



General Certificate of Education

English Literature 6746

Specification B

LTB5 Set Texts: Drama before 1770; Poetry before 1900

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.

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

Skills Descriptors Poetry

BAND 1: MARK RANGE 0 – 5

- AO3 very little understanding of language features and structural devices/very little discussion of how author's techniques shape meanings
- AO4 little understanding of different interpretative approaches
- AO4 little personal response based on slender evidence or misreading
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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
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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
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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
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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
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BAND 6: MARK RANGE 26 - 30

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

BAND 1: MARK RANGE 0 – 5

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

BAND 2: MARK RANGE 6 – 10

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

BAND 3: MARK RANGE 11 – 15

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

BAND 4: MARK RANGE 16 – 20

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

BAND 5: MARK RANGE 21 – 25

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

BAND 6: MARK RANGE 26 - 30

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

Question Specific Notes

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

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

Section A: Poetry

Chaucer: The General Prologue to the Canterbury Tales

1A. FOCUS: Response to the view that the Prologue covers a representative range of the whole social spectrum and that the writing is concise. The word “concise” in the question invites focus on AO3. Response to the critical view focuses on AO4.

POSSIBLE CONTENT:

- Discussion of Chaucer’s style of presentation;
- Possible view that the writing is economical – his use of symbolism, imagery, metonymy etc. to suggest a wide range of possibilities about the characters;
- Discussion of the “estates satire”;
- Possible view that the portraits do cover the social spectrum – Ploughman to Knight;
- Possible view that there are significant gaps – the very poor, only two women etc;
- Range may be indicated by detailed discussion of appropriate examples from opposing parts of the spectrum – candidates are not expected to discuss all the characters!;
- Other possible responses to the term “varied” e.g. variety in methods of presentation rather than variation in social status.

1B. FOCUS: Consideration of Chaucer’s presentation of women (AO3), in the light of the view that they are presented less critically than the men (AO4).

POSSIBLE CONTENT:

- Close analysis of the Wife of Bath’s description;
- Response to the view that she is presented in a favourable light, bearing in mind any possible ironies;
- Consideration of the presentation of the Prioress (not much alternative here!) The question does use the plural, “women”;
- Discussion of the possible ironic complications in the presentation of the Prioress;
- Brief comparative references to some of the male portraits for the sake of substantiating a critical view.

Pope: The Rape of the Lock

2A. FOCUS: Examination of Pope's satirical methods (AO3) and response to the critical view that Pope's satirical methods are of greater interest to the reader than his subject matter (AO4).

POSSIBLE CONTENT:

- Discussion of some of the satirical methods used by Pope – e.g. mock-heroic, mock-epic, bathos, inflation etc;
- Discussion of possible reactions to these methods – humour, amusement, condemnation etc;
- Possible reference to some of the failings being exposed;
- Discussion of the reader's reactions to the satire;
- Consideration of the significance of the events in the poem – whether they are intrinsically of interest to the reader;
- Detailed support of any well-argued point of view.

2B. FOCUS: Consideration of the function of the spirits in the poem (AO3) and response to the critical view that they serve no useful purpose (AO4).

POSSIBLE CONTENT:

- Close analysis of the printed extract;
- Consideration of the possible responses to the Machinery in the extract – mock-heroic, inflationary, comic etc;
- Possible view that the poem would have been more incisive and pertinent without the Machinery;
- Possible view that the Machinery is simply an unnecessary indulgent/comic digression;
- Alternative view that the Machinery is a vital satirical tool, essential to Pope's methods;
- Possible view that the Machinery is necessary to emphasize the follies and vanity of the human world;
- Consideration of the use of spirits elsewhere in the poem.

Coleridge: The Rime of the Ancient Mariner

3A. FOCUS: Consideration of Coleridge’s use of different speaking voices in the poem (AO3) and response to the views that this may be either enriching or confusing (AO4).

POSSIBLE CONTENT:

- Consideration of Coleridge’s use of the Mariner’s speaking voice;
- Consideration of his use of the Wedding guest’s voice;
- Consideration of the use of the spirits’ speaking voices;
- Discussion of the use of direct speech of minor characters e.g. the Hermit, the Pilot’s boy;
- Possible view that this variety is enriching and that the use of polyphonic narrative allows for different responses to the subject to be shown;
- Possible alternative view that this is simply confusing – with particular reference, perhaps, to the spirit voices – narrative loses power as a result etc.

3B. FOCUS: Consideration of the roles played by the minor characters in the poem (AO3) and response to the view that they are unnecessary additions (AO4).

POSSIBLE CONTENT:

- Close analysis of the printed extract;
- Consideration of the role of the Hermit – “holy man” – his Christian significance etc;
- Consideration of the roles of the Pilot and Pilot’s boy – representation of normality? – the significance of their reactions to the Mariner etc;
- Possible view that they have no useful role to play and are superfluous
- More likely view that examination of their roles leads to confusion that they are of some moral or narrative significance;
- Examiners should be prepared to accept reference to other characters the candidate may consider to be “minor” (only probable exception is the Mariner himself!)

Tennyson: Selected Poems

4A. FOCUS: Consideration of Tennyson's use of different speaking voices in his poems (AO3) and response to the critical view that Tennyson uses these as a device for ensuring the reader's sympathy for his characters (AO4).

POSSIBLE CONTENT:

- Discussion of Tennyson's use of different speaking voices – use of dramatic monologue;
- Consideration of the variety of voices – Ulysses, Tithonus, the nun in *ST. AGNES* etc;
- Consideration of reader's possible reactions to the range of speakers;
- Response to the view that the first person speaking voice engages the reader's sympathy;
- Possible comparative discussion of the poems where Tennyson uses the third person – relative advantages and disadvantages of the two methods.

4B. FOCUS: Consideration of Tennyson's presentation of women (AO3) and response to the critical view that they are presented as the victims of men (AO4).

POSSIBLE CONTENT:

- Close analysis of the printed extract;
- Consideration of how the Lady of Shalott is presented in the rest of the poem;
- Consideration of how women are presented in other poems – “Mariana”, “St Agnes' Eve”, “Godiva” etc;
- Response to the view that the women are seen as powerless victims – possible support of this view – the embowered woman, passivity, inaction etc. – particularly, the Lady of Shalott and Mariana may be used in support;
- Possible view that the women represent the position of women in Victorian England;
- Possible view that the women are not all victims – some of them act – eg. Godiva, Aurora;
- Exploration of the implications of “male-dominated society”.

Dickinson: Selected Poems

5A. FOCUS: Consideration of the ways in which Emily Dickinson expresses personal experience (AO3) and response to the view that this limits the range and depth of her poetry (AO4).

POSSIBLE CONTENT:

- Discussion of the ways in which Dickinson presents personal experience – reference to verse form, ellipsis, imagery, diction etc;
- Consideration of the range of experience presented in the poems;
- Possible view that she does only present personal experience but that this is in no way limiting, either stylistically or in subject matter – the personal may contain universal truths common to all mankind;
- Possible view that shared experience is not limiting;
- Some exploration of what is implied by “limiting”;
- Possible view that her subject matter may be considered too domestic or personal and hence not addressing the matters of wider social or political import.

5B. FOCUS: Consideration of the view that Dickinson’s poetry essentially celebrates beauty (AO4). The word “celebrates” is an invitation to respond to AO3.

POSSIBLE CONTENT:

- Close analysis of the printed poem;
- Close reference to other poems in the selection;
- Consideration of the ways in which Dickinson’s poetry may be seen to celebrate beauty – probably natural beauty, beauty of seasons etc;
- Discussion of her use of imagery, diction, verse form etc;
- Possible view that this celebration is the central focus of her work;
- Alternative possible view that the focus is elsewhere – spiritual matters, God, death etc;
- Possible view that there is little of the celebratory about her poems – much focus on death, depression, sadness etc.

Hopkins: Selected Poems

6A. FOCUS: Consideration of the view that Hopkins presents despair more powerfully than joy (AO4). AO3 is addressed in the question by the use of the word “presents”.

POSSIBLE CONTENT:

- Consideration of Hopkins’ presentation of joy and the poetic methods he uses – reference to verse form, diction, imagery, sprung rhythm etc;
- Comparative consideration of Hopkins’ presentation of despair, with similar reference to methods;
- Possible view that joy is more powerfully presented than despair – supported by reference to such poems as “God’s Grandeur”, “Hurrahing in the Harvest”, “The Starlight Night” etc;
- Possible alternative view that the poems of religious anguish and despair have a more powerful effect – supported by reference to such poems as “Carrion Comfort”, “No Worst”, “My Own Heart” etc;
- Look for well-supported, valid personal response.

6B. FOCUS: Consideration of Hopkins’ use of the sonnet form (AO3) and response to the view that it is striking and original (AO4).

POSSIBLE CONTENT:

- Close analysis of the printed poem;
- Specific discussion of other relevant sonnets from the selection;
- Discussion of how Hopkins uses the sonnet form to express his ideas and some possible discussion of the extent to which he conforms to its demands and the extent to which he adapts it to his own poetic purposes;
- Discussion of his use of the Italian sonnet form, its rhyme scheme etc;
- Possible discussion of his unconventional use of diction and metre;
- Possible view that, in spite of his original use of diction and metre, his use of the form itself is ultimately conventional.

Shakespeare: Selected Sonnets

7A. FOCUS: Discussion of Shakespeare's use of the sonnet form (AO3) and response to the critical view that it is ideal for exploring doubts and uncertainties (AO4).

POSSIBLE CONTENT:

- Consideration of Shakespeare's use of the sonnet form;
- Consideration of how particular sonnets explore doubts and uncertainties about love, relationships, death, time, ageing, etc. There should be some reference to specific sonnets;
- Consideration of how Shakespeare uses the sonnet structure to express the development of his thoughts and feelings, sometimes expressing uncertainties and contrasts within a single sonnet;
- Possible comparative discussion of sonnets demonstrating opposing thoughts and feelings;
- Response to the critical view that the sonnet is the ideal form for expressing doubts and uncertainties, either in support of the view or against it.

7B. FOCUS: Consideration of the critical view that Shakespeare always succeeds in gaining the reader's sympathy (AO4) and examination of the ways in which he attempts to do this (AO3).

POSSIBLE CONTENT:

- Close analysis of sonnet XXVII;
- Examination of the methods Shakespeare employs to gain reader's sympathy – emotive language, powerful imagery, logical exposition of argument etc;
- Response to the view that he always gains the reader's sympathy;
- Possible view that he only succeeds in gaining sympathy sometimes, with the explanation of why this may be so – hyperbole, over-complexity, over-intellectualised response etc;
- Possible argument that sympathy is not the most common or even the most desirable response readers may have to the sonnets.

Section B: Drama

Testing of AO1 is inherent in all the questions.

Marlowe: Edward II

8A. FOCUS: Consideration of the audience's response to Marlowe's characters. Dramatic context is the focus of this question (AO5).

POSSIBLE CONTENT:

- Candidates may limit their discussion to two or three specified characters- it is not necessary to discuss every character in the play;
- Consideration of the ways in which Marlowe may gain sympathy for the characters e.g. Edward's cruel treatment of Isabella, the violent murder of Edward himself etc;
- Possible view that none of the characters is sympathetic – such an answer is likely to dwell on the characters' failings – Mortimer's cruelty, Edward's failure to do his duty, Gaveston's selfishness, greed etc.
- Some answers may refer to the tragic genre and its demands.

8B. FOCUS: Consideration of *Edward II* as a history play. Historical and literary contexts are both addressed by this question (AO5).

POSSIBLE CONTENT:

- Consideration of audience's expectations of a history play and discussion of whether *Edward II* fits the criteria;
- Possible discussion of the fact that this is an Elizabethan play about medieval history – are the political and historical expectations Elizabethan or Medieval?;
- Discussion of the way in which Marlowe presents history – a dramatist's or a historian's approach;
- Response to the word "only" in the question – other possible areas of interest in the play – personal tensions, dramatic conflict etc;
- Examiners should be prepared to respond to quite extensive discussion of other areas of interest.

Shakespeare: Measure for Measure

9A. FOCUS: Consideration of the significance of moderation and compromise in *Measure for Measure*. Social and moral contexts are addressed by this question (AO5).

POSSIBLE CONTENT:

- Implications of the title and its concepts of justice and balance;
- Consideration of the extremes of the letter of the law and mercy as debated in the play and represented by Angelo and Escalus;
- Consideration of Vincentio's role in relation to these extremes;
- Discussion of the ending of the play and its resolution;
- Exploration of the view that the play advocates moderation and condemns extremes of any kind;
- Exploration of the concept of compromise – must this be the ultimate resolution to political and moral problems?;
- Possible exploration of the necessity of the moderation and compromise in personal situations as well as in political matters – moderation in love, sexual appetite for example.

9B. FOCUS: Consideration of the reasons for defining the play as a problem play. The contextual focus of this question is the play's generic context (AO5).

POSSIBLE CONTENT:

- Discussion of what is meant by the term "problem play";
- Possible discussion of the moral, social and political questions posed in the play;
- Consideration of the view that few, if any, solutions are provided to these questions – its evasion of moral certainties and exploration of "grey" areas concerning sexual morality, desire, justice etc;
- Possible view that some solutions are offered and subsequent discussion of how satisfactory they may be found to be;
- Other possible reasons for defining *Measure for Measure* as a problem play – its defiance of a literary generic definition, for example, comedy? Romance? Tragi-comedy? etc;
- Consideration of the ending of the play as a solution to the problems raised.

Middleton and Rowley: The Changeling

10A. FOCUS: Consideration of De Flores' role in the play. Dramatic context is addressed in this question (AO5).

POSSIBLE CONTENT:

- Definition of the term “villain”;
- Assessment of De Flores' role in the light of this definition;
- Possible view that De Flores is thoroughly evil and corrupt and fits this generic description;
- Possible alternative view that he is motivated by love for Beatrice and becomes evil because of rejection;
- Discussion of social context – De Flores is a servant and it is possible to take a Marxist view of the situation and argue that social conditioning makes him a villain;
- Possible consideration of other roles De Flores may be seen to play in the drama – may be seen to do Beatrice's bidding – Machiavellian schemer – victim of social order – tool to avenge feminine repression etc.

10B. FOCUS: Consideration of the presentation of madness in the play. The contextual focus of this question is social (AO5).

POSSIBLE CONTENT:

- Consideration of the actions of those in the play who are supposed to be mad;
- Presentation of feigned madness;
- Consideration of the way in which madness is perceived and dealt with within the society of the play;
- Discussion of the roles of Alibius and Lollo;
- Comic function of madness and its supposed “entertainment value”;
- Possible discussion of the relevance of the idea of the changeling;
- Possible view that it is not just those who are supposedly lunatics who are mad – when does obsession become madness?

Behn: The Rover

11A. FOCUS: Consideration of the role of women in the play. Social context is the central focus of this question (AO5).

POSSIBLE CONTENT:

- Discussion of the view that the women in the play can be stereotyped;
- Possible view that the women do not fit into stereotypical definitions – Hellena may certainly be seen as individualised – Florinda may be seen as the romantic heroine but are there any conflicts here?;
- Discussion of whether some of the women may be defined as stereotypical whores – does this adequately describe Angellica?;
- Consideration of the idea that some of the characters are stereotypical virgins – does this definition fit Hellena and Florinda?;
- Discussion of the implications of attempted rape;
- Does the simplistic feminist virgin/whore dichotomy illuminate the play?;
- Consideration of how Aphra Behn may have attempted to make the women believable individuals – their desire for freedom and autonomy, for example.

11B. FOCUS: Consideration of the comic elements of the play. Generic and literary contexts are addressed by this question (AO5).

POSSIBLE CONTENT:

- Definition of the comic genre – references to types of humour but also, perhaps, the idea that comedy may simply imply a happy ending;
- Discussion of different types of humour in the play – elements of farce, for example, in the gulling of Blunt – some candidates may not find this funny;
- Possible discussion of wit – Willmore and Hellena, for example, both engage in very witty interchange – specific discussion of language is desirable here, in support;
- Possible analysis of certain scenes in which the comic elements are thought to be particularly successful;
- Possible discussion of innuendo and double entendre, both of which are rife in the play;
- Reference to situational comedy;
- Discussion of the use of disguise, mistaken identity and dramatic irony.

Congreve: The Way of the World

12A. FOCUS: Consideration of the play as a satire, critical of the values of the day. Social and literary contexts are both addresses by this question (AO5).

POSSIBLE CONTENT:

- Consideration of the play as a satire;
- Discussion of the function of satire as a literary genre;
- Consideration of how the satire works – its comic effects etc;
- Consideration of the word “bitter” in the question – is the satire bitter or merely funny, gently poking fun at the flaws and follies?;
- Discussion of the implications of the phrase “values of the day” – values governing society as presented in the play;
- Possible view that not all characters hold the same set of values;
- Possible view that those values are chiefly personal gain and ambition with fiscal values at their heart; regard to appearances and reputation with no real value set on genuine moral worth etc.

12B. FOCUS: Consideration of the ending of the play as a satisfactory conclusion to preceding events and the characters’ worth. Dramatic and literary contexts are the central focus of this question (AO5).

POSSIBLE CONTENT:

- Consideration of the events at the end of the play;
- Discussion of preceding events with an assessment of the denouement as a conclusion to these events;
- Discussion of the moral worth and deserts of certain characters;
- Assessment of whether characters get what they deserve;
- Discussion of the implications of marriage, money as rewards or punishments;
- Possible discussion of the audience’s expectations of the comic genre and its endings.

Goldsmith: She Stoops to Conquer

13A. FOCUS: Consideration of the role of Constance and Hastings in the play. Dramatic and literary contexts are addressed by this question (AO5).

POSSIBLE CONTENT:

- Consideration of the view that Constance and Hastings are conventional – possible view that they conform to social and literary expectations;
- Response to the word “dull” in the question – possible view that the audience may find them too conventional to be interesting – lacking in spirit;
- Discussion of the view that they may be deemed sentimental – possibly seen as stereotypical, romantic lovers;
- Possible alternative responses to the role of Constance and Hastings in the play – their comic function, for example – audience intended to find them funny;
- Possible distinction between Constance and Hastings – not necessarily both viewed in a similar way;
- Contribution made by both to the plot and its central concerns – parallel lovers etc.

13B. FOCUS: Consideration of the implications of the title and subtitle. Dramatic and literary contexts are addressed here (AO5).

POSSIBLE CONTENT:

- Consideration of the implications of “She Stoops to Conquer” – to whom does “she” refer?;
- Implications of “stoops” – suggestions of inferiority;
- Implications of the notion of conquest – is feminine victory implied? – social context may be discussed here;
- Discussion of the extent to which the title may be seen as ironic/comic;
- Discussion of the subtitle and its emphasis on the comic elements, suggestive of farce;
- Relevant discussion of events and themes of the play will be necessary in order to justify the personal response to the titles.

Webster: The White Devil

14A. FOCUS: Consideration of the view that the play presents a society obsessed with violence and death. Social context is the focus of this question (AO5).

POSSIBLE CONTENT:

- Discussion of the presentation of violence in the play – is it an integral part of the world of the Italian court?;
- Attitudes to murder and its expediency in disposing of one's enemies or even one's inconveniences!;
- Discussion of the revenge tragedy genre – literary context may become the focus, rather than social context;
- Consideration of attitudes to death (and, perhaps by comparison, life) – death as a punishment, death as a release etc;
- Consideration of the phrase “obsessed with” – some answers may challenge this phrase – acceptance rather than obsession?;
- Possible argument that society is obsessed with other things rather than death and violence – personal gratification, sex, ambition, revenge etc.

14B. FOCUS: Consideration of Flamineo's role in the play. Dramatic context is the central focus of this question (AO5).

POSSIBLE CONTENT:

- Consideration of the implications of the phrase “social commentator” – the view that Flamineo is an astute social observer and the comments that he makes are pertinent observations on the nature of society;
- Consideration of the implications of the phrase “Machiavellian schemer” – Flamineo's role as an active participant in events – what is meant by “Machiavellian”? – does it fit Flamineo's role?;
- Possible view that neither of these suggestions fits Flamineo – look for well-supported alternative suggestions;
- Possible discussion of the revenge tragedy genre;
- Discussion of relationship between Flamineo and other central characters in the play.