
A-LEVEL ENGLISH LITERATURE A

LITA3 Reading for Meaning: Love Through the Ages
Mark scheme

2741
Summer 2014

Version/Stage: 1.0 Final

Mark schemes are prepared by the Lead Assessment Writer and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation events which all associates participate in and is the scheme which was used by them in this examination. The standardisation process ensures that the mark scheme covers the students' responses to questions and that every associate understands and applies it in the same correct way. As preparation for standardisation each associate analyses a number of students' scripts: alternative answers not already covered by the mark scheme are discussed and legislated for. If, after the standardisation process, associates encounter unusual answers which have not been raised they are required to refer these to the Lead Assessment Writer.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of students' 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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June 2014 LITA3 Mark Scheme

The Assessment Objectives

- Assessment in English Literature is unlike that in most other subjects where Assessment Objectives can be assessed discretely.
- Experience of examining in this subject and research conducted into how candidates approach answering questions show that there is never an occasion where one can assess a single assessment objective discretely.
- All four assessment objectives are tested equally in this paper.

Examining unprepared questions

This is a skills based mark scheme. This specification in English Literature is designed to encourage the development of the **autonomous reader**.

In this examination, candidates are presented with **unprepared material** and the **open questions** invite them to make links with **their individualised wider reading**. This means that the choice of content is the candidate's. The examiner will be assessing the **appropriateness, the relevance and the accuracy** of the candidate's choices.

How to mark

Examiners assess each answer out of 40. Remember that in this subject you will find that candidates often have varying profiles across the skill areas – a Band 4 candidate may well write a Band 2 paragraph, just as a Band 1 candidate may produce a glimmer of a conceptualised approach in one sentence. You should use the criteria across the four assessment objectives to determine which band best fits the answer.

Having identified the band, refine the mark. Begin in the middle of the band, then move up or down according to the candidate's achievement. When you have the total mark, conduct a review to ensure that the whole answer has been given sufficient credit.

Examiners should be open-minded as they read candidates' responses.

Although the mark scheme provides some indicators for what candidates might write about, examiners must be willing to reward what is actually there – this mark scheme does not pretend to be all-inclusive. No candidate should be penalised for failing to make certain points.

While examiners should note glaring factual errors and gross misreadings, they **should be open to the candidates' individual interpretations**. Well-argued and well-substantiated views must receive credit, whether or not the examiner agrees with those views. Remain flexible when a candidate introduces unusual or unorthodox ideas.

Question 1

Read the two poems (**Item A** and **Item B**) carefully, bearing in mind that they were written at different times by different writers and are open to different interpretations.

Write a comparison of these **two** poems.

In your answer you should consider the ways in which Donne (in **Item A**) and Larkin (in **Item B**) use form, structure and language to present their thoughts and ideas. You should make relevant references to your wider reading in **poetry**.

INDICATIVE CONTENT

Note

The following comments are intended to be **neither prescriptive nor comprehensive**, but are designed to indicate some of the rationale behind the setting of the question and to demonstrate some possible links between the question and the designated assessment objectives.

Examiners must always be open to the candidates' own interpretations and be prepared to reward understanding and well-argued, relevant points.

Subject matter

Donne's speaker addresses his loved one in the morning when they awake. After marvelling at how their love makes the lives they lived before being together seem dull or infantile, he bids good morning to their awakening souls. He contrasts their spiritual world to the physical world sought by explorers and map-makers. Looking into her eyes, he sees his own face reflected as well as their own faithful hearts. Their love is subject to neither coldness nor fading, and he reflects on the balance of their love. Both love in the same way; their love can neither lessen nor end.

Larkin's speaker lies beside his loved one and he reflects on the topic of talking in bed. While it should be easy for them to speak to one another in this situation, their time together is increasingly silent. He reflects on the outside world: it seems indifferent and the weather is turning wintry. Despite being physically close, the couple find it hard to communicate or to find truthful or caring words to say to each other – or words that are not untruthful or not uncaring.

Form, structure and language

Students might compare the lyrical quality of the poems and the way in which they both focus on pillow talk and might contrast the direct address of Donne to the more distanced thoughts of Larkin. The stanzaic richness of Donne's poem might be contrasted to the spareness of Larkin's. Donne uses 7 line stanzas (heptets) each comprised of a quatrain and a triplet in which the final line is an Alexandrine – a line of six iambic feet. The stanzaic form might be seen to aid the communication of the poet's meaning. In each quatrain the speaker expresses an idea – for example, that their previous pleasures were immature. Each triplet reflects further on this idea – for example, that their previous pleasures were merely fanciful – and he uses the longer, final line to help to underscore his final thought on the matter – for example, that any former love of his was but a foreshadowing, or an insubstantial vision, of the addressee.

Some students might compare the structure of the poems. It could be considered that Donne's first stanza explores their past life, his second their present and his third their future; and some might comment on the ways in which the strength of the love of the couple builds both in each stanza and from stanza to stanza. By contrast, it might be seen that the structure of Larkin's poem helps to depict a relationship weakening. Some students might comment on the progression of the images in the poem: from the couple in bed to the weather, then to the sense of distance between the couple and the outside world, before Larkin's final stanza expands on the implications of the previous stanzas.

Students might perhaps comment on the effects of rhyme. Larkin's use of half-rhyme might be judged to suit the gloomy tone of the speaker and help to convey a sense of dissatisfaction or uncertainty. Please reward comments that use specific examples and explore meaning and effects. Some might contrast this to Donne's use of full rhyme, which might be judged to suit his speaker's sense of sureness and his celebration of a mutual love. For example, students might explore the rhyming of 'thou and I' with 'none can die' to end the poem on a tone of certainty with a resonant and optimistic note. By contrast, students may comment on the way in which Larkin's poem ends. The rhymes grow stronger in the poem's final stanza – a triplet. This might be seen to suggest greater certainty than elsewhere in the poem, but, unlike Donne's poem, what the speaker is certain about are the failings in the relationship.

There is a variety of images that students might choose to comment on. Seek to reward comments that explore effects and how they shape meaning. Some students might compare the extravagance of Donne's language to the ordinariness of Larkin's. For example, in the final stanza Donne uses the conceit of the lovers being 'hemispheres', which link to form a single, perfect world. By contrast, Larkin uses details of the weather outside, such as 'the wind's incomplete unrest' to suggest the unease in the relationship of the couple.

Note

References to wider reading in the other genres should not be credited.

Wider reading

Candidates might relate the extracts to **poetry** concerned with, for example:

- Marriage/ close relationships
- Celebration
- Happy and unhappy relationships
- Growing love
- Waning love.

A range of **poetry** might be linked techniques. For example, relevant texts that use:

- Conceits/ extended metaphors
- Direct addresses to a loved one
- A reflective tone
- Ordinary details.

Reception

Candidates might also use wider reading to consider the ways that the texts have been received and might adopt relevant critical approaches.

		Assessment Objective 1 (10 marks)	Assessment Objective 2 (10 marks)	Assessment Objective 3 (10 marks)	Assessment Objective 4 (10 marks)
Assessment Objective		AO1: Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression	AO2: Demonstrate detailed critical understanding in analysing the ways in which form, structure and language shape meanings in literary texts	AO3: Explore connections and comparisons between different literary texts, informed by interpretations of other readers	AO4: Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received
Band 1	1 2 3 4 5 6 7 8 9 10 11 12 13	Candidates characteristically: a) communicate limited knowledge and understanding of the items b) make few uses of appropriate terminology or examples to support interpretations c) attempt to communicate meaning by using inaccurate language .	Candidates characteristically: a) identify few aspects of form, structure and language in the items b) assert some aspects with reference to how they shape meaning c) make limited references to the items.	Candidates characteristically: a) make few links and connections between the items b) limited or no use of alternative interpretations.	Candidates characteristically: a) communicate limited understanding of context .
Band 2	14 15 16 17 18 19 20 21	Candidates characteristically: a) communicate some basic knowledge and understanding of the items b) make simple use of appropriate terminology or examples to support interpretations c) communicate meaning using straightforward language .	Candidates characteristically: a) identify obvious aspects of form, structure and language b) describe some aspects with reference to how they shape meaning c) make some related references to the items.	Candidates characteristically: a) make straightforward links and connections between the items b) make basic use of alternative interpretations.	Candidates characteristically: a) communicate some understanding of context b) wider reading references may be simple, or undeveloped ; some references may lack relevance .
Band 3	22 23 24 25 26 27 28 29 30 31	Candidates characteristically: a) communicate relevant knowledge and understanding of the items b) present relevant responses , using appropriate terminology to support informed interpretations c) structure and organise their writing into shaped and coherent prose d) communicate using clear, accurate writing.	Candidates characteristically: a) identify relevant aspects of form, structure and language b) explore analytically ways that the writers use specific aspects to shape meaning c) use specific references to texts to support their responses d) make fluent use of textual references/ quotations	Candidates characteristically: a) develop relevant comparisons between the items b) develop comparisons that address form, structure and language as well as subject and theme c) communicate understanding of alternative readings , which may be informed by wider reading	Candidates characteristically: a) use their understanding of the relationships between the items and their contexts to inform their readings b) develop relevant wider reading links that are detailed and enhance the candidate's response to the items c) explore the influence of culture, text type, literary genre or historical period on the ways in which literary texts were written and were – and are – received.
Band 4	32 33 34 35 36 37 38 39 40	Candidates characteristically: a) communicate relevant knowledge and understanding of the items with confidence b) present relevant, well-informed responses, fluently using appropriate terminology to support informed interpretations c) structure and organise their writing in a cogent manner d) communicate using sophisticated and mature writing.	Candidates characteristically: a) identify relevant aspects of form, structure and language in literary texts with insight b) confidently analyse/ explore how writers use specific aspects to shape meaning c) show a mastery of detail in their use of specific references to texts to support their responses. d) demonstrate a conceptual grasp of the texts/ strong overview .	Candidates characteristically: a) explore connections between the items confidently, developing ideas by comparison and contrast b) develop comparisons that address form, structure and language , as well as subject and theme in a mature, sophisticated manner. c) use alternative readings (which may be informed by wider reading) to illuminate their interpretations.	Candidates characteristically: a) use their mature understanding of the relationships between literary texts and their contexts to illuminate readings of the items b) develop relevant wider reading links that are sophisticated and enrich the candidate's response to the items c) evaluate the influence of culture, text type, literary genre or historical period on the ways in which literary texts were written and were – and are – received.

Question 2

Read the two extracts (**Item C** and **Item D**) carefully, bearing in mind that they were written at different times by different writers and are open to different interpretations.

Write a comparison of the ways in which proposals are presented in these **two** extracts.

In your answer you should consider the ways in which Friel (in **Item C**) and Dickens (in **Item D**) use form, structure and language to present their thoughts and ideas. You should make relevant references to your wider reading; ensure that you include references to both **drama** and **prose**.

INDICATIVE CONTENT

Note

The following comments are intended to be **neither prescriptive nor comprehensive**, but are designed to indicate some of the rationale behind the setting of the question and to demonstrate some possible links between the question and the designated assessment objectives.

Examiners must always be open to the candidates' own interpretations and be prepared to reward understanding and well-argued, relevant points.

Subject Matter

Gerry and Chris are alone in the garden talking about the radio, which has just begun to play a sentimental love song. Taking her in his arms, Gerry leads Chris in a dance. Chris's sisters watch from the kitchen. Despite commenting on Chris's foolishness, Kate comments on the expression of happiness on Chris's face as she dances. Gerry asks Chris to marry him. She refuses him, but dances down the lane with him. The radio cuts out abruptly. Kate comments on Gerry's fickleness.

Headstone walks with Lizzie around a graveyard at dusk and makes a speech in which he describes how he has in vain tried to resist her attractions and asks her to marry him. Before she can reply he insists on her taking another walk around the graveyard. When they return to the spot from which they started, Lizzie declines Headstone's offer of marriage; Headstone turns violent, dashes his clenched hand against a stone wall and gives a look of hatred and revenge as he exclaims that he hopes he won't kill his rival. His look frightens Lizzie and she is about to cry out, when Headstone brings his emotions under control.

Form, structure and language

Some students might, for example, explore Friel's use of the music and dancing. There is a progression from talking about the radio to listening to the music, to dancing and to Gerry singing the sentimental love song as he dances with Chris. Some may comment on the effects of this on stage, perhaps suggesting that the music and Gerry's expert dancing create a significant dramatic effect, entertaining the audience and perhaps contrasting the elegance of the dance with the material poverty suggested by the set, or commenting on how the singing and dancing might encourage the audience to feel for Gerry and Chris, hoping for a fresh start in their relationship.

Students might draw contrasts with the extract from Dickens's novel, and might note elements such as the graveyard setting and the way in which Lizzie has to be coerced into a sombre, silent walk with Headstone (unlike Friel's Chris, who dances and talks willingly). Students might suggest that while the build up to the proposal is gradual and fluent in Friel – with naturalistic dialogue, and a section in which the sisters watch the couple which adds humour and heightens the audience's expectations and interest – Headstone's progress towards his proposal is lurching and forced.

The ways in which the proposals are presented might be contrasted. Students could compare the flattering declarations and the optimistic exclamations of Gerry, to Headstone's grave words and the presentation of his attraction to Lizzie as if it is a malign force that draws him against his will and overpowers him.

Students might choose to compare the reactions to the proposals. While both proposals are rejected, some might feel that Chris's response is more ambiguous. Some might comment on the ways in which the actress playing Chris could suggest through her body language that she is enjoying the attentions of Gerry, but note that her lines might be spoken in such a way as to suggest that she cannot accept him. While 'I hear you' or even 'I don't think so, Gerry' might be delivered in a playful, ambiguous fashion, 'When you're with me' could be said sarcastically and might be seen to prepare the way for the fuller rejection in her next speech. Students may argue that there is no ambiguity in Lizzie's speeches or actions. Dickens presents her as being forced to go along with Headstone's actions – as his narrator intrudes: 'how could she do otherwise!' –and the repetition of the same actions at different points in the extract – being forced to go for a walk and Headstone working at the stone – suggests a situation in which nothing can change.

Students might comment on the ways in which the writers use structure to create effects. For example, they may comment on the use of abrupt shifts in tone. After the polite and reasoned speeches of Lizzie rejecting his proposal, Headstone's behaviour becomes violent and his action of punching the stone along with Dickens's description of his facial expression and posture creates a sense of menace and fear. Students might comment on the way in which the tension is released by Headstone's sudden reversion to normality.

Students might also comment on the less melodramatic shift that occurs in Friel's play. After Gerry has exclaimed 'The omens are unbelievable this time!', he and Chris dance off and 'the music continues for a few seconds then stops suddenly mid-phrase'. This brings the proposal sequence to an abrupt end. Some students may argue that this moment signals a return to the reality of normal life; the brief interlude of romance and fantasy is over.

Many aspects of language might attract comment. For example, students may choose to comment on the grotesque descriptions of Headstone and Dickens's choice of name. Also the descriptions of the graveyard and Headstone's actions might be explored as might the sense of dread and the threatening mood that Dickens creates. The mood that Friel creates might be seen to be more varied, and students might choose to comment, for example, on the use of humour as the sisters eavesdrop on Gerry and Chris, with exclamations such as 'God forgive you!' and 'The animal!' raising laughter in the audience. Students might choose to explore the symbolic elements in the items. For example, students might argue that the stone in the Dickens extract reflects some of the qualities of Headstone, or that his working at this unyielding material – suggests something of the hopelessness of his attempt to win Lizzie. The radio in the Friel extract might be seen to symbolise romance and the world that lies beyond the simple rural environment of the girls.

Wider reading

Note

References to wider reading in any genre should be credited. Do **check that, by the end of the second answer**, the candidate has included (across both answers) at least one reference to wider reading from prose, drama and poetry. **If a reference to a genre is not included, take this into account** when you award the mark.

Examiners should be open to candidates making relevant references to their wider reading in a variety of ways. The following list is **neither exhaustive nor prescriptive**.

Candidates might, for example, refer to relevant texts that explore:

- proposals
- love songs
- dancing
- violence
- strong feelings
- situations in which others watch a couple.

Links to wider reading might be made via the techniques used in the extracts, for example, relevant texts that use:

- music
- dancing
- abrupt shifts
- charming characters
- grotesque characters
- imagery of death.

Reception

Candidates might also use wider reading to consider the ways that the texts have been received and might adopt relevant critical approaches.

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