



ASSESSMENT and
QUALIFICATIONS
ALLIANCE

Mark scheme

June 2003

GCE

English Literature B

Unit LTB5

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Assessment Objectives

This module requires candidates to:

- AO1 Communicate clearly the knowledge, understanding and insight appropriate to literary study, using appropriate terminology and accurate and coherent written expression.
- AO3 Show detailed understanding of the ways in which writer's choices of form, structure and language shape meanings.
- AO4 Articulate independent opinions and judgements, informed by different interpretations of literary texts by other readers.
- AO5ii Evaluate the significance of cultural, historical and other contextual influences on literary texts and study.

In this unit the Assessment Objectives are tested as follows:

Poetry:	AO3	2 ½ %
	AO4	5%
Drama:	AO1	2 ½ %
	AO5ii	5%

- The Poetry Section question is worth 30 marks.
- The Drama Section question is worth 30 marks.

The Sections will be marked out of 30 to make a total of 60 marks for the paper.

Coverage of English Literature Assessment Objectives A2 Unit 5

Question	AO1	AO3	AO4	AO5ii
1 a/b		✓	✓	
2 a/b		✓	✓	
3 a/b		✓	✓	
4 a/b		✓	✓	
5 a/b		✓	✓	
6 a/b		✓	✓	
7 a/b	✓			✓
8 a/b	✓			✓
9 a/b	✓			✓
10 a/b	✓			✓
11 a/b	✓			✓
12 a/b	✓			✓

Poetry Marking Scheme Template

Band 1 0-5 marks

AO3	Few (if any) formal language features identified
AO3	Very limited discussion of how author uses structural devices
AO4	Limited response based upon slender or misinterpreted evidence
AO4	Very little (if any) understanding of a critical viewpoint

Band 2 6-10 marks

AO3	Some limited understanding of the use of language
AO3	Some awareness of how form/structure/language shape meaning
AO4	Some evidence of personal response not always supported
AO4	Some limited awareness of a critical viewpoint

Band 3 11-15 marks

AO3	Some understanding of the use of language
AO3	Some awareness of a writer's technique and its influence on meaning
AO4	Clear evidence of an individual response with limited support
AO4	Some understanding of a critical viewpoint

Band 4 16-20 marks

AO3	Some analysis of how language contributes to meanings
AO3	Recognition of techniques/features of form/structure/language
AO4	Personal response supported with some detailed reference to the text
AO4	Some analysis of one or more viewpoints with detailed support

Band 5 21-25 marks

AO3	Detailed awareness of how language contributes to meanings
AO3	Good discussion of how author uses technical devices to influence the reader
AO4	Well-supported personal response with appropriate details offered
AO4	Some analysis and evaluation of one or more viewpoints with detailed support

Band 6 26-30 marks

AO3	Detailed analysis of how language is used and contributes to meanings
AO3	Excellent discussion of how author uses technical devices to influence the reader
AO4	Evaluation of independent viewpoint
AO4	Analysis and evaluation of different viewpoints

Drama Marking Scheme Template

Band 1	0-5 marks
AO1	Unclear line of argument/thought
AO1	Technical weaknesses, which impede the communication of meaning
AO5ii	Very little understanding of the importance of contextual factors
AO5ii	Little idea of links between context, text and task
Band 2	6-10 marks
AO1	Simple attempt at structuring argument/thoughts
AO1	Limited critical vocabulary, technical weaknesses which do not seriously impede the communication of meaning
AO5ii	Some evidence of understanding of the importance of contextual factors
AO5ii	Some limited awareness of the links between context and text
Band 3	11-15 marks
AO1	Some argument/structured line of thought though not always sustained
AO1	Expression not always precise, sometimes wordy or diffuse, use of limited critical vocabulary
AO5ii	Clear evidence of understanding of the importance of contextual factors
AO5ii	Some understanding of the links between context and text
Band 4	16-20 marks
AO1	Clear, straightforward line of argument/presentation of thought
AO1	Clear written style/mainly accurate use of critical vocabulary
AO5ii	Well-supported understanding of the importance of contextual factors
AO5ii	Some analysis of the links between context and text
Band 5	21-25 marks
AO1	Well-structured argument/well thought-out sequence of thoughts
AO1	Effective and accurate use of critical vocabulary which shows understanding
AO5ii	Good discussion of the importance of contextual factors
AO5ii	Analysis of the links between context and text
Band 6	26-30 marks
AO1	Well-structured, coherent argument/sequence of thoughts supported and developed
AO1	Technically accurate style/mature writing/articulate, precise expression
AO5ii	Excellent discussion of the importance of contextual factors
AO5ii	Analysis and evaluation of the link between context and text.

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

Chaucer : The General Prologue To The Canterbury Tales

1A. FOCUS: Consideration of the extent to which Chaucer's pilgrims demonstrate true Christian piety in the context of the pilgrimage.

POSSIBLE CONTENT: Candidates are invited to limit their discussion to two or three characters in the hope that they will analyse the portraits in detail (AO3), rather than ranging widely and generally. They should not be penalised for inclusion of other characters, however. Candidates may challenge the quoted opinion (AO4) and argue that some characters do show religious devotion, the parson for example. Some may simply agree with the quotation in the question. There may be some discussion of the context of the pilgrimage. AO5 is not foregrounded here but such discussion should be appropriately rewarded.

1B. FOCUS: Consideration of Chaucer's ways of conveying character.

POSSIBLE CONTENT: Candidates may well challenge this critical opinion (AO4) and discuss ways in which Chaucer uses physical descriptions to convey points about character and behaviour. Perceptive answers will begin with a close analysis of the language and imagery used to describe the miller and go on to consider other portrait(s) (AO3). More superficial answers may not probe beneath the surface. Once again, candidates are invited to limit themselves to one or two characters in the hope of encouraging detailed analysis but penalties will not be incurred by discussion of others.

Shakespeare : Selected Sonnets

2A. FOCUS: Exploration of the tension in the sonnets between the speaker's fear of ageing and death and his attempts to find some kind of immortality.

POSSIBLE CONTENT: Candidates are asked to discuss two or three sonnets in detail in order to fulfil the requirements for AO3. Some good answers may discuss more. A multitude of fleeting references to a wide range of poems is unlikely to meet these requirements very successfully. It is possible to agree or disagree with the quoted critical opinion (AO4). Some answers may dwell on the speaker's encouragement to the Friend to reproduce and thus defy time. Others may focus on the sonnets where the ageing process and fear of death are more apparent.

2B. FOCUS: Consideration of Shakespeare's use of the sonnet form and an assessment of its suitability for expressing feelings of love.

POSSIBLE CONTENT: Candidates should engage in some detailed analysis of the form and language of Sonnet 116 (AO3). They should then go on to analyse other love sonnets. No number is specified but detailed analysis of one or two other sonnets is likely to score more highly than sketchy references to a wide number. AO3 is inherent in the question but some assessment of links between subject matter and form is necessary to fulfil AO4.

Herbert: Selected Poems

3A. FOCUS: Consideration of the tensions between Herbert's apparent religious faith and his religious doubts. POSSIBLE CONTENT: Candidates are asked to refer closely to two or three poems. Detailed analysis of a limited number of poems will fulfil the requirement for AO3. Good detailed analysis of more than three is not requested but certainly should not be penalised. Candidates may either agree or disagree with the quoted critical opinion. Some answers may stress Herbert's frequent feelings of religious anguish and guilt; others may emphasise the celebratory nature of poems which affirm a loving relationship with God (AO4).

3B. FOCUS: A detailed consideration of the imagery in Herbert's poetry. POSSIBLE CONTENT: Candidates should engage in a detailed analysis of 'The Collar', with obvious emphasis on the imagery employed and then proceed to discuss imagery in other poems from the selection. Do not expect in depth analysis of too many poems but answers should move beyond the printed text (AO3). In order to fulfil the requirement for AO4, some assessment of the effectiveness of the imagery should be attempted. Personal opinion is invited.

Coleridge: The Rime of the Ancient Mariner

4A FOCUS: Exploration of the literary function of nature in the poem and the ways in which Coleridge presents it.

POSSIBLE CONTENT: The word 'presentation' in the question invites candidates to address AO3. Some consideration of Coleridge's manipulation of language to achieve his desired effects should be attempted in order to satisfy this AO. Candidates are invited to either agree or disagree with the quotation in the question. Some may wish to emphasise Coleridge's frequently expressed sense of awe and wonder at the natural world but there is also ample evidence that humanity can learn important lessons by being in tune with nature (AO4).

4B. FOCUS: Examination of Coleridge's use of climatic conditions and settings within the poem. POSSIBLE CONTENT: Candidates are invited to discuss how Coleridge uses extremes of weather and a variety of differing geographical locations to achieve emotional and dramatic effects within the poem. Answers should attempt some kind of assessment of literary effects. Those answers which are merely descriptive are unlikely to reach the higher bands. Some assessment of the success of such descriptions is necessary in order to fulfil AO4. AO3 should be addressed by detailed analysis of the printed extract.

Tennyson: Selected Poems

5A FOCUS: An exploration of Tennyson's presentation of death in his poetry. POSSIBLE CONTENT: AO3 is addressed in this question by the use of the word 'presents'. Candidates should examine the poet's literary methods, language and structure and not just examine the poems thematically. The critical tension of the question centres on the contrasting ideas of desiring death and being anxious about it (AO4). Candidates may discuss both aspects or put emphasis on a particular critical view. Any viewpoint is valid, providing that it is well-argued and well-supported.

5B. FOCUS: Consideration of Tennyson's use of historical settings for many of his poems. POSSIBLE CONTENT: Candidates are asked to discuss the extract from 'Mariana' with particular attention to the way in which Tennyson uses setting (AO3). There may well be much discussion of the use of pathetic fallacy both here and elsewhere and the effects that Tennyson creates with the predominance of metonymic suggestion and symbolism. Discussion should move away from the extract to consider other appropriate poems. 'Classical or medieval times' is the phrase used in the question and it should be applied with some amount of flexibility and not with rigorous historical expectations! AO4 is addressed by inviting candidates to assess whether such settings make their subjects distanced and removed, earning little sympathy from the modern reader. Any well-argued personal response is acceptable.

Dickinson: Selected Poems

6A. FOCUS: Consideration of Emily Dickinson's presentation of fear in her poetry and an assessment of its centrality to her work.

POSSIBLE CONTENT: The word 'presents' in the question directs the candidates towards AO3. Answers should contain some discussion of Dickinson's language, form and imagery. Personal response is invited by asking candidates to what extent they agree fear is of central concern (AO4). Any critical viewpoint is valid providing that it is well-supported. Assertions of opinion which do not involve close textual analysis are unlikely to score very highly. Candidates may be involved in some discussion of the different kinds of fear and of what exactly Dickinson is afraid. The question is open and allows the candidates to define their own terms.

6B. FOCUS: An exploration of the imagery used by Dickinson in her poetry.

POSSIBLE CONTENT: Candidates should undertake some detailed analysis of the printed poem with particular focus on the imagery (AO3). There should be progression on to the imagery in other poems from the selection and probably some assessment of its effectiveness. The consideration is given a specific direction here by the expression of the tension between seemingly simple images and their profound and complex significance. Candidates may either agree or disagree with the premise that the images are simple or indeed, that the ideas are complex or profound (AO4).

Section B

Testing of AO1 is inherent in all the questions.

Marlowe: Edward II

7A. FOCUS: Consideration of the tensions experienced by Edward between his role as king and his desire for personal fulfilment.

POSSIBLE CONTENT: Candidates may well engage in some discussion of the expectations and requirements of kingship – whether they are medieval expectations of a king or those of Marlowe’s audience could be a point of debate (AO5). Some responses may demonstrate sympathy with Edward’s personal ambitions; others may be more critical. Any viewpoint is obviously acceptable but those answers which show a detailed awareness of the conflict between the demands of the state and the problems of his personal relationships are likely to score well. The question also invites some discussion of the concept of tragedy and some candidates may take up this challenge, debating whether this conflict is indeed a tragedy. Examiners should be prepared to reward any confident line of argument which interests the candidate.

7B. FOCUS: Exploration of the concepts of heroism and villainy and an assessment of their application to the characters in Edward II.

POSSIBLE CONTENT: Examiners should look to reward well-argued and well-supported points of view. Good answers are likely to engage in some sort of definition of the concepts of heroism and villainy before assessing various characters in the light of these definitions (AO5). Candidates may well see most of the characters as mixtures of both good and evil but it is possible that some answers may be very severe. The question focuses on literary context. Candidates should not be expected to consider every character in the play. An answer which selects and focuses on a limited number of central characters is perfectly acceptable.

Shakespeare: Measure for Measure

8A. FOCUS: An assessment of Vincentio’s role in the play with particular reference to his role as a head of state.

POSSIBLE CONTENT: AO5 is addressed by inviting candidates to consider Vincentio’s role as a ruler. Social and political context must be involved in any assessment of Vincentio’s responsibility as a ruler. Many candidates may see his actions as a denial and abnegation of his duties and be critical of him. Others may be more sympathetic and seek valid reasons within the text for his actions. Cogent argument of either viewpoint should be rewarded.

8B. FOCUS: A consideration of the central moral issues at stake, evaluating whether chastity or life itself is of greater value.

POSSIBLE CONTENT: Candidates in the past have shown an obvious desire to engage with these issues so this question should give them that opportunity! Some may be very severe on Isabella’s refusal to give up her virtue for her brother’s life but others may show a greater contextual awareness of the theological consequences of sin (AO5). Better answers will explore the complexities of the situation and not see it in simple terms of black and white. The question also invites some assessment of these issues within the context of the play as a whole and whether the moral issues are of central importance. Well-substantiated literary arguments should be rewarded.

Webster: The White Devil

9A. FOCUS: Exploration of the role played by fate and fortune in the play.

POSSIBLE CONTENT: The quotations in the question are intended to help the candidates to find a way into the central focus of the question and they may well begin with an examination of the role of fate and fortune in relation to the two characters quoted. The first quotation offers the idea of the unreliability and mutability of fortune, while the second quotation suggests that humans are victims of uncaring forces beyond their control. Any discussion of free will versus predetermination in relation to the characters in the play will address AO5 directly. In other cases it may be implicit but still addressed. Obviously, candidates are free to choose which characters they discuss in relation to the question and do not have to cover them all.

9B. FOCUS: Consideration of whether Vittoria is a tragic heroine.

POSSIBLE CONTENT: AO5 is addressed by inviting candidates to consider whether Vittoria is a ‘heroine’ and if she is a ‘tragic’ figure. In order to make such evaluations, literary contexts are being addressed.

Candidates may argue either way on both these issues. Look for cogently-structured arguments, supported by close textual analysis.

Middleton: Women Beware Women

10A. FOCUS: An examination of gender conflicts with the play.

POSSIBLE CONTENT: Candidates are invited to discuss the consequences of subverting the play’s title and to assess whether this would, indeed, be appropriate! Some candidates may see the problems faced by the women characters to be caused by men and the gender expectations inherent in a patriarchal society (AO5). Others may possibly see the women themselves as flawed characters responsible for their own problems or perhaps, as manipulatively responsible for each other’s downfall. Either way, the quality of the argument will, as usual, act as the discriminator.

10B. FOCUS: Consideration of the way in which Middleton presents marriage in the play.

POSSIBLE CONTENT: This question allows candidates to choose their own line of argument in relation to the topic. Good answers will consider several different angles and show an awareness of the author manipulating audience response. Literary context is invited by the wording ‘Middleton presents’. There may be an awareness of the status and significance of marriage as an institution within the society of Middleton’s day (AO5).

Answers which demonstrate consciousness of the way in which society’s attitudes to marriage are reflected in the play should be suitably rewarded. Some answers may consider the differing attitudes between the genders.

Behn: The Rover

11A. FOCUS: Consideration of the way in which Behn presents sexual relationships within the play.

POSSIBLE CONTENT: The quotation in the question is intended to give the candidates some initial focus for their answer but they are obviously free to explore other aspects of sexual friendships within the play that interest them other than the fiscal and lustful! There is, naturally, likely to be some discussion of prostitution and contemporary attitudes towards it, but any engagement with attitudes towards sexual relationships including marriage and courtship will be relevant (AO5). Candidates may stress their belief in the importance of sincere emotional involvement in order to form a successful relationship and examine its existence (or non-existence) in the play. Do allow candidates their personal moral standpoints but the question does ask for ‘Behn’s presentation’ and therefore invites consideration of the literary context.

11B. FOCUS: Consideration of the character of Angellica Bianca and her role within the play.

POSSIBLE CONTENT: The two quotations offer the candidates contradictory views in order to provoke some thought and personal response. The question focuses on the dramatic context by inviting consideration of the possible audience response to the character (AO5). It is possible to argue either viewpoint convincingly and the structure and cogency of the arguments will be the discriminators once again. Both viewpoints involve some examination of the social context of the character.

Congreve: The Way of the World

12A. FOCUS: Consideration of the significance of reputation and respectability within the society presented in the play.

POSSIBLE CONTENT: Candidates may use the quotation as a starting point for discussion. The significance of the word ‘idol’ should make a good springboard for the examination of social attitudes. It is likely that candidates will see the need to keep up respectable appearances as a central issue in the play and they may comment upon the distorted moral values where reputation is more important than virtue (AO5). There is a wealth of textual material available in relation to these issues so selectivity and organisation may be hallmarks of good answers.

12B. FOCUS: AN examination of the play's comic genre, bearing in mind the possibility of disturbing undertones.

POSSIBLE CONTEXT: This question focuses on the play's generic context. There may be some discussion of the key comic elements in order to prove that it is in keeping with its declared genre (AO5). However, more perceptive answers should enjoy engaging with the idea that, in spite of the fact that the play is a comedy, it could be seen to endorse a corrupt set of moral values at times or to suggest an underlying cynicism which has tragic potential. Be prepared to reward thoughtful individual response.