



## General Certificate of Education

# English Literature 6746

## *Specification B*

*LTB5 Set Texts: Drama before 1770; Poetry before 1900*

# 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.

## **LTB5      Set Texts: Drama before 1770; Poetry before 1900**

### **Skills Descriptors Poetry**

#### **BAND 1:      MARK RANGE 0 – 5**

- AO3      very little understanding of language features and structural devices/very little discussion of how author's techniques shape meanings
- AO4      little understanding of different interpretative approaches
- AO4      little personal response based on slender evidence or misreading
- 

#### **BAND 2:      MARK RANGE 6 – 10**

- AO3      some limited understanding of language features and structural devices / some limited discussion of how author's techniques shape meanings
- AO4      reference to different interpretations of text
- AO4      some evidence of personal response
- 

#### **BAND 3:      MARK RANGE 11 – 15**

- AO3      some understanding of language features and structural devices/  
some discussion of how author's techniques shape meanings
- AO4      some consideration of different interpretations of text
- AO4      evidence of personal response with some illustrative support
- 

#### **BAND 4:      MARK RANGE 16 – 20**

- AO3      consideration of language features and structural devices/consideration of how author's techniques shape meanings
- AO4      clear consideration of different interpretations of text
- AO4      clear evidence of personal response with illustrative support
- 

#### **BAND 5:      MARK RANGE 21 – 25**

- AO3      exploration of language features and structural devices/ some evaluation of how author's techniques shape meanings
- AO4      clear consideration of different interpretations of text and some evaluation of their strengths and weaknesses
- AO4      clear and detailed evidence of personal response with good selection of supportive references
- 

#### **BAND 6:      MARK RANGE 26 - 30**

- AO3      exploration and analysis of key language features and structural devices/perceptive evaluation of how author's techniques shape meanings
- AO4      perceptive consideration of different interpretations of text with evaluation of their strengths and weaknesses
- AO4      clear and detailed evidence of confident personal response with excellent selection of supportive reference
-

---

**Skills Descriptors  
Drama**

**BAND 1: MARK RANGE 0 – 5**

- AO1 technical weaknesses which impede the communication of meaning / unclear line of argument
- AO5ii very limited awareness of context
- AO5ii very limited relevance to text/context/task

-----  
**BAND 2: MARK RANGE 6 – 10**

- AO1 simple attempt at structuring argument / some use of critical vocabulary but some technical weakness
- AO5ii some limited awareness of context
- AO5ii some limited awareness of links across text/context/task

-----  
**BAND 3: MARK RANGE 11 – 15**

- AO1 use of critical vocabulary and generally clear expression / some structured argument
- AO5ii awareness of the importance of context
- AO5ii awareness of links across text/context/task

-----  
**BAND 4: MARK RANGE 16 – 20**

- AO1 clear expression and use of accurate critical vocabulary / clear line of argument
- AO5ii clear consideration of context
- AO5ii clear consideration of links across text/context/task

-----  
**BAND 5: MARK RANGE 21 – 25**

- AO1 accurate expression and effective use of appropriate critical vocabulary / well structured argument
- AO5ii detailed exploration of context
- AO5ii detailed exploration of links across text/context/task

-----  
**BAND 6: MARK RANGE 26 - 30**

- AO1 technically fluent style and use of appropriate critical vocabulary / well structured and coherent argument
- AO5ii excellent understanding and explanation of context
- AO5ii excellent understanding and explanation of links across text/context/task

## 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.

### Section A: Poetry

#### Chaucer: The General Prologue to the Canterbury Tales

1A. FOCUS: Consideration of Chaucer’s presentation of the characters and their faults. Close analysis of two or three portraits invites candidates to focus on AO3. The critical proposition in the question encourages focus on different critical opinions (AO4).

##### POSSIBLE CONTENT:

- close analysis of two or three portraits;
- possible view that Chaucer condemns the characters’ faults rather than the characters themselves;
- possible view that Chaucer is indulgent towards characters yet also critical of them eg. The Prioress and her vanity;
- other possible view that Chaucer does not separate the sin from the sinner;
- some answers may make distinctions between Chaucer the Pilgrim and Chaucer the Poet;
- discussion of Chaucer’s narrative techniques and methods of presenting his characters;
- examiners should be prepared to accept any well-argued critical viewpoint.

1B. FOCUS: Consideration of whether Chaucer presents characters as stereotypes or as believable characters. AO3 is addressed here by a close analysis of the printed text and discussion of the ways in which Chaucer presents the characters. The candidate’s critical response to the proposition in the question is invited (AO4).

##### POSSIBLE CONTENT:

- close analysis of the printed extract;
- discussion of Chaucer’s presentation of the Clerk, going on to consider other portraits of the candidate’s choice;
- possible view that Chaucer writes about “types” rather than individual characters – few are named or given full psychological credibility;
- other possible view that portraits are sufficiently detailed to give them individuality;
- consideration of methods of presentation to support either view;
- discussion of possible purposes lying behind the methods of presentation eg. satire, comic intentions.

**Shakespeare: Selected Sonnets**

2A. FOCUS: Examination of Shakespeare's presentation of relationships within the sonnets. AO3 is addressed directly in the question as candidates are specifically required to refer closely to language and form. The critical proposition in the question invites candidates to address AO4.

## POSSIBLE CONTENT:

- close analysis of the language and form of at least two sonnets;
- discussion of the relationships presented in the sonnets eg. with the Friend, the Dark Lady etc;
- possible support of the view that the sonnets are most successful when dealing with the intensity/complexity of relationships;
- examination of the ways in which the sonnets exert their emotional power;
- possible assertion of the view that the sonnets range widely over other subjects which are of equal, if not more, importance e.g. time, ageing, death, art, the natural world etc;
- detailed support of any well-argued viewpoint.

2B. FOCUS: Consideration of Shakespeare's use of the sonnet form as a means of persuasion. AO3 is inherent in the question which specifically asks candidates to discuss sonnet form. The critical proposition in the question invites them to respond to AO4.

## POSSIBLE CONTENT:

- close analysis of sonnet 129;
- further consideration of at least one other sonnet;
- possible view that Shakespeare employs the structure of the English sonnet form to present a concisely-developed argument, culminating in the powerful final couplet;
- others may see the form as too restricting, not allowing full powers of persuasion to develop;
- possible view that other aspects of the poetry are more responsible for its persuasive powers eg. imagery, intense diction etc;
- detailed support of any well-argued viewpoint.

**Pope: The Rape of the Lock**

3A. FOCUS: Consideration of the extent to which Pope presents the trivial as important. AO3 is addressed here by asking candidates to focus on Pope’s “presentation”. Candidates are also asked to make critical judgements (AO4).

POSSIBLE CONTENT:

- consideration of the ways in which Pope presents his subject matter;
- discussion of the subject matter and assessment of whether it is to be considered trivial;
- specific discussion of techniques such as the mock-heroic, the use of the epic and other inflationary techniques;
- use of the Machinery;
- possible view that Pope does make the trivial seem important with richly comic effect;
- other possible view that the content remains unworthy of his efforts, however hard he tries.

3B. FOCUS: Examination of the way in which Pope presents Belinda’s fashionable world. Close analysis of the printed extract should encourage candidates to address AO3. Two opposing critical views are presented in the question for consideration (AO4).

POSSIBLE CONTENT:

- close analysis of the printed extract;
- consideration of the way the fashionable world is presented in the rest of the poem;
- assessment of whether criticism is inherent in Pope’s method;
- discussion of his poetic and narrative techniques;
- possible view that Pope mockingly criticises the futility of Belinda’s fashionable world;
- possible view that there is an underlying secret admiration of the beauty and splendour of that which he appears to be mocking;
- consideration of whether Pope’s praise is heartfelt or whether there is a satirical subtext – possibility of paradox.

**Coleridge: The Rime of the Ancient Mariner**

4A. FOCUS: Examination of the poem's structure. AO3 is inherent in the question. AO4 is addressed as candidates are asked to evaluate a critical opinion.

## POSSIBLE CONTENT:

- consideration of the poem's structure;
- possible view that there is overall stylistic structure to the poem;
- supportive discussion of such features as use of ballad form, repetition, motifs and symbols;
- possible view that the framework gives the poem unity – consideration of the use of the wedding guest and the feast;
- possible consideration of other unifying features – themes, incidents or an overall moral stance;
- possible support of the view that there is a lack of coherence, both stylistic and thematic;
- be prepared for some interesting personal responses to the word “ragbag”!

4B. FOCUS: Consideration of the imaginative elements in the poem. The invitation to analyse the printed extract should encourage candidates to focus on AO3 here. Candidates are asked to comment on their response to Coleridge's own definition of his work (AO4).

## POSSIBLE CONTENT:

- close analysis of the printed extract;
- consideration of other imaginative elements in the rest of the poem;
- appropriate selection of some of the aspects of content which show imagination – monsters, extremities of nature, figures of Death and Life-in-Death etc;
- consideration of some of the imaginative elements of Coleridge's style – eg. personification, imagery, symbolism etc;
- discussion of poem's surreal qualities both in descriptive language and events;
- discussion of the use of symbolism and the supernatural which may strain credibility;
- candidates may agree or disagree with Coleridge's own assessment but look for well-supported, coherent argument.

### **Tennyson: Selected Poems**

5A. FOCUS: Consideration of Tennyson’s presentation of longing and desire. The word “presentation” in the question is the key word for directing candidates towards AO3. The critical proposition in the question invites responses to AO4.

POSSIBLE CONTENT:

- consideration of the ways in which Tennyson presents longing and desire in his poetry;
- close discussion of at least two poems from the selection;
- possible agreement with the proposition that Tennyson does express longing and desire;
- debate over whether the longing and desire are unfulfilled – eg. Mariana, The Lady of Shalott;
- possible view that some characters do achieve a certain sense of fulfilment eg. Godiva, Ulysses – they decide to act;
- possible teasing out of subtle distinctions between longing and desire (there will probably be a tendency to lump these together!).

5B. FOCUS: Examination of Tennyson’s use of symbolism. AO3 is inherent in this question as candidates are asked to discuss symbolism. Different interpretations of the symbolism will provide a response to AO4, together with consideration of the idea that it is one of the most interesting aspects of his poetry.

POSSIBLE CONTENT:

- close analysis of the printed poem;
- consideration of at least one other poem from the selection;
- discussion of the different interpretation of the symbolism;
- response to the idea that the symbolism is one of the most interesting aspects of his poetry;
- possible view that other aspects are more, or equally, interesting – eg. emotional intensity, versification, evocation of setting, diction etc;
- arguments should not digress too far from the central question focus.



**Dickinson: Selected Poems**

6A. FOCUS: Consideration of Dickinson’s divergence from many linguistic and grammatical conventions. AO3 is again inherent in the question here, as the focus is stylistic. The candidates are invited to discuss possible responses to her style and thus AO4 is addressed.

## POSSIBLE CONTENT:

- consideration of Dickinson’s use of ellipsis;
- close discussion of two or three poems from the selection;
- consideration of the ways in which Dickinson subverts other grammatical conventions – lack of other forms of punctuation, syntactical deviations, deliberate distortion of grammatical function of certain words etc;
- consideration of the critical view that such stylistic features make her work obscure and unintelligible;
- other possible view that they add a refreshing sense of defamiliarization, creating an individual, powerful speaking voice;
- possible discussion of alternative readings of certain words and lines.

6B. FOCUS: Consideration of Dickinson’s presentation of profound emotional experience. Close analysis of the printed poem and the inclusion of the word “presentation” in the question encourage candidates to address AO3. Consideration of the critical viewpoint in the question invites candidates to address AO4.

## POSSIBLE CONTENT:

- close analysis of the printed poem;
- close reference to at least one other poem from the selection;
- consideration of the ways in which Dickinson presents profound emotional experience in her poetry;
- discussion of the critical view that this is when her poetry is most effective;
- possible view that other aspects of her poetry are more effective - eg. presentation of the natural world, spiritual experience (which may also be emotional!);
- possible alternative readings of the printed poem.

## Section B: Drama

Testing of AO1 is inherent in all the questions. Examiners should particularly look to reward well-structured, coherent and cogent argument.

### Marlowe: Edward II

7A. FOCUS: Consideration of the political and moral implications of Edward's mistakes. Social, historical and moral contexts are all addressed in this question (AO5).

#### POSSIBLE CONTENT:

- consideration of Edward's faults/sins;
- possible discussion of the distinctions between "faults" and "sins";
- assessment of whether Edward offends church or state more;
- possible view that Edward's homosexuality is an offence against conventional Christian moral teaching;
- possible view that Edward's neglect of God-given duties make him culpable;
- consideration of Edward's response to the clerical figures;
- possible view that Edward does more harm by being a weak king, pursuing personal interests and neglecting his political role;
- look for coherently-argued, well supported arguments.

7B. FOCUS: Consideration of the role played by Edmund, Earl of Kent within the context of the play. The contextual focuses of this question are literary and dramatic (AO5).

#### POSSIBLE CONTENT:

- consideration of Edmund's role within the play – his dramatic function;
- discussion of the ways in which he relates to other characters and the action of the play;
- possible view that Kent's role within the play is to be the voice of temperance and reason;
- consideration of different possible audience response to his character;
- possible view that Kent is an admirable character;
- other possible view that he is ultimately ineffectual;
- examination of family relationships – he is brother to the king – and social structure;
- consideration of political context.

**Shakespeare: Measure for Measure**

8A. FOCUS: Consideration of the comic qualities of the play. The contextual focus of this question is the play's generic context (AO5).

## POSSIBLE CONTENT:

- discussion of our expectations of the comic genre;
- possible discussion of more specific notions of Shakespearean comedy, although this is not expected;
- discussion of comic devices employed by Shakespeare – eg. disguise/mistaken identity, verbal wit, comic characters, satire etc;
- assessment of how *Measure for Measure* complies to these expectations;
- possible discussion of the function of the play's low-life characters;
- consideration of the play's ending – traditional, comic happy ending? – role played by marriage in its resolution?;
- examiners should be open to reasonable definitions of comedy offered by candidates.

8B. FOCUS: Consideration of Isabella's role as a model of Christian virtue. The contextual issues addressed here are moral, social and historical (AO5).

## POSSIBLE CONTENT:

- consideration of concepts of Christian virtue;
- examination of Isabella's behaviour and motivation;
- discussion of possible audience response to Isabella;
- consideration of Isabella's role within the dramatic context of the play;
- possible view that Isabella's dedication to chastity was a contemporary ideal – sympathy towards importance Isabella places on the welfare of her soul;
- other possible view that her attitude is actually "unchristian" in that she is willing to sacrifice her brother's life for selfish ideals;
- possible recognition that the reaction of Shakespeare's audience to Isabella may have been different from the reaction of today's audience with their supposedly more relaxed sexual mores;
- the debate has interested candidates in the past and here is an open invitation to discuss it!

### **Webster: The White Devil**

9A. FOCUS: Consideration of Webster's presentation of family relationships in the play. Social context is obviously the central focus of this question (AO5).

POSSIBLE CONTENT:

- examination of the various types of family relationships presented in the play;
- question is a fairly open invitation for candidates to discuss whatever aspects of family relationships interest them most – they do not have to cover them all!;
- possible discussion of parent/child, husband/wife and/or sibling relationships;
- possible view that most of these relationships are dysfunctional!;
- possible discussion of audience response to the relationships – dramatic context;
- evaluation of the presentation of family relationships, relating them to moral context.

9B. FOCUS: Discussion of the ending of the play and its tragic effects. Dramatic and generic contexts are the focal points of this question (AO5).

POSSIBLE CONTENT:

- consideration of the ending of the play in the light of the tragic genre;
- possible consideration of audience expectation/definition of tragedy;
- examination of the idea in the question that for play to be tragic the audience must be sorry for characters' deaths;
- assessment of possible audience response to the play's ending – elements of sadness, regret?;
- possible examination of differing responses to the fates of certain characters;
- there may be some quite sophisticated answers in response to the tragic genre, setting the play against Jacobean tragedy as a whole.

**Aphra Behn: The Rover**

10A. FOCUS: Consideration of the play's presentation of its contemporary society. Social context is the central focus of this question (AO5).

## POSSIBLE CONTENT:

- consideration of the society depicted in the play in relation to the descriptors quoted in the question;
- possible “lumping together” of these terms, involving general consideration of whether society could be thought threatening or not;
- more sophisticated answers may differentiate and consider each term separately;
- possible argument that the characters show varying degrees and varying types of “desperation” eg. Hellena is desperate for freedom, Florinda for love and Willmore for sex!;
- possible view that there is much potential for violence eg. attempted rapes, less actual realization – the gulling of Blunt?;
- consideration of these terms in the light of the play's comic genre – does the genre require constant subversion of such acts into something less threatening?;
- possible view that society seems infinitely more dangerous to women than men.

10B. FOCUS: Consideration of Willmore's role in the play in the light of a definition of him as a typical Restoration rake. Dramatic and generic contexts are the central focus of this question (AO5).

## POSSIBLE CONTENT:

- discussion of expectations of the typical Restoration rake – generic knowledge is acceptable here – direct references to other plays may be a bonus but not essential;
- consideration of Willmore's character and the extent to which he complies to these expectations;
- possible view that Willmore's motivations are totally self-centred, only seeking his own pleasure and gain;
- possible view that, in spite of the above, he possesses vitality and charm together with absolute confidence which makes him attractive and sexually appealing;
- assessment of Willmore's behaviour within the moral context of the play;
- consideration of Willmore's relationships with women and consequent issues of gender politics;
- discussion of possible audience response to Willmore's character – recognition of different possible responses between today's and Behn's contemporary audience.

### **Congreve: The Way of the World**

11A. FOCUS: Discussion of Congreve’s presentation of women in the play. Social and dramatic contexts are both addressed by this question (AO5).

POSSIBLE CONTENT:

- consideration of the way in which Congreve presents women in the play;
- assessment of whether they are presented as “weak and frail”;
- possible disagreement with this view – it could be seen that the women show their inner, if not physical, strength;
- difficulty of seeing such characters as Millamant as frail;
- possible argument that women drive much of the action of the play;
- other view that the women are forced to operate in an essentially patriarchal society;
- look to reward well-argued views on the subject of gender politics.

11B. FOCUS: Consideration of the moral milieu of the play. Social and moral contexts are addressed in this question (AO5).

POSSIBLE CONTENT:

- consideration of what is implied by standards of moral perfection;
- consideration of selected characters in the light of the question;
- probable discussion of many of the flaws inherent in the characters;
- possible view that the structure of society is more at fault than the individuals within it – they only act according to its dictates and conventions;
- moral corruption may be seen as one of the central aims of Congreve’s satire;
- possible audience response to the characters’ moral choices and actions.

**Goldsmith: She Stoops to Conquer**

12A. FOCUS: Consideration of Mrs Hardcastle in the role of a comic villain. Dramatic and generic contexts are the focus of this question (AO5).

POSSIBLE CONTENT:

- consideration of the concepts of comedy and villainy;
- assessment of Mrs Hardcastle's character in the light of these concepts;
- possible view that "villain" is too forceful a term to be applied to Mrs Hardcastle;
- consideration of the modifying effect of the term "comic";
- discussion of the demands of the comic genre and audience expectations of it;
- possible view that Mrs Hardcastle is the cause of most of the trouble!
- possible view that the play has no villain – Tony Lumpkin as a more apt candidate?

12B. FOCUS: Consideration of the credibility of the characters as opposed to the incredibility of events. Dramatic context is the central focus of this question (AO5).

POSSIBLE CONTENT:

- consideration of the credibility of the characters;
- selective discussion of certain characteristics in the light of this statement;
- possible view that certain characters are convincing – eg. Kate's spirit, Marlow's shyness;
- consideration of the incredibility of events;
- possible view that the plot demands the willing suspension of disbelief eg. Hardcastle's house as an inn, Tony Lumpkin's wild goose chase;
- discussion of the demands of the comic genre and the relation of the characters and plot to such demands;
- possible view that characters may be seen as comic stereotypes and no more convincing than the plot!