

# GCE 2005

## *January Series*



# Mark Scheme

## English Literature B

LTB6

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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.

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*Dr Michael Cresswell Director General*

**January 2005****LTB6**

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.

**LTB6**  
**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 genres, 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 the 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

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**BAND 6: MARK RANGE 34 - 40**

- AO2ii secure, confident and well informed understanding of the text and task: excellent selection of supportive reference
- AO2ii detailed and perceptive evaluations of issues raised through contrasts and comparisons across texts
- AO3 detailed exploration and analysis of genres, key 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 questions and the designated assessment objectives. Examiners should always be prepared to reward any well-argued, relevant initiatives shown by candidates in their responses.

### Possible Content

#### Question One

Compare and contrast the ways in which D.H.Lawrence, in the extract from *Sons and Lovers*, and David Hare, in the extract from *Amy's View*, present relationships between different generations.

**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/member of the audience and subject matter, importance and development of story, setting, structure. Importance of remembering that both texts are extracts. Drama incomplete also in the sense that it is meant to be staged.

**Similarities and differences in subject matter and viewpoint:** Both texts about conflict in relationship between a mother and young adult child. Cause of conflict in each case the mother's doubts about the young person's sexual relationship. Differences: cause of Esme's concern apparently her daughter's welfare; source of Mrs M's suggested here to be her own relationship with Paul. Hare's subject matter, although personal, is also concerned with social and artistic factors. In quite different ways both passages hint at the importance of the part played by women in society. Hare's concern here is largely related to professional life. Both passages concerned with deep-seated insecurities of individuals. Lawrence here focuses more on the sexual relationship, Hare more on the relationship between mother and daughter. Hare's characters suggest through their dialogue that they play a significant part on a broader stage (Esme as actress perhaps metaphorical in significance as well as literal). Lawrence's characters more claustrophobically concerned with their own little world. Point of view: dramatic dialogue versus omniscient narrator using description, narrative and dialogue. Both Mrs M's and Paul's point of view foregrounded here through internal monologue.

**Language use: DHL:** a lot of emotive, descriptive language evokes obj correl for relationship. Semantic fields of religion, nature. Contrast of more colloquial dialogue and internal monologue. Part of the passage is very like a play dialogue. **Hare:** concise and precise dialogue. Much is implicit and depends on the actors responding to stage directions such as 'Esme has grown thoughtful. Amy wants to dispel the atmosphere'. A lot of qus and ellipses, feeling that communication not successful. Colloquialisms, fillers. Language highlights the play as about acting. Use of play on words. Language and topic choice to offset the real issue in places. Evasion in language of both passages but reasons for it different. Both writers use language to evoke a sense of unease in relationships. Hare makes the audience conscious of the gap between the face we present to the world and reality. Brought out through the discussion of acting, of television and of Dominic's writing. Lawrence, on the other hand, shows Miriam as painfully revealing her soul. His language overall heightened, often symbolic, metaphorical. The emotions in the play much more existing just below the surface of apparently mundane, social conversation.

**Structure: DHL:** Moves from description to narrative to dialogue. Counterpoint between P's relationship with M, with unease and hint of problems, and unease and unspoken issues in relationship with mother. Gives effect of triangular situation, with suggestions of sexual aspects in both relationships. **Hare:** Entry of protagonist provides catalyst for play's unfolding. Focus throughout on A's relationship with Esme; Dominic sidelined through reference to him in third person and then his exit. Expository passage which reveals a lot about all three main characters. Dialogue between Amy and Esme picks up, at times implicitly, on what has been revealed when D on stage. Contrast established between D's job and views and those of Esme. Amy therefore established as standing between them.

**Setting: DHL:** Importance of the natural setting, which is then contrasted with the Morel home. Despite the contrast, both are claustrophobic. **Hare:** Like the latter part of the DHL passage, set in a living room, which again gives claustrophobic overtone. Links to the wider world, through Esme's return from the theatre, A and D coming from their own setting elsewhere. Many references to the theatre and film/television give sense both of contrast with this 'real' setting but also remind us that we are watching a play.

**Genre differences:** Hare suggests through tone, body language etc (as suggested through stage directions), much that Lawrence equivalently describes. Consequently much of the Hare dialogue that appears to be simply about everyday matters, suggests a deeper meaning. Hare uses the character of Esme's mother although she doesn't say anything in this extract. She may serve a variety of functions: to suggest the cyclical nature of life and relationships (nb the photo album); to show the obvious failures in communication with members of the older generations; to foreshadow therefore the inevitable failures in communication between the younger generation; to highlight the mundane. Characters created differently by novelist and dramatist, although the dialogue between Paul and Mrs Morel has a dramatic quality. Hare uses Esme's profession to suggest that her ability to think herself into a character's situation also enables her to intuitively understand her daughter. In doing this Hare also shows the importance of the life of an artist and the contribution they make to society. Esme consciously discussed the art of acting and the importance of achieving effects without seeming to have made any effort. Mrs Morel is also shown to be deeply intuitive about Paul, although much more selfish and possessive than Esme and much less self aware. Where Lawrence describes the thoughts and feelings of his characters, Hare suggests them as much by inference, body language, the unspoken as by the actual dialogue.

**LTB6**  
**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 limited relevance to texts/context/task

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**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/context/task

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**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/context/task

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**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/context/task

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**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
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**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

**Question Two:**

On the basis of your reading of Items Two, Three, Four and Five write about:

- how far at least three of the qualities identified by the critics in Items Two and Three are present in the given extract from *Amy's View*;
- how far you agree with Pam Gems in Item Five when she says “all theatre is political in a profound way.” In discussing this view you may refer to Item Four, to the extract from *Amy's View* and to any other plays with which you are familiar.

**Bullet one: The following points may be brought out in relation to Item Two:**

1. deals with complex issues;
2. nuances and ambiguities of relationships;
3. relationship between theatre and life;
4. relationship between genuine art and pseudo art;
5. drama as a conflict; situations that are difficult to resolve;
6. funny and serious;
7. satire;
8. wit and vitality of dialogue;
9. naturalistic sounding dialogue;
10. crafting of dialogue;
11. speaking voice with understanding of psychology.

**Item Three:**

**Relationships between characters:** key focus and the views are contradictory, as to whether the characters are tools for expression of ideas or fully rounded characters. Possible to find evidence for either since ideas are clearly important here. Candidates may point out that to establish whether a character is fully realised they would need to look at the play as a whole. On the other hand they might look at the comment in d) about psychological realism and find examples of that from the passage, suggesting that the characters are much more than ‘tools’ for didacticism.

Also suggested that Hare’s characters are misfits. Arguably there is limited evidence for that from such a short extract. Point picked up in comment in e) about the characters being in dysfunctional relationships. Some evidence to suggest that here, especially perhaps the role of Esme’s mother. Also the hints that Dominic and Amy are not destined to have a fulfilling relationship.

**Enclosed claustrophobic location** – this extract shows archetypal living-room setting which is ideal for creating such a world.

**Wit and polish:** humour of introduction of Esme and Dominic. Esme’s humour punctured by Amy. Use of wit to underline moral vision shown for eg in ‘She eats pulses. She believes they’re prolonging her life. As if it hadn’t gone on long enough.’ The whole humorous routine based on Esme’s dinner highlights a variety of things (see notes to qu 1). Use of irony, sarcasm, eg re Dominic’s ‘diary’, but underlying serious message of the people concerned being deeply insecure and of the glossy, unreal celebrity surface. Deeper significance of the lines highlighted by Esme’s comment ‘I’m usually best at playing genteel. With something interesting happening underneath. Layers...’

**Relationship between Esme, Amy and Dominic and what they stand for.** Some clear evidence even in this extract of the theatre debate and of Dominic's scorn for the theatre as belonging to the past.

Possible for candidates to find some evidence of 'disillusionment', particularly here from Esme. The playwright attempts to impose order on the chaos in some ways that are evident here, eg the central character as actress and the relationship between theatre and world.

**Bullet two: Candidates might make use of some of the following points on Hare's view of the nature and purposes of drama:**

1. difficulty of writing process, with purpose to express truth through the stage play;
2. through the writing the playwright finds out his/her own views;
3. plays answer questions that other media are unable to answer;
4. audience reactions show the quality of the play;
5. belief that some plays might be consigned to oblivion after their contemporary staging.

**Item Five:**

1. view that playwrights should not attempt to make drama out of horrors other people have experienced;
2. people should contribute as citizens to politics rather than using it as basis of plays;
3. audience rarely offered solutions. Should this be the case?
4. dramatists subject to pressures of career, to those who hold power etc;
5. what should political drama consist of? Could be a place there for the artistic imagination?
6. drama inhabits a different territory from political action; we need art that shows other worlds;
7. value of live theatre; theatre is political;
8. theatre has tremendous power to change and to affect the audience; importance of its insights.

Plenty to react to here. Likely candidates will refer to Shakespeare, briefly mentioned by Pam Gems. Arguably much that is contradictory in her words, some of it acknowledged and dealt with, some not. Candidates may feel some of what Hare says can only be taken on trust because they are involved only as a reader or member of audience. However a number of the things he says can be responded to from the position of onlooker.