

5(a)

AO3 The question focuses on Tennyson's "presentation" of women which directs candidates to respond to AO3. It is hoped that candidates will be encouraged to discuss Tennyson's use of language, his imagery and diction, pathetic fallacy and the way in which he uses setting to reflect feelings. Some emphasis may be put on Tennyson's adoption of the actual speaking voices of his female characters and the direct appeal of this to the readers.

AO4 On the whole candidates may well agree that Tennyson presents the women with some sympathy, stressing the isolation, frustration and despair of women such as Mariana and the Lady of Shalott and expressing his admiration for women like Godiva and the nun in "St. Agnes' Eve". More sophisticated answers may note the slightly ambivalent sense of unease with the concept of female sexuality on behalf of the poet, with overtones of guilt and voyeurism. Tennyson's women may be perceived as willing victims of patriarchal oppression, the poet siding with the oppressors although this would require more subtle analysis.

5(b)

AO3 There is a direct focus on AO3 here as the question concerns Tennyson's use of the personal speaking voice. Candidates may analyse Tennyson's use of dramatic monologue starting with the extract printed from "Tithonus" and moving on to other poems such as "Ulysses", "St. Agnes' Eve" or possibly "Mariana" or "Break Break Break" and "Crossing the Bar". There may be some consideration of Tennyson's use of the development of thought processes, his choice of diction, imagery and verse structure.

AO4 AO4 is tested when candidates are asked to evaluate whether Tennyson's poetry is "most effective" when he assumes the personal identity of the speaker. Responses may vary. Some candidates will argue the virtues of immediacy and direct engagement of this particular form; others may well see the third person narrative of poems such as "The Lady of Shalott" and "Godiva" as more effective. Be prepared to accept any valid, relevant argument, well-supported with textual evidence and reward a demonstration of the candidate's sensitivity to alternative views.

**Dickinson**

6(a)

AO3 By confining this question to discussion of three or four poems, it is hoped that candidates will engage in some detailed analysis of their chosen examples. The word “exploring” in the quotation in the question invites candidates to look at Dickinson’s poetic methods, her verse form and structure, use of ellipsis, choice of diction and imagery and her idiosyncratic punctuation.

AO4 Candidates are invited here to explore the tensions in Dickinson’s work between an enjoyment of life, particularly pleasure in the natural world and her obvious preoccupation with the process of dying and possibilities of life after death. Any viewpoint is acceptable, providing it is cogently argued and well-supported with textual evidence. Dickinson’s joy in nature is reflected in many poems such as “Nature-the Gentlest Mother is” or “Twas just this time last year, I died”, the latter obviously combining thoughts on nature and death. Numerous poems reflect Dickinson’s preoccupation with death and candidates may point out that Dickinson often sees in nature a reminder of death and the transience of life, rather than as an aspect of the world to be celebrated.

6(b)

AO3 The question invites candidates to consider Dickinson’s “presentation” of the passing of time and therefore directly addresses AO3. Candidates are expected to analyse Dickinson’s poetic methods in the poem printed – her use of verse structure, imagery and diction – and to consider tone and development of ideas.

AO4 Candidates may again adopt any well-supported line of argument. They may see this issue as central to Dickinson’s work and cite examples such as “As imperceptibly as Grief” or “Twas just this time last year I died”. Others may argue that it is actually issues of life and/or death themselves which interest her rather than time and/or the ageing process. Be prepared to reward answers which show sensitivity to possible alternative views.



**Section B**

AO1 is inherently tested in all responses in this section and therefore does not require question specific comments. The following notes particularly address AO5.

**Marlowe**

7(a) The question is designed to consider Isabella's dramatic function within the play and more specifically, to examine the significance of Isabella's gender in a political world where men are obviously empowered. Straightforward character studies of Isabella, although not totally irrelevant, will not score particularly highly unless they are given the relevant slant. Candidates may discuss Isabella's transformation during the course of the play from rejected wife to vengeful, vindictive mistress and see this as a women's attempt to gain power. While Isabella plays traditional female roles, she is victimised but on her return from France, she struggles to gain some control of her life. Candidates may question how political her motives are and discuss her relationships with Edward, Mortimer and her son. Some consideration of the audience's response to Isabella may be relevant. Try to be as flexible as possible to differing reactions to Isabella's role.

7(b) This question asks candidates to consider the role of the church and its representatives and assess the extent of the political influence it has in the court of Edward II. It is hoped that candidates will realise the greater political power held by the church in fourteenth century England. They may explore Edward's reaction to the church which, while not always respectful, does recognise the church as powerful opposing force. Candidates should obviously engage in some discussion of the roles of the Bishops of Canterbury, Winchester and Coventry, e.g. the imprisonment of Coventry, Canterbury's instrumental function in getting rid of Gaveston, Winchester's alliance with the barons to take the crown from Edward, acting with the certainty that God is on their side. The church is seen as a place of sanctuary and the kingdom is in political chaos when there is conflict between church and state. Candidates may also consider the church in a wider sense and discuss Edward's relationship with God and the general influence of religious beliefs, with some reference to the idea of the divine right and the problems of deposing weak kings, felt by many of the characters. Examiners should be flexible in response to the way candidates interpret the word "church".

**Shakespeare**

8(a) The quotation from the play defines Angelo as an "arch-villain", yet the question only asks candidates to discuss whether Angelo is a "villain". Better answers may well note the subtle difference but this is not essential to achieving high marks. Candidates may offer their definition of a villain as a starting point for discussion and we should accept any reasonable offering. Straightforward character descriptions of Angelo would not particularly address contextual issues and answers should evaluate Angelo's actions against the moral and/or literary or theatrical context of "villainy". Some sense of the political and moral values presented in the play will be inherent in a good answer. Examiners should be prepared for a range of differing responses to Angelo's character. Some candidates may be sympathetic to Angelo's unsolicited position of responsibility and his inexperience; others may condemn his lack of self-knowledge and hypocrisy.

8(b) This question requires candidates to see Act V in relation to the play as a whole and consider its dramatic and literary context. Some awareness of an audience's expectations for the final act of a play would be worthy of credit and discussion of how those expectations relate to genre, together with the problems of assigning this particular play to a definite genre may make a good answer. Mere plot summaries are unlikely to score highly but try to be alert to the type of answer where some commentary is intermingled with or inherent in plot summary. Candidates may consider the significance of the Duke's "return" and how he orchestrates it; the final revelations and issues of forgiveness and union, particularly marriage. The question does ask candidates to evaluate how "fitting" these events are, so some indication of personal response is required.

**Webster**

9(a) In this question candidates are asked to consider the significance of the political context of the court as a setting for the tragic events of the play, with Vittoria's last lines quoted. Candidates do not have to make reference to the quotation but it is offered as a starting point for them in the hope that it will provoke ideas and some candidates may use it either in their introductions or their main argument. Vittoria's lines suggest that the court and indeed, those people of high status are responsible for tragedy, misery and corruption. The struggle for power and money, inspired by the influence of the court, may be seen as a key issue with many characters, such as Flamineo and the confidence that Brachiano's political position gives him enables him to achieve his desires. In Webster's play, political power and corrupt sexual values seem synonymous and candidates may well explore the idea that positions of political power used for personal advancement result in tragedy although there are a number of other possible valid lines of argument.

9(b) This question provides an open invitation for candidates to develop their own lines of argument around the issue of marriage in the context of the play. It is likely that candidates will be severely critical of many of the attitudes to marriage demonstrated by the characters. There are examples of marriages made for political and social reasons which will probably be perceived as emotionally and sexually dysfunctional – Camillo's impotence, for example. Candidates may consider the significance of adultery, Isabella's bitterness, the "divorce" and the way in which marriage leads to murder. The relationship between Brachiano and Vittoria may inspire candidates to explore the links between lust or sexual desire and marriage and may involve some evaluation of the eventual union between these two characters. It may be noted that love seems virtually non-existent! Some answers may show an awareness of the historical context of marriage during this period.

**Middleton**

10(a) This question involves some direct consideration of how Bianca's character develops during the play. The phrase "dramatic significance" directs candidates to show an awareness of the theatrical context of Bianca's character, rather than to treat her as a "real person". The second part of the question asks candidates to examine the social and possibly, the historical context of the play. Leantio's commercial background means he sees Bianca as his possession, his "treasure" that he "purchased". He assumes her humble origins will ensure innocence and virtue. There is likely to be considerable discussion of her subsequent corruption on exposure to worldly influences and some evaluation of how far this is attributable to tension between social positions and their relative, associated affluence and empowerment.

10(b) Candidates are asked to discuss the importance of money and to assess the significance of financial values in the context of the play. Candidates are likely to see fiscal values as being at the heart of Middleton's society and to discuss the commercial basis of marriages such as Leantio's and Bianca's and the proposed marriage between Isabella and Guardiano's ward, with their attendant imagery of the market place. Those of high status operate on a cash nexus; the duke thinks he can buy Bianca and interestingly, Livia "buys" Leantio. There may be some discussion of Bianca's corruption and her subsequent shunning of poverty. Sexual relationships are frequently presented as a form of prostitution. Aspects of moral corruption should provide fruitful opportunities for exploration and discussion in responses.

**Behn**

11(a) In response to this question candidates are invited to explore the use of dramatic and social context of carnival time. Candidates may wish to consider the dramatic and theatrical effects which could be achieved in the staging and design of a production of the play. It is unlikely that responses will explore the potential for freedom and also the laxity that carnival time allows. Hellena, after all, says she is “resolved to provide myself this carnival”. Candidates may discuss the extra freedom that the carnival actually allows to women in a patriarchal environment. The carnival setting allows for easy movement of groups of characters about the stage and the development of action, with much comic potential. Masks and masquerade allow for disguise, deception, trickery and concealed identity. A state of carnival may indicate a state of chaos where normal moral parameters and codes of etiquette go unobserved. Some candidates may engage with the idea that this is not English carnival but Naples under Spanish rule and its attendant implications for Behn’s contemporary English audience.

11(b) This question asks candidates to consider the social context of the play and the way in which male and female characters are presented by a female writer. Candidates are likely to recognise the patriarchal structure of seventeenth century society and its assumptions of the strong, dominant role of the male and the weak, submissive role of the female. However, candidates are invited to explore whether the play contests these assumptions. It is likely that some of the men will be seen as “foolish” – Blunt, for example, and possibly Belvile. There may be some disagreement about Willmore but it would probably be difficult not to see him as “faulty”! Candidates will probably recognise definite “strengths” in the characters of Hellena and Angelica and there are some spirited aspects to Florinda’s character as well. Examiners should be prepared to allow candidates a free choice of characters for discussion and also for candidates to challenge the authority of the quotation in the question.

**Congreve**

12(a) This question addresses the cultural and social context of the play. Candidates are limited to discussion of two or three female characters from the text in order to give focus to the writing and to ensure candidates engage with specific textual consideration, avoiding generalised socio-historical summaries. Candidates are likely to engage with Congreve's portrayal of the war of the sexes and may be interested in exploring the differences between appearance and reality in connection with this issue. Responses may show women struggling for some measure of power and independence in a society which disempowers women legally and financially, e.g. the financial restrictions on Millamant's choice of husband. There may be some discussion of the means by which women attempted to gain power – using sexual attraction and desirability. Women seem to arrive at self-definition through male admiration. There may be discussion of society's expectations of women – e.g. preserving reputation, avoiding scandal – and how marriage affects women. In spite of its drawbacks, Congreve still seems to present marriage as an enviable state for a woman. Woman's sexual appetite does seem to be acknowledged in the play yet there is the inability for them to be open about it and they are constrained to use affectation and artifice. The lives of women may be perceived as idle and unproductive – the gossiping, cabal nights, for example. However, some candidates may see Millamant's wit and cultured tastes as a bid for female equality and cite the proviso scene in Act IV as a plea for some freedom for women in the married state! "I'll never marry unless I am first made sure of my will and pleasure."

12(b) This question addresses the social and cultural context of the play and invites candidates to consider Congreve's presentation of a society preoccupied with appearances. The question also requires candidates to assess whether Congreve endorses these values or to what extent he condemns them. There may be some discussion of instances where "affectation" and "artifice" verge on hypocrisy and deception – Mirabell's courtship of Lady Wishfort, for example, or Waitwell's masquerade as Sir Rowland. Other affectations may be seen as a source of ridicule and comedy – those fashionable follies debated between Millamant and Mirabell in the "proviso scene" in Act IV, for example, which also expose the condition of contemporary marriage a la mode. There may be discussion of the excessive importance placed on "that idol reputation". Fainall and Mrs. Marwood are particularly vicious deceivers and Sir Wilfull Witwoud acts as an effective ingenuous contrast. Alternatively, affectation and artifice may be perceived as products of vanity and foolishness – Lady Wishfort's desire to make herself look young and desirable, for example, in spite of the fact that her face resembles "an old peeled wall"!