

GCE 2005

January Series



Mark Scheme

English Literature B

LTB2

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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Dr Michael Cresswell Director General

January 2005**LTB2**

Unit 2 (LTB2) requires candidates to study **one** poetry text and **one** play, chosen from six of each.

Assessment is through a one hour and forty-five minutes closed book examination.

The assessment objectives require candidates in **LTB2** to:

- AO1 communicate clearly the knowledge, understanding and insight appropriate to literary study, using appropriate terminology and accurate and coherent written expression.
- AO2i respond with knowledge and understanding to literary texts of different types and periods.
- AO3 show detailed understanding of the ways in which writers' choices of form, structure and language shape meanings.
- AO5i show understanding of the contexts in which literary texts are written and understood.

The division and weighting of AOs in Unit 2 are as follows:

Poetry:	AO2i	5%
	AO3	10%
Drama:	AO1	5%
	AO2i	5%
	AO5i	10%

The Poetry section is worth 30 marks and should be marked as a whole.

The Drama section is worth 40 marks.

The total for the paper is 70 marks.

Each section of the paper targets different assessment objectives. In the **Poetry** section a poem or extract is provided so that candidates can demonstrate understanding (AO2i) and comment on features of form, language and structure (AO3). They will then be expected to move beyond this extract and refer to additional poems/parts of the text.

The poetry question is sub-divided into parts (a), (b) and (c). Most candidates will provide answers to each sub-section, though some may choose to cover parts (a), (b) and (c) in continuous prose. Either way is acceptable providing the questions are addressed.

In the **Drama** section the focus is on quality of expression (AO1), knowledge and understanding (AO2i) and consideration of contexts (AO5 – doubly weighted). The questions are not sub-divided, though some will offer candidates help with what to consider. Where this happens, it is important for examiner and candidate to distinguish between what is *mandatory* in a question and what is merely *suggested*.

Skills Descriptors
Poetry**BAND 1: MARK RANGE 0 – 5**

AO2i	simple account of content regardless of task
AO3	very little understanding of language features and structural devices
AO3	very little discussion of how author's techniques shape meanings

BAND 2: MARK RANGE 6 – 10

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

BAND 3: MARK RANGE 11 – 15

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

BAND 4: MARK RANGE 16 - 20

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

BAND 5: MARK RANGE 21 - 25

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

BAND 6: MARK RANGE 26-30

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

**Skills Descriptors
Drama****BAND 1: MARK RANGE 0 – 5**

AO1	technical weaknesses which impede the communication of meaning and unclear line of argument
AO2i	simple account of plot events or some simple statement about character regardless of task
AO5i	very limited awareness of context
AO5i	very limited relevance to text/context/task

BAND 2: MARK RANGE 6 – 12

AO1	simple attempt at structuring argument and some use of critical vocabulary but some technical weakness
AO2i	some focus on the task with basic textual knowledge; a little illustrative support
AO5i	some limited awareness of context
AO5i	some limited awareness of links across text/context/task

BAND 3: MARK RANGE 13 – 19

AO1	use of critical vocabulary and generally clear expression and some structured argument
AO2i	focus on task with some knowledge and understanding of text; some illustrative support
AO5i	awareness of the importance of context
AO5i	awareness of links across text/context/task

BAND 4: MARK RANGE 20 - 26

AO1	clear expression and use of accurate critical vocabulary and clear line of argument
AO2i	clear focus on task with informed knowledge and understanding of the text: apt supportive references
AO5i	clear consideration of context
AO5i	clear consideration of links across text/context/task

BAND 5: MARK RANGE 27 - 33

AO1	accurate expression and effective use of appropriate critical vocabulary and well structured argument
AO2i	detailed knowledge and understanding of the text and task: good selection of supportive references
AO5i	detailed exploration of context
AO5i	detailed exploration of links across text/context/task

BAND 6: MARK RANGE 34 - 40

AO1	technically fluent style and use of appropriate critical vocabulary and well structured and coherent argument
AO2i	secure, confident and well informed understanding of the text and task: excellent selection of supportive reference
AO5i	excellent understanding and explanation of context
AO5i	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

Question 1. GEOFFREY CHAUCER: *The Miller's Tale*

- (a) What do you learn of Absolon's appearance and accomplishments in this passage?
- (b) How do the language and form of the extract suggest aspects of Absolon's character?
- (c) How is Absolon important to the way in which the *Tale* develops?

Possible content

- (a)
 - The colour and style of his hair/complexion/eyes
 - Details of his dress
 - His skills as barber/clerk/musician/dancer/singer
- (b)
 - Language suggests Absolon's attention to appearance and his fastidiousness – 'fetisly', 'sma and proprely' – set against bathos of concluding lines.
 - Figure is ridiculed; use of rhyme suggestive: 'quinible', 'rubible', 'squaymous', 'daungerous'.
- (c)
 - As effete lover, used to contrast with Nicholas;
 - Character used as foil to Nicholas' behaviour in denouement and essential as catalyst to multiple ending's effect.

Question 2. JOHN DONNE: *Prescribed Poems*

- (a) 'Love's not so pure, and abstract...' What has surprised the speaker about his experience of love?
- (b) How do the form and imagery of the poem contribute to its meanings?
- (c) Write about how a sense of love's richness or complexity is expressed in **one or two** other of Donne's poems you have read.

Possible content:

- (a)
 - Love is a mixed experience which 'sometimes would contemplate, sometimes do'
 - It is not 'perfect', but subject to growth.
- (b)
 - The poem consists of two sonnets: the first announces the poet's discovery; the second examines the nature of 'love's growth'.
 - Donne uses conceits drawn from alchemy, astronomy and medicine to illustrate change/growth.
- (c)
 - Focus on language and form in poems that express 'richness and complexity' e.g. *The Good Morrow*, *The Exstasie*, *The Canonization*.

Question 3. JOHN MILTON: *Paradise Lost Book I*

- (a) What do you learn of Satan's attitude to his present circumstances in this passage?
- (b) How does the language of the passage create a sense of Satan's surroundings?
- (c) Write about Milton's depiction of Hell elsewhere in *Book I*.

Possible content:

- (a)
 - Satan expresses defiance and a desire always to pervert the will of God
 - He is determined to exploit every occasion
 - He draws 'resolution from despair'.
- (b)
 - There is an accumulation of negative nouns and adjectives: 'dreary plain', 'forlorn', 'desolation' etc.
 - Language creates a sense of featurelessness and echoing emptiness.
- (c)
 - Lines 60-75 details a fairly traditional Hell of flames and sulphur;
 - Lines 675-720 describe the building of Pandemonium;
 - Candidates might consider Satan's notion of Hell as a mental state.

Question 4. WILLIAM BLAKE: *Songs of Innocence and of Experience*

- (a) What do you understand by the 'divine image' of the title?
- (b) How are the poem's language and form used to develop the poem's argument?
- (c) How is the relationship between God and His creation presented in **one or two** other of Blake's *Songs* you have read?

Possible content:

- (a)
 - The 'divine image' is God in human kind, shown through Love, Mercy, Pity, Peace.
 - This 'image' transcends religious differences.
- (b)
 - Hymn or prayer-like form;
 - Use of near-rhyme throws rhyme of final stanza into relief: 'Jew/too';
 - Each stanza advances argument a stage further;
 - Consider use of abstractions/personification.
- (c)
 - Candidates could choose e.g. *The Lamb*, *The Clod and the Pebble*, *The Chimney Sweeper*, *The Tiger* – but emphasis must be upon *presentation*.

Question 5. ELIZABETH BARRETT BROWNING: *Sonnets from the Portuguese*

- (a) What is the speaker's attitude towards the 'gracious singer of high poems'?
- (b) How are the sonnet's language and structure used to develop a contrast between the speaker and the 'singer of high poems'?
- (c) Write about how contrasts are used in **one or two** other of the *Sonnets from the Portuguese* you have read.

Possible content:

- (a)
 - Reverential attitude;
 - Humanity/sense of awe that someone so elevated should deign to visit her
- (b)
 - Octet pictures 'gracious singer's background of 'palace floors' and his arrival at her 'house's latch too poor/For hand of thine'.
 - Sestet contrasts dilapidation of 'house' with lover's richness; the 'cricket' against the 'mandolin', and 'weeping' with 'singing' – to stress distance between them – 'alone, aloof'.
- (c)
 - Earlier sonnets frequently contrast the respective statures of the lovers; or contrast the value of what they can offer each other.
 - Later sonnets tend to contrast Elizabeth's former loveless state with her contentment with Robert.

Question 6. EMILY BRONTË: *Prescribed Poems*

- (a) What is the message of the 'day dream' glimpsed by the speaker in the second half of the poem?
- (b) How does the 'day dream' contrast with the earlier part of the poem?
- (c) Write about how Brontë uses contrast in **one or two** other of her poems you have read.

Possible content:

- (a)
 - 'Everlasting day' is what awaits everything that perishes;
 - 'universal joy' replaces a perishable, finite universe.
- (b)
 - There is an initial contrast between speaker with 'clouded eye' and 'the general glow';
 - Then 'speaker's despondency' is contrasted with the 'gleaming fires' and 'silvery lyres' of the 'glittering spirits'. Is this mere 'Fancy'?
- (c)
 - Contrast is used to set (1) the material/physical against the spiritual; (2) life against death; (3) spring against winter; (4) light against darkness etc.

Question 7. GEOFFREY CHAUCER: *The Merchant's Tale*

- (a) What reasons does January give for not wanting an 'oold wyf'?
- (b) How do the form and language of the passage suggest January's feelings about his choice?
- (c) How are the differences between youth and age treated elsewhere in the *Tale*?

Possible content:

- (a)
 - An old wife is too experienced/knows too much, a young wife can be moulded;
 - Lack of a sexual relationship will cause him to commit adultery;
 - An old wife will not give him children, thus his estate will pass into strangers' hands.
- (b)
 - The passage's imagery suggests distaste for an older wife – 'pyk', 'old boef', 'been-straw', 'forage' etc.
 - This is reinforced by couplets with significant rhyme – 'age' / 'forage'; 'avoutrye' / 'die'; 'pikerel' / 'veel'.
- (c)
 - 2/3 examples from elsewhere in the Tale will suffice – the whole Tale does not have to be covered e.g.
 - Contrast between Januarie and May on their wedding night;
 - Comparison between Damyan and Januarie;
 - Januarie and May in the garden etc.
 - The effect of these contrasts/comparisons should be suggested/discussed.

Section B: Drama

Question 8(a) ARTHUR MILLER: *Death of a Salesman*

Death of a Salesman has been described as ‘a play critical of post-war American materialism.’ How is such criticism expressed through the play’s characters and action? You might consider, for example:

- the importance of money and consumer goods;
- Willy’s ambitions and values.

Focus: Miller’s critique of post-war American materialism (i.e. the socio/economic context).

Possible content:

- Candidates should offer discussion of how the pursuits of material possessions – house, car, consumer goods; success in career, status – is articulated and appraised through the play’s central characters.
- Though this may be focused on the Lomans, one would expect reference to Ben, Charley and Howard Wagner, to suggest ways in which the ‘criticism’ is either expected or tempered.

Question 8(b) ARTHUR MILLER: *Death of a Salesman*

How significant is the relationship between Willy and Linda in Miller’s depiction of post-war American family life in *Death of a Salesman*?

Focus: domestic context

Possible content:

- The ‘significance’ of this relationship depends upon how representative it is seen to be e.g. Linda is economically dependant on Willy and supports and champions him. Willy’s attitude to Linda is ambivalent and he has been unfaithful to her.
- Other examples of family life should be referred to for comparison e.g. Charley’s and Howard’s. Does Miller question the integrity of individuals, the pressures of society, or both?

Question 9(a) TENNESSEE WILLIAMS: *A Streetcar Named Desire*

How are aspects of ‘old’ and ‘new’ America presented in *A Streetcar Named Desire*?

You might consider, for example:

- the social background of the characters;
- the play’s setting;
- the conflict between Blanche and Stanley.

Focus: the changing social profile of 1940s America as reflected in the play.

Possible content:

- ‘old’ and ‘new’ America primarily represented through the clash of Blanche and Stanley and the values that they embody.
- ‘How’ should extend to the behaviour, language and attitudes of characters.
- Other characters might be referred to as offering variants of the two polar opposites.
- The New Orleans setting as a ‘melting pot’ provides further evidence of changing values.

Question 9(b) TENNESSEE WILLIAMS: *A Streetcar Named Desire*

Explore the significance of violence within the society depicted in *A Streetcar Named Desire*. Consider verbal as well as physical violence.

Focus: the violence in *Streetcar*’s society.

Possible content:

- Some candidates will undoubtedly *describe* scenes of ‘violence’ i.e. between Stanley and Stella or Stanley and Blanche.
- But the question requires an exploration of its *significance* i.e. does it signify a patriarchal society, in which violence is accepted as part of what it is to be ‘male’? Does it signify the limited communication skills of a character like Stanley? Is it a necessary part of a society which might be dependant on ‘the survival of the fittest’? etc.

Question 10(a) SAMUEL BECKETT: *Waiting for Godot*

‘VLADIMIR: We wait. We are bored. (*He throws up his hand.*) No, don’t protest, we are bored to death, there’s no denying it.’

Does Beckett manage to turn ‘boredom’ into interesting drama?

Focus: *Godot* as a theatrical experience.

Possible content:

- The enigmatic nature of characters and their predicament is something that intrigues;
- The location and action of play is mysteriously teasing;
- The behaviour of characters and the vaudevillian/music hall elements add a further dimension of entertainment;
- In addition, there is verbal humour e.g. wordplay or Lucky’s ‘nonsense’.

Question 10(b) SAMUEL BECKETT: *Waiting for Godot*

Waiting for Godot has been said to ‘draw our attention to problems for which there are no solutions.’ How are these ‘problems’ drawn to our attention? You might like to consider, for example:

- why the central characters are waiting;
- where the waiting takes place;
- what happens in the course of the play.

Focus: how the play’s ‘meanings’ are conveyed and what the ‘meanings’ might be.

Possible content:

- Candidates might offer discussion of Vladimir’s and Estragon’s ‘purpose’, how this is ‘problematic’, and what it might symbolise;
- The ‘problem’ of waiting for something that does not happen;
- The ‘problem’ of existence in a sparse, barren landscape;
- The ‘problem’ of treatment of human beings by each other (Pozzo and Lucky) and the stroke of fate which reverses situations.

Question 11(a) JOHN OSBORNE: *Look Back in Anger*

‘HELENA: Do you know – I have discovered what is wrong with Jimmy?...He was born out of his time...That’s why he’s so futile.’

How does Osborne present the conflict between Jimmy and the time in which he lives?

You might consider, for example:

- how Jimmy reacts to the class system;
- how Jimmy treats women;
- Jimmy’s background and education.

Focus: class conflict and its presentation.

Possible content:

- Jimmy conceived as the mouthpiece of hostility to the ‘establishment’ in opposition to ‘middle class’ Alison and Helena;
- Jimmy ridicules and caricatures middle class manners and behaviour.
- Candidates might contrast Jimmy’s background (social and educational), and means of earning a living, with the lives of these middle class figures.
- The ‘Condition of England’ provides a general background to the play’s action.

Question 11(b) JOHN OSBORNE: *Look Back in Anger*

How, and to what extent, do the play’s other characters help the audience to understand Jimmy?

Focus: Jimmy in context of play’s characters.

Possible content:

- The ‘how’ of the question should be addressed through the insights and information the characters of Cliff/Alison/Helena convey about Jimmy – and their inter-action with him.
- The ‘extent’ will depend upon the candidate’s reaction to the character and whether ‘understanding’, even with this information, is possible.

Question 12(a) CARYL CHURCHILL: *Top Girls*

How does Churchill make connections between the lives of women in the past and in the play's present in *Top Girls*?

Focus: Act 1 in the context of the whole play.

Possible content:

- Act 1 establishes the framework of women's lives in different cultures and different times.
- Echoes of these various lives and 'problems' are heard through the remainder of the play e.g.
- Relationships between women and men;
- Women, motherhood and children;
- The frustrations/limitations of women's lives;
- Their challenge to 'patriarchy' and the limitations of 'success'.

Question 12(b) CARYL CHURCHILL: *Top Girls*

Explore how Churchill presents woman in the role of mother in *Top Girls*. You should consider:

- Griselda and Nijo;
- Joyce/Marlene and Angie.

Focus: Motherhood in *Top Girls*.

Possible content:

- Several of the female characters are also 'mothers' – a subject central to the play.
- Motherhood is presented as a source of joy, pain, frustration;
- Marlene's attitude is set against more traditional views, since she deliberately abandoned her child to her sister's care.
- Joyce/Marlene's view of their own parents is also instructive and might be referred to.

Question 13(a) PETER SHAFFER: *Amadeus*

How does Shaffer's use of Salieri as a narrator help the audience to understand Salieri's character and motivation?

Focus: Salieri as both character and presenter in context of play.

Possible content:

- Candidates might discuss whether Salieri seeks to justify himself through the narrative thread that he provides for the play's action? Or is the exposure of his envy and jealousy accidental?
- Are we intended to pity him as a madman, or blame him for the death of Mozart? The ambivalence of his self-revelatory portrait is an answer to 'how' here.

Question 13(b) PETER SHAFFER: *Amadeus*

'SALIERI: It seemed to me I had heard a voice of God – and that it issued from a creature whose own voice I had also heard – and it was the voice of an obscene child!' (ACT 1).

Explore the significance of attitudes to God and religion in *Amadeus*.

Focus: The play's religious context.

Possible content:

- Through Salieri and Mozart the nature of God is discussed: the extent to which He is created in our own image (Salieri), compared with the notion of God as a force beyond the comprehension of 'ordinary' people.
- This discussion is extended through the nature of the music produced by the two men and the extent to which their 'creativity' can be seen as divinely inspired.

Question 14(a) ROBERT BOLT: *A Man for All Seasons*

‘[More] parted with more than most men when he parted with his life, for he accepted and enjoyed his social context’ (Bolt, *Author’s Preface*).

In what ways does Robert Bolt show More’s acceptance and enjoyment of his social context in the play?

Focus: Bolt’s depiction of More as a man at ease with family and society.

Possible content:

- Candidates might indicate More’s enjoyment of argument, the law and legal process and his confidence in the law;
- His enjoyment of his status and relationship with the King and ‘establishment’ and the ease with which he relates to these figures;
- His love for his family and his enjoyment of family life. He is portrayed in so many respects as a happy and successful man.

Question 14(b) ROBERT BOLT: *A Man for All Seasons*

‘COMMON MAN: The likes of me can hardly be *expected* to follow the processes of a man like that...(*Sly*) Can we?’

How does Bolt’s use of The Common Man and other ‘distancing’ devices affect the way you respond to the play?

Focus: Assessing the effects of Bolt’s use of ‘alienation’ devices.

Possible content:

- Candidates might be expected to identify some of the Common Man’s roles and functions, amongst these whether he is a figure we are supposed to identify with, or whether he represents ‘Mr Average’;
- The play as a ‘theatrical event’, of which we are constantly reminded, not only by the Common Man, but by the use of a stylised stage set, lighting and a script that incorporates modes of discourse other than the purely dramatic. Do these things lessen the impact of the drama or add to its interest?