



General Certificate of Education

English Literature 5746

Specification B

**LTB1 Introduction to the Study of
Literature**

Mark Scheme

2007 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.

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This Unit is an Open Book examination and it tests all the Assessment Objectives.

Assessment Objectives

The examination will assess a candidate's ability to:

- A01 communicate clearly the knowledge, understanding and insight appropriate to literary study, using appropriate terminology and accurate and coherent written expression
- A02i respond with knowledge and understanding to literary texts of different types and periods
- A03 show detailed understanding of the ways in which writers' choices of form, structure and language shape meanings
- A04 articulate independent opinions and judgements, informed by different interpretations of literary texts by other readers
- A05i show understanding of the contexts in which literary texts are written and understood

The Unit is worth 35% of the whole AS.

The model for the construction of the Question Paper is as follows:

- Each question has a central concern, which embraces all sub-divisions.
- Most questions are divided into three parts, which are stepped up in terms of range.
- If a candidate chooses, the question can be answered as a whole rather than in parts or they may merge any of the parts: whatever the choice, the sub-divisions can be used to shape the answer.
- No method of answering is judged more favourably than any other.
- Where the questions are divided or bullet pointed
 - i) generally tests AO2i
 - ii) generally tests AO3
 - iii) generally tests AO4 and AO5i
- AO1 is tested throughout the answer.
- The weightings for the Assessment Objectives are:
 - 5 out of 35 marks for AO2i
 - 10 out of 35 marks for AO3
 - 10 out of 35 marks for AO4 and AO5i
 - 10 out of 35 marks for AO1
- The above weightings are for guidance only; each question is to be marked holistically out of 35 but there needs to be awareness that the Assessment Objectives have been met.
- There needs to be a flexible approach to marking.
- The mark scheme includes some possible content but examiners must have an open approach and accept other relevant material.
- The responses to AO3 may well contain Linguistics terminology; full credit must be given to such responses when the commenting is accurate and relevant.

LTB1**Mark scheme: 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
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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) Solicits audience with Elizabeth from her mother, begins directly, tries to flatter her, claims he singled her out upon first entering the house, offers his reasons for wanting to marry her: every clergyman should marry; Lady C. has advised him to marry; he wants to make amends with the family, claims he has violent affections, mentions Elizabeth's parents dying, refers insensitively to E's relative poverty, uses bullying tactics, refuses to take no for an answer, threatens her that he will tell her parents, etc.

ii) Narrative frame with its focus on Elizabeth, formal Latinate style, omniscient authorial perspective, narrative perspective from the viewpoint of Elizabeth, comment may be made on the comedy of the chapter, Austen announces the proposal at the start of the chapter so there is no narrative surprise, much like a set piece, contrast of E's early panic with Collins's self assurance, use of the word 'insist' from Mrs Bennet, measured narrative of JA in contrast to the prolix style of Collins, very little authorial intervention after Collins begins, mostly direct speech, importance of single line from E's perspective: 'It was absolutely necessary to interrupt him now', use of verbs of saying 'she cried' and adverbial phrase 'with some warmth', use of questions, exclamations, irony, etc.

iii) Comment may be made on; Collins's comic role, on the way he reveals the characters of Mr Bennet, Elizabeth and Charlotte, on the way he is used to reveal attitudes to social class, as a negative representation of the church, part of the love interest for Elizabeth, part of A's design to show that her heroine will only marry for love, contrast to Darcy, vehicle for irony, almost a caricature, to reveal different attitudes to marriage, etc.

1(b)

Possible content:

i) Elizabeth – feelings of gratitude, embarrassment, love for Darcy, shame at what she said in the past, happy to receive Darcy's love, (controls desires at the end and resists teasing), etc.// Darcy – love for Elizabeth, happiness at her returning his love, delight, shame at past behaviour, overwhelmed, etc.

ii) Omniscient authorial perspective, use of Elizabeth's perspective, rapid listing of actions, situation set up for the second proposal, convenient dismissal of Kitty, dramatic dialogue between E and D, tension, irony, Latinate vocabulary, use of understatement – 'They walked on, without knowing in what direction', polite formal language covering intense passion, balanced dialogue, references to other parts of the novel – Lydia, Darcy's letter, Jane and Bingley, simple language of love 'dearest, loveliest, Elizabeth', free indirect speech, internal reflection, simplicity of final line 'In the hall they parted', structure of the chapter, etc.

iii) Some will write about the sexual chemistry that exists between D and E from the start of the novel/ reference might be made to the dances, conversations, arguments/ Darcy's admission of attraction/ the proposal – their anger, E's tears// some will talk about the lack of an explicit love scene/ some may suggest Austen cannot imagine or create the intensity of love directly/ some might suggest there is special propriety in leaving the specifics of the love scene to the imagination of the readers so the confession of love does not become banal/ some might say the avoidance intensifies the passion, some might respond by considering contextual issues, Austen's being a spinster, publishing laws, the expectations of polite society, the readership, etc.

***Tess of the D'Urbervilles*: Thomas Hardy**

2(a)

Possible content:

i) Mocking, egotistical, manipulative, sexual predator, taunting, assertive, disrespectful of mother, sinister, dominating, self conscious, cruel, etc.

ii) Structure – gentle, quiet opening describing Tess in a natural setting as supervisor of poultry, dramatic centre of Alec forcibly teaching Tess to whistle, sinister end where Hardy tells us that Alec secretly spies on Tess, simple and Latinate language, omniscient narration, use of detail, use of dialogue, motif of the birds, religious imagery, allusions to Shakespeare, use of time, etc.

iii) Some will agree/ reference might be made to his appearance, his behaviour, his seduction and rape of Tess, his pursuit of her, his deceit and lying, his link with the devil, his farcical conversion/ some will disagree and see his conversion as sincere or a genuine attempt to confront his sinful past/ some will see his behaviour as psychologically convincing in terms of an obsessive temperament; some will see him as being psychologically convincing as being spoilt and without moral guidance/ some will see him as a representative of the new middle class/ as a representative of a rake// some might focus on the fact that he does not abandon Tess and that she does stay with him for a while/ some might say that there is something attractive about him/ some will see him as directly responsible for Tess's death/ some might see him as adding to the theme of ancestry (at the end when he appears at the D'Urberville vault he is commanding – like a medieval nobleman, perhaps), some will compare him with Clare, etc.

2(b)

Possible content:

i) Respect for the pedigree of Durbeyfield family name by Parson Tringham, pride of John that he is a descendent of a knightly family, sense of sadness that knighthood is no longer hereditary, Durbeyfield is excited by the discovery// in Chapter 26: Mr Clare supports his son's desire to become a farmer – open minded, but wants him to marry a middle class girl; Mrs Clare some snobbery about Tess's not being 'a lady'/ they ultimately try to be tolerant but the prejudice is still there/ Angel himself is without snobbery// contempt of Mr Clare for Alec d'Urberville and his spurious claim to family grandeur, etc.

ii) Chapter 1: Descriptive scene setting, use of specific places, use of dialogue and dialect, dramatic impulse in the revelation of Durbeyfield's ancestry, historical detail, colloquial language, contrast of register of John and Parson Tringham, significance of names – the Pure Drop, imagery of death, humour, omniscient narrator, natural imagery, use of foreboding, etc. Chapter 26: Setting – Clare residence, domestic scene, religious detail, biblical references, detached authorial voice, use of direct speech, contrast of voices, middle class philosophical register (part of discussion) musing from Clare – romantic language, use of coincidence, elevated style of narrator. Slow beginning – dramatic centre, quiet reflective end – foreboding etc.

iii) Most will agree that class cannot be simply defined but that it is important to the novel/ Durbeyfields – emblem of the way in which class is no longer evaluated in Victorian times as it would have been in the Middle Ages (by blood alone); in the economic context of the novel cash matters more than lineage/ Hardy's use of class important in igniting the plot/ Tess's going to the D'Urbervilles to claim kin is the beginning of her downfall/ class also important to the Clares, Angel wants to farm and marry a milkmaid bypassing the traditional privileges of a Cambridge education/ He is not elitist; works side by side with labourers/ class is also important in the love triangle of Alec, Angel and Tess, etc.

Great Expectations: Charles Dickens

3(a)

Possible content:

- i) Older Pip – reflective, honest, ashamed; young Pip – conceited, snobbish, guilt-ridden, uncomfortable about Bidley, self-indulgent, self pitying, in love with Estella, wistful, extravagant, confident, a bad influence on Herbert, pretentious, irresponsible, self-deceiving, self-approving, etc.
- ii) Use of first person retrospective narration, imagery of the stars, names of specific places, use of names – Herbert, Handel, use of multi clause sentences for detail and extended thought and reflection, use of endearments, irony, dramatic end to chapter with Mrs Joe’s death, use of dialogue, short sentences for tension, colloquialisms and non-Standard features, use of contrast, use of time, etc.
- iii) Some will focus on wealth, extravagance, class and the hollowness of ideas/ some may talk about Pip’s journey/ belief that money = status/ some will focus on Pip’s belief that acquisition of wealth and effects = being a gentleman (he thinks clothing is important, he acquires the Avenger, he is lured by money, he wants a beautiful girl, he rejects Joe)// Joe and Magwitch may be discussed in terms of gentlemanliness coming from within// Bently Drummle has money but no breeding// Pocket has breeding but no money// GE mocks high London life –the Finches of the Grove/ use of irony in that Pip believes that the high life is world’s away from Jagger’s world and criminality/ in fact the high life leads Pip and Herbert to the debtor’s prison, etc.

3(b)

Possible content:

- i) Industrious, hard working, aggressive, self pitying, quick, cross tempered, a good cook, bullying, capable of being sociable, accusing, etc.
- ii) Retrospective first person narrative, use of factual detail, use of irony, comic detail, reflective start to the chapter and the dramatic end with the soldiers which prepare the reader for Chapter 5, contrast of Mrs Joe’s colloquial dialect and Pip’s standard English, descriptive detail, significance of Christmas Day and use of time, setting, register of food, imagery of clothing, link between Pip and Wopsle regarding ‘expectations, use of parody, symbolism of retribution (end of the second instalment), etc.
- iii) Some will focus on her aggressive bullying and the fear she generates in the young Pip and Joe/ some will consider her comic function/ some will focus on her social pretensions/ some will discuss how sympathies change after Orlick’s brutal assault and her lingering death/ some will see her as a parallel to Miss Havesham/ some will see her asking for forgiveness as a parallel to Pip, etc.

The Color Purple: Alice Walker

4(a)

Possible content:

i) In 8 Celie believes she is not smart, dependent on Nettie, struggles to learn// writes simple non Standard sentences, many non-Standard features, sentence fragments// in 89 fewer non Standard features, Celie now more confident, a longer letter, complex sentences, developed ideas, more able to reflect, greater control of her ideas, etc.

ii) Structure – time references for marriage between Celie and Mr -, Celie’s focus on Nettie and education at the start, need for Nettie to escape, ends with Celie’s marriage, insult to Celie – treated like an animal, use of colloquialisms and non Standard features, focus on facts rather than feelings, humour of Nettie’s teaching ‘Columbus like cucumbers’, simple verbs, //credit where comments are made about Walker rather than Celie etc.

iii) Some will agree and say there is a loss of spontaneity and humour/ novel becomes more contrived when Nettie speaks/ something unctuous about Nettie’s letters perhaps, style overly formal// some will disagree and say there is still a personal voice in Celie’s letters// some will say the loss is necessary – at first readers are simply pitying, later we become more respectful// accept any relevant argument where textual support is given, etc.

4(b)

Possible content:

i) Suffers Alphonso’s abuse of her mother, unkindness of step father rape by step father, threats to Celie to keep her silent and to only talk to God, Celie’s pregnancy, mother’s sickness and death// domestic slavery// laziness of ‘father’, ‘loneliness’ of Celie and naivety – she doesn’t know how she became pregnant, she believes that her children are dead/ Alphonso accuses her of having a boyfriend to cover his actions, etc.

ii) Story of Celie’s early years are told in more detail in 47 now that she has a voice, starkness of 1 and 2 which contrast to 47, story emerges in 47 out of tenderness, in 47 the tenderness acts as a frame for the misery of her early years, audience for her confession of feeling is now Shug though still told in a letter to God, imagery of childhood in 47, use of sensuous language, greater focus on Celie’s emotion, repetition of sentences beginning ‘How’ – intensifies pain/ use of explicit language in 1 and 2; short sentences often monosyllabic words, lack of identity - Celie not named in 1 and 2, address to God (obedience to Alphonso), humour in 2 ‘You could have knocked me down with a feather’, etc.

iii) Some might find it a positive force of the novel/ some might say to be engaged with a character is what reading is about// some might say the manipulation is heavy handed, that Walker has no reserve on sympathy// some might say that sympathy is controlled, is in moderation, that Celie’s humour acts as a control// some might say the focus shifts away from sympathy in the later letters, etc.

The Great Gatsby: F. Scott Fitzgerald

5(a)

Possible content:

i) Jordan - self conscious, prepared to be manipulated, susceptible to flattery, a gossip, impressionable, a sportswoman//the young Daisy – likes company of older people, intoxicated by wealth, a non drinker, cheerful, vain, resilient, etc.

ii) Use of Jordan's account to tell the story of Daisy's past and her character, use of French 'amour', use of the children's song, setting of Central Park, balance of Gatsby's and Daisy's pasts, use of contrast, use of voices to reveal Gatsby, poetic prose, use of symbolism, use of timetable for Nick to write names of Gatsby's guests. Importance of July 5th – day after Independence Day, use of exotic or bizarre names, movement from general overview to specific date, 9am, late July 1922, use of Gatsby's direct address, use of 'old sport', irony, slow pace for unravelling mystery, use of Wolfsheim to heighten the seediness, use of asterisk to signal time passing, unreliable narration, etc.

iii) Some may agree and discuss the unflattering portrayal of Daisy, Jordan and Myrtle who are all deceivers, money lovers, insincere; some may say that the filtering through Nick distorts perception/ some may focus on the vulnerability of women, their being victims in a male world/ some may distinguish between them/ they may be seen as having some charm or as being victims, etc.

5(b)

Possible content:

i) Reference to Tom's mistress, deception of phone call, insincere greeting of Daisy and child, Daisy's expression of love for Gatsby in the marital home of Tom and Daisy, Tom's violent temper, Tom's contempt at Wilson's misery, Myrtle's jealousy of Tom and Jordan, Tom's bullying of Gatsby, accusation and confrontation, reference to Gatsby's selling grain alcohol, etc., killing of Myrtle, Daisy not stopping the car, final conspiracy of Tom and Daisy, etc.

ii) Dramatic dialogue, theatrical, tension of Tom's violent discourse, irony of Mendelssohn's Wedding March, use of pathetic fallacy, significance of the opening line, structure – generalised opening leading to dramatic centre: Daisy and Gatsby's affair exposed, climax of Myrtle's death, reflective dreamlike ending, use of first person, use of contrast, weaving of the two stories, haziness of prose to reflect drunkenness, colloquial expression, imagery of cars, Eckleburg, etc.

iii) Some will agree and focus on corruption, the violence, the adultery and unhappiness, the blatant disregard of others, the sordid world// some will find the world glamorous, beautiful, enchanting in spite of what happens/ some may comment on the attempt by Nick to glamorise Gatsby as ultimately a failure// accept any relevant discussion, reward debate with close references, etc.

The God of Small Things: Arundhati Roy

6(a)

Possible content:

i) Children self conscious, proud of new things/ excitement at the arrival of Sophie Mol/ Rahel concerned about appearance, her delight at new sunglasses/ love of attention/ love of mother/ exaggerating experiences/inventing games, stories/ children's squabbles, Estha's wanting to be like Elvis Presley, Rahel's showing off, making up silly rhymes, playing with words, children taking adult language literally, children unwilling to play parts designed for them by adults, embarrassment of children's not having a father, etc.

ii) Central impulse of the chapter is the collection of Sophie Mol: family go to airport to collect her, greet her and go home in the car, use of different narrative voices/ perspectives, predominantly children's streams of consciousness, child language, use of flashbacks and flash forwards, minor sentences, humour, puns, use of phonetic spelling, contrast of adult and child language, contrast of Indian and English speech patterns, use of diminutive endings, use of song, etc.

iii) Some will agree and say that the novel is uncomfortable/ some will disagree and say that the style heightens the tragedy/ some will say the cheerful tone contrasts with and sharpens the experience, some will say the style is upbeat because the story is told largely from the experience of children/ some may talk about the multiplicity of voices and the bounciness that comes of this/ some will say the jauntiness is just one experience of the children but is a way of dealing with tragedy/ the upbeat tone may be seen as important psychologically as a way of survival// accept any personal comment that is relevant and supported, etc.

6(b)

Possible content:

i) Composed, calm, restrained, obedient, fatalistic, proud, loves Ammu, sensual, sensitive, etc.

ii) Detached narrative of first half of the chapter which focuses on Chacko, 2nd half more impressionistic and poetic, omniscient narration, use of dialogue, use of the poem, political register and slogans, intertextual references, use of imagery, sentence fragments, lists, use of italics, etc.

iii) Some will argue along classical lines/ some will say he is a modern tragic hero: sensitive, striving to be great but limited by his class/ attention might be given to his suffering, the suffering of others, his recklessness, his being torn between his love for Ammu, his politics, family and his knowledge that there are laws that lay down who should be loved and how/ some will focus on Ammu as tragic heroine and the children caught up in the fall out/ some will see Velutha as worthy and noble/ some might argue that he is limited as a type and not drawn with much depth/ sympathies may vary, etc.

Waterland: Graham Swift

7(a)

Possible content:

i) Accept any details from the chapter/ comments may be about the eel's biology, its elusiveness, its giving Ely its name, its interest to natural scientists, its connection with Mary Metcalf, its history, its life cycle, etc.

ii) Style is like a biology book or natural history book, use of potted biographies of scientists, chapter heading, link with previous chapter, use of elision, use of facts, use of questions, choric voices, humour, use of symbolism, dates, anaphoric references, use of irony, bathos, use of digression, circle imagery, use of 'whywhy', first person retrospective narrator, address to class, etc.

iii) Eels – give a sense of location of the Fens. Link with water, link with Henry Crick's job as an eel catcher, part of the colour of the tale, Henry teaches his son how to cook eels – one of the rare tender moments in the novel, use in sexual play of the children, eels – phallic symbols, symbolic also of the cycle of nature/ eels – reflect the slippery nature of the narrative, use for humorous purposes, used to convey horror of WW1 trenches, etc.

7(b)

Possible content:

i) Swimming party at the Hockwell Lode, games of dare, 'a look for a look', playing with alcohol, 'tease and dare', swimming challenge, removing clothing, passing of tests, initiation rites, male competition to display sexual potency, Freddie's placing of eels in Mary's knickers, child's play in the sense of a theatrical, a performance, etc.

ii) First person retrospective narration, time frame of the 1940 story, references to WW2, references to Arcadia, imagery of forbidden fruit, biblical allusion, use of tension, suspense, short fragments of sentences, short single clause sentences, focus on sound, use of time, use of dashes, impressionistic writing, use of dialogue, minor sentences, Mary's control shown through discourse, use of humour, change of perspective to look through Mary's eyes, double audience (reminder of class being addressed), foreshadowing of Dick's eventual fate and link with Freddie Parr's death, imagery of eels, water, seeds, etc.

iii) Some will agree and see *Waterland* as a loss of paradise, Tom's grief for world lost hangs over the novel, happiness gone sour, echoes of the Garden of Eden – forbidden fruit, knowledge, sexual pleasure/ childhood play and fun which turns dark and sinister/ children losing control/ actions beyond capabilities/ leading to guilt, broken lives// some might say childhood is not exactly lost but captured in the novel, some might say Price offers some hope// some might say the novel is really about the search for identity/ a reflection of the darkness of the post modern period, etc.