



General Certificate of Education

English Literature 5746

Specification B

LTB1 Introduction to the Study of Literature

Mark Scheme

2005 examination – June series

Mark schemes are prepared by the Principal Examiner and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation meeting attended by all examiners and is the scheme which was used by them in this examination. The standardisation meeting ensures that the mark scheme covers the candidates' responses to questions and that every examiner understands and applies it in the same correct way. As preparation for the standardisation meeting each examiner analyses a number of candidates' scripts: alternative answers not already covered by the mark scheme are discussed at the meeting and legislated for. If, after this meeting, examiners encounter unusual answers which have not been discussed at the meeting they are required to refer these to the Principal Examiner.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of candidates' reactions to a particular paper. Assumptions about future mark schemes on the basis of one year's document should be avoided; whilst the guiding principles of assessment remain constant, details will change, depending on the content of a particular examination paper.

LTB1 Introduction to the Study of Literature

Markscheme: Skills Descriptors

BAND 1: MARK RANGE 0 – 5

- AO1 technical weaknesses which impede the communication of meaning
- AO1 unclear line of argument
- AO2i simple account of plot events or some simple statement about character regardless of task
- AO3 very little understanding of language features and structural devices
- AO3 very little discussion of how author's techniques shape meanings
- AO4 little personal response based on slender evidence or misreading
- AO5i very limited awareness of context

BAND 2: MARK RANGE 6 – 11

- AO1 simple attempt at structuring argument
- AO1 some use of critical vocabulary but some technical weakness
- AO2i some focus on the task with basic textual knowledge; a little illustrative support
- AO3 some limited understanding of language features and structural devices
- AO3 some limited discussion of how author's techniques shape meanings
- AO4 reference to different interpretations of text with some evidence of personal response
- AO5i some limited awareness of link between text and context

BAND 3: MARK RANGE 12 – 17

- AO1 use of critical vocabulary and generally clear expression
- AO1 some structured argument
- AO2i focus on task with some knowledge and understanding of text; some illustrative support
- AO3 some understanding of language features and structural devices
- AO3 some discussion of how author's techniques shape meanings
- AO4 some consideration of different interpretations of text with evidence of personal response
- AO5i awareness of the importance of some possible contexts

BAND 4: MARK RANGE 18 – 23

AO1	clear expression and use of accurate critical vocabulary
AO1	clear line of argument
AO2i	clear focus on task with informed knowledge and understanding of the text : apt supportive references
AO3	consideration of language features and structural devices
AO3	consideration of how author's techniques shape meanings
AO4	clear consideration of different interpretations of text with clear evidence of personal response
AO5i	clear consideration of some possible contexts

BAND 5: MARK RANGE 24 – 29

AO1	accurate expression and effective use of appropriate critical vocabulary
AO1	well structured argument
AO2i	detailed knowledge and understanding of the text and task: good selection of supportive references
AO3	exploration of language features and structural devices
AO3	some evaluation of how author's techniques shape meanings
AO4	clear consideration of different interpretations of text with some evaluation of their strengths and weaknesses and clear evidence of personal response
AO5i	detailed exploration of some possible contexts

BAND 6: MARK RANGE 30 - 35

AO1	technically fluent style and use of appropriate critical vocabulary
AO1	well structured and coherent argument
AO2i	secure, confident and well informed understanding of the text and task: excellent selection of supportive reference
AO3	exploration and analysis of key language features and structural devices
AO3	perceptive evaluation of how author's techniques shape meanings
AO4	perceptive consideration of different interpretations of text with evaluation of their strengths and weaknesses and clear evidence of confident personal response
AO5i	excellent understanding and explanation of appropriate contexts

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 responses.

Pride and Prejudice: Jane Austen

1(a)

Possible content:

- i) Wickham's absence from the Netherfield Ball is significant: he is the topic of conversation/ accept any detail of plot about Wickham from the chapter/ accept any opinions e.g. Elizabeth thinks he is a victim, Denny says Wickham wanted to avoid Darcy, Caroline Bingley says he is a rogue (she also gives information about Wickham's background), Charlotte Lucas says Darcy is ten times Wickham in consequence, Darcy indicates that Wickham may be superficially personable but cannot keep friends, etc. Candidates may also identify characteristics of Wickham: he is proud, attractive to women (Elizabeth and Lydia), has happy manners, can make friends easily, manipulative, universally liked, etc. Better answers might consider the way Austen is tantalising the reader regarding Wickham, etc.
- ii) Omniscient narration but events seen through Elizabeth's eyes, use of irony, possibilities of Elizabeth's lack of judgement, use of formal style, Latinate vocabulary, formal terms of address, use of characters to comment on Wickham, sequence of events, changes of mood from beginning to end, contrasts of mood during chapter/ use of humour/ use of understatement and hyperbole/ use of time/ contrast in speech patterns of Collins and Darcy, etc.
- iii) Possibly comments will be made on Wickham representing the stock cad and the stage villain who interrupts the well being of the central plot/ some candidates will focus on Wickham as a character in his own right with individualised speech patterns and actions/ some will see his manner as a vehicle for humour/ some will judge his importance as what he adds to the debate on what constitutes a gentleman/ what he adds to social class and hereditary rights might also be discussed/ how he affects the relationship between Elizabeth and Darcy/ context: part to whole, gender, social class, generic – social comedy, etc.

1(b)

Possible content:

- i) Lydia's excitement and euphoria, Kitty's jealousy, Elizabeth's fear, Mrs Bennet's irresponsible joy, Mr Bennet's complacency, etc.
- ii) use of emotive, effusive language, contrasts, use of exclamations, rhetorical questions, Latinate vocabulary, elevated style, self conscious style, degree of formality, use of dialogue, use of humour, sarcasm of Mr Bennet, telling authorial comment, omniscient narration, structure of chapter, ironic opening, direct comment from author at the end, rather ominous end, introduction of theme of sexual indiscretion through dialogue, etc.
- iii) mention might be made of Jane's holiday to London, Elizabeth's to Hunsford, Elizabeth's to Derbyshire, Lydia's to Brighton, Mr Collins's to Longbourn, Mr Darcy's to Rosings/ holidays used to signal major changes in the plot/ to introduce new characters/ to increase the tension and suspense/ to maintain the momentum of the story/ for critical moments in the plot – especially those linked to marriage/ to suggest a world outside Meryton, etc.

Wuthering Heights: Emily Brontë

2(a)

Possible content:

- i) Affectionate, patient, loving, obedient, resilient, self-conscious, proud, forgiving, willing to learn, etc.
- ii) Diary like entry, use of reporting, descriptive style, use of Yorkshire dialect, use of violent and affectionate verbs, contrast of speech patterns, use of contrast and figurative language, formal style of Lockwood, importance of narrative framework, use of dialogue, contrast of Lockwood's style and Nelly's, discourse features of Hareton, Catherine and Joseph, accumulation of detail, dramatic recreation of events, chronological order, use of irony, humour, use of setting, Lockwood's self-conscious narration, natural and positive imagery, imagery of learning, symbolic value of books, etc.
- iii) some may agree and talk about Hareton's triumph in being the Hareton Earnshaw whose name is over the door of Wuthering Heights who actually owns the Heights at the end, some may focus on his role in the theme of reconciliation, some may focus on the bond between Hareton and Heathcliff, some may look at the romance genre of the novel, some may look at the question of property rights, etc.

2 (b)

Possible content:

- i) agitated, neurotic, self-obsessed, suicidal, revengeful, feverish, depressed, deranged, nostalgic, delusory, etc.
- ii) use of dialogue, contrast with Nelly's voice, emotive language, violent language, use of questions and exclamations, use of natural and demonic imagery, narrative perspective, use of time, use of natural imagery, symbolism, folklore motifs/ imagery, register of psychology, structure of the chapter, use of Catherine's monologues, use of Nelly to close chapter, use of pronouns, etc.
- iii) there could be wide discussion in classical terms of Catherine as a tragic heroine some may challenge the question and focus on Cathy and Hareton, some may argue from a religious or romantic perspective, may consider tragic nature of the **novel**, Catherine may be seen as a victim of male dominated society and laws about property, may be seen as a victim of herself, some candidates may focus on readers' engagement with Catherine and her story, some may focus on social expectations and the novel's historical context, etc.

Huckleberry Finn: Mark Twain

3(a)

Possible content:

- i) caring towards Jim, concerned for his well being, desire to avoid Aunt Sally and Uncle Silas, respectful, admiring but also scornful of Tom, friendly towards Jim and Tom, desire to escape finally from Aunt Sally who wants to ‘civilise’ him, etc.
- ii) use of first person retrospective narrator, use of description, use of imagery, attention to details, emotive language, use of dramatic dialogue, use of simple and complex sentences, contrast of speech patterns, use of irony, structure of chapters, open end of the final chapter, use of dialect, use of male and female speech, genre of adventure story, etc.
- iii) some may agree and focus on Tom Sawyer and the adventure story which perhaps dominates at the end; some may see that what Huck experiences on the river is lasting for the reader, some may comment on the words of the final chapter, some may focus on Twain’s narrative method and see the end as a loss of courage, etc.

3(b)

Possible content:

- i) peaceful, contented, happy, uncomfortable later in the chapter, anxious, possibly afraid, possibly sympathetic to the Duke, etc.
- ii) sense of the adventure story, energy of the narration, ‘Then we ...’, ‘then ...’, contrast of the language of Huck and Jim and the Duke and King/ use of direct speech/ use of internal monologue, use of dramatic pause/ emotive language/ questions, statements, exclamations/ use of speech fillers/ dialect, use of first person narrator, structure of chapter, variety of sentence structures/ use of the narrative frame and Huck’s commentary, humour, etc.
- iii) could focus on contrast of the civilised world and the life on the river/ could focus on the pastoral world that Huck and Jim escape into/ could focus on the theme of friendship/ could focus on what the novel reveals of a primitive existence, could focus on ‘innocence’, discussion might focus on the river chapters of the novel, focus could be on the nostalgic desires of readers, some may challenge ‘charm’, etc.

***The Color Purple* : Alice Walker**

4(a)

Possible content:

- i) lacking self esteem, naïve, innocent, childlike, observant, resilient, moralistic, faith in God, caring of sister, sensitive, jealous, defiant, growing pride, able to articulate feelings, etc.
- ii) Letter 83 more confident in tone, first letters addressed to God, letter 83 to Nettie, greater use of dialogue in letter 83, Celie able to dramatise herself in letter 83, greater range of vocabulary in letter 83, use of childish words in first letters, effects of single words, sentimental tone, naivety of Celie, use of irony, contrast of different registers of speakers, information about Shug communicated through reported speech in letter 83, (sentence structures, humour, non-standard grammatical forms, non-standard punctuation – might be compared), etc.
- iii) comment may focus on Celie’s need to communicate with someone; the different addressees might be analysed, some might comment on the way that the letters reflect character/ some might challenge the epistolary method and say that it becomes tiresome, etc

4 (b)

Possible content:

- i) Celie’s cynicism, disapproval, rejection, her association of god with men; Shug’s fear, respect, her pantheism; Celie’s openness to Shug’s ideas that God is in everything, etc.
- ii) first person narration, use of dialect, non-standard grammatical forms, child language, use of dialogue, use of exaggeration, terms of endearment, direct address to reader, imagery, religious language, sentimental tone, naivety in tone, use of irony, contrast of different registers of speakers, structure of chapter, use of questions and answers, sentence lengths, use of dialogue, use of religious imagery, use of humour, etc.
- iii) some will debate the question from a Christian perspective, some from a pantheistic viewpoint, some will focus on faith in the self, some will see Celie’s growth in terms of her religious faith and her confidence to question, some will look at Christianity from a black American viewpoint in the 1930s, etc.

A Clockwork Orange : Anthony Burgess

5(a)

Possible content:

- i) is it going to be in out in out of prison for the rest of his life (an idea put forward by the chaplain), is he going to continue with his life of crime and end up in hell, is he going to listen to the word of God, which music is going to be played in the chapel, is he going to agree to the Ludovico technique, etc.
- ii) use of Alex's emotive vocabulary, use of Alex's colourful words, use of platitudes, use of Nadsat, simple repetition, children's discourse features, diminutive endings of words, repetitions, onomatopoeia, use of simile and metaphor, pace, use of dramatic irony, boyish enthusiasm, story told chronologically, like a report to the reader – description of event, reflection upon it, commentary, neat pattern, use of 1st person narrator – the victim, contrast of registers, dialogue to dramatise, use of Alex's reflection, use of contrast, opening and closing of the chapter, use of biblical language, use of Alex's number 6655321, etc.
- iii) some might focus on the structure of the novel and the way each section begins with the same question; some might focus on the ethical and religious contexts; some might focus on the political and scientific contexts; some might focus on the stories of the victims and their lack of choice, etc.

5 (b)

Possible content:

- i) the view of the governor – an eye for an eye; the view of the Minister of the Interior – to turn the bad into good and thereby improve the overpopulation of prisons, the view of the chaplain who looks at the treatment from an ethical viewpoint, Alex – who simply sees the treatment as a way of getting out of prison and continuing his life of crime, etc.
- ii) first person retrospective narration, confident tone, use of irony, contrast of different registers of speakers, structure of chapter, use of questions and answers, use of Nadsat, versatile use of language, rhymes, child language, use of dialogue, use of exaggeration, use of verbs, contrast in speech of Alex and the other characters, terms of endearment, direct address to reader, imagery, variations in pace, beginning and ending of chapter, register of ethics and religion, etc.
- iii) reference might be made to the way that an argument is proposed on how to rid the world of the criminal element, some could see this in a positive light, some might focus on the dangers of science and the sinister Brodsky and Branom who play God, some might look at the intervention of the state and the way that ordinary people are tricked, some might focus on Burgess – opening up the debate but presenting a case from a biased perspective and not offering credible solutions, etc.

Enduring Love: Ian McEwan

6(a)

Possible content:

- i) Jean – intense, bitter, unsophisticated, sour, unresponsive, cold, ultimately polite and kind; focus could be on her bereavement and how she behaves in what might be an uncharacteristic way, etc.
- ii) first person retrospective narration, use of flashbacks, freeze frames, symbolism, references to science and literature and religion, use of dialogue, religious imagery, deliberate holding back of information for dramatic effect, metaphysical imagery, active verbs, precise details, contrast of dialogue, use of descriptive detail of the Logans' house, violent threat of the ending of the chapter, journey symbolism, etc.
- iii) some may agree and focus on Joe, Jed and Clarissa, much might be made of the love triangle; some may challenge the suggestion and say the minor characters give the novel colour and help to reveal other characters; reference might be made to any of the other characters in all sorts of ways, etc.

6 (b)

Possible content:

- i) Joe - interested in the details of science – the Hubble telescope for example, interested in writing for magazines, interested in reading about science, interest takes him to libraries, interested in theories and facts, needs scientific answers to questions, etc.
- ii) use of scientific and literary jargon, use of first person retrospective narrator, use of a possibly unreliable narrator, use of irony, contrast of the beginning and ending of the chapter, use of precise descriptive details, sexual imagery, use of specific historical details, use of an intense analytical style towards the end, simple (perhaps loaded ending), etc.
- iii) some may feel that fiction makes the science palatable, some may find it unbearably frustrating, some may focus on McEwan's self consciousness as a writer, some may find it fascinating, etc.

Waterland: Graham Swift

7(a)

Possible content:

- i) sees story telling as important, fundamental to human existence, sees the importance of alternative fantasy worlds, sees stories as having diverse functions, as being links between people, particularly parents and children, sees stories as metaphysical, self conscious drawing attention to own art, links between the past present and future, all part of the ‘Grand Narrative’, etc.
- ii) use of narrative shifts, use of flashbacks, specific details, use of lists, use of questions and answers, metaphors, names, dates, etc. narrative voice, sentence lengths, use of minor sentences, use of assumed audience, variations in pace, contrast of speech mock biblical style in places, retrospective narration, foregrounding the nature of story telling itself, etc.
- iii) some might focus on the narrator being a history teacher and therefore a teller of tales, some might see Swift as deconstructing his own text, some might see the focus on stories as part of the novel’s richness, some might find it frustrating, some might challenge the given statement, etc.

7 (b)

Possible content:

- i) some might focus on the details of their assumed lives from a biographical perspective, some might focus on character: Thomas – shrewd, jealous, authoritative, guilt ridden, competent businessman, capable of violence, proud, etc., Sarah – beautiful, alluring, supportive of husband, imperious, mystical, etc.
- ii) retrospective narration, first person narration, use of biographical style, use of hints and foreshadowing, use of dramatic incident, imagery, use of questions and answers, use of direct and indirect speech, use of the present tense, language registers, variety of sentence types and patterns, etc., beginning and ending, movement between past and present, hints of the future, dramatic opening, use of explicit sexual language, use of colloquialisms etc.
- iii) some may agree and see that the narrator’s story is all that is interesting, some might challenge the suggestion and focus on the semblance of reality and what seems like a true biographical past, some might focus on the undisclosed details of the Atkinsons and how they fit in to the Grand Narrative etc.