



## General Certificate of Education

# English Literature 5746

## *Specification B*

*LTB1 Introduction to the Study of Literature*

# Mark Scheme

*2006 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.

## **LTB1: Introduction to the Study of Literature**

### **Skills Descriptors**

#### **BAND 1: MARK RANGE 0 – 5**

AO1	technical weaknesses which impede the communication of meaning
AO1	unclear line of argument
AO2i	simple account of plot events or some simple statement about character regardless of task
AO3	very little understanding of language features and structural devices
AO3	very little discussion of how author's techniques shape meanings
AO4	little personal response based on slender evidence or misreading
AO5i	very limited awareness of context

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#### **BAND 2: MARK RANGE 6 – 11**

AO1	some use of critical vocabulary but some technical weakness
AO1	simple attempt at structuring argument
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

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#### **BAND 3: MARK RANGE 12 – 17**

AO1	use of critical vocabulary and generally clear expression
AO1	some structured argument
AO2i	focus on task with some knowledge and understanding of text; some illustrative support
AO3	some understanding of language features and structural devices
AO3	some discussion of how author's techniques shape meanings
AO4	some consideration of different interpretations of text with evidence of personal response
AO5i	awareness of the importance of some possible contexts

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**BAND 4: MARK RANGE 18 – 23**

AO1	clear expression and use of accurate critical vocabulary
AO1	clear line of argument
AO2i	clear focus on task with informed knowledge and understanding of the text: apt supportive references
AO3	consideration of language features and structural devices
AO3	consideration of how author's techniques shape meanings
AO4	clear consideration of different interpretations of text with clear evidence of personal response
AO5i	clear consideration of some possible contexts

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**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

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**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) Conversation between Mr Bennet and Mrs Bennet/ Mrs Bennet's hysterical imaginings/ Mr Bennet's mockery of his family/ exaggeration and dramatic language of Mrs Bennet/ Mrs Bennet's failure to understand entailment/ Mrs Bennet's absurdity/ Mr Collins's pompous letter/ precise and meticulous use of detail/ Mr Bennet's joy at Collins's stupidity/ silliness of Catherine and Lydia/ Mrs Bennet's stupidity, etc.
- ii) Direct opening, use of free indirect speech/ use of letter/ variation of style/ formal Latinate style, diction, omniscient authorial perspective, use of satire, humour, use of dialogue to reveal character, use of irony, comic end to chapter with Mr Collins's effusive apologies, etc.
- iii) Laughter of Austen at conceit and pomposity of Mr Collins, Lady Catherine, Sir William Lucas; desire to expose self importance/ ridicule of Mrs Bennet/ witticisms of Mr Bennet/ use of deflation (eg Mr Bennet's words to Wickham)/ some may disagree and focus on love, Austen's allowing her heroine to marry for love/ some may see a darker edge to Austen's ridicule – an undermining of the whole fabric of society, etc.

1(b)

**Possible content:**

- i) Elizabeth – playful, open, able to laugh at herself, gratitude to Mrs Gardiner, good sense of humour, sincere, careful and caring/ protective of Darcy, frugal, etc. Darcy – honest, respectful, affectionate, shy, patient, forbearing, composed, etc.
- ii) Lively dialogue, little authorial intrusion in 60/ use of letters - serious tone of Lizzie's letter/ Mr Bennet's crisp humorous letter to Mr Collins/ mopping up of all reactions to the marriage/ dramatic and ironic opening to 61/omniscient authorial perspective, intrusive approach/ letters from Lizzie/ irony/ ending on a positive note – unity, etc.
- iii) Some will agree and say that the ending is frustrating; some will think some questions are unanswered perhaps/ some will find the ending satisfying and enjoy Austen's humour and confident tongue in cheek attitude/ some will focus on the differences between modern and early 19th century attitudes/ some will talk about 19<sup>th</sup> century conventions where novels are given semblance of historical or biographical authenticity, etc.

***Wuthering Heights: Emily Brontë***

2(a)

**Possible content:**

i) Natural violence of the weather perhaps/ Isabella's smashing and burning of her wedding ring/ Isabella's desire for Heathcliff to be 'obliterated', 'demolished'/ Isabella's verbal violence against young Cathy/ Isabella's account of Heathcliff's hatred for her, his pinching her heart to death/ Hareton's hanging puppies on the chair/ Isabella's pleasure in provoking Heathcliff's anger/ Hindley's self-violence – alcoholism, self-abuse/ Hindley's swearing and desire to stab or shoot Heathcliff/ bolting of doors against Heathcliff/ violence of language/ spilling of blood/ pushing of Joseph, Heathcliff's violence to Hindley when Hindley is unconscious, etc.

ii) Nelly's narrative frame, first person narration, setting, use of weather, smothering of symbols of summer/ dramatic confrontation between Nelly and Isabella/ Isabella's narrative/ broken train of thought, broken sentences to show Isabella's breathlessness/ use of violent language – direct and specific/ use of diabolical imagery/ contrasts in tone/ use of religious references/ Nelly's placing of the incident in historical context and describing Isabella's biography/ mystery of Hindley's death/ Heathcliff's use of symbolism to make his promise to Hareton/ contrasts of speech/ use of imagery, etc.

iii) Some will agree with full coverage of the terror: Heathcliff, Hindley, revenge, violence – specifically to children/ suffering: Catherine, Heathcliff, Isabella, Hindley, Hareton, Cathy and Linton/ some will see the book as disturbing, unpalatable/ some will argue against the view and focus on love, restoration, reconciliation at the end, etc.

2(b)

**Possible content:**

i) Catherine: selfish, self-abusing, self-pitying, self-centred, manipulative, threatening, lacks awareness of others, self-dramatising, passionate, deranged, superstitious, headstrong, domineering, imaginative, etc.

ii) Frame narration, Nelly's narrative/ comfortable tone/ use of dialogue – dramatic/ contrast of Nelly and Catherine/ use of retrospective narration – Nelly knows what will happen/ use of natural imagery/ broken rhythms of speech to show loss of control and insanity/ use of folklore/ long speech of Catherine/ metaphysical imagery/ variety of incident, speeches/ climax of Isabella's elopement, etc.

iii) Some will agree and focus on Catherine as never growing up, being unable to mature/ Catherine and Heathcliff's relationship innocent/ some may see that Catherine wants childhood whereas Heathcliff wants a mature sexual relationship/ some will see the supernatural quality as important – Catherine as a child, etc./ some will disagree: may see that desire is possible in death/ may see the novel as about other things, etc.

***Great Expectations: Charles Dickens***

3(a)

**Possible content:**

- i) Fear of his sister, despair at what he has to do/ terror of his meeting the convict again, guilty conscience/ disgust at himself/ terror of action – the robbery to be done, joy at being with and talking to Joe, etc.
- ii) Descriptive narrative/ first person retrospective narration/ exaggerated language to describe Pip's sentiments/ use of dialogue/ contrast of educated narrator and speech of young child/ contrast of speech patterns/ characterisation through descriptions of Mrs Joe's actions/ use of adverbs/ use of dialect for Joe/ abuse of Mrs Joe, use of humour, language of nightmare/ climax of guns firing/ setting/ time/ local dialect/ listing/ precise details of food/ structure – end of chapter takes Pip back to marshes/ suspense, etc.
- iii) Could focus on sensational incidents: fire, Pip at Satis House, river journey and chase, Pip's near murder, meeting with Joe, meeting with Magwitch, romance at end of the novel, etc. Could say these incidents are less important than the growth of the hero/ some may look at the task from feminist, Marxist, psychoanalytical perspectives, etc.

3(b)

**Possible content:**

- i) Complaisance/ aware that his belief in his expectations is not having a good effect/ uncomfortable now regarding Joe and Biddy/ his wishing that in part he had never seen Miss Havisham/ still desiring Estella/ extravagant desires, lavish habits/ falls into debt/ irresponsible – and regarding Herbert/ generally unhappy/ shapeless, careless/ deluded, etc.
- ii) Climactic, dramatic ending/ subdued tone of the narrative/ use of dialogue and contrast/ descriptive explanation/ discursive style in places (2<sup>nd</sup> paragraph)/ use of imagery/ ambiguity of last paragraph/ use of dialogue/ use of complex and simple sentences/ first person retrospective perspective/ contrast of speech of Pip and Herbert/ movement from general time period to the particular/ shape of chapter, etc.
- iii) Some will see it as ironic/ questioning of the word 'great'/ some will look at the expectations in terms of ambition, benefit/ some will see expectations as negative/ some will focus on Pip/ some will focus on the reader and the anticipatory experience of the readers who will have read this in instalments/ some will do much with ambiguous and ironic, etc.

***The Color Purple: Alice Walker***

4(a)

**Possible content:**

- i) Calm, intelligent, caring, thoughtful, helpful to others, determined, loyal to Celie, resilient, optimistic, etc.
- ii) Epistolary form, more sophisticated lexis and syntax than earlier in novel/ use of standard English/ use of speech marks/ contrast with Celie's letters, use of specific details, use of geographical names, travel writing genre in places, sense of a report, use of questions and exclamations/ simple style to explain history to Celie, colloquial friendly markers, 'well', 'so', 'oh', etc.
- iii) Some may agree and contrast Nettie with Celie; some will do much with the fairy tale nature of Nettie's life and return to Celie, some will contrast Nettie, as presented by Celie in the early letters, and the Nettie of her own letters where her happiness is unconvincing/ some will see her as a vehicle of the plot and the need for a happy ending, etc.

4(b)

**Possible content:**

- i) Cheerful, vibrant, confident, admiring of Shug, desire to be educated, curious about life, resourceful, enjoys work, independent thinking, desire to be helpful to Nettie, generous, etc.
- ii) Creative use of language, energetic, breathless prose in places, use of repetition, use of the vernacular/ use of speech, use of internal monologue/ use of pronouns/ imagery/ first person narrative/ epistolary form/ variation of sentences/ power of single words/ emotive language/ humour, etc.
- iii) Some will agree and focus on the colour purple, folkspants, trees, sewing/ some will talk about the letters to God as being symbolic/ some will disagree and say it is too contrived, perhaps less important than theme and characterisation, etc.

***The Great Gatsby: F. Scott Fitzgerald***

5(a)

**Possible content:**

i) Desirous to please, keen observer of detail, enjoys his own prose style, mistrustful of Gatsby, admiring of Gatsby, idealistic about Daisy, unwilling to be paid for services, polite, sensitive, friendly and supportive towards Gatsby, romantic, philosophical, etc.

ii) Romantic prose, innuendo, naïve retrospective narrator, ambiguous lines, metaphysical imagery, self-conscious narrator, contrast of speech styles, authorial intrusion, unreliable narrator, use of imagery, poetic prose, musicality, use of light imagery, dialogue, use of Gatsby's characteristic phrases – 'old sport', use of pathetic fallacy, time imagery, use of colour, symbolism of the clock, use of short statements and questions, use of details, etc.

iii) Some might focus on his unreliability and his need to tell a romantic story/ some might focus on Nick's recreating himself in his narrative/ some might find him a frustrating narrator who is besotted with Gatsby and the wealthy world he describes/ some will pick up the implications of the given quotation, etc.

5(b)

**Possible content:**

i) Gatsby – polite; Tom – rude, vulgar/ Gatsby - thoughtful, respectful, delicate, gentlemanly; Tom – boorish, brutal aggressive/ Gatsby – romantic, dreamy; Tom – pragmatic/ Gatsby – self controlled; Tom – unable to remain calm, fiery, cruel.

ii) Contrast of male and female speech patterns, imagery, dialogue, random voices, dramatic tension, use of natural imagery, musical imagery to describe Daisy/ key single statements – 'her voice is full of money'/ fierce dramatic dialogue/ ghost imagery of Dr T. J. Eckleburg, reference to time, setting, dramatic climax of Myrtle's death, use of Michaelis and free indirect speech, car imagery, quiet doom laden ending to chapter, etc.

iii) Some will agree and compare the characters and presentations of Tom and Gatsby/ some will see the opposition in terms of the love triangle, some will see the way the relationship is used to structure the novel/ some will say that the novel is not the most powerful opposition in the novel/ some will focus on Tom and George, some will focus on Daisy and Gatsby/ some candidates will focus on Nick's relationship with them both and his failure to understand them, etc.



***The God of Small Things: Arundhati Roy***

6(a)

**Possible content:**

i) Rahel – pleasure in female experiences, bonding with Ammu and Baby Kochamma/ friendship, love for mother, excitement/ repulsion for the Orangeman/ hurting of her mother/ missing end of film/ fear of being ‘loved less’/ Estha – pride in independent trip to the toilet/ excitement of watching *The Sound of Music*/ Estha – singing/ abuse by the Orangedrinkman/ self disgust/ sense of racial inadequacy/ feeling of sickness, fear of the man, etc.

ii) Omniscient narration/ use of free indirect speech/ stream of consciousness/ dialogue/ use of rhyme/ child language/ adjectives – peanut-crunching darkness/ snatches of song, rhyme, feeling/ sequences of imagery relating to the film/ use of onomatopoeia/ authorial intervention/ reader told directly there would be punishment later and that ‘a bomb’ was waiting to go off/ lyrical prose at the end, etc.

iii) Some will agree and focus on Baby Kochamma’s bitterness and anger/ some will focus on Ammu’s distance and secrecy – possibly her irresponsibility/ Rahel’s and Estha’s father’s alcoholism/ abuse of Orangeman/ racial abuse/ feeling of being unloved, etc/ some will disagree/ might say that the children inflict their own pain/ some might focus on overarching fate, destiny and bad luck, etc.

6(b)

**Possible content:**

i) Desire to educate children/ love for children/ transgression/ desperate for love/ caring of children/ sense of own hopelessness/ imaginative/ need to fantasise, etc.

ii) Importance of the word ‘returned’/ omniscient narration/ imagery/ importance of chapter heading/ humour of child language/ spelling/ intertextual references/ tragic tone/ remote factual authorial stance/ death seen through Rahel’s eyes/ matter of fact style/ use of memory – link with other parts of novel/ ambiguity of ‘correction’, etc.

iii) Some will agree and focus on Ammu’s tragedy, her being a victim of her family and the caste system/ some will see her as a victim of herself and her circumstances/ some will see the humour of her witty responses to Chacko and her children/ some will admire her sarcasm and cynicism as a valid way of fighting back/ some will disagree and focus perhaps on the children’s tragedy or the whole family, etc.

***Waterland: Graham Swift***

7(a)

**Possible content:**

i) Marriage empty; Tom and Mary do not know each other; lost passion; dream and love of romance committed to the past; marriage borne out of a shared guilt and troubled past/ kind of arranged marriage/ both have done penance for Dick's death and Freddie Parr's death and the aborted child/ Mary – the stronger partner seemingly/ linked by the past/ still sexually attracted to each other but cannot have children/ move to London – she becomes history teacher's wife, she cares for the elderly/ regular habits, walks in Greenwich, she packs up her job, buys a dog, changes – plans to steal a child, etc.

ii) First person narration; fragmented narrative/ use of minor sentences/ self-conscious style/ repetitions and connectives/ links with other chapters/ focus on 'Why?'/ references to history/ use of fairy tale markers/ listing of facts about Mary/ repetition of sentences beginning 'who'/ educated diction/ use of parentheses, use of specific dates/ use of dialogue/ self-dramatising style/ references to children, etc.

iii) Some will agree and see children in the chain of events/ some will focus on the novel's structure and narrative frame/ children are a theme of the novel/ Price and school, used to help shape the narrative/ tragedy of Dick/ theme of incest/ loss of childhood/ developing sexuality, etc./ some may write about the importance of the absence of children in the design of the narrative, etc.

7(b)

**Possible content:**

i) Educated at Cambridge/ political thinker/ left wing/ engages to marry Rachel Williams/ wayward, rebellious, obstinate/ not interested in the brewery/ melancholy/ moody/ desire to give happiness/ experimental in concocting new brew/ incestuous, etc.

ii) Fragments of political speech/ potted history of Ernest with snatches of commentary/ authorial intrusion/ use of first person/ use of rhetoric to imitate grandfather's political speeches/ written like a drama script in places/ sense of florid and dramatic history lesson/ self-conscious prose/ use of proper nouns/ time references/ repetition, etc.

iii) Some will agree – Mary, Ernest Atkinson, Martha Clay/ focus on madness, secrecy, lunacy, murder, violence, deceit, incest, greed, etc./ some will find characters interesting nonetheless and perhaps tragic/ some may see the characters as victims of their location, etc.