



General Certificate of Education

English Literature 5746 *Specification B*

LTB1 Introduction to the Study of Literature

Mark Scheme

2006 examination – January 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

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
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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
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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) Mr Bingley: well liked, reports on him are highly favourable, considered very agreeable, thought to be very handsome, pleases everyone because he likes to dance and is sociable, etc.

Mr Darcy: considered handsomer than Bingley but his manners thought to be ‘disgusting’; thought to be unworthy of his friend despite being one of the richest men in Derbyshire; thought to be the proudest most disagreeable man in the world; Elizabeth finds his pomposity ridiculous, Mrs Bennet detests him because he fancies himself so very great, etc.

ii) formal Latinate style, omniscient authorial perspective, use of satire, humour, use of dialogue to reveal character, use of irony, comic and decisive end to chapter, climax of Darcy refusing to dance with Lizzy, use of surnames, use of exaggeration, etc.

iii) can expect considerable discussion of Darcy and Elizabeth as representing ‘pride’ and ‘prejudice’/ may be focus on Wickham in relation to Darcy’s prejudice (or what Darcy calls his ‘resentful temper’)/ some may argue in favour or against in relation to the original title/ some may focus on the parallel pairing in the title, etc.

1(b)

Possible content:

i) scheming, determined, intelligent, kind, prudent, practical, conventional, modest, even-tempered, unromantic, etc.

ii) omniscient authorial perspective, use of humour, irony, use of direct speech, free indirect speech, Latinate vocabulary, use of adjectives and adverbs. Use of questions, exclamations, dashes, use of time, etc.

iii) some may agree and discuss all parts of the given quotation/ expect references to Charlotte before and after her marriage/ some will look at the question with Elizabeth’s perspective in mind/ some will challenge the implications of the question/ some will focus on the differences between modern and early 19th century attitudes, etc.

Wuthering Heights: Emily Brontë

2(a)

Possible content:

i) anger, desire for revenge, wanting to use Isabella, hatred for Isabella, passionate desire for Linton's death, bitterness towards Catherine, love for Catherine, contempt for Linton, jealousy, etc.

ii) Nelly's narrative frame, first person narration, setting, polarising of Thrushcross Grange and Wuthering Heights/ use of superstitious reference/ diabolical imagery/ cursing/ dramatic confrontation/ contrasts of speech/ use of imagery/ etc.

iii) some will agree with full coverage of Heathcliff's disappearance and plan/ use of Isabella, Hindley, Hareton, Cathy and Linton Heathcliff/ use of marriage and inheritance laws/ power over Hindley/ destruction of Edgar/ abuse of Linton Heathcliff/possible murder of Hindley; some will disagree and say the novel is more about love, etc.

2(b)

Possible content:

i) Catherine: dreamy, melancholy, vacant, apathetic, despairing/ seems to be of another world/ animated only by Heathcliff/ passionate desire for union with him/ irrational, childlike, blaming others /self dramatisation; Heathcliff: anguished, tortured, enraged, unaware of own physical strength, passionate desire for union with Catherine. Both – capable of harming themselves and each other, etc.

ii) frame narration, use of Lockwood, reminder of novel's audience, contrasts of mood, dramatic terrifying scene between Catherine and Heathcliff, dreamlike language at the start of the chapter, use of imagery, etc.

iii) some will agree and focus on Catherine and Heathcliff and Hindley; some will say they are not interested in Linton, Isabella, Cathy, Hareton and Nelly; there may be some dispute about who is mad or if mad is appropriate/ could expect varied and lively debates, etc.

Great Expectations: Charles Dickens

3(a)

Possible content:

i) Joe acts as Pip's conscience/ Pip feels guilty for lying when in Joe's presence/ comforting friendship – both long-suffering/moral guidance of Joe/ Pip's beginning to feel embarrassed at Joe's lack of culture/excellent homely advice from Joe/ Joe's love for and admiration of Pip, etc.

ii) descriptive narrative/ first person retrospective narration/ exaggerated language to describe Pip's sentiments/ use of dialogue/ contrast of educated narrator and speech of young child/ imagery/ use of humour/ language of fairy tale/ questions of Pumblechook/ attempt at working class speech with spelling change of 'w' for 'v'/ double negatives/ malapropism/ narrative retrospective frame of chapter/foregrounding of the reader, etc.

iii) could be a range of views. Many candidates will write about Joe as a working class hero focusing on his integrity, honesty and the abuse he receives from Pip; some will place him as Pip's superior with his honest and forgiving heart/ focus may be on his dignity/ some will question 'celebrating' and say that for all Joe's goodness, it is Pip who holds our ultimate sympathy/some will contrast Joe to his wife and say that in her Dickens is doing anything but celebrating her working class honesty, etc.

3(b)

Possible content:

i) Pip is resigned to his fall/ humbled/ sense of irony/ broken by illness/ some anger at Pumblechook's lack of understanding/ humility in the presence of Joe and Biddy/ naïve and arrogant in thinking Biddy will be available/ thankfulness, finally, that he has not told Joe his thoughts about proposing to Biddy/ true humility and appreciation of Joe and Biddy's faith in him/valuing friendship/ joy in simple pleasures and seeing the value of hard work, etc.

ii) subdued tone of the narrative/ use of dialogue and contrast/ references to time and echoes of the first chapter/ use of romantic language/ setting/ metaphor and imagery/ ambiguity of last paragraph/ references to God/ sentimental style/ first person perspective, etc.

iii) some will like the promise suggested in the romantic ending, the dispelling of darkness, the promise of hope/ some will find the ending satisfying/ some will think Dickens is being sentimental, pandering to the romantic tastes of his readers/ some may comment extensively on the original ending, etc.

The Color Purple: Alice Walker

4(a)

Possible content:

i) Celie's positive feelings, prepared to question authority/ proud of Sofia's authority over a white man/ defiant/ confident/ control of own life/ content/ philosophical/ strong sense of calm and inner peace/ sense of mischief/ sense of joy, etc.

ii) epistolary form, more sophisticated lexis and syntax than earlier in novel/ use of the vernacular/ use of speech markers/ address to God and everyone/ imagery/ significance of folks pants/ humour of Celie's replies/ significance of the colour 'purple'/ anticipation/ incomplete syntax/ reporting of Nettie's and Shug's words, etc.

iii) some may focus on the triumph and mention Celie's success, triumph of feminism, humanity/ reunions, love/ some will focus on the unrealistic, happy ever after closure/ could be alternative readings, etc.

4(b)

Possible content:

i) missionaries setting up school in Africa/ attempt to help others/ missionary special uniform/ need to study Olinka dialect/medical supplies taken from US to Africa/ desire to uplift black people/ duties – to help children/ teaching/ English sending missionaries to Africa, etc.

ii) contrast to Celie's letters/ use of Standard English/ use of geographical names/ colloquial friendly markers, 'well', 'so', 'oh', etc./ reporting style/ climax of first letter/ biblical language/ contrast: black, white/ simple style to explain history to Celie/ references to Speke, Livingstone, etc./ use of questions and answers, etc.

iii) some will disagree and focus on Nettie's dull style in contrast to Celie/some will talk about the lack of realism/ some will agree – focus on the widening of perspective and the hope that is symbolised by Nettie and her stories, etc.

The Great Gatsby: F. Scott Fitzgerald

5(a)

Possible content:

- i) ambitious, has initiative, self-centred, contemptuous of women, passionate, imaginative, deluded, extravagant, polite, generous, respectful of Dan Cody, keen to impress, lonely, romantic, etc.
- ii) romantic prose, innuendo, naïve retrospective narrator, ambiguous lines, metaphysical imagery, self-conscious narrator, reminders of story writing, contrast of speech styles, authorial intrusion, unreliable narrator, use of imagery, sequence of drunken voices like voices in a play, poetic prose, musicality, etc.
- iii) some might consider the romantic excitement of Gatsby and Daisy; some will focus on Gatsby's dream; some might focus on Daisy's insincerity; some will focus on the riches: 'gold-hatted'/ some might find the inscription inadequate, inappropriate, etc.

5(b)

Possible content:

- i) desolate, valley of ashes; grey cars, houses, men; depressing/ small foul river/ dismal scene, grey garage seems to grow out of the scene, peopled with scrawny children/ overseen by the eyes of Dr T J Eckleburg – sense of economical interest of the oculist who then abandons the area/ a forgotten place, etc.
- ii) imagery of Dr T J Eckleburg, geographical description, setting for the violent scene with Tom and Myrtle, colloquial expressions of the Jazz Age, description of George – use of precise detail/ use of dialogue and reported speech/ ghost imagery/ sexual imagery to describe Myrtle/ contrast of speech patterns/ authorial intrusion/ first person narrator – retrospective/ simulation of scene through Nick's drunken eyes/ violence of verb to describe Tom who 'broke' Myrtle's nose with his open hand, etc.
- iii) some may focus on Dr T J Eckleburg and the links with God or the absence of God/ some may focus on the green light, the cars, Gatsby's house, the swimming pool/ links may be made with Gatsby's dream and tragedy of the American Dream/ some may argue against the quotation. Reward comments on 'What one remembers' or 'powerful visual symbols,' etc.

The God of Small Things: Arundhati Roy

6(a)

Possible content:

i) great excitement/ Mammachi wants to give Sophie Mol iced grape crush, cake with inscription/ effusive welcome from Mammachi – violin serenade/ Chacko treats her like a tennis trophy/ desire to see her to see who she resembles/ Rahel and Estha – jealous/ situation turns sour/ Ammu gets angry/ reminded of her past/ walks out/ Sophie stops being the centre of attention/ she cannot see her cousins' resentment

ii) scene setting/ rich imagery/ omniscient narration/ focus on different characters and their stream of thought/ military imagery and hints of future disaster/ use of colloquial language/ use of Indian words/ references to world history (Neil Armstrong)/ intertextual references/ lists of verbs – present participle/ minor sentences/ use of lists/ child language/ random sentences reflecting random thoughts/ humour/ abrupt switch to description of Velutha/ sensuous description / use of rhyme/ fairy tale/ embedded stories, etc.

iii) some may agree and select a few sub-titles for discussion and tell a story/ some may disagree that they are important in a coherent way/ may be seen as fragments/ some may comment on their ambiguity/ some may comment specifically of 'The God of Small Things'

6(b)

Possible content:

i) twins have private world/ speak Malayalam/ interest in popular music/ child ornaments – fashion/ innocent/ victims of adult violence/ interest and fascination with language/ love of stories/ questioning/ curiosity/ fear/ guilt/ reading backwards/ imitation films/ rebellion/ failing to understand adult world/ needing answers/ incidents and feelings committed to memory/ hatred of mother's anger/ fear of not belonging/ need for happiness, etc.

ii) time setting/ occasion set: frame to see *The Sound of Music*/ references to the film/ embedded narratives/ child language/ narrator stepping out of narrative: 'even today ... you could get a 'Love-in-Tokyo'/ irony of time being frozen on Rahel's child watch/ intertextual references/ direct references to the 'terror' historical context of India/ China war/ snatches of incident – backwards and forwards in time, etc.

iii) some will agree and focus on Rahel's and Estha's experiences, the feelings of loss, guilt, betrayal/ comment may be made about Ammu's and Chacko's childhood/ some will focus on abuse/ some may comment on Sophie Mol/ some will challenge the quotation and talk of the beauty and love in the novel, etc.

Waterland: Graham Swift

7(a)

Possible content:

i) Tom - feels guilt, need to avoid responsibility/ childish reaction/ angry/ blames Mary/ has tantrum/ wants comforting/ despairing, etc. Mary – feels guilty admits, accepts responsibility, more sophisticated than Tom, calculating, etc. Henry Crick - wants to avoid issue, changes subject, etc. Dick – seems to have forgotten

ii) first person narration; theatrical, strong sense of teenage audience, teacher/opens by answering question of previous chapter/ systematic coverage of different characters' reactions/ stream of consciousness/ mock biblical style (sentences beginning 'And')/ snatches of dialogue/ sentence fragments/ incorporation of educated scholar/ precise register of farming/ use of parentheses, etc.

iii) may consider variety of characters/ Tom – narrator and his anguish, broken man, self justifying style/ linking of past and present, seeing the past as a terrible burden/ doomed by his ancestry and by Mary// Mary – becomes increasingly important: some candidates may focus on her mental collapse// some may focus on Dick, or the war torn Henry Crick or the unstable Ernest Atkinson//some may argue against the implications of the question

7(b)

Possible content:

i) drunkard, dependent on wife, fearful, seeks oblivion, depressed, under stress, bored, self-critical, guilt ridden, superstitious, finds religious faith, etc.

ii) self-conscious style of the teacher, interruptions from class/ imitation of speech patterns in narrative/ precise dates, places (some fictional places)/ use of drama format for Coroner and Pathologist/ use of questions/ first person narrative/ etc.

iii) some will argue that structurally alcohol does shape major stories in the novel/ incidents of alcohol related deaths act as climaxes – especially Freddie Parr's death and Dick's/ Tom takes Price to the pub as a kind of confessional/ Atkinsons' fortune built on beer/ legacy of grandfather to Dick – strong brew/ used metaphorically - oblivion/ to counteract the dullness of the fens/ important in Dick's suicide/ sharpens the intensity of sexual games of adolescents/ sense of historical accuracy/ etc.

Huckleberry Finn: Mark Twain

8(a)

Possible content:

i) moral conscience – won't be involved in breaking into houses, counterfeiting/ emotional understanding/ quick thinking/ superstitious/ rational/ strength of moral conscience/ sound moral heart/ confident, etc.

ii) colloquial tone; non- standard forms of language/ natural imagery/ pathetic fallacy/ first person narrative/ fast pace/ humour/ Huck's thoughts in brackets/ tension of Jim's disappearance/ climax/ dialect/ dialogue/ interior monologue of Huck, etc.

iii) some will see Huck as a working class hero/ the sinner who reforms/ some will focus on Huck's sound moral heart and his integrity and strength of character/ some will see connections between Huck and the classical tragic hero/ some will see Jim as the true hero and discuss his tragic stature/ some may focus on the romantic schoolboy heroism of Tom, etc.

8(b)

Possible content:

i) Tom Sawyer or the idea of him is important as a source of adventure/ Huck – passive in both chapters/ allows providence to work or allows Tom to make decisions in chapter 2/ excitement for reader of make believe and pretence/ joy of escaping into another world/ also unease at entering into make believe world/ Huck's attention to detail/ contrast of domestic worlds and make believe world/ idea of Tom Sawyer excites Huck's imagination/ idea of Tom gives Huck comfort and security, etc.

ii) humour/ Huck's child voice/ use of Pike country dialect/ use of dialogue/ active verbs/ pace/ contrast of Aunt Sally and Huck's language/ first person narrator/ reflective narrative frame/ emotive language to do with Huck's feelings, etc.

iii) some will agree/ focus may be on Huck's conscience as revealed in 31/ some will see the end of the novel – the Tom Sawyer sections as unsatisfying/ some will disagree and see an overall moral purpose/ some will say that the Tom Chapters have their own morality/ can expect much discussion of Huck and Jim on the raft, etc.

A Clockwork Orange: Anthony Burgess

9(a)

Possible content:

i) survives suicide/ suddenly sees the nature of his political enemies/ return to Alex's particular brand of nadsat/ Alex's celebrity status/ restoration of power with parents/apparent power with government/ triumph of music/ photographers taking Alex's pictures/ newspapers glorifying him, etc.

ii) dramatic start/ use of bathos/ exaggeration/ change from normal syntax/ repetition of brothers/ use of 'and' in long sentences/ humour/ nightmare imagery/ sequence of imagery from past/ use of newspaper headlines/ biblical imagery of cleansing, baptism/repetition of 'home'/ use of dialogue/ use of sarcasm/ bird, egg imagery/ reference to food/ repetition of 'gorgeosity'/ ominous final line, etc.

iii) some will look at Alex in classical Greek lines/ see him as great in his own world and an over-reacher with excessive pride, etc./ some will see him as heroic in biblical terms. Like Satan in 'Paradise Lost'/ some will focus on tragedy and see the end as Alex's demise as he matures/ some will focus on notions of modern day heroes, etc.

9(b)

Possible content:

i) lawless society, streets ruled by teenagers, teenage codes (some focus on the 1960's might be mentioned – teddy boys, mods rockers) young terrorising the old, state control, astronomical advances, men on the moon, street gang fights, use of satellite t.v., political dissidents at work, etc.

ii) first person retrospective narration, use of nadsat, use of active verbs, repetition of 'home', imagery of a clockwork orange, poetic language, Shakespearian syntax and language for power, irony, onomatopoeia, etc.

iii) some will say the novel is still shocking/ reference will be made to the violence, the rapes, the negative portrayal of women, the lack of conscience, the intrusion of the state//some will say the violence is no longer shocking to the modern reader who has perhaps become immune// some will write about how the nadsat dilutes violence// can expect some reference to Kubrick's film and its reception, etc.

Enduring Love: Ian McEwan

10(a)

Possible content:

i) he believes God has a purpose/ believes he is God's servant to carry out God's duty/ believes in faith/ contempt for Joe's atheism/ glorifies God's power and benevolence in the universe/ sense of own inferiority in the face of God's presence/ belief in the power of prayer, belief in eternal life/ believes in God's forgiveness/ believes he must help Joe find God, etc.

ii) Jed's narrative/ break from Joe's voice/ contrast/ letter form/ self-conscious tone/ references to religion/ pleading, ingratiating tone/ biblical references/ use of personal pronouns and names/ emotive language, etc.

iii) some will focus on Jed's obsession and link it to the negative portrayal of religion/ some will see it as frightening, intrusive, a threat to normal life/ some will focus on Joe and his casual dismissal of God and religion/ some will open up the debate to include the way that literature is portrayed/ some will criticise the novel for the negativity/ some reference might be made to the religious, scientific debate, etc.

10(b)

Possible content:

i) pompous, loving, considerate, pedantic, self-conscious, keen observer of people, events, intelligent, etc.

ii) use of precise detail, scientific imagery, proleptic irony/ rhetorical questions to reader to increase suspense, almost omniscient narration when writing about Jocelyn/ narrative bobs between confusion, insecurity, confidence/ intertextual references/ use of dialogue/ dramatic, exciting ending/ retrospective narration/ use of short sentences at the end, etc.

iii) events: balloon incident, being stalked, restaurant shooting and police interviews, letters; phone messages from Jed, Clarissa's being taken hostage, etc./ way story is told: self-conscious, showing off, scientific digression, unconvincing self-deprecation, laboured style, middle class pompous use of 'perhaps', etc./ some candidates might disagree with any part of the question, etc.