



General Certificate of Education

English Literature 6746

Specification B

LTB6 Exploring Texts

Mark Scheme

2007 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 Rose Tremain, in the extract from *Restoration*, and Thomas Keneally, in the extract from *Schindler's Ark*, recreate history. (40 marks)

Objectives Tested: AO2; AO3

Possible Content:

Key differences 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 extracts.

Similarities and differences resulting in content and point of view:

Keneally: third person narrative fiction. Genre here used to suggest the inextricable intertwining of fact and fiction. The reader cannot be sure of where one ends and the other begins and there is a certain feeling that the writer is playing a game. Focus in the opening very much on the central character, as in *Restoration*. Both central characters appear to be very concerned with the image they present, although in both cases there are hints that they are aware that this image is superficial and something they use for their own ends. Both authors focus on the ambivalent attitude to morality of their central characters. Both texts are metafiction and have a self-conscious focus on story-writing. Keneally uses the first person 'we' to connect narrator and reader in a kind of conspiracy.

Tremain: a very personal view of history, using first person narrative. The focus in the opening appears to be on the lives of individuals and their view of the age in which they live rather than the details readers would be likely to find in a history book. Focus is on Merivel's interest in medicine and anatomy and picks up on the 17th century preoccupation with the heart and how it works. Focus also on what the heart is and contrast between its physical reality and the connotations it carries emotionally. First person viewpoint gives us an insight into Merivel's character. Self-conscious writing for reader, 'Look at me.' Makes it possible to include physical detail and (apparently) candid analysis of his weaknesses. Mixture of present and past tenses make possible both immediacy and reflection. Offers 'Five beginnings', (only two given in extract but already suggest that there may be more) suggesting a postmodern viewpoint that highlights the impossibility of arriving at a definite truth. Already suggests that Tremain does not believe that history can necessarily be separated from fiction.

Language:

Keneally: straightforward, mostly formal English, used with subtlety to create ironies and contrasts throughout. Passage that sets the scene, very descriptive but also reflective, philosophical, in a wry way. Keneally creates the physical details of the scene with economy and precision, 'waiting with fuming breath', 'glimmering shoes'. The language establishes contrasts between light and darkness, which underline the focus on the 'triumph of good over

evil'. There is irony in the narrator's suggestion that a focus on evil makes it easier to be 'wry, piercing', while it is 'a risky enterprise to have to write of virtue', since he himself writes wryly in doing just that. Focus on the cold, which is associated with evil. Reference to fairy-tale figures, eg 'evil giant' and setting associated with the settings of folk-lore. Underlines universality. Reference also to painting enhances the moral issues and also highlights the ironic contrast between the 'culture' of the German nation and the horrific acts they carried out. Use of details to show luxury, eg drink, cigarette, limousine, in contrast with 'string of stalled cattle wagons', with its connotations. Ironic reference to Jerusalem.

Tremain: language colloquial and vivid from the opening: 'sandy and wiry as hogs' bristle' etc. Colloquialisms combined with lexis and syntax suggestive of the era in which the story is set: 'I am an affront to neatness'; 'thus seeming to my mother a little world entire'. Complex, Latinate lexis necessary to make the setting convincing: 'truculently myopic'; 'although I'm dissatisfied with other of my appendages'. The era is evoked through reference to objects and places now long since obsolete: 'millinery pins', 'sack', 'sedan chairs'; reference to King Charles's court, the wearing of wigs. The feel of the age is evoked very vividly through the scene where they touch the man's heart. The occurrence is in itself macabre and made more so to twenty first century readers by reference to Merivel's hand smeared with coal dust and then licked clean and through such words as 'putrefaction', 'suppuration', 'ravages' and so on. Matter of fact description adds to effect: 'about the size of a Pippin apple' as does the contrast between Pearce's trembling excitement and the man's phlegmatic response. Strong feeling of the speaking voice from the use of first person, address to readers, colloquialisms etc.

Structure:

Keneally: structure difficult to comment on here because it is an extract, but the fact that it is the opening makes it easier to understand it in context. Opening establishes character and setting. Uses all three major components of prose texts, narrative, description and dialogue, but with emphasis mainly on description. Importance of narrative made abundantly clear although little happens in the extract itself. The very brief dialogue establishes Schindler's relationship with underlings and is part of the contrast between the rich and highly placed Schindler and the lowly chauffeur, but underlying this is the irony of Schindler's 'virtue' and the comparative good fortune of the Polish chauffeur in having a relatively secure job. Passage then moves into reflection on morality before giving examples from Schindler's life to illustrate. The simple narrative of the car's journey, like the rest of the extract, uses mainly long sentences, with occasional short ones for emphasis. They also underline the contrasts and contradictions of the passage, eg 'And although Schindler's merit is well documented...'

Tremain: as with Keneally, structure difficult to comment on here because it is an extract but again it is the beginning so not entirely taken from its context. The title of the chapter suggests how the opening will continue. Opening strives to emphasise the ordinariness of the central character and his very human weaknesses so he is clearly not likely to be a hero. Strong focus on fictional nature of text. Merivel addresses the reader and asks whether 'you can imagine me yet'. His discourse, apparently rambling and always circling back to himself, is a carefully contrived device to reveal information that the reader needs about Merivel's past, his friends, his situation etc. He moves easily between past and present. The first section ends with 'There is...a great deal about the world and my role in it which, despite all my early learning, I utterly fail to understand'. This gives reader a clue as to the focus of the novel, which is verified by Merivel's move to try to establish the beginning of his story through the 'five beginnings'. Clear link established in the extract between Merivel's infant interest in anatomy and the incident with the open heart. Suggestion also that the novel will concern both science and emotion. Opening section makes use of narrative, description and dialogue.

Setting:

Keneally: establishes historic setting in Cracow, associating the places with the people and events, eg 'the black bulk of Wawel Castle, from which the National Socialist Party's darling lawyer Hans Frank...' Contrasts again abound, eg between 'the black leather interior of the Adler' and the 'Jewish ghetto'. Establishes quickly and briefly a sense of the city, the countryside, the barracks in an uneasy mixture of the macabre and the luxurious, of evil and virtue.

Tremain: looking back to a situation much more distant in time and therefore one which the writer is much less personally involved with. She substitutes for her own experience the narrator's personal experience to make the story vivid to the reader. Evokes the feel of the 17th century through language, tone, atmosphere, factual details of date and historical background. The contrast with our own age is implicit here.

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 texts
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
AO5ii	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
AO5ii	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
AO5ii	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
AO5ii	perceptive evaluation of links across texts/contexts/task

Question 2

- which of the views given in Items Two, Three and Four seem to you applicable to the opening of Tremain's novel, *Restoration*
- whether any of the prose fiction you have read or studied might be regarded in any way as historical fiction.

(40 marks)

Objectives tested: AO1, AO4, AO5

Bullet One:

Possible content:

Item Two:

- Effective narrative ingredients but also modern, self-reflexive, complicated.
- Suggestions that Rose Tremain uses past for her own purposes, not to accurately reflect the times she writes about. Suggestion she should focus on modern times instead.
- Her characters have very human emotions and weaknesses. The strength of their desires propels the story.

Item Three:

- Rose Tremain refers to 'a life in which this process of describing and identifying feelings would play a part'. Seen to be true in her portrayal of Merivel.
- 'Invention is really the clue to everything'. True of historical fiction as here.
- Rose Tremain concentrates on 'unglamorous outsiders' – true also of Merivel.
- Move from the narrowly domestic to larger scope obvious in the opening of the novel.
- Balance between accurate historical detail and what is imagined. Are her characters believable? Her desire to create a physical and a mental landscape that the reader can imaginatively enter into.
- Interested in contentment, the will to accept ordinary life rather than be materialistic and competitive. Has obvious relevance to Merivel's view of the world.
- Sense of a transformation of society after 1660. Suggested in the opening of the novel by the unusual and exciting incident with the heart.
- Need to write about historical periods because easier to find an original way in.

Undeniably original opening to the novel. Relevance to modern reader something candidates can debate.

Item Four

- How to define historical fiction. It is 'fiction set in the past' but how far back?
- Whose past, the author's or the reader's?
- May define as set more than fifty years in past and written from research rather than experience.
- Historical fiction often denigrated as costume drama or thinly disguised textbook.
- Works of literary fiction that are set historically more likely to find favour with reviewers than 'historical novels'.
- Should we abandon the label 'historical fiction'?
- Literary historical fiction of most interest to publishers. Focus on plot, theme and characters rather than setting. Have relevance to us today.

Bullet Two:

- Candidates can use any of the points made in Item Four as the basis for defining what historical fiction is or they may prefer to work from their own personal view.
- In either case giving a personal response is essential.
- Credit should be given for anything that can reasonably be regarded as historical. The definition given in Item Four is very wide.
- On the whole candidates are likely to be more successful if they write in depth about two or three texts rather than writing about a large number. However, examiners may find that there are candidates who can make excellent analysis of relevant texts and deal with a considerable variety as well.
- Candidates are expected to write about prose fiction, but give credit to relevant discussion of historical perspective in relation to drama or poetry.