



General Certificate of Education

English Literature 6746

Specification B

LTB6 Exploring Texts

Mark Scheme

2007 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.

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LTB6 is the A2 module that brings together all five assessment objectives in an externally assessed three hour examination. On the basis of a set of pre-release material and unseen material presented in the examination, students have to show their ability to transfer the skills they have learnt through analysing a variety of texts with their teachers over two years of study, to material which is new to them. In Question One (40 marks) candidates have to compare and contrast literary texts in terms of how the writers present their material. In Question Two (40 marks) candidates have to show their own independent judgements, their understanding of other people's interpretations and their understanding of contexts. AO1 is targeted in Question Two.

Mark Scheme Skills Descriptors – Question 1

BAND 1: MARK RANGE 0 – 5

AO2ii	simple account of content
AO2ii	little sense of comparison across texts
AO3	very little understanding of genre, language features and structural devices
AO3	very little discussion of how authors' techniques shape meanings

BAND 2: MARK RANGE 6 – 12

AO2ii	some focus on the task with basic textual understanding; a little illustrative support
AO2ii	some comparison across texts
AO3	some limited understanding of genres, language features and structural devices
AO3	some limited discussion of how authors' techniques shape meanings

BAND 3: MARK RANGE 13 – 19

AO2ii	focus on task with some understanding of text; some illustrative support
AO2ii	some consideration of contrasts and comparisons across texts
AO3	some understanding of genres, language features and structural devices
AO3	some discussion of how authors' techniques shape meanings

BAND 4: MARK RANGE 20 – 26

AO2ii	clear focus on task with informed understanding of text; apt supportive references
AO2ii	detailed consideration of contrasts and comparisons across texts
AO3	consideration of genres, language features and structural devices
AO3	consideration of how authors' techniques shape meanings

BAND 5: MARK RANGE 27 – 33

AO2ii	detailed understanding of the text and task; good selection of supportive references
AO2ii	detailed exploration of contrasts and comparisons across texts
AO3	exploration of genres, language features and structural devices
AO3	some evaluation of how authors' techniques shape meanings

BAND 6: MARK RANGE 34 – 40

AO2ii	secure, confident and well informed understanding of text and task; excellent selection of supportive reference
AO2ii	detailed and perceptive evaluation of issues raised through contrasts and comparisons across texts
AO3	detailed exploration and analysis of genres, language features and structural devices
AO3	perceptive evaluation of how authors' techniques shape meanings

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 the questions and the designated assessment objectives. Examiners should always be prepared to reward any well-argued, relevant initiatives shown by candidates in their responses.

Question 1

Compare and contrast the ways in which Auden, in 'The Unknown Citizen', and Bradbury, in 'The Murderer', present their views on the relationship between the individual and society.

Objectives tested: AO2; AO3

Possible Content:

Key differences resulting from genre: expect students to be aware of differences in language use, register, tone, character revelation and representation, point of view, relationship between reader and subject matter, importance and development of story, setting, structure. In this case both texts are complete.

Similarities and differences in subject matter and viewpoint:

Auden: Subject – judgement of the life of an ordinary, conforming member of society after his death. Seen as an anonymous statistic, a unit fitting into the society without any criticism of what it stood for. Point of view ironic. Ostensibly the speaker lauds the man's normality but the final rhyming couplet clarifies the subtle indications throughout that the speaker really thinks the opposite of the position he appears to take up. In such a society the question of freedom and happiness is indeed 'absurd' because they believe that the grey conformity to which the man adhered was not in any way 'wrong'.

Bradbury: Subject – a non-conforming member of society. Frame of omniscient narration but we view events largely through his eyes through mechanism of dialogue with psychiatrist, which gives us first person viewpoint. World dominated by technology, especially communication systems, leading to Brock's determination to 'kill' the technology that takes away his sense of privacy, his capacity to function as an individual. Opposite of 'The Unknown Citizen', whose only aim was to do what everyone expected of him. Telling comment that Brock's psychiatrist is 'shocked' by his smile – links up with the rhetorical question posed by Auden 'Was he happy?' The detachment of the point of view in the poem perfect vehicle for the anonymity and conformity of the subject; contrasted by the first person account by Brock, who is happy to be locked up in order to make his point. Both pieces centre around the idea (unspoken in the poem) of how society defines madness and sanity, with the basic view that sanity is acceptance of what the rest of society sees as appropriate.

Language:

Auden: The lexis is designed to avoid any hint of individuality. Makes considerable use of collective nouns and highlights their significance by use of capitals: 'Bureau of Statistics', 'Greater Community' etc. No names are used, just anonymous pronouns 'he', 'their'. Use of past tense and passive voice distance the speaker and the reader from the human being. The word 'saint' seems incongruous in its context but is explained by the words 'in the modern sense of an old-fashioned word'. It is effectively ironic in commenting on the way conforming to the 'Greater Community' has replaced religion.

Bradbury: Clever use of semantic field of music in opening, where titles and musical refs accompanied by indications of their effect: 'buried him', 'washed away', 'nicely stunned', thus preparing reader for what is to come. The idea of killing is foregrounded through 'The Sword Dance' and 'Haydn unsuccessfully repulsing Rachmaninoff, Schubert slain by Duke Ellington'. Descriptive, lyrical style as in the paragraph describing Brock's smile: piles up adjectives and metaphors. Allied, however, to colloquialisms such as 'yak-yak-yak', which ground Brock's actions in sanity. The humorous irony of the story arises largely from the incongruity of the language: Brock is a 'murderer' and in the context of his society sees himself as such, while the psychiatrist and other workers who have lost all sense of reality (the secretary is 'stunned' and doesn't see someone moving in front of her) see themselves as 'sane'. Brock is pleasant and comfortable in a silent room, while the psychiatrist frowns and is uncomfortable. Parody of psychiatrist's couch scene, where the psychiatrist asks 'Suppose you tell me when you first began to hate the telephone?' Suggests that this society has allowed technological devices to replace human beings in their lives. Brock's long speech in response to the question about the telephone is effectively rhetorical at the same time as being convincingly realistic. Confides quite happily in the psychiatrist, 'First thing you know...' but his speech is carefully patterned and often antithetical in highlighting his alternative view of society. As Brock gets into his stride, recalling the joy he felt in silence, he becomes lyrical, rhetorical and, ironically, obsessive. Humour always dominant mode, however, with focus on ice-cream and, again ironically, Brock's sympathy with the 'insinkerator', which is now seen, not as an impersonal gadget, but an 'innocent bystander'. Psychiatrist's diagnosis confirms earlier definition of sanity as based on conformity. Both beginning and end of story make use of repetition and evoke feeling of continuous, if meaningless, motion. Conclusion with use of ellipsis highlights the dominance and power of gadgets. Where poem has a prosaic emphasis, the short story makes such use of poetic devices and rhetoric. The lyrical effects at times highlight the fantasy cocoon in which Brock's society lives and it is noticeable that the use of natural description is confined to Brock's smile, alien in its environment.

Structure:

Auden: Uses the word order of prose rather than poetry, including use of parenthesis. Makes the subject prosaic as he was in life. Lines tend to begin with subject, conjunction or adverb in balanced sentences. However, makes use of a combination of anapaestic metre and free verse. The anapaestic lines are rhyming couplets. The combination of couplets and the sing-song rhythm suggests the monotony of the man's humdrum life. The free verse lines highlight contrast between the freedom the man could never aspire to and the constraints of his life as a social conformist. The final couplet is particularly effective through the use of hard consonants. The poem takes the form of an obituary, apparently praising the man for his conformity but really lamenting the failure of his society to be concerned with the things that really matter. The persona is distanced by the impersonal passive voice but every so often the pronoun 'our' is slipped in, allying the voice with the collective. The distance is lessened by the rhetorical questions bringing to the fore the emotive issues of freedom and happiness which the poet hopes the reader is asking him/herself about. Balanced lines echo the man's 'normality', 'When there was peace, he was for peace...' as do the lists and pairs linked by 'and'. Ironic reversal of normal expectations in 'our teachers report that he never interfered with their education' highlights the futility of the education he has received.

Bradbury: Brock's story told with the immediacy of the first person narration is neatly framed by the psychiatrist's 'story': he moves to a mish-mash of overlapping sound recordings, speak to people only via technological devices (perhaps with exception of stenographer) and can only exist comfortably in such an environment. All this makes an effective contrast with the idiosyncratic view and lively personality of Brock. The human interaction highlights the failure to communicate of the rest of society, in whose lives space to talk in a quiet atmosphere is never allowed. The structure allows Bradbury, via Brock's lengthy speeches, to reveal a great deal about the society Brock lives in.

Setting:

Auden: Ostensibly the setting is a graveyard and the poem the man's epitaph. The replacement of the dead person's name by the anonymous letters/numbers highlights the poet's message of the need for people to rebel against stale conformity. In fact the poem is very abstract and philosophical as suggested by the use of so many abstract words as well as collective nouns: 'peace', 'complaint', 'free', 'happy' etc. The lack of any precise or real location enables each reader to fit the scenario to a location of their choice.

Bradbury: Since the story was written in 1952 it would very obviously then have been set in a future time. Candidates may well comment now that the world depicted is very close in many ways to the one we now live in. The setting is entirely indoors, Brock being the only one to mention the outside world and there is therefore a sense of claustrophobia, enhanced by the feeling that the rooms described do not have any windows and also by the sense of constraint Brock feels with noises of many kinds competing constantly for his attention.

Mark Scheme Skills Descriptors – Question 2

BAND 1: MARK RANGE 0 – 5

- AO1 technical weaknesses which impede the communication of meaning/unclear line of argument
- AO4 little understanding of different interpretative approaches
- AO4 little personal response based on slender evidence or misreading
- AO5ii very little relevance to texts/contexts/task

BAND 2: MARK RANGE 6 – 12

- AO1 simple attempt at structuring argument/some use of critical vocabulary but some technical weakness
- AO4 reference to different interpretations of texts
- AO4 some evidence of personal response
- AO5ii some limited awareness of links across texts/contexts/task

BAND 3: MARK RANGE 13 – 19

- AO1 use of critical vocabulary and generally clear expression/some structured argument
- AO4 some consideration of different interpretations of text
- AO4 evidence of personal response with some illustrative support
- AO5ii awareness of links across texts/contexts/task

BAND 4: MARK RANGE 20 – 26

- AO1 clear expression and use of accurate critical vocabulary/clear line of argument
- AO4 clear consideration of different interpretations of text
- AO4 clear evidence of personal response with illustrative support
- AO5ii clear consideration of links across texts/contexts/task

BAND 5: MARK RANGE 27 – 33

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

BAND 6: MARK RANGE 34 – 40

- AO1 technically fluent style and use of appropriate critical vocabulary/well structured and coherent argument
- 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
- AO5ii perceptive evaluation of links across texts/contexts/task
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Question 2

On the basis of your reading of Items Two, Three and Four (a) and (b), write about:

- which of the views on Bradbury's writing in Item Two seem to you applicable to the short story 'The Murderer'. You must give reasons for your choices.
- the ways in which you can connect Items Three and Four (a) and (b) with 'The Murderer' and 'The Unknown Citizen'.

Objectives tested: AO1, AO4, AO5

Bullet One:**Possible content:**

The comment in (1) that Bradbury writes about real people and events only 'mildly scientific' is readily applicable to 'The Murderer'. Brock is a normal human being that the reader can relate to and the psychiatrist exhibits recognisable human traits, although they are clearly ones Bradbury despises. Plenty of material to back up this view. Since our society is so strongly gadget orientated readers now are unlikely to see the story as 'science fiction'. In any case the writer's concern is clearly with the human aspect rather than the technology, or with the effects of the latter on the former.

Mogen's attribution of Bradbury to a tradition is not in itself something we can expect candidates to comment on but they are very likely to comment on the point of the story as being to warn about the consequences of misusing new technologies.

Opportunity for candidates to comment on Bradbury's 'skills as a writer'.

Lengthy descriptive passages are not too much in evidence here, since this is a short story, but in terms of its length there is a good deal of description, most obviously in the dialogue between Brock and the psychiatrist. However, arguably it is vital to the plot of the story.

Reference to 'science fantasy' rather than 'the realist novel'. These are likely to be seen as not applicable to this story.

'Fresh ways of presenting basic truths'. Candidates may find this very apt to this story. Human beings are seen here as blind to the reality of what they are doing and how they are living. The one person who can see where they are going on is locked up as a lunatic. This can be applied to human societies from the dawn of time.

Distinctive style, lyricism, sentimentality. These aspects can be appropriately commented on in relation to 'The Murderer'.

Bullet Two:**Item Three**

Both Item Three and Bradbury concerned with the 'delicate balance between the freedom of the individual and intrusion into our daily lives by the state'.

Both focus on the use of technology to interfere with and control individual's lives: Item Three matches up actual technological capacity with the possible uses to which it could be put, pointing out that much of it already is being used elsewhere in the world to interfere with individual freedom. Bradbury is doing something similar in his story by looking at the burgeoning technology of post-war America and imagining where it might lead. To the reader in 2006 his prescience is uncannily borne out.

The desire of societies to monitor what people are doing even in their most intimate moments is a feature of both fact and fiction.

Both have a focus on rules and statistics. Brock is constantly bombarded by pollsters; Lashmar highlights blood alcohol levels used to incriminate. In different ways both societies are fixated on monitoring what people are doing.

Messages pop up on screens or are transmitted over wrist radios etc in both instances. Human beings are never free from interference.

The parallels between what Lashmar sees as the present capability of our society to interfere with the individual and Bradbury's imagining of what it might be more than fifty years ago are sufficiently similar to give the reader pause for thought.

Item Four:

Possible content

In Four (b) Aristotle focuses on the importance of a balance between the needs of the individual and the needs of the state. Each person has his own function but each function is necessary to the whole. In relation to Bradbury's story, the psychiatrist would probably agree with this and say that Brock's eccentric behaviour undermines the state, whereas Bradbury clearly sees the interference with the individual as unacceptable.

The definition of citizenship as the relationship between a natural person and a political society, where the citizen owes allegiance and the state protection can be related to 'The Murderer'. The phrase 'natural person' may be interpreted in a number of ways but the people in Brock's world are far from 'natural', being increasingly defined by what is artificial. The state as far as Brock is concerned, far from protecting him, bombards him with unwanted noise and interference and has no care for his individual concerns. The 'rule of law' in Brock's world is represented by the psychiatrist who confines him to a cell as unfit to live in society. The point of the story is that society is itself so 'unfit' for 'natural' people that Brock is delighted to be locked away.

Although the hierarchy of this society is vague in Bradbury's story, there is a feeling that the orders themselves come from undefined sources, wafted by machinery from the ceiling, heralded by a red light. The 'protection' of the state is suggested by the psychiatrist's 'I'm here to help you', but the help he offers is such that it is of no use or value to Brock.