



ASSESSMENT and
QUALIFICATIONS
ALLIANCE

Mark scheme January 2004

GCE

English Literature B

Unit LTB5

Copyright © 2004 AQA and its licensors. All rights reserved.

Assessment Objectives

This module requires candidates to:

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

In this unit the Assessment Objectives are tested as follows:

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

- The Poetry Section question is worth 30 marks.
- The Drama Section question is worth 30 marks.

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

Coverage of English Literature Assessment Objectives A2 Unit 5

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

Poetry Marking Scheme Template

Band 1 0-5 marks

AO3	Few (if any) formal language features identified
AO3	Very limited discussion of how author uses structural devices
AO4	Limited response based upon slender or misinterpreted evidence
AO4	Very little (if any) understanding of a critical viewpoint

Band 2 6-10 marks

AO3	Some limited understanding of the use of language
AO3	Some awareness of how form/structure/language shape meaning
AO4	Some evidence of personal response not always supported
AO4	Some limited awareness of a critical viewpoint

Band 3 11-15 marks

AO3	Some understanding of the use of language
AO3	Some awareness of a writer's technique and its influence on meaning
AO4	Clear evidence of an individual response with limited support
AO4	Some understanding of a critical viewpoint

Band 4 16-20 marks

AO3	Some analysis of how language contributes to meanings
AO3	Recognition of techniques/features of form/structure/language
AO4	Personal response supported with some detailed reference to the text
AO4	Some analysis of one or more viewpoints with detailed support

Band 5 21-25 marks

AO3	Detailed awareness of how language contributes to meanings
AO3	Good discussion of how author uses technical devices to influence the reader
AO4	Well-supported personal response with appropriate details offered
AO4	Some analysis and evaluation of one or more viewpoints with detailed support

Band 6 26-30 marks

AO3	Detailed analysis of how language is used and contributes to meanings
AO3	Excellent discussion of how author uses technical devices to influence the reader
AO4	Evaluation of independent viewpoint
AO4	Analysis and evaluation of different viewpoints

Drama Marking Scheme Template

Band 1 0-5 marks

AO1	Unclear line of argument/thought
AO1	Technical weaknesses, which impede the communication of meaning
AO5ii	Very little understanding of the importance of contextual factors
AO5ii	Little idea of links between context, text and task

Band 2 6-10 marks

AO1	Simple attempt at structuring argument/thoughts
AO1	Limited critical vocabulary, technical weaknesses which do not seriously impede the communication of meaning
AO5ii	Some evidence of understanding of the importance of contextual factors
AO5ii	Some limited awareness of the links between context and text

Band 3 11-15 marks

AO1	Some argument/structured line of thought though not always sustained
AO1	Expression not always precise, sometimes wordy or diffuse, use of limited critical vocabulary
AO5ii	Clear evidence of understanding of the importance of contextual factors
AO5ii	Some understanding of the links between context and text

Band 4 16-20 marks

AO1	Clear, straightforward line of argument/presentation of thought
AO1	Clear written style/mainly accurate use of critical vocabulary
AO5ii	Well-supported understanding of the importance of contextual factors
AO5ii	Some analysis of the links between context and text

Band 5 21-25 marks

AO1	Well-structured argument/well thought-out sequence of thoughts
AO1	Effective and accurate use of critical vocabulary which shows understanding
AO5ii	Good discussion of the importance of contextual factors
AO5ii	Analysis of the links between context and text

Band 6 26-30 marks

AO1	Well-structured, coherent argument/sequence of thoughts supported and developed
AO1	Technically accurate style/mature writing/articulate, precise expression
AO5ii	Excellent discussion of the importance of contextual factors
AO5ii	Analysis and evaluation of the link between context and text

Question Specific Notes

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

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

Section A: Poetry

Chaucer: The General Prologue To The Canterbury Tales

1A. FOCUS: Consideration of the narrative techniques employed by Chaucer, particularly the adoption of the role of Chaucer the Pilgrim.

POSSIBLE CONTENT: AO3 is inherent in a question which requires candidates to focus on narrative technique but inviting candidates to refer to the presentation of two or three candidates should encourage detailed analysis of language and form as opposed to more wide-ranging generalisations. They should not be penalised, however, for discussing further portraits. Two opposing critical views are included in the question in order to direct candidates towards a response to AO4. They may argue that Chaucer deliberately adopts the pose of naïve narrator and as such is as much a construct of the author as any of the other pilgrims. Other candidates may concentrate on the more shrewd observations in the writing and see the narrator's naivety as a more conscious ploy on his part in which the reader is meant to share. Any well-argued critical viewpoint is, of course, acceptable.

1B. FOCUS: Consideration of Chaucer's presentation of the different types of greed embodied by the characters in the Prologue.

POSSIBLE CONTENT: Close analysis of the extract should encourage candidates to focus on AO3 in response to this question. By limiting the question to two or three portraits it is hoped that candidates will engage in detailed discussion of language and form rather than ranging too freely through purely thematic concerns. The printed extract on the Franklin obviously invites consideration of his indulgence of an appetite for food but answers may well go on to engage with other types of greed – financial greed, for example, in the Pardoner or sexual greed in the Wife of Bath. It is possible to agree with the critical proposition in the question, of course, and see the moral corruption at the heart of some of the portraits. However, some candidates may argue that there is some attraction to be found in the life-enhancing enjoyment of sensual living in such characters as the Franklin and the Wife (AO4).

Shakespeare : Selected Sonnets

2A. FOCUS: Exploration of the tension in the sonnets between the presentation of love as the supreme human experience and yet also the source of the greatest suffering and pain.

POSSIBLE CONTENT: Candidates are invited to limit their discussion to two or three sonnets in order to encourage close analysis of language and form (AO3). The word “presentation” in the question is also intended to draw the candidate's attention to stylistic considerations. It is possible to agree or disagree with the quoted critical opinion (AO4). Some answers may dwell on Shakespeare's elevation of love, as in sonnets 116 or 29 for example, but other answers could see Shakespeare as presenting love as a less fulfilling experience, citing sonnets such as 27. Appropriate choice of sonnets for discussion is likely to be the key to successful argument.

2B. FOCUS: Consideration of Shakespeare’s presentation of the tension between spiritual and temporal values in some of the sonnets.

POSSIBLE CONTENT: The invitation to begin with a detailed analysis of the printed sonnet and to limit discussion to two or three sonnets overall should direct candidates towards an engagement with AO3. Some answers may refer to more poems, but fleeting references to a wide range of poems are unlikely to produce a very successful response to AO3. Candidates may well see sonnet 146 as promoting spiritual values, Shakespeare’s obvious awareness of morality and the transience of earthly beauty in other sonnets adding force to the argument. However, an acknowledgement of the need for admiration of that beauty and the more temporal demands of physical love are also inherent in many sonnets (AO4).

Herbert: Selected Poems

3A. FOCUS: Exploration of the way in which Herbert presents his relationship with God in his poetry.

POSSIBLE CONTENT: The question asks candidates to consider the language and form of Herbert’s poetry, thus directing them towards a response to AO3. Limiting discussion to two or three poems from the selection should encourage candidates to engage in detailed analysis rather than ranging too widely and briefly. Candidates are at liberty either to agree or disagree with the critical opinion quoted in the question (AO4). Many poems show clear evidence of Herbert’s love of God and the desire to worship him, yet it is also possible to argue that his fear and awe overcome that love at times in poems such as “Discipline”.

3B. FOCUS: Examination of the form and structure of Herbert’s poetry and its relationship to the content.

POSSIBLE CONTENT: This question obviously foregrounds AO3 as the central focus is on form and structure. Candidates are invited to analyse “The Pulley” as a starting point but the phrase “starting point” indicates that they should go on to consider other appropriate poems from the selection. They are invited to evaluate the relative interest of form and content and may reach whichever critical conclusion they wish. Informed personal opinion, supported by detailed textual evidence is likely to produce a successful answer.

Coleridge: The Rime of the Ancient Mariner

4A. FOCUS: Consideration of the extent to which Coleridge could be judged to have successfully employed simplicity in the poem.

POSSIBLE CONTENT: AO4 will be addressed in response to this question in the candidate’s ability to evaluate whether Coleridge has succeeded in “cultivating simplicity”. The critical proposition in the question is not necessarily an easy concept because of its possible ambiguity and the further injunction to “banish elaborateness” may well act as a useful pointer. In order to engage with AO3, candidates should consider whether Coleridge succeeds in adopting simplicity of language and structure and there may be some appropriate discussion of his use of the ballad form. However, credit should be given to consideration of any other ways in which he could be seen to have “cultivated simplicity” – or indeed, failed to do so! Some answers may address simplicity of content, perception or the Mariner’s naivety, for example. It is essential that examiners remain open-minded in response to the ways in which the candidates may wish to interpret the question.

4B. FOCUS: Consideration of Coleridge’s presentation of the central concerns of the poem.

POSSIBLE CONTENT: In order to address AO3 it is important that candidates begin with a close analysis of the printed extract and go on to support their argument with detailed textual evidence. It is possible to see these stanzas as the embodiment of Coleridge’s plea to treat with reverence all created life as evidence of God’s power and love. Candidates are at liberty to present their own evaluation of whether this is the central concern of the poem or not. They may disagree and see other issues as more important. High scoring answers will argue the case effectively, using appropriate textual support (AO4).

Tennyson: Selected Poems

5A. FOCUS: Consideration of the narrative methods used by Tennyson in his poetry and an evaluation of the relationship between narrative method and subject matter.

POSSIBLE CONTENT: AO3 is inherent in this question as candidates must discuss the variety of narrative methods used by Tennyson. They may see some of his methods as more successful and engaging than others and will therefore address AO4. Some candidates may argue that the stories do have considerable interest for the reader in their own right and that the narrative methods are subordinate to the stories themselves. Either line of argument is acceptable providing that it is well-supported with detailed textual analysis.

5B. FOCUS: Consideration of Tennyson’s presentation of death in his poetry.

POSSIBLE CONTENT: Candidates should begin with an analysis of “St. Agnes’ Eve” thus addressing AO3. Some examination of the language and form of the poem should be undertaken and links made with other poems from the selection. Answers should move outwards from the printed poem. Candidates may either agree or disagree with the critical proposition in the question (AO4). It is possible to argue that Tennyson’s presentation of death is obsessive, excessive and overly self-indulgent, but other answers may focus on the social or political aspects of his poetry or argue that love is more central to his writing than death.

Dickinson: Selected Poems

6A. FOCUS: Consideration of Dickinson’s use of various forms of control in her poetry.

POSSIBLE CONTENT: It is important that examiners remain flexible and open-minded to the different ways of interpreting the term “uncontrolled” in relation to Emily Dickinson’s verse. In order to address AO3, candidates should discuss the extent to which Dickinson exercises stylistic control over her poetry. “Control” may be seen as restraint or the artistic honing down and refinement of language and structure. The sparsity of some of her verse and her use of ellipses may be central to discussion. However, consideration of other forms of control, such as emotional control, may contribute to effective argument. Evaluation of the critical premise in the question and the presentation of independent personal judgement will address AO4.

6B. FOCUS: Exploration of Emily Dickinson’s presentation of death.

POSSIBLE CONTENT: Candidates should begin with a close analysis of the printed poem (AO3). It is important that the answers move outwards from this to a consideration of other poems from the selection. The key word in the question in relation to AO3 is “presentation”. Candidates are invited to explore the tension in Dickinson’s poetry between fear and death and the implications of eternity and the attractions it may offer as an escape and opportunity for rest. This combination of attraction and repulsion which many of the poems address is central to the critical proposition in the question and invites candidates to respond to AO4.

Section B: Drama

Testing of AO1 is inherent in all the questions.

Marlowe: Edward II

7A. FOCUS: Consideration of Marlowe's presentation of the concept of kingship in the play.
POSSIBLE CONTENT: Candidates should engage with the concept of kingship within the context of the play in order to address AO5. The quotation from Edward's speech invites them to respond initially to the idea that kingship may be insubstantial and ephemeral, dependent upon the trappings of office and birth. Some responses may demonstrate an awareness of the fact that although Edward is, historically, a Medieval king, many of the assumptions behind Marlowe's concept of kingship are typically Elizabethan. Candidates tend to be well-prepared and keen to discuss such theories as the Divine Right of Kings but no external historical knowledge is to be expected. Good answers drawing conclusions about the play's definition of successful kingship based on literary analysis may score highly.

7B. FOCUS: Assessment of the characters of Edward and Mortimer in relation to the qualities expected of a literary hero.

POSSIBLE CONTENT: Good answers may well engage with some discussion of the qualities expected by the audience from a dramatic hero. Dramatic or literary context is the focus of AO5 here. Candidates are at liberty to make their own judgements as to whether Edward or Mortimer is the more heroic figure but a successful answer should contain some assessment of the positive and negative qualities of both the characters. Responses which only consider one of them are likely to be self-limiting.

Shakespeare: Measure for Measure

8A. FOCUS: Exploration of possible audience responses to a selection of characters from the play.
POSSIBLE CONTENT: Candidates are invited to make their own judgements in response to the statement in the question and examiners should look for well-supported comments. Explanation as to why an audience may have sympathy with certain characters, based on textual evidence, will be the hallmark of effective responses. The question focuses on audience response and candidates should therefore engage with the idea of the dramatic context of the play (AO5). Examiners should not expect candidates to discuss all the characters in the play. Answers in which a careful selection of two or three appropriate characters is made may well score highly.

8B. FOCUS: Consideration of the dramatic effects of deception and disguise in *Measure for Measure*.

POSSIBLE CONTENT: Once again AO5 is addressed in this question by the focus on the dramatic context of the play. Candidates are asked to consider the significance of deception and disguise in the play which they may hopefully recognise as classic Shakespearean comic devices. This may lead towards some generic discussion of the play. Some answers may even engage in discussion of the play within the context of Shakespeare's oeuvre but this is not to be expected. The two opposing quotations in the question are intended as a stimulus and may lead candidates towards a moral evaluation of deception and disguise, directing some answers towards social and historical context rather than dramatic. This is equally acceptable.

Webster: The White Devil

9A. FOCUS: Consideration of the consequences of the tensions between the personal and the public world of the play.

POSSIBLE CONTENT: In response to this question candidates may choose to focus on the significance of the social and historical contexts of the play (AO5). They may explore demands made on characters by the world of the court and assess the extent to which these are in conflict with their personal desires and ambitions. The term “tragedy” in the question also invites candidates to engage with the generic context of the play. They may of course, form their own opinions on the primary cause of the play’s tragedy.

9B. FOCUS: Exploration of the moral judgements made by the audience in relation to some of the characters in the play.

POSSIBLE CONTENT: This question focuses on the dramatic context of the play by asking candidates to assess the audience’s reaction to selected characters (AO5). Answers may also include some discussion of social or moral context. It is possible that some answers may consider the different responses of the play’s contemporary audience from today’s. The question invites candidates to limit their discussion to two or three characters with the word “may”, but this is not obligatory.

Middleton: Women Beware Women

10A. FOCUS: Consideration of Livia’s character against the background of the gender expectations of the day.

POSSIBLE CONTENT: The question puts forward a critical proposition with which candidates may either agree or disagree. The focus of AO5 is the play’s social context and answers may engage in discussion of the position of women in Middleton’s day. Some candidates may explore the differences between the play’s contemporary audience’s reactions to Livia’s character and the reactions of today’s post-feminist audience. The dramatic significance of Livia’s role within the play’s context is also open to discussion.

10B. FOCUS: Consideration of the masque as an appropriate ending for the play.

POSSIBLE CONTENT: Candidates are invited to give their own assessment of the masque as an effective ending of the play, looking at Act V, Scene II within the context of the play as a whole (AO5). Swinburne’s comment, quoted in the question, is intended to provide a stimulus. It is a provocative criticism which may hopefully encourage some strong reactions from the candidates. It is not mandatory that they should respond to it, however, and they should not be penalised for failing to do so. Some answers may consider the device of the masque in its dramatic and/or historical context and in doing so, construct an effective argument.

Behn: The Rover

11A. FOCUS: Consideration of Aphra Behn’s use of the opposition between the English and Italian elements in the play.

POSSIBLE CONTENT: Candidates are invited to explore the assumptions made about the stereotypical characteristics of both the English and the inhabitants of Italy in the play. There may be much discussion of the carefree carnival setting of Italy and the permissive freedoms that accompany it as opposed to the more reserved and sometimes naïve traits displayed by the English. Some answers may focus primarily on the study of the typically English characters such as Blunt and Belvile and compare them to the Italian inhabitants. Judgements on the relative merits or demerits of the two countries may be relevant but not essential. Social, historical and cultural contexts are all addressed by this question (AO5).

The fact that Naples is under Spanish rule at the time of the play and that some of the characters are, in fact, Spanish has meant that the question had to be carefully worded so that the phrase “inhabitants of Italy” was used. Examiners should not be too pedantic about this and if candidates write about characters such as Don Pedro and Florinda as if they are Italian, this should be accepted.

11B. FOCUS: Discussion of the comic role of the gull as played by Blunt.

POSSIBLE CONTENT: The generic and literary contexts of the play are foregrounded in this question. Modest answers will simply offer a character study of Blunt but such discussion would be a limited response. Better answers will consider the significance of the stock character of the gull within the comic genre (AO5) and explore its relationship to the role of Blunt in “The Rover”. The quotation in the question invites candidates to consider the audience’s response to him and they are free to present their own reactions, using detailed textual evidence in support of their comments.

Congreve: The Way of the World

12A. FOCUS: Consideration of the presentation in the play of contemporary attitudes to marriage within the Restoration period.

POSSIBLE CONTENT: The quotation in the question focuses on the role of deception and falsehood within marriage during the Restoration period. Candidates may begin with a response to this idea but the question itself invites them to discuss other relevant issues in relation to marriage and to evaluate the basis on which such relationships were instituted. It is possible to argue that there is a warning against marriages of convenience based on commercial or financial concerns, but other answers may see love and respect as ultimately triumphant. Whatever the line of argument, social and cultural contexts will be under consideration (AO5). The question has a literary focus and no historical knowledge of the Restoration period is being assessed.

12B. FOCUS: An assessment of the role played by Lady Wishfort as a stock comic character.

POSSIBLE CONTEXT: Candidates may engage in some discussion of the audience’s expectations of comic characters, addressing literary and dramatic contexts (AO5). It is possible to argue that Lady Wishfort is merely an exaggerated, two-dimensional character for the audience to laugh at; other responses may assert that Congreve succeeds in creating a sense of pathos towards her and effectively alerts the audience to the genuine evils of her position. Cultural and historical contexts may also be thus addressed.