

GCE 2004

June Series



Mark Scheme

English Literature B

Unit LTB5

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.

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June 2004**LTB5**

**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 references

**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

Chaucer : The General Prologue to the Canterbury Tales

1A. FOCUS: an assessment of the satirical focus of Chaucer’s religious portraits.

POSSIBLE CONTENT: Candidates are asked to consider whether they believe Chaucer attacks Christianity or whether it is really false Christians who are the focal points of his satire (AO4). It is suggested that answers are limited to two or three portraits in order to encourage close detailed analysis but reference may be made to more. The key word in the question with reference to AO3 is “presentation” which directs the response towards an examination of the way in which language is used to create the desired effects. Candidates are at liberty to form their own judgements in response to the premise in the question but it is likely there will be widespread condemnation of characters such as the Pardoner and the Summoner.

1B. FOCUS: Consideration of the extent to which the reader is intended to admire some of the characters.

POSSIBLE CONTENT: Candidates are required to present their own responses to selected characters from the Prologue and in doing so should examine some of the ways in which the author manipulates the reader’s response (AO3). Analysis of the printed extract should encourage detailed comment on language and literary method. Some candidates may see the portrait of the Doctor as admirable and they may cite other portraits such as those of the Parson or Knight as similarly praiseworthy. However, other candidates may detect some ironic implications behind the final line of the extract and go on to challenge the critical statement in the question (AO4). Look for well-supported critical views.

Shakespeare : Selected Sonnets

2A. FOCUS: Consideration of Shakespeare’s presentation of mortality in the selected sonnets.

POSSIBLE CONTENT: The key word in response to AO3 in this question is “presentation” which directs candidates towards a consideration of Shakespeare’s method. They are asked to limit their answers to two or three sonnets in order to encourage close detailed analysis but this is not obligatory. There is an invitation to challenge the critical viewpoint expressed in the question and candidates may well argue that Shakespeare often sees his verse as a means of attaining immortality. However, other answers may suggest that an awareness of the transience of all worldly matter pervades the writing (AO4). Well-structured answers with ample textual support should be highly rewarded.

2B. FOCUS: An assessment of the extent to which the intellectuality of the sonnet form overrides the content.

POSSIBLE CONTENT: The question requires candidates to consider the structural demands of the sonnet form (AO3) and to evaluate its significance (AO4). In discussing the sonnets as intellectual exercises, there should be some reference to language, imagery and wit beginning with an analysis of the printed poem. Some candidates may see the form as the most artistically satisfying aspect of the writing, while for others the emotional impact of the content will be the primary experience. Look for well-substantiated critical argument.

Herbert: Selected Poems

3A. FOCUS: Consideration of the variety of form and structure employed by Herbert in his poetry in relation to the ideas explored.

POSSIBLE CONTENT: This question requires the candidates to focus on the form and structure of Herbert's writing (AO3) and to assess their significance. The critical proposition in the question suggests that the content of the poetry is limited and repetitive and candidates may agree with this view. However, it is possible to construct a defence against this argument and examiners must look to reward effective presentation of either view (AO4).

3B. FOCUS: Consideration of Herbert's treatment of death in his poetry.

POSSIBLE CONTENT: The word "treatment" and the invitation for candidates to begin with an analysis of the printed poem should encourage them to address AO3 in response to this question. Some candidates may argue that in writing about death, Herbert shows that he succeeds in overcoming any fear he might have of it but others may see his frequent reappraisal of the subject as an indication that the underlying fear never leaves him and he writes in order to convince himself (AO4). Any well-argued viewpoint is valid.

Coleridge: The Rime of the Ancient Mariner

4A FOCUS: Exploration of the way in which Coleridge presents both pagan and Christian elements in the poem.

POSSIBLE CONTENT: Candidates are required to consider the way in which Coleridge presents these elements in the poem and thus they are directed towards responding to AO3. They may point out that in spite of the obvious moral dictum to love all God's creatures and pray, there are clear pagan references in the poem – the role of fate, monsters and visions, images of vampires and zombies, for example. Candidates are invited to challenge the authority of the critical opinion quoted in the question, forming their own independent judgements. They may engage with either or both the critical standpoints suggested but are expected to construct relevant, cogent arguments in response to the issues (AO4).

4B. FOCUS: Consideration of Coleridge's use of natural imagery in the poem.

POSSIBLE CONTENT: Beginning with an analysis of the printed extract, candidates are asked to discuss Coleridge's use of imagery in the poem, thus directly addressing AO3. There is likely to be much discussion of the symbolism of the albatross and the water creatures as they are specified in the critical proposition in the question but better answers will range more widely. Some candidates may agree that the imagery of the poem makes a more powerful impression on the reader than any of the poem's more philosophical or moral ideas (AO4). Examiners should be prepared to reward well-structured, cogent answers, as always.

Tennyson: Selected Poems

5A FOCUS: Consideration of Tennyson's presentation of love in his poetry.

POSSIBLE CONTENT: Candidates are asked to consider the way in which Tennyson presents love in his writing which directs them towards discussion of form, language and imagery (AO3). The critical debate centres around the question of whether Tennyson ever depicts love as a happy and satisfying emotion and candidates may well differentiate between platonic, religious and sexual forms of love. They are invited to challenge the critical viewpoint in the question and express their own opinions based on informed personal responses (AO4). The suggestion that discussion should be limited to two or three poems is intended to encourage detailed, close analysis.

5B. FOCUS: Discussion of the significance of setting in Tennyson's poetry.

POSSIBLE CONTENT: In previous sessions candidates have shown a decided inclination to write about Tennyson's use of pathetic fallacy and this question should give them the opening they have wanted! Consideration of the use of landscape, weather and location to reflect emotions and events requires a detailed examination of poetic methods (AO3).

The printed extract should offer a rich source of material but candidates are asked to move outwards from this to other poems. Many of them are likely to see such methods as central to Tennyson's writing but others may argue that setting is subordinate to other more central issues (AO4).

Dickinson: Selected Poems

6A. FOCUS: An assessment of Emily Dickinson's presentation of the celebration of life in her poetry.

POSSIBLE CONTENT: Candidates are asked to refer closely to selected poems in considering the "presentation" of the focal subject of the question, thus drawing their attention to AO3. Many answers may argue that Emily Dickinson's writing dwells more on death than life but it is possible to argue that her celebration of the natural world is life-enhancing and demonstrates an enjoyment in living. Either critical view is valid and examiners should, as always, be prepared to reward skilfully-argued work, supported by detailed textual evidence (AO4).

6B. FOCUS: Exploration of the ways in which Emily Dickinson presents her relationship with God in her writing.

POSSIBLE CONTENT: The question directs candidates to consider the poetic methods used by Emily Dickinson to convey her relationship with God and thus requires them to address AO3. The critical springboard for the question is the idea that Dickinson would like to form a close relationship with God but finds Him distant and incomprehensible but the invitation remains open for candidates to explore other avenues around this central issue (AO4). It is possible to argue that she perceives God in more personal benevolent terms than these. Examiners should be prepared to reward any well-argued viewpoint.

Section B

Testing of AO1 is inherent in all the questions.

Marlowe: Edward II

7A. FOCUS: Consideration of the significance of violence and cruelty in the play.

POSSIBLE CONTENT: The contextual focus of this question is cultural and social (AO5).

Candidates will probably consider the role of violence in claiming and maintaining political power and there is likely to be much discussion of Edward's eventual death. There may be some engagement with historical context and some answers may investigate the differing attitudes to violence between Marlowe's contemporaries and today's audiences. Examiners should be prepared to assess any line of argument candidates may wish to take.

7B. FOCUS: Consideration of the significance of the relationship of Edward and Gaveston within the context of the play as a whole.

POSSIBLE CONTENT: Answers which are merely descriptive of the relationship between Edward and Gaveston are unlikely to score particularly highly although the material will probably not be totally irrelevant. Better answers will make some attempts to determine the social and political implications of the relationship and present some consideration of its dramatic function (AO5). Be prepared to encounter a range in the amount of sympathy shown by candidates to the characters; discussion of audience reaction shows an awareness of dramatic context.

Shakespeare: Measure for Measure

8A. FOCUS: Consideration of Lucio's role as the clown in *Measure For Measure*.

POSSIBLE CONTENT: Straightforward discussions of Lucio's character are likely to be the hallmark of more modest answers here and will be self-limiting. The question specifically asks for a consideration of Lucio's role as a typical Shakespearean clown, thus requiring an engagement with literary and generic context (AO5). Comparisons involving knowledge of other Shakespearean comedies may well appear and prove to be very effective answers but this is not essential. It is possible to score highly on this question by assessing the stereotypical comic characteristic of Lucio which are intrinsic to the text and looking for ways in which he might be thought to diverge from our expectations.

8B. FOCUS: Consideration of the concept of justice presented in the play in relation to the title.

POSSIBLE CONTENT: The quotation is intended as a stimulus and a way of helping candidates find a route into this issue which is particularly wide-ranging. They should welcome this opportunity to discuss a topic which, in the past, they have shown a great inclination to consider. Literary context is foregrounded here by asking candidates to consider the title in relation to the play as a whole but the social and historical implications of an examination of the topic of justice will obviously be brought into play (AO5). There is likely to be a wide range of responses as to whether justice is done and examiners should allow for strong personal reactions.

Webster: The White Devil

9A. FOCUS: Examination of the role of women in the play.

POSSIBLE CONTENT: There is likely to be some discussion as to whether the women in the play are victims of male authority or whether they do, in fact, have a certain amount of autonomy and independence. Dramatic context may come under consideration as the question is slanted to include the suggestion that Webster is manipulating the audience's reactions in the way in which he presents the women. However, the central contextual focus is more likely to be cultural or historical in that the position of women in a patriarchal society is the main thrust of the question (AO5). Some answers may well suggest that the women are the prime instigators of the action in spite of their socially inferior position and certainly not "merely victims"; others may be more interested in its misogynistic rhetoric.

9B. FOCUS: Consideration of the significance of the scene of Vittoria's arraignment in the context of the play as a whole.

POSSIBLE CONTENT: The question provides two opposing critical standpoints on this scene in order to give candidates a springboard for their discussion. They are, of course, free to take whichever view they wish. The contextual focus of the question is in seeing the relationship between the part and the whole and considering the dramatic effects of this particular scene (AO5). The reference to theatricality in one of the quotations will, hopefully, guide candidates towards seeing the text within its dramatic genre.

Middleton: Women Beware Women

10A. FOCUS: Exploration of the presentation of family relationships within the play.

POSSIBLE CONTENT: Examiners should be prepared for discussion of any kind of family relationships which the candidates find interesting. Do not expect answers to be comprehensive; candidates should not be penalised for failing to consider certain types of relationships which examiners see as central. Social and cultural contexts will be under discussion here (AO5).

10B. FOCUS: Discussion of the comic and tragic elements of the play.

POSSIBLE CONTENT: The best responses to this question will probably weigh up both comic and tragic elements in the play and reach an informed conclusion about their dramatic function. The focus of the question is the generic context of the play (AO5). Effective answers may engage in some definition of the audience's expectations of the genres involved and examine the play in the light of those definitions but this is not a prescriptive line of approach.

Aphra Behn: The Rover

11A. FOCUS: Consideration of the comic devices of disguise and mistaken identity in relation to the play.

POSSIBLE CONTENT: This question asks candidates to focus on the dramatic and generic contexts of the play (AO5). Answers which are purely descriptive or reliant solely on plot summary are unlikely to score highly. Good answers will consider the dramatic effects of the devices of disguise and mistaken identity and assess their comic value. Some candidates may see these devices as having underlying serious social or moral implications and thus consider other contextual issues. Examiners should be prepared to reward any effective line of argument.

11B. FOCUS: Assessment of marriage as an effective resolution to the tensions in the play.

POSSIBLE CONTENT: The quotation from the play in the question may act as a prompt for the candidate to engage with the idea that marriage may not prove to be the happily-ever-after solution that the comic genre traditionally proposes. The invitation is for them to re-assess the idea of closure that is inherent in the proposition and as such directs the discussion towards literary or generic context (AO5).

In assessing the effectiveness of the ending it may be necessary to consider the previous events, weaker answers descending into plot summary and losing the question focus. Some good answers may well consider the social implications of marriage at the time and relate them to the gender issues in the play.

Congreve: The Way of the World

12A. FOCUS: Consideration of gender relations in the play.

POSSIBLE CONTENT: The question may lead candidates into discussion of a number of different gender issues at work in the play. The question proposes the idea of the possibility of friendship between men and women but this may obviously go on to encompass some consideration of physical sexual relationships and not just platonic ones. The suggestion that there is a power struggle between men and women adds a different dimension which the best responses may well explore. Social, cultural and historical contexts are all addressed in this question (AO5).

12B. FOCUS: Consideration of the influence of financial values in the play.

POSSIBLE CONTEXT: Candidates may well argue that financial values are the primary motivating forces for many of the characters in the play. There should be no shortage of material to use in response to this question and so well-constructed, organised answers are likely to score highly. Social and historical contexts are focal points here and candidates will probably offer some assessment of the extent to which the actions of the characters conform to the social expectations of their day.