



General Certificate of Education (A-level)
June 2013

English Literature A

LITA3

(Specification 2740)

Unit 3: Reading for Meaning

Final

Mark Scheme

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 events which all examiners 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 examiner understands and applies it in the same correct way. As preparation for standardisation each examiner 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, examiners encounter unusual answers which have not been raised 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 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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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 the students' 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 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 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 Bradstreet (in **Item A**) and Nims (in **Item B**) use form, structure and language to present their thoughts and ideas. You should make relevant references to your wider reading in the poetry of love.

Focus: Bradstreet, 'A Letter to Her Husband, Absent Upon Public Employment'
Nims, Love Poem
Wider reading in poetry of love

Key Words: Two poems, wider reading, compare, ways writers use form, structure, language, thoughts and ideas, relevant wider reading.

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 any well-argued, relevant points.

Subject matter

Bradstreet's speaker writes to her husband, who is away performing public duties, reflecting on her loving feelings for him. She thinks of him as being everything to her, considering him as the sun to her earth. Time without him is dead, with the only brief ease being when she sees his face in her children. She thinks of the summer coming when he will return and reflects on how they will always be together, even after death.

Nim's speaker explores the qualities of his loved one, commenting on her clumsiness as well as her kindness. He considers attributes such as unpredictability and unpunctuality as well as warmth and wit. The poem closes with a wish for her to continue to be herself and to be with him always.

Form, structure and language

Bradstreet's poem is a verse epistle, expressed in a single verse paragraph and rendered in heroic couplets. Like Nims's poem, it has an autobiographical voice and is addressed to a partner; as such, students might compare the personal nature of the poems and comment on the sincerity of the feelings expressed. Some students might consider that Bradstreet's is convincing as a letter and perhaps comment on it as being targeted to a specific readership – the poet's husband. While the subject matter of Nims's poem is similarly personal, some might feel this simple heart-felt lyric has a wider audience – its title perhaps suggesting its literary sub-genre and its wider resonance.

Bradstreet's poem might seem to some as a spontaneous outpouring of affectionate feelings, but equally, candidates might choose to comment on the ways in which its construction creates effects. For example, some might comment on the extended metaphor of the speaker as the earth and the addressee as the sun. Comment might also be made on the ways in which the poem uses bodily and Biblical imagery; some might suggest that it starts with aspects of physicality and ends with aspects of spirituality. Some might view the poem as discursive, suggesting that the speaker analyses her relationship with her husband, coming to the conclusion that even when death separates them they will still be together. Students might compare this to the way in which Nims's poem also concludes with a sense of the significance of his relationship with his loved one and his feelings should he lose her, which – while expressed in secular terms – would be earth-shattering for him.

Students might comment on the use of contrasts in Nims poem, which some might see as alternating between humorously expressed criticisms and appreciated virtues. Some might comment on the accumulation of images in the poem, which help to provide the reader with a strong sense not only of the addressee, but also of why the speaker loves her.

A variety of poetic devices in the poems might be discussed. We must, of course, seek to reward comments on effects and how devices shape meaning, rather than the simply the naming of features. Some might choose to analyse, for example, the effects of the extended metaphor (or conceit) in Bradstreet's poem, the imagery of two people being one, the astrological imagery or Biblical imagery. Perhaps some might contrast some of such features with the more quotidian imagery used by Nims. Students might also contrast the idealistic – some might argue conventional – images of Bradstreet with Nims's more concrete imagery and his use of urban and domestic details. Some might note some of the more sexual feelings expressed by Bradstreet – how, for example, the couple's children were borne through his 'heat', which contrasts with the 'frigid colds' that she endures during his absence.

Students might suggest that Nims uses a more relaxed rhythm and a more conversational tone, which add to the warmth of his sentiments, while Bradstreet's heroic couplets with mostly end-stopped lines might have a formal ring to modern ears. Nims quatrains – each of which has a single end rhyme – might be seen to have a more relaxed feel, while allowing some of the images and observations to gain prominence. Some of the rhymes might be argued to add to the poem's warmth and humour – for example the lipstick 'grinning on our coat' rhymes comically with their souls on glory of 'spilt bourbon float'.

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:

- Marriage/close relationships
- Friendship and shared experiences
- Celebration
- Accepting loved ones for all their qualities
- Thoughts of death.

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

- Autobiographical elements
- Conceits/extended metaphors
- Humour
- Astrological imagery
- Urban imagery
- Ordinary details.

Reception

Students 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 (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) 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) wider reading references may be simple , or undeveloped ; 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 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 (32-40) 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 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 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 strong emotions presented in these **two** extracts.

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

Key Words: Two extracts, wider reading, compare, strong emotions, ways writers use form, structure, language, thoughts and ideas, relevant wider reading.

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

Marianne sees Willoughby and, despite Elinor's advice, rushes to speak to him. He responds coldly and speaks to Elinor, not Marianne. Marianne addresses him in an outburst, asking if he received her letters and if he refuses to take her hand. After some cold explanations, Willoughby leaves her and Elinor sinks into a chair. Marianne begs Elinor to go to Willoughby, but she does not. Eventually Willoughby leaves the party, and the sisters go home. Elinor has to be revived with smelling-salts. Elinor reflects that while Willoughby's feelings for Marianne may not be present now, they certainly were previously.

Lovesick Orsino bids his musicians play then asks for them to stop and goes on to voice his feelings about the qualities of love. Curio asks if he will hunt, but the request reminds Orsino of Olivia, and he continues to speak about love. Valentine enters, bringing news of Olivia's mourning for her brother. Orsino reflects on how passionately she will love him one day.

Form, structure and language

The third person narrative allows for the action to develop while creating suspense, particularly regarding the behaviour of Willoughby and Marianne's response to that behaviour. Students might comment on Austen's use of dialogue to show the strong emotions of Marianne directly, and the way in which she gives Willoughby relatively few speeches might be seen by some to provoke the reader's curiosity. Students might comment on the extract as beginning with strong emotion and could comment on the ways in which suspense is built, perhaps suggesting some moments as peaks of emotion.

Shakespeare presents the love-sickness of Orsino, through music as well as speech. Students might comment on the nature of the music, or how it reflects or enhances the

presentation of Orsino's state of mind. Sensible comments might be made about when the music starts and finishes and how such timing might create dramatic effects. In addition, some might comment on the actors on stage, and how the Duke and his lords might be positioned to enhance effects. For example, some might suggest that the lovesick Duke be reclining self-indulgently, while his lords are grouped around him obsequiously. Do give credit to plausible readings, especially those that make good use of the text or ideas inferred from the text.

Students might choose to comment on aspects of structure, such as the extract being the opening of the play and the ways in which it presents a main character and establishes a main theme. They might explore how expository details are revealed as the scene progresses, or how there is some variety of tone through, for example, Curio's question and the speech of Valentine; they might, however, argue that the scene is somewhat circular or static in that Orsino's last speech might be seen as just as self-indulgent as his first. By contrast, the Austen extract might be seen to render a dramatic and important part of the plot, and students might explore how this item offers a wider range of action and emotion as its narrative progresses. For example, some might chart the development of emotions in the extract from excitement and anticipation at the beginning, to shock and disbelief, and so on.

The ways in which Austen contrasts the two sisters, and how Elinor's measured, sensible behaviour makes Marianne's seem more extreme might also attract comment. Students might analyse Austen's characterisation of Marianne in detail. Some might explore Austen's descriptions that depict her as suffering from extreme emotions: from her red face to her dreadfully white pallor. Similarly, students might choose to comment on Orsino's actions and perhaps contrast his inaction to the actions of Marianne. Alternatively, some might choose to focus on the self-indulgent aspects of the characters, or the different ways in which their actions present love as a kind of sickness. Students might contrast the static nature of Orsino and his court and the languid pace of Orsino's speeches to the busyness of the world that Austen depicts.

Students might comment on the two sisters as representing two different character types and some might comment on how Austen wishes the reader to respond. Some might contend that Austen's purpose is didactic with the reader perhaps being encouraged to respond unsympathetically to Marianne and to favour the more sensible character, Elinor. In addition, Austen's use of Elinor might be compared to Shakespeare's use of Curio as a foil for Orsino. Some might choose to comment on Willoughby and his role in provoking strong emotions as well as keeping his own in check. Students might choose to compare the depiction of Olivia and Willoughby. Olivia's strong emotions (as reported by Valentine and Orsino) might attract comment.

Marianne's speeches might also be seen by students to contribute to her as being depicted as a character in the grip of strong emotions. Some might comment on their broken nature, their emotional tone and use of exclamatories and interrogatives. Her obvious anxiety might be seen to contrast to Willoughby's outward calm and his well-formed sentences and the even tone in which they are expressed. His dissembling behaviour might attract comment and be contrasted with the sincerity of Marianne's. The rich, poetic qualities of Orsino's language might be analysed. For example, the extended food metaphor and the use of music and other sensuous imagery, or uses of personification or hunting imagery. The richness of Orsino's speeches – which some might find cloying – might be contrasted with the more unadorned writing of Austen.

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:

- strong feelings
- disappointment in love
- the unpleasant effects of love
- self-indulgence in love
- betrayal.

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

- party scenes
- life at court
- irony
- sensuous imagery
- rich, poetic descriptions of love
- static or active scenes.

Reception

Students might also use wider reading to consider the ways that the texts have been received and might adopt relevant critical approaches, including historical, colonial, Marxist or feminist approaches.

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