



General Certificate of Education

English Literature 6746 *Specification B*

LTB5 Set Texts: Drama before 1770; Poetry before 1900

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.

LTB5: Set Texts: Drama before 1770; Poetry before 1900

Skills Descriptors Poetry

BAND 1: MARK RANGE 0 – 5

- AO3 very little understanding of language features and structural devices/ very little discussion of how author's techniques shape meanings
- AO4 little understanding of different interpretative approaches
- AO4 little personal response based on slender evidence or misreading
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BAND 2: MARK RANGE 6 – 10

- AO3 some limited understanding of language features and structural devices/ some limited discussion of how author's techniques shape meanings
- AO4 reference to different interpretations of text
- AO4 some evidence of personal response
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BAND 3: MARK RANGE 11 – 15

- AO3 some understanding of language features and structural devices/some discussion of how author's techniques shape meanings
- AO4 some consideration of different interpretations of text
- AO4 evidence of personal response with some illustrative support
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BAND 4: MARK RANGE 16 – 20

- AO3 consideration of language features and structural devices/consideration of how author's techniques shape meanings
- AO4 clear consideration of different interpretations of text
- AO4 clear evidence of personal response with illustrative support
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BAND 5: MARK RANGE 21 – 25

- AO3 exploration of language features and structural devices/ some evaluation of how author's techniques shape meanings
- 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
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BAND 6: MARK RANGE 26 – 30

- AO3 exploration and analysis of key language features and structural devices/ perceptive evaluation of how author's techniques shape meanings
- 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 references

**Skills Descriptors
Drama**

BAND 1: MARK RANGE 0 – 5

- AO1 technical weaknesses which impede the communication of meaning/ unclear line of argument
- AO5ii very limited awareness of context
- AO5ii very limited relevance to text/context/task

BAND 2: MARK RANGE 6 – 10

- AO1 simple attempt at structuring argument/ some use of critical vocabulary but some technical weakness
- AO5ii some limited awareness of context
- AO5ii some limited awareness of links across text/context/task

BAND 3: MARK RANGE 11 – 15

- AO1 use of critical vocabulary and generally clear expression/ some structured argument
- AO5ii awareness of the importance of context
- AO5ii awareness of links across text/context/task

BAND 4: MARK RANGE 16 – 20

- AO1 clear expression and use of accurate critical vocabulary/ clear line of argument
- AO5ii clear consideration of context
- AO5ii clear consideration of links across text/context/task

BAND 5: MARK RANGE 21 – 25

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

BAND 6: MARK RANGE 26 – 30

- AO1 technically fluent style and use of appropriate critical vocabulary/ well structured and coherent argument
- AO5ii excellent understanding and explanation of context
- AO5ii 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

CHAUCER: *The General Prologue to the Canterbury Tales*

1(a) Focus: consideration of the presentation of two or three characters from *The General Prologue* (AO3), responding to the view that, with the possible exception of the Parson and the Ploughman, none of them shows true goodness (AO4).

Possible content:

- Close analysis of two or three portraits
- Definition of true goodness – moral/Christian values implied
- Possible support of the view that the Parson and the Ploughman show true goodness
- Possible view that signs of goodness may be found in other characters eg the Knight fighting for a Christian cause, generosity of the Franklin etc.
- Comparative discussion of a character who displays no goodness eg Pardoner, Summoner
- Ironic, implied criticism of some characters Chaucer the Pilgrim appears to praise
- Possible view that the majority of the characters are very human mixtures of good and bad.

1(b) Focus: consideration of the view that, although Chaucer criticises the characters' faults, he respects professional ability and learning (AO4). AO3 is addressed here by close analysis of the printed text.

Possible content:

- Close analysis of the printed extract
- Discussion of Chaucer's praise of the Shipman's knowledge and navigational skills
- Possible view that the portrait is ironic
- Possible view that the Shipman is unscrupulous – a murderer? a pirate?
- Consideration of at least one other portrait in the light of this comment
- Possible reference to such characters as the Knight – a brave fighter in holy wars but was he a mercenary? Ironic implications of "worthy" etc.
- Possible respect for the abilities of such men as the Clerk – even the Pardoner's preaching skills are praised although his faults are criticised!

POPE: *The Rape of the Lock*

2(a) Focus: consideration of the epic qualities of the poem (AO3). AO4 is addressed by the invitation to candidates to assess whether Pope has succeeded in writing an epic poem.

Possible content:

- Discussion of Pope's use of the mock-heroic
- Consideration of Pope's use of super human intervention in human affairs
- Possible discussion of Pope's use of classical models
- Use of elevated language – inflation
- Use of epic structure – five cantos
- Parody of epic subjects – the importance of honour, battle and war, romance, descent into the underworld
- Probable view that Pope's purpose was comedy and that the epic formula was re-written as a parody but look for well-argued responses to the critical proposition.

2(b) Focus: consideration of the presentation of Belinda's character (AO3), responding to the critical view that she is presented as attractive in spite of being mocked (AO4).

Possible content:

- Close analysis of the printed extract
- Further analysis of Pope's presentation of Belinda in the rest of the poem
- Consideration of the diction and imagery used to present her and their effects
- Possible view that these are used to produce a very attractive portrait of her
- Possible view that the descriptions of her are hyperbolic, ironic and hence, not necessarily flattering
- Consideration of the ways in which Pope mocks Belinda's behaviour – her exaggerated over-reactions, her superficiality, her vanity etc.
- Personal response to the way in which she is presented.

COLERIDGE: *The Rime of the Ancient Mariner*

3(a) Focus: Consideration of the use of the framework of the wedding feast in the poem (AO3) and response to the critical view that the poem gains nothing by its use (AO4).

Possible content:

- Consideration of the structure of the poem
- Consideration of the use of the framework of the wedding feast – function of the wedding guest, possible significance of the wedding, Mariner’s need to tell his tale etc.
- Discussion of the use of different speaking voices
- Possible view that these elements add considerably to our understanding and our reading – or readings – of the tale
- Alternative possible view that it is the tale itself which is of primary importance and the framework is of little structural or interpretive significance
- Look for well-argued, well-supported viewpoints.

3(b) Focus: Consideration of the gothic elements of the poem (AO3) and response to the critical view that the poem is only a piece of gothic entertainment.

Possible content:

- Close analysis of the printed extract
- Possible definition of a concept of the gothic – this may have its origins in popular culture or in a more substantial generic knowledge
- Consideration of the ways in which Coleridge employs gothic elements in the narrative, starting here perhaps, by noting references to death, isolation, decay, extreme emotion, supernatural etc.
- Consideration of the ways in which Coleridge employs gothic elements in the language – hyperbole, images of death and decay, repetition, lexical choices, exclamation etc.
- Response to the critical view, possible arguing that the poem is purely a “gothic curiosity”
- More likely response that the poem has many other possible interpretations – discussion of other possible readings and expression of personal response.

TENNYSON: *Selected Poems*

4(a) Focus: consideration of Tennyson's use of symbolism (AO3) and response to the view that it is central to Tennyson's poetry (AO4).

Possible content:

- Discussion of the range of symbols which appears in Tennyson's work
- Specific analysis of certain symbols with detailed reference to some of the poems – eg 'Mariana' and the poplar tree, colour symbolism "blackest" etc. Lady of Shalott's mirror, lilies etc.
- Possible discussion of Tennyson's use of pathetic fallacy
- Possible discussion of his use of metonymy, synecdoche – although candidates may not necessarily use these terms
- Possible view that symbolism is central to Tennyson's method of presentation
- Alternative view, favouring a more literal reading of many of the images.

4(b) Focus: consideration of the view that all Tennyson's characters are dominated by the past with no ability to move on to the future (AO4). AO3 is addressed by the word 'presents' in the question and by close analysis of the extract.

Possible content:

- Close analysis of the printed extract
- Discussion of the way in which characters are presented
- Consideration of the view that characters are stuck in the past – probable reference to such characters as Mariana, Tithonus, Ulysses, The Lady of Shalott – the influence of the past on their lives
- Discussion of their ability to move on to the future
- Possible argument that some are in a state of stasis and do not move eg Mariana
- Possible argument that others do make some progress – even if it is towards death! eg The Lady of Shalott, Ulysses – both break out of their entrapment
- Possible argument that characters such as Godiva take the future into their own hands.

DICKINSON: *Selected Poems*

5(a) Focus: consideration of Emily Dickinson’s use of imagery (AO3) and response to the view that it may be perceived as incomprehensible (AO4).

Possible content:

- Discussion of the types of imagery used by Emily Dickinson
- Discussion of specific poems and possible alternative readings of some of the imagery in them – eg who is implied by ‘Robins’ and ‘The Eagle’ in ‘Victory Comes Late’? What does the sea represent in ‘I Started Early – Took my Dog’?
- Possible view that the richness of implication makes reading the poems fascinating
- Possible alternative view that uncertainty about the imagery makes the poems obscure and therefore limits our responses
- Possible response to the aesthetic qualities of the images.

5(b) Focus: consideration of Emily Dickinson’s presentation (AO3) of the relationship between the living and the dead, responding to the view that the dead remain ever-present in the world of the living (AO4).

Possible content:

- Close analysis of the printed poem
- Discussion of the ways in which Emily Dickinson presents the dead in her poetry
- Discussion of relevant poems where the dead seem to be still a presence on earth in one form or another eg as a ghost in “The Only Ghost I ever saw”
- Discussion of the role of memory – the dead remember their earthly life – the living remember the dead
- Possible view that for Emily Dickinson, the dead remain very firmly connected to the earth and their earthly lives and families – the physical and spiritual remain firmly linked in Dickinson’s poetry
- Possible view that the dead only remain in their “alabaster chambers” – Dickinson imagines being dead/dying as a way of coming to terms with death and that is the only connection.

HOPKINS: *Selected Poems*

6(a) Focus: discussion of Hopkins' use of metre and diction (AO3) and response to the view that his poetry is often obscure because of his desire to experiment with them (AO4).

Possible content:

- Discussion of Hopkins' use of metre – sprung rhythm – its effects – possibly some reference to his own declared intentions
- Discussion of Hopkins' choice of diction – his imagery, his grammatically unconventional use of words, his composite neologisms etc. alliteration, onomatopoeia
- Discussion of specific examples of the above, chosen from the selection
- Possible view that sprung rhythm with its deliberately distorted stresses, makes the poems awkward and difficult to read
- Possible view that the unconventional diction often makes the poems difficult to understand, with appropriate supportive examples
- Possible alternative view that this originality is stimulating, opening up new imaginative ranges.

6(b) Focus: consideration of Hopkins' presentation of natural beauty (AO3) and response to the view that this inspires his most impressive poems (AO4).

Possible content:

- Close analysis of the printed poem
- Discussion of the ways in which natural beauty is presented
- Consideration of how Hopkins conveys his sense of awe and wonder – diction, imagery, voice, stresses in the rhythm, exclamation marks etc.
- Discussion of other relevant examples from the selection
- Possible view that these are Hopkins' most impressive poems
- Possible view that these are not the most impressive poems – some may find the poems which express religious doubt and anguish more impressive – eg 'No Worst, There is None' or 'Carrion Comfort'
- Possible view that, for Hopkins, natural beauty is an expression of God's beauty and power and it is really God who inspires Hopkins' best poetry.

Section B: Drama

Testing of AO1 is inherent in all the questions.

MARLOWE: *Edward II*

7(a) Focus: consideration of the view that themes of love and friendship are the central focus of the play rather than political ideas. Social and political contexts are addressed by this question (AO5).

Possible content:

- Discussion of the role of friendship in the play – most probably Edward/ Gaveston and Edward/ Spencer
- Discussion of the role of love in the play – the relationships between Edward and his favourites
- Consideration of the opposition of homosexual and heterosexual relationships in the play
- Discussion of the political focus of the play and its importance in relation to the personal
- Possible view that rather than being opposed, the personal and the political themes are interlinked.

7(b) Focus: consideration of the way in which Marlowe presents the relationship between the church and the state in the play. Social, political and historical contexts are addressed by this question (AO5).

Possible content:

- Discussion of Marlowe's presentation of the political background to the play
- Discussion of the way in which the church's representatives are presented – Bishops of Coventry, Canterbury etc.
- Consideration of the way in which the church is regarded and its representatives treated by Edward, Gaveston etc.
- Discussion of the way in which church figures have a role to play in the political climate and the extent of their influence
- Exploration of the interaction between church and state – the church's moral and, possibly, judgemental position and the state's reaction to it
- Notions of kingship and the expectations of kingship – Divine Right of Kings and its implications.

SHAKESPEARE: *Measure for Measure*

8(a) Focus: consideration of the characters in relation to literary concepts of “heroes” and “villains”. Literary and generic contexts are the focus of this question (AO5).

Possible content:

- Possible definition of the literary concepts of “heroism” and “villainy”
- Consideration of the heroic potential of certain characters – Vincentio or Isabella, perhaps
- Consideration of possible villains – Angelo, Pompey, Barnardine or Vincentio again!
- Possible discussion of the faults and failings of other characters – Claudio, Lucio
- Consideration of the view that Shakespeare presents all characters as a mixture of faults and virtues
- Discussion of the mistakes made by certain characters
- Moral and religious contexts may also be addressed by this question.

8(b) Focus: consideration of the presentation of sexual desire in *Measure for Measure*. Moral and social contexts are addressed by this question (AO5).

Possible content:

- Discussion of the presentation of sexual desire
- Consideration of the relationship between Claudio and Juliet
- Consideration of the nature of Angelo’s desire for Isabella
- Discussion of Isabella’s proposed abstinence and the significance of Angelo’s proposal
- Response to Vincentio’s eventual desire for Isabella – what is so attractive about Isabella?
- Discussion of the implications of the bed trick
- Discussion of the significance of the underworld of Vienna – roles of Mistress Overdone, Pompey, Elbow etc. – the morally corrupt world of prostitution and the brothels
- Discussion of the way in which the play engages with the relationship between love and sexual desire (or lack of it!)
- Possible view that an exploration of the nature of sexual desire is not the central focus of the play.

MIDDLETON AND ROWLEY: *The Changeling*

9(a) Focus: consideration of the causes of Beatrice's tragedy. Literary and generic contexts are addressed by this question (AO5).

Possible content:

- Definition of the concept of tragedy – possible reference to classical expectations of the tragic genre
- Discussion of the view that Beatrice's death is tragic – she may be seen as getting her just deserts
- Consideration of the extent to which she is responsible for her own death – enlisting De Flores' help in disposing of Piracquo – selfish character etc.
- Consideration of other possible causes of Beatrice's tragedy – roles of De Flores
- Possible view that the social background and mores of the time are contributory factors
- Possible view that the lack of autonomy for women was to blame – if Beatrice had had free choice of partner, she would not have been driven to such desperate measures.

9(b) Focus: consideration of the ways in which the relationships between servants and their masters are presented in the play. Social context is the focus of this question (AO5).

Possible content:

- Probable focus on the very clearly defined social hierarchy of the time
- Discussion of De Flores' character and his attitude to Beatrice – his aspiration to have her – her scornful treatment of him – her belief that she has the right to use him – seen as contributory factors in the tragedy
- Discussion of the role of Diaphanta – how she is used in the bed trick
- Consideration of the function of servants and masters in the sub-plot – role of Lollio
- Possible consideration of the role of Alibius and his patients as servants to the whims of the nobility – madmen providing entertainment
- It may be observed that, while supposedly subservient, most of the servants bear some degree of resentment towards their masters and devote much time to pursuing their own ends, conscious of their own individual rights.

APHRA BEHN: *The Rover*

10(a) Focus: consideration of the play's setting. Historical, political and social contexts are addressed by this question (AO5).

Possible content:

- Discussion of the implications of setting the play in the 1650s – twenty years earlier than its first appearance – England at the time under Puritan rule – cavaliers' desire to escape Puritan restraint and enjoy the freedoms of carnival
- Further discussion of the oppositions between freedom and restraint, a climate of moral rigour and one of moral licence
- Discussion of the significance of the carnival – in addition to the above, the possibilities allowed by masks and disguise – opportunity to break down social and moral parameters, as well as restrictions imposed by gender
- Consideration of the significance of setting the play in Naples – Neapolitan attitudes v English – English are seen as “dull” and stingy; Neapolitans are seen as a complete contrast and certainly free and less restrained
- Possible discussion of the fact that Naples is under Spanish rule and therefore cosmopolitan – significance of this cosmopolitan mixture.

10(b) Focus: consideration of the presentation of freedom in the play. Social and historical contexts are addressed in this question (AO5).

Possible content:

- Consideration of the ways in which freedom is presented in the play as desirable – Hellena's bid for freedom to choose a husband as opposed to becoming a nun, for example
- Consideration of the view that freedom is also presented as dangerous – may be seen as dangerous for women but not for men – double standards
- Discussion of events which result in attempted rape – male assumptions that unprotected women are fair game
- Discussion of the implications of the carnival setting – its licence for freedom, concealment of identity, breaking down conventional moral parameters, for example
- Consideration of the fact that marriages occur at the end of the play – how free is that?
- Discussion of the implications of the play's title.

CONGREVE: *The Way of the World*

11(a) Focus: consideration of the roles of Mirabell and Fainall in the play. The terms ‘hero’ and ‘villain’ in the question direct candidates towards dramatic and literary contexts (AO5).

Possible content:

- Discussion of the concept of ‘hero’ – qualities expected by the audience in a hero
- Discussion of the concept of ‘villain’ – audience expectation of the villain
- Consideration of Mirabell’s character in relation to the former
- Possible view that he has too many faults to be termed a hero – others may feel he fits the definition
- Consideration of Fainall’s character in relation to villainy
- Possible view that his self-motivated, mercenary character makes him a suitable candidate for a villain – others may see him as not sufficiently evil in a society where all are motivated to a certain extent by self-concern and fiscal values.

11(b) Focus: consideration of the presentation of marriage in the play. Social context is the focus of this question (AO5).

Possible content:

- Discussion of the social context of marriage in the world of the play and the position of women
- Consideration of the position of unmarried women with particular reference, perhaps to Millamant’s attitude to marriage – likely reference to the proviso scene
- Discussion of Lady Wishfort’s position – contrast between the widow and the spinster, youth and age – her desperation for a husband and her desire to preserve a youthful appearance
- Discussion of the position of married women in the play – likely discussion of the unenviable position of Mrs Fainall – her lack of control over her own life and property
- Possible consideration of the role of Mrs Marwood – marriage used as a screen for the quest for personal gratification
- Possible discussion of the role of servants in the elaborate social game of matchmaking – are they merely tools or more genuine in the conduct of their personal lives?

GOLDSMITH: *She Stoops to Conquer*

12(a) Focus: consideration of the role of Hardcastle in the play. Literary and dramatic contexts are addressed by this question (AO5).

Possible content:

- Consideration of the audience’s expectations of “a stereotypical country squire”
- Discussion of the implications of the word “country” and its associations with a rural lack of sophistication and simplicity – this may, or may not, be a good thing!
- Discussion of the expectations of the role of a squire – his social responsibilities and his position of leadership
- Consideration of Hardcastle’s contribution to the comic effects of the play
- Possible view that Hardcastle’s character is limited and underdeveloped – this may be considered as a virtue rather than a failing – he serves his comic function
- Possible view that Hardcastle has a genuine human warmth and represents a certain standard of goodness in the play – he is therefore more than just a comic stereotype
- Examiners should be prepared to reward any additional views of Hardcastle’s role.

12(b) Focus: consideration of the gender roles in the play. Social context is the focus of this question (AO5). Dramatic context may also be addressed here in considering the roles played by various characters in the play.

Possible content:

- Response to the idea that the male characters in the play do not behave well
- Consideration of the role of Tony Lumpkin – seen as self-centred, ignorant and unmannerly
- Consideration of the roles of Hastings and Marlowe – both may be seen as dishonest and deceptive – alternatively they may be excused because of their motivation!
- Consideration of Hardcastle’s role – he may be seen as unsophisticated, bigoted and autocratic – but alternatively good-hearted underneath it all
- Discussion of the roles of Miss Neville and Miss Hardcastle – they may be seen as constant and virtuous
- Discussion of Mrs Hardcastle’s role – it is difficult to argue that she behaves well but some may excuse her because of her motivation!
- Examiners should not expect all characters to be addressed in equal depth – be prepared to allow candidates to be selective about whom they choose to discuss as their examples.