



General Certificate of Education

English Literature 6746

Specification B

LTB6 Exploring Texts

Mark Scheme

2008 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.

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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 Alan Bennett, in *Bed Among the Lentils*, and John Betjeman, in 'In Westminster Abbey', use the dramatic monologue form to present their material.

(40 marks)

Objectives tested: AO2ii, 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. Candidates should be aware that both texts are complete.

Similarities and differences in content and point of view:

Both texts use a first person viewpoint to illustrate through irony the speaker's incomplete understanding of themselves. Both speakers are female and seen in relation to the Anglican church. However, Susan is much less deluded than the poem's persona. Both texts deal with English society and there is an interesting contrast between the female persona's reference to 'gallant blacks' and the relationship Susan has with Ramesh in the later multicultural society of the 80s. While the persona is speaking to God, Susan is speaking to us. The persona has entirely traditional, class based attitudes, while Susan is irreverent, agnostic/atheist in her approach. Susan is aware of ironies; the persona is not.

Language:

Bennett: The language is chosen to reveal the individual character but also to reveal those aspects of which they themselves are unaware. Bennett himself says that the style is 'necessarily austere', particularly in the use of reported speech. This is largely in order to reveal the 'artless' narrator. Humour is created by colloquialisms, 'kicked off' and clichés are used mercilessly to mock the religious group. Antithesis, direct speech, irreverent Biblical references and many other techniques create Susan's idiom. The use of incongruous transferred lexis enhances humour: 'I cherished him with some chicken wings in a tuna fish sauce', making clear the couple's incompatibility. Bathos plays a large part and reveals Susan's self-knowledge, while the repeated references to sherry, not ironic on her part, reveal her self delusion. Her description of Ramesh 'who is twenty-six with lovely legs' both highlights incongruity and adds a lyrical, passionate element to contrast with the desiccation of Susan's normal life.

Betjeman: clever mixture of rhetoric and bathos: 'Democracy and proper drains'. The poem has a number of different types of focus, such as the traditional patriotic, British, Empire minded viewpoint; the traditional religious viewpoint; the war and the banal details of home life. The incongruity of these strands brings out the persona's self delusion and therefore the poet's viewpoint, which is amused, ironic, detached but keenly perceptive. The reference to 'this other glove' in the opening stanza summons up an image of the middle class lady at prayer, ironically contrasted with 'the beauteous fields of Eden', themselves somewhat ambiguous in the context. The persona's strangely warped view of the almighty and her effortless assumption that she is not only a member of the ruling class of her country, but also in charge of the Lord, are tellingly evoked through simple language and use of capital letters in 'And if that is not too easy/ We will pardon Thy Mistake'. The imperative verbs and apostrophe add to the effect of the persona's certainty of rectitude. Betjeman prophetically uses the kind of jargon phrases now horribly familiar: 'In the Eternal Safety Zone'.

Structure:

Bennett: basic unit of organisation the scene. Candidates should show awareness of the piece as drama and as drama intended for television. Immediacy of opening but later scenes take us further back in time, to explain how Susan has arrived at this point. The inconclusive ending, in addition to the gloomy and accepting if comic opening give a sense of realism and of a glimpse of a cycle of life that will continue largely unaltered after the end of the monologue. The piece's cohesion also depends largely on the ironic contrasts set up throughout and on the simple but effective narrative climaxes. The monologue displays features from both drama and prose fiction.

Betjeman: the simple verse structure, with its four foot trochees arranged in a quatrain and a rhyming couplet echoes in its nursery-rhyme quality the simple-minded ignorance of the persona's voice. The poem's seven stanza structure focuses the reader on the central stanza, which ironically sums up the persona's muddled and limited sense of priorities. The final line of each stanza focuses on the speaker's egocentricity, leading through the superbly ironic rhyme of 'Throne' and 'Zone' to the final bathetic 'And now, dear Lord...'

Setting:

Bennett: home and church provide the settings; but through her words Susan conjures up the very brief but important scene set in Ramesh's shop, which gives the monologue its name and the AA meeting. These two references to the wider world are part of the mechanism for showing what is wrong with Susan's life and making us aware that it will in reality never change. The hilarious dramatic climax of the piece is the flower-arranging scene in the church.

Betjeman: the august surroundings of Westminster Abbey present a contrast to the run of the mill Anglican church in 'Bed...' and they are evoked by the brief metonymic references to the 'vox humana', the bells and the tombs. These are sufficient for the reader to retain the sense of setting, although no direct reference is made to it until the final stanza picks up on the graves of former statesmen. These statesmen, rather than God, form the persona's focus and, like her, encapsulate the ruling classes who have God on their side.

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 text
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
AO5	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
AO5	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
AO5	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
AO5	perceptive evaluation of links across texts / contexts / task

Question 2

- Which ideas in Item Two (A and B) have you found most helpful in your reading of *Bed Among the Lentils*?

and

- How far has Item Three helped you in your study of *Bed Among the Lentils* and 'In Westminster Abbey'?

(40 marks)

Objectives tested: AO1, AO4, AO5ii

Bullet one:

Possible content:

Item Two a):

1. the dramatic nature of the material and how far the material might have been presented differently and more effectively as a play;
2. the importance of the single point of view in a monologue;
3. how far the dramatic monologue is similar to a short story;
4. the stripped down, austere nature of the monologue;
5. the artless narrator;
6. the monologue as tightly plotted;
7. the effectiveness of the language.

Item Two b):

1. how far the monologues are about the relationship between humour and pathos;
2. the importance of irony but also the writer's sympathy;
3. how far the monologue is a "masterpiece of comedy";
4. the focus on loneliness;
5. the creation of individual idiom.

Bullet two:

Item Three:

Possible content:

1. the item is about poetic dramatic monologues but much of what is said is equally applicable to both the given texts;
2. candidates may pick up on the reference to the imagined speech of a character and not the writer himself. They may agree or disagree;
3. the difference between a dramatic monologue and a soliloquy; the fact that the former contains within itself all that is needed to understand it;
4. the difficulty of including all the necessary information plausibly;
5. function of dramatic monologue to reveal the inner nature of the speaker;
6. lack of action in dramatic monologue;
7. dramatic monologue reveals the character in a situation that is dramatically presented and usually at a moment of conflict in their life.