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A-LEVEL

# English Literature A

LITA3 Reading for Meaning: Love Through the Ages  
Mark scheme

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2740  
June 2016

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Version 1.0: Final Mark Scheme

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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](http://aqa.org.uk).

## June 2016 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 Millay (in **Item A**) and Dunn (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

Millay's speaker laments forgotten kisses and forgotten lovers. The rain outside summons up ghosts of the past, which cause her quiet pain. She is like a lonely tree; her branches in summer contained singing birds, but now, in winter, there is no longer any singing.

In the Dunn poem a typing error sparks thoughts of the first kiss between the speaker and his love. He describes the sensations kissing produced, then reflects on the wider significance of the kiss, comparing its wisdom with that of the oracle in ancient Greece and as being the definition of Good. The lover he kissed became his wife.

### Subject matter, form, structure and language

There are numerous authorial methods that could be explored and compared. The following is only a small selection.

Both poems are sparked by memories of kisses, but the kisses are different in each case. Millay reflects on the sadness of losing the delight of kisses from many lovers, and the emphasis appears to be on the enjoyment of many acts of physical love, whereas Dunn is concerned with a single occasion of kissing with a special lover with whom he has enjoyed a special relationship, both physical and spiritual. The typo seems, like a Freudian slip, to reveal a deeper truth; her kiss has not just affected his body but his mind.

Various aspects of form and structure could be explored. For example, students might note the compressed and intricate nature of Millay's Petrarchan sonnet, which is made up of an octave (comprising two quatrains that contain envelope rhyme) and a sestet in which the final (fourteenth) line rhymes with the eleventh. They might consider the ways in which such aspects help Millay to create effects. For example, the final rhyme (in the line ending 'that in me sings no more') brings the reader back to the eleventh line ending 'boughs more silent than before', helping not only to sound a final note of sadness but also to enact the retrospective quality of the poem. By contrast, the freer form of Dunn's poem enables him to communicate in a more conversational way, which suits the poem's wry humour. Its only full rhyme (between the very last line and the final line of the last quatrain) helps to end the poem on an optimistic note, connecting the sense of 'the Good' and the

couple marrying ‘as soon as [they] could’. The more linear quality of Dunn’s poem, with the experience of the kiss leading to broader, more philosophical thoughts before concluding with the happy ending of those who kissed marrying.

The use of imagery and other figurative language might be compared. For example, the more traditional use of rain, the seasons and the lonely tree in Millay to the more modern use of, for example, the personified pheromones in Dunn. Students may refer to the rain and wind as examples of pathetic fallacy. It is important to reward the ways in which students comment on how features shape meaning and create effects.

Students might choose to comment on the times from which the poems come. It might be argued that Dunn’s poem with freer construction, mixture of classical references and commonplace details along with self-referential qualities make it typical of postmodern poetry. Millay’s sonnet, however, might strike some students as unusual for one written in the 1920s, the heyday of high modernism. Her poem perhaps portrays modern concerns, though does so while adhering to a very traditional form.

A range of other examples and techniques might be explored by students. As ever, reward points that are substantiated and give appropriate credit to those who comment in detail on effects and how poetic techniques shape meaning.

#### **Note**

References to wider reading in prose or drama should **not** be credited in answers to **this question**.

#### **Wider reading**

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

- marriage/close relationships
- having many fleeting relationships
- sadness
- parting
- kissing
- sincere expressions of feeling.

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

- direct language
- pathetic fallacy, personification, the seasons
- a mixture of the mundane and the magical
- particular forms such as the sonnet.

#### **Reception**

Students might also use their wider reading to consider the ways in which 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	Students characteristically: a) communicate <b>limited knowledge</b> and understanding of the items b) make <b>few uses of appropriate terminology</b> or examples to support interpretations c) attempt to communicate meaning by using <b>inaccurate language</b> .	Students characteristically: a) <b>identify few aspects</b> of form, structure and language in the items b) <b>assert</b> some aspects with reference to how they shape meaning c) make <b>limited references</b> to the items.	Students characteristically: a) make <b>few links and connections</b> between the items b) <b>limited or no</b> use of alternative interpretations.	Students characteristically: a) <b>communicate limited understanding of context</b> .
Band 2	14 15 16 17 18 19 20 21	Students characteristically: a) communicate some <b>basic knowledge</b> and understanding of the items b) make <b>simple use of appropriate terminology</b> or examples to support interpretations c) communicate meaning using <b>straightforward language</b> .	Students characteristically: a) <b>identify obvious aspects</b> of form, structure and language b) <b>describe some aspects</b> with reference to how they shape meaning c) make some related references to the items.	Students characteristically: a) <b>make straightforward links</b> and connections between the items b) make <b>basic use</b> of alternative interpretations.	Students characteristically: a) communicate <b>some understanding of context</b> b) wider reading references may be <b>simple, or undeveloped</b> ; some references may <b>lack relevance</b> .
Band 3	22 23 24 25 26 27 28 29 30 31	Students characteristically: a) communicate <b>relevant knowledge</b> and understanding of the items b) present <b>relevant responses</b> , using <b>appropriate terminology</b> to support informed interpretations c) structure and organise their writing into <b>shaped and coherent</b> prose d) communicate using <b>clear, accurate</b> writing.	Students characteristically: a) identify <b>relevant aspects</b> of form, structure and language b) <b>explore analytically</b> ways that the writers use specific aspects to shape meaning c) use <b>specific references</b> to texts to support their responses d) make <b>fluent use</b> of textual references/ <b>quotations</b>	Students characteristically: a) <b>develop relevant comparisons</b> between the items b) develop comparisons that <b>address form, structure and language</b> as well as subject and theme c) communicate <b>understanding of alternative readings</b> , which may be informed by wider reading	Students characteristically: a) use their understanding of the relationships between the items and their <b>contexts</b> to <b>inform</b> their readings b) develop <b>relevant wider reading</b> links that are <b>detailed</b> and <b>enhance</b> the student's response to the items c) <b>explore</b> 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	Students characteristically: a) communicate relevant knowledge and understanding of the items <b>with confidence</b> b) present relevant, well-informed responses, <b>fluently using appropriate terminology</b> to support informed interpretations c) structure and organise their writing in a <b>cogent</b> manner d) communicate using <b>sophisticated and mature</b> writing.	Students characteristically: a) identify relevant aspects of form, structure and language in literary texts <b>with insight</b> b) <b>confidently analyse/ explore</b> how writers use specific aspects to shape meaning c) show <b>a mastery of detail</b> in their use of specific references to texts to support their responses. d) demonstrate a <b>conceptual grasp</b> of the texts/ strong <b>overview</b> .	Students characteristically: a) explore connections between the items confidently, <b>developing ideas by comparison and contrast</b> b) develop comparisons that <b>address form, structure and language</b> , as well as subject and theme in a <b>mature, sophisticated</b> manner. c) use alternative readings (which may be informed by wider reading) to <b>illuminate</b> their interpretations.	Students characteristically: a) use their <b>mature understanding</b> of the relationships between literary texts and their contexts to <b>illuminate</b> readings of the items b) develop relevant wider reading links that are <b>sophisticated</b> and <b>enrich</b> the student's response to the items c) <b>evaluate</b> 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.

- 0 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 the early stages of love are presented in these **two** extracts.

In your answer you should consider the ways in which Shakespeare (in **Item C**) and Williams (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**.

**[40marks]**

## 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

Miranda meets Ferdinand, who has been carrying heavy logs all day. She tells him her name, then realises that she has broken a promise to her father. Ferdinand extolls Miranda's virtues, comparing her perfection to the other, flawed, women he has liked. Miranda admits that she has only ever seen her own face and that she has only ever seen one other man, her father. Ferdinand talks of his nobility and how he endures such degrading work willingly because of her. They declare their love for each other and Miranda weeps. Unseen, Prospero is moved by their pure love. Ferdinand kneels, they promise marriage and take each other's hands. When they leave the stage, Prospero rejoices in their love.

William Stoner has gone to the home of Katherine Driscoll. Katherine cries: she had thought he was trying to break off their friendship, which had been growing close. Their mutual attraction becomes apparent and they embrace. Stoner perceives Katherine differently as he sees her up close: her eyes and flesh seem different; he sees beneath a previous reserve to perceive warmth, humour, playfulness and intensity. As the relationship progresses, layers of reserve drop away. Stoner begins to understand love is not an absolute state of being, but a process.

### Form, structure and language

Students might comment on the presentation of the love between Miranda and Ferdinand, which is staged so that the couple can speak freely to one another, while their meeting is watched by the controlling figure of Prospero. Students might argue that, rather than offering a realistic representation of lovers, Shakespeare presents an idealised love and that he uses his dramatic verse to allow characters to develop elevated, poetic speeches of love to one another. By contrast, Williams presents the developing love between his two characters as a wonderful experience, but in a more down to earth and realistic light, making use of aspects such as naturalistic dialogue and description.

There is also a contrast in the presentation of the situation. In Shakespeare, emphasis is placed on the virginity of the female lover and approval of her father, whereas in the Williams extract, while there is a sense of the adulterous nature of the relationship between the experienced couple, this is only hinted at in Stoner's first speech and Katherine silences him and any potential social or moral

disapproval. Readers, it could be argued, are likely to respond favourably to the deepening relationship between the characters, seeing it as wholesome and loving despite its adulterous nature.

The slowly unfolding and subtle presentation of the love between Stoner and Katherine in Item D might attract the attention of students, who could choose to comment on Williams's use of a third person narrator and the flexibility that this affords him; for example, to present sections that focus on one character or on both, or to offer more distant authorial comment (such as is given in the final paragraph in which the reader not only gains insight into Stoner but into the nature of love itself). Such techniques might be compared to those used in Item C in which the love is expressed initially more through dialogue rather than through narration and description.

The type of descriptions used by Shakespeare's characters might be contrasted with the descriptions in the Williams extract. For example, students might comment on the more abstract and elevated nature of Shakespeare's language. There are many examples that could be selected for analysis including Ferdinand's use of antithesis – for example, the 'fresh morning' he feels when Miranda is 'by at night' – the contrasts between the perfect Miranda and the flawed women he once liked and superlatives he uses to describe Miranda. Students might argue that while a modern readership is likely to be able to believe in the realism of the relationship as rendered by Williams, a modern audience might find the relationship between Miranda and Ferdinand so idealised that it is less credible – they have to be won over by the sincerity of the actors or by the magical quality given to the production to allow them to fully suspend their disbelief.

Students might contrast such subtle and playful ways of presenting love with the more serious and clearly defined behaviour of the characters in Item D. In addition, students might explore the ways in which Williams uses description. For example, how he uses the descriptions of Katherine's eyes, flesh and calm, poise and reserve, to evoke Stoner uncovering depths in her character as he comes to know her physically. Comment might also be made on the presentation of their nascent love, which is also underscored by the setting of the scene in spring. In addition, the use of religious language might be compared: students might, for example, argue that the use of such language in Item C contributes to the wonderful qualities of the love between Ferdinand and Miranda, but that in Item D such language helps to explain and to categorise the growing love as incredibly special, but human – whereas Stoner felt previously that love was 'the heaven of a false religion', through his relationship with Katherine, he comes to see it as 'a human act of becoming'.

The structure of the items and the ways in which they move from the couple in question to broader ideas might attract comment. Students could explore the ways in which Shakespeare builds his scene to a climax and there is scope for comment on the staging of the scene and the action of Ferdinand kneeling, the hand-holding and the exchange of promises to marry as well as on the effects of Prospero emerging from his hiding place to declare his pleasure at the engagement. Similarly, students might comment on the way in which Williams moves from the specific act of love-making between the couple to its consequences and finally to broader ideas about the nature of love itself, such as love being 'not an end but a process'.

Remember that the above notes are not comprehensive. Many other examples and other comments on literary or dramatic features might be chosen by students. As ever, reward points that are substantiated and give appropriate credit to those who comment in detail how features shape meaning and create effects.

### **Note**

References to wider reading in any genre should be credited. **Please 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.

### **Wider reading**

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:

- young love
- physical love
- playful love
- serious love
- idealised love
- virginity
- adultery
- courtly Petrarchan love
- love between shy characters
- love as a way to gain deeper understanding.

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

- realism
- idealised or elevated language
- disguise or hiding
- authorial intrusion
- delicate or subtle physical descriptions.

### **Reception**

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

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

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Band 2	14 15 16 17 18 19 20 21	Students characteristically: a) communicate some <b>basic knowledge</b> and understanding of the items b) make <b>simple use of appropriate terminology</b> or examples to support interpretations c) communicate meaning using <b>straightforward language</b> .	Students characteristically: a) <b>identify obvious aspects</b> of form, structure and language b) <b>describe some aspects</b> with reference to how they shape meaning c) make some related references to the items.	Students characteristically: a) <b>make straightforward links</b> and connections between the items b) make <b>basic use</b> of alternative interpretations.	Students characteristically: a) communicate <b>some understanding of context</b> b) wider reading references may be <b>simple, or undeveloped</b> ; some references may <b>lack relevance</b> .
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Band 4	32 33 34 35 36 37 38 39 40	Students characteristically: a) communicate relevant knowledge and understanding of the items <b>with confidence</b> b) present relevant, well-informed responses, <b>fluently using appropriate terminology</b> to support informed interpretations c) structure and organise their writing in a <b>cogent</b> manner d) communicate using <b>sophisticated and mature</b> writing.	Students characteristically: a) identify relevant aspects of form, structure and language in literary texts <b>with insight</b> b) <b>confidently analyse/ explore</b> how writers use specific aspects to shape meaning c) show <b>a mastery of detail</b> in their use of specific references to texts to support their responses. d) demonstrate a <b>conceptual grasp</b> of the texts/ strong <b>overview</b> .	Students characteristically: a) explore connections between the items <b>confidently, developing ideas by comparison and contrast</b> b) develop comparisons that <b>address form, structure and language</b> , as well as subject and theme in a <b>mature, sophisticated</b> manner. c) use alternative readings (which may be informed by wider reading) to <b>illuminate</b> their interpretations.	Students characteristically: a) use their <b>mature understanding</b> of the relationships between literary texts and their contexts to <b>illuminate</b> readings of the items b) develop relevant wider reading links that are <b>sophisticated</b> and <b>enrich</b> the student's response to the items c) <b>evaluate</b> 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.