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It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of candidates' 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 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 01

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 Lovelace (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 the poetry of love.

**Focus:** Lovelace 'The Scrutiny'  
Larkin 'Wild Oats'  
Wider reading in poetry

**Key Words:** Two poems, compare, ways writers use form, structure, language, Thoughts, ideas and wider reading,

### INDICATIVE CONTENT

#### Note

The following comments are **not intended to be prescriptive** or 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 should always be open to the candidates' own interpretations and be prepared to reward any well-argued, relevant points.**

#### Subject matter

Lovelace's speaker addresses an unnamed woman to whom he promised fidelity the previous night. He argues that keeping his promise is impossible and that he must seek other partners. He concludes that, after having loved other women, he might return to the addressee.

Larkin's speaker narrates the story of two women whom he met about twenty years ago in his workplace. He was attracted to the beautiful one, but took out her plain friend. He details aspects of the relationship and the breakup, which occurred after the couple realized the speaker's unsuitability for love. In his wallet he still keeps two photographs of the beautiful woman.

#### Form, structure and language

Lovelace's poem has elements of lyric and dramatic monologue. The poem is structured like an argument, which the speaker addresses to his mistress after their night of love. Each stanza develops a new aspect of the argument, culminating in the conclusion that the speaker might favour the addressee after he has 'loved his round' when he will return 'sated with variety.'

Larkin's poem is a narrative poem, and more prosaic in style. Its story lacks the immediacy of Lovelace's 'The Scrutiny', which while it mentions the present and the immediate past, is concerned mostly with the future: what he must do in seeking other beauties; and the more distant future in which he may return to the addressee. Larkin's narrative – beginning with a memory from 'about twenty years ago' – is situated firmly in the past. Unlike in Lovelace's poem, the sowing of the Larkin speaker's 'wild oats' seems all in the past.

The tone of Lovelace's poem is ambiguous. Some readers might consider the poem to be spoken with the arch, knowing tone of a seducer, who quibbles cleverly on 'swear and foresworn' in the first line and displays arrogance as he uses his powers of rhetoric to argue his way out of commitment, cynically offering the possibility of a reunion to clinch his case. Others might find ambiguity and suggest that the speaker does love the addressee, but is being honest

about his sexual needs. Despite being part of his argument to seek others, at the heart of the poem in lines 10 and 11 are images of him being able to ‘dote’ upon the addressee’s ‘face’ and find ‘joy in (her) brown hair’. Indeed the final thought of returning might be interpreted as being sincere.

Larkin’s speaker’s portrayal of his relationship with the ‘friend in specs’ is possibly more unambiguous. The dullness is conveyed through the speaker’s lugubrious tone, and techniques such as the numbering of years, letters and the cost of the ring in the second stanza, where the long sentence evokes a protracted and pleasureless relationship. Readers might have different responses to the presentation of the speaker. While aspects of his story are entertaining – the confessional elements, the humour of his blunt contrasting descriptions of the friends (reinforced through long vowels and harsh consonants) and the irony of statements such as ‘Well, useful to get that learnt’ – some readers might find him a rather pitiful and lonely figure, whose humour masks despair or self-deception.

Readers might comment on aspects of rhyme and other aural effects; for example, the full rhymes of Lovelace, which perhaps reinforce the sense of the speaker’s ongoing argument, or even draw attention to his mixed feelings for, or perhaps difficulty in moving on from, the addressee, such as in lines 9 and 10. Larkin’s verse, while rendered in a much more colloquial register, is no less rigidly formed. He uses mostly half-rhymes, which are fitting for the downbeat tale being told. The full rhyme used at the end of the poem on ‘two snaps’ and ‘perhaps’ emphasizes uncertainty as well as leaving the reader with an uncomfortable reminder of the lonely speaker’s failure – even slight perversion.

Lovelace’s diction and imagery are more heroic, presenting love in terms of discovery and warfare: the speaker must ‘search the black and fair’, and he compares himself to a mineralist who sounds ‘for treasure’; the joys of love are termed ‘spoils’ with which he will be ‘crowned’.

Larkin’s diction and images are more quotidian. Idioms such as ‘the whole shooting match’ help to lend the poem a conversational tone and ‘ordinariness’; precise imagery such as the ‘ten-guinea ring’ and the ‘wallet’ contrast with Lovelace’s more elevated and generic imagery of treasure and ‘spoils’. A typical romantic image is debased into cliché through the term ‘bosomy English rose’, which seems more redolent of a seaside postcard than a love poem.

### **Wider reading**

Candidates might relate the poems to:

- other narrative poems
- poems that explore ‘breaking up’
- poems that contain arguments
- poems that explore married love.

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

A range of poems might be linked via poetic techniques. For example, relevant poems that use:

- oxymorons/paradoxes/irony
- images of conquest
- images of wealth, jewels
- images of time/a sense of *carpe diem*.

### **Reception**

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

	Assessment Objective 1 (10 marks)	Assessment Objective 2 (10 marks)	Assessment Objective 3 (10 marks)	Assessment Objective 4 (10 marks)	
	<b>Assessment Objective</b>	<b>AO1: Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression</b>	<b>AO2: Demonstrate detailed critical understanding in analysing the ways in which form, structure and language shape meanings in literary texts</b>	<b>AO3: Explore connections and comparisons between different literary texts, informed by interpretations of other readers</b>	<b>AO4: Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received</b>
1 2 3 4 5 6 7 8 9 10 11 12 13	<b>Band 1 0-13</b>	Candidates characteristically: a) communicate <b>limited knowledge</b> and understanding of the poems b) make <b>few uses</b> of <b>appropriate terminology</b> or examples to support interpretations c) attempt to communicate meaning by using <b>inaccurate language</b> .	Candidates characteristically: a) <b>identify few aspects</b> of structure, form and language in the poems b) <b>assert</b> some aspects with reference to how they shape meaning c) make <b>limited references</b> to the poems.	Candidates characteristically: a) make <b>few links and connections</b> between the poems b) <b>limited or no</b> use of alternative interpretations.	Candidates characteristically: a) communicate <b>limited understanding of context</b> .
14 15 16 17 18 19 20 21	<b>Band 2 14-21</b>	Candidates characteristically: a) communicate some <b>basic knowledge</b> and understanding of the poems b) make <b>simple use of appropriate terminology</b> or examples to support interpretations c) communicate meaning using <b>straightforward language</b> .	Candidates characteristically: a) <b>identify obvious aspects</b> of structure, form and language b) <b>describe some aspects</b> with reference to how they shape meaning c) make some related references to the poems.	Candidates characteristically: a) <b>make straightforward links</b> and connections between the poems b) make <b>basic use</b> of alternative interpretations.	Candidates characteristically: a) communicate <b>some understanding of context</b> b) wider reading references may be <b>simple</b> , or <b>undeveloped</b> ; some references may <b>lack relevance</b> .
22 23 24 25 26 27 28 29 30 31	<b>Band 3 22-31</b>	Candidates characteristically: a) communicate <b>relevant knowledge</b> and understanding of the poems 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.	Candidates characteristically: a) identify <b>relevant aspects</b> of structure, form 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> .	Candidates characteristically: a) <b>develop relevant comparisons</b> between the poems 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.	Candidates characteristically: a) use their understanding of the relationships between the poems and their <b>contexts to inform their readings</b> b) develop <b>relevant wider reading links</b> that are <b>detailed and enhance</b> the candidate's response to the poems 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.
32 33 34 35 36 37 38 39 40	<b>Band 4 32-40</b>	Candidates characteristically: a) communicate relevant knowledge and understanding of the poems <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.	Candidates characteristically: a) identify relevant aspects of form, structure and language with <b>insight</b> b) <b>confidently analyse</b> how writers use specific aspects to shape meaning c) show a <b>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> .	Candidates characteristically: a) explore connections between the poems confidently, <b>developing ideas by comparison and contrast</b> b) develop comparisons that address <b>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.	Candidates characteristically: a) use their <b>mature understanding</b> of the relationships between literary texts and their contexts to <b>illuminate</b> readings of the poems b) develop relevant wider reading links that are <b>sophisticated</b> and <b>enrich</b> the candidate's response to the poems 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.

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## 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 the pains of love are presented in these **two** extracts.

In your answer you should consider the ways in which Wharton (in **Item C**) and Shakespeare (in **Item D**) use form, structure and language to present their thoughts and ideas. You should make relevant references to your wider reading.

**Focus:** Extracts from *The Age of Innocence* and *Antony and Cleopatra*

**Key words:** Comparison, ways present, pains of love, ways writers' choices shape responses, how wider reading contributes to understanding and interpretation

## INDICATIVE CONTENT

### Note

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### Subject Matter

Wharton presents a meeting between Olenska and Archer: Archer takes Olenska's hand; she rebukes him, and they argue; Archer proclaims his love; Olenska cries, then Archer holds and kisses Olenska. Despite Archer's protests, Olenska declares it impossible for them to be together.

Shakespeare presents the fatally wounded Antony being brought on stage and advises Cleopatra to make peace with their enemy, Caesar. Antony is hoisted up to Cleopatra in her place of refuge; they kiss and Antony dies in Cleopatra's arms. His last words express concern for Cleopatra's safety and pride in his own noble death. Cleopatra bemoans a meaningless world without Antony and faints. She revives to express her grief and vows to give Antony an honourable funeral and take her own life.

### Form, structure and language

Shakespeare presents Antony and Cleopatra as tragic figures who defy nations and are prepared to die publicly for their beliefs; Wharton presents Olenska and Archer as repressed and unable to defy the social conventions; through them she explores and perhaps satirises their narrow upper-middle class world.

Wharton's third person narrative privileges Archer's perspective; it provides less access to Olenska's feelings. Heavy reliance on dialogue lends a dramatic feel, with the mood shifting between love and conflict. Using painful pauses and silences, Wharton's naturalistic exchanges present Archer's feelings of embarrassment, disappointment and exasperation. Archer is presented as emotionally pained: he blushes, bows his head in his hands and feels a weight crushing him.

Shakespeare presents Antony's pain through dramatic techniques. His wounded appearance would heighten sympathy as well as increase tension, since the audience realises he might die at any moment; the physical elevation of Antony to Cleopatra on the stage's balcony could symbolise his ascent through suffering to true nobility; and the stage image of the dead Antony in Cleopatra's arms is poignantly reminiscent of a *pieta*.

Shakespeare's dialogue complements the action on stage: the seven-line agrammatical utterance contained in Antony's last speech reflects his struggle to speak while coping with the pain of dying.

Shakespeare uses elevated language to heighten the significance of his tragic characters at this climax to the play's penultimate act. Cleopatra's classical references to Mercury and Jove elevate the importance of Antony and his suffering; her pain at his death is expressed through the grandeur of an apostrophe commanding the sun to burn its sphere and plunge the world into darkness. After Cleopatra's faint, Shakespeare uses the image of a spent lamp, capturing Cleopatra's grief in a powerful, yet more understated way.

Wharton's imagery of light and darkness in the extract from *The Age of Innocence* underscores Archer's rising and falling hopes: an 'arrow of light' tears through darkness; later, he stares into darkness. After the kiss, the narrator describes 'terrors shrivelling up like ghosts at sunrise', yet the mock-heroic tinge to this image of hope undercuts its sense of reassurance.

### **Wider reading**

Examiners should be open to candidates making relevant references to their wider reading in a variety of ways. The following list is by no means exhaustive nor prescriptive.

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

- repressed love
- love in the context of society/social pressures on lovers
- naïve lovers
- older lovers
- idealised versions of the beloved
- love and death
- love across a cultural divide.

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

- light and dark imagery
- classical or Biblical allusions
- juxtapositions of love and anger
- physical closeness between characters as a climax.

### **Reception**

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



	Assessment Objective 1 (10 marks)	Assessment Objective 2 (10 marks)	Assessment Objective 3 (10 marks)	Assessment Objective 4 (10 marks)	
	<b>Assessment Objective</b>	<b>AO1: Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression</b>	<b>AO2: Demonstrate detailed critical understanding in analysing the ways in which form, structure and language shape meanings in literary texts</b>	<b>AO3: Explore connections and comparisons between different literary texts, informed by interpretations of other readers</b>	<b>AO4: Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received</b>
1 2 3 4 5 6 7 8 9 10 11 12 13	<b>Band 1 0-13</b>	Candidates characteristically: a) communicate <b>limited knowledge</b> and understanding of the extracts b) make <b>few uses</b> of appropriate terminology or examples to support interpretations c) attempt to communicate meaning by using <b>inaccurate</b> language.	Candidates characteristically: a) <b>identify few</b> aspects of structure, form and language in the extracts b) <b>assert some aspects</b> with reference to how they shape meaning c) make <b>limited</b> references to the extracts.	Candidates characteristically: a) make <b>few links</b> and connections between the extracts b) limited or no use of alternative interpretations.	Candidates characteristically: a) communicate <b>limited</b> understanding of context.
14 15 16 17 18 19 20 21	<b>Band 2 14-21</b>	Candidates characteristically: a) communicate <b>some basic</b> knowledge and understanding of the extracts b) make <b>simple use</b> of appropriate terminology or examples to support interpretations c) communicate meaning using <b>straightforward</b> language.	Candidates characteristically: a) <b>identify obvious</b> aspects of structure, form and language b) <b>describe some aspects</b> with reference to how they shape meaning c) make some related references to the extracts.	Candidates characteristically: a) <b>make straightforward</b> links and connections between the extracts b) make <b>basic</b> use of alternative interpretations.	Candidates characteristically: a) communicate <b>some understanding</b> of context b) wider reading references may be <b>simple</b> , or <b>undeveloped</b> ; some references may lack relevance.
22 23 24 25 26 27 28 29 30 31	<b>Band 3 22-31</b>	Candidates characteristically: a) communicate <b>relevant knowledge</b> and understanding of the extracts b) present <b>relevant responses</b> , using appropriate terminology to support informed interpretations c) structure and organise their writing into <b>shaped</b> and <b>coherent</b> prose d) communicate using <b>clear, accurate writing</b> .	Candidates characteristically: a) identify <b>relevant</b> aspects of structure, form and language b) <b>explore analytically</b> ways that the writers use specific aspects to shape meaning c) use specific references to texts to support their responses d) make <b>fluent use</b> of textual references/ quotations.	Candidates characteristically: a) identify <b>relevant</b> comparisons between the extracts b) develop <b>comparisons</b> that address <b>form, structure and language</b> as well as subject and theme c) communicate understanding of <b>alternative readings</b> , which may be informed by wider reading.	Candidates characteristically: a) use their understanding of the relationships between the extracts and their <b>contexts</b> to <b>inform</b> their readings b) <b>develop relevant wider reading links</b> that are <b>detailed</b> and <b>enhance</b> the candidate's response to the extracts c) <b>explore analytically</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.
32 33 34 35 36 37 38 39 40	<b>Band 4 32-40</b>	Candidates characteristically: a) communicate relevant knowledge and understanding of the extracts with <b>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.	Candidates characteristically: a) identify relevant aspects of form, structure and language with <b>insight</b> b) <b>confidently analyse</b> how the writers use specific aspects to shape meaning c) show a <b>mastery of detail</b> in their use of specific references to texts to support their responses d) demonstrate a conceptual grasp of the extracts/ strong overview.	Candidates characteristically: a) explore connections between the extracts confidently, <b>developing ideas by comparison and contrast</b> b) develop comparisons that address <b>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.	Candidates 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 candidate's response to the extracts c) <b>evaluate the influence</b> of culture, text type, literary genre or historical period on the ways in which literary texts were written and were - and are - received.