
A-LEVEL

English Literature A

LITA3 Reading for Meaning: Love Through the Ages
Mark scheme

2740
June 2015

Version 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.

Further copies of this Mark Scheme are available from aqa.org.uk

June 2015 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 students 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, students 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 student's. The examiner will be assessing the **appropriateness, the relevance and the accuracy** of the student's choices.

How to mark

Examiners assess each answer out of 40. Remember that in this subject you will find that students often have varying profiles across the skill areas – a Band 4 student may well write a Band 2 paragraph, just as a Band 1 student 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 student'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 students' responses.

Although the mark scheme provides some indicators for what students might write about, examiners must be willing to reward what is actually there – this mark scheme does not pretend to be all-inclusive. No student 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 students' individual interpretations**. Well-argued and well-substantiated views must receive credit, whether or not the examiner agrees with those views. Remain flexible when a student 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 Herrick (in **Item A**) and Yeats (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**. **[40 marks]**

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 students' own interpretations and be prepared to reward understanding and well-argued, relevant points.

Subject matter

Both poems offer advice, yet also might be seen as being about love in general (though Yeats's, of course, also expresses feelings about a particular love). Herrick advises the young women to make the most of their youth and to marry; Yeats advises the reader not to love too deeply. Students may wish to read Herrick's advice as being not only for the virgins named in the poem, but also for the poem's readers in general. The aim might be to encourage readers to make the most of their lives and to seize opportunities. Alternatively, some students might even see the poem as addressing men to go to the virgins and enjoy them while they can. Please credit plausible responses that provide evidence. The subject matter of Yeats's poem might also be seen in other ways: as well as being about advising the reader, it might be considered to be more about revealing the character and state of mind of the speaker. Its subject might primarily be the speaker's relationship with the woman who spurned him and its effects.

Form, structure and language

Students might explore the appropriateness of Yeats's use of the sonnet form for a poem that explores a lovelorn state, or for one that explores an idea. Students might comment on the progression of the idea in this sonnet and discuss aspects such as its use of quatrains and the final couplet; or they might choose to comment on the poem's progression by means of its sentences. For example, some might see the poem as being comprised of three main parts: the first seven lines (a single sentence) then the next five (that begin with a near-repetition of the first line which some may see as even more passionate and emphatic) and finally the couplet, which might be considered as a shift in tone as the speaker intrudes in a memorable and affecting way with personal experience to provide conclusive evidence for what he has argued throughout. Credit is to be given for plausible, well-evidenced readings rather than for a particular view or approach. Students might choose to comment on Herrick's poem as a lyric or a pastoral lyric and they might consider its relative simplicity of form and its simple country setting as being appropriate to the simple 'carpe diem' message. A variety of imagery might be selected for close analysis. Students might compare the ways in which the poems' respective arguments proceed and compare how

they both give advice followed by evidence to add credibility and close with a conclusion. Perhaps Yeats's might be seen as more subtle and affecting than Herrick's more logical and cold final warning in his final quatrain, but do allow for other plausible readings that are informed by textual understanding. Reward comments on rhyme or meter that are linked to the exploration of other features and are plausible and/or which address meaning.

As ever, use the descriptors on the mark scheme to guide you to the right mark; seek to reward those responses that go beyond feature-spotting to explore the effects that are created and which comment on how features shape meaning.

Note

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

Wider reading

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

- 'carpe diem'
- time
- offering advice
- young love
- disappointment in love
- the anticipation of love.

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

- the sonnet form
- 'carpe diem' as a sub-genre
- pastoral features
- a mournful tone
- a tone of optimism.

		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 0-13	1 2 3 4 5 6 7 8 9 10 11 12 13	Students 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 .	Students 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.	Students characteristically: a) make few links and connections between the items b) make limited or no use of alternative interpretations.	Students characteristically: a) communicate limited understanding of context .
Band 2 14-21	14 15 16 17 18 19 20 21	Students 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 .	Students 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.	Students characteristically: a) make straightforward links and connections between the items b) make basic use of alternative interpretations.	Students characteristically: a) communicate some understanding of context b) may make simple or undeveloped wider reading references; some references may lack relevance .
Band 3 22-31	22 23 24 25 26 27 28 29 30 31	Students 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.	Students 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	Students 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	Students 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 student'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 32-40	32 33 34 35 36 37 38 39 40	Students 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.	Students 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 .	Students 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.	Students 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 student'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 memories of love are presented in these **two** extracts.

In your answer you should consider the ways in which Woolf (in **Item C**) and Beckett (in **Item D**) use form, structure and language to present their thoughts and ideas. You should make relevant references to your wider reading, ensuring that you include references to both **drama** and **prose**.
[40 marks]

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 students' own interpretations and be prepared to reward understanding and well-argued, relevant points.

Subject Matter

Clarissa looks back with pleasure to a happy time with Sally Seton that culminates in a kiss; Krapp has a more ambiguous relationship to his past – he represses his feelings and denounces his former actions, yet is also curious as he plays a tape recording of his diary, which recounts details of his break up with his girlfriend.

Form, structure and language

Much could be said about Woolf's style that enables the reader to have access to Clarissa's thoughts and render the sexual experience with intensity. Credit those who use terms like free indirect speech/free indirect style/free indirect discourse, stream of consciousness, internal monologue and so on, but do focus on rewarding the understanding and the exploration of the technique and how it shapes meaning rather than the label they give it. Such a technique might be compared to Beckett's stagecraft, particularly the use of the tape, which allows for a moment of intensity as the audience hears the contemporaneous account of Krapp's experience of love and loss.

There are many techniques from either item that might attract close attention from the students. For example, the narration of the unconventional behaviour of Sally and the tone of the narrator, Clarissa, or the descriptions of her feelings, such as her short exclamatory sentence about the world being turned upside down, or the extended diamond metaphor. Similarly there are many specific aspects of Item D that come from its form, such as the use of the tape and Krapp staring ahead as he listens and the sound effect of his youthful, recorded voice being played. Allow students to decide how touching or comic such uses of devices are and reward readings that are substantiated and well-argued. Some, for example, might find some of the lines from the tape-recording moving or lyrical; some might comment on the significance of the Beckett item being the play's conclusion, perhaps finding this a powerful ending that closes the play on a poignant note – one that generates pity for the protagonist.

Wider reading

Note

References to wider reading in any genre should be credited. Do **check that, by the end of the second answer**, the student 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 students making relevant references to their wider reading in a variety of ways. The following list is **neither exhaustive nor prescriptive**.

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

- memories
- painful memories
- precious memories
- etc.

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

- techniques – such as free indirect speech/discourse, stream of consciousness, etc – to give readers/audiences access to the thought processes of a character
- symbols/figurative writing to evoke love
- music/singing
- technology
- shifts between past and present
- comedy/a mixture of comedy and pathos
- etc.

Reception

Students 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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