



General Certificate of Education

English Literature 1741

Specification A

LITA3

Reading for Meaning

Love Through the Ages

Mark Scheme

2010 examination – January series

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 meeting attended by all examiners and is the scheme which was used by them in this examination. The standardisation meeting ensures that the mark scheme covers the candidates' responses to questions and that every examiner understands and applies it in the same correct way. As preparation for the standardisation meeting each examiner analyses a number of candidates' scripts: alternative answers not already covered by the mark scheme are discussed at the meeting and legislated for. If, after this meeting, examiners encounter unusual answers which have not been discussed at the meeting they are required to refer these to the Principal Examiner.

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JANUARY 2010 LITA3 MARK SCHEME

The Assessment Objectives

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

Examining unprepared questions

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

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

How to mark

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

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

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

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

Question 1

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

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

In your answer you should consider the ways in which Shakespeare (in **Item A**) and MacNeice (in **Item B**) use form, structure and language to express their thoughts and ideas; make relevant references to your wider reading in the poetry of love.

Focus: Shakespeare, 'Sonnet 19'
MacNeice, 'Meeting Point'
Wider reading in love poetry

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

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

Shakespeare presents Time as a relentless aggressive force, which should spare the beauty of the beloved; the speaker defies Time through his poetry in which the beloved will always be young.

MacNeice presents time standing still as a couple meet in a coffee shop; the speaker gives thanks that time can stop like this.

Form, structure and language

Shakespeare's first person extended apostrophe to Time is an English sonnet. Its argument shifts after 7 lines (instead of after two quatrains, or the octave, as in many other sonnets); it shifts again in the final couplet. MacNeice's meditative lyric uses refrain in first and last line of each quintain. Written in third person it grows more involved in the penultimate stanza as the speaker praises 'God or whatever means the Good'; the perspective shifts in the final stanza as the speaker privileges the male perspective declaring that 'Time was away and she was here'.

While MacNeice's poem proceeds by gentle accretion and builds to a more emphatic tone in the penultimate and final stanzas, Shakespeare uses more abrupt shifts to mark changes in the sonnet's argument; he also uses metrical variation for emphasis, for example, the trochee at the beginning of the eleventh line highlights the importance of preserving the beloved's beauty: 'Him in . . .'

Shakespeare uses aggressive animal imagery and the mythic image of the phoenix in his presentation of 'devouring Time' (a common Classical and Renaissance theme); his speaker invites Time to tame the fierce animals and 'burn' the phoenix. MacNeice's more gentle images

are drawn from 1930s culture: the stopped escalator, the radio waltz and build up of ash in the ash-tray. (There is also the reference to 'Not caring if the markets crash', which some candidates might find has a new resonance by 2010.) While most of MacNeice's images are quotidian, some are given impact by his use of almost metaphysical transformations: the metallic image of a silent bell becomes the organic image of a flower; the camels and the desert become pictures that pattern the crockery.

Wider reading

Candidates 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.

Candidates might, for example, relate the poem to:

- other Shakespeare sonnets (particularly sonnet 18, or sonnets 100-8)
- other relevant sonnets that they have studied
- poems that explore the concept of time in the context of love (some metaphysical poems could be relevant here)
- poems that explore art as a preserver of love or beauty.

A range of poems might be linked via poetic techniques; candidates might, for example, choose to make links via the way relevant poems use:

- natural imagery,
- religious language
- art as a redemptive force.

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

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

Focus: Extracts from *The Invention of Love* and *The Well of Loneliness*

Key words: Comparison, ways present, forbidden love, ways writers' choices, form, structure, language, shape responses, how wider reading contributes to understanding and interpretation

INDICATIVE CONTENT

Note

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Subject Matter

Stoppard dramatises a discussion of love between a younger and older version of AE Housman; AEH explains the selfless love of the Sacred Band, the glory of dying for love and Sophocles's view of love to young Housman who is ignorant of love.

Hall presents Stephen's acceptance of Angela and describes Stephen's feelings leading up to their first sexual encounter; Hall's narrator explains how natural Stephen's love is and how she would die for Angela, but also how love has blinded her to the faults of her beloved.

Form, structure and language

Stoppard presents poetic, discursive drama. Some candidates might explore the ways that the stage affords Stoppard the freedom to 'bring alive' the dead AEH and dramatises a meeting between he and his younger self. Some might comment on the abundance of dramatic irony: no matter how involved the audience become with the animated discussions of love, their response is tinged with the knowledge that Housman's desire to be a noble lover will never be fulfilled. While perhaps Stoppard's relatively static drama might seem more concerned with ideas than action, the extract culminates with a dramatic image on stage as the two characters shake hands (which some might read as being symbolic of AE Housman coming to terms with his past).

Hall's novel is a *bildungsroman* and the extract is a significant episode in Stephen's development. The first part makes extensive use of dialogue as she builds the scene to a climax when Stephen and Angela kiss – which some readers might find melodramatic. After ending the chapter with this climax there is an abrupt shift in tone as the new chapter begins. Hall's narrator draws away from the moment of intimacy, taking a broader perspective on the relationship and commenting on its significance.

The purity of homosexual love is presented by both writers. AEH's words on this topic come at the climax of the extract's longest speech; while didactic, his pronouncements are forceful, emotive and elegantly phrased – qualities that would be enhanced through performance. The thoughts of Hall's narrator are presented in a more matter-of-fact tone at first, as she presents the love as natural, but they grow more involved as the extract progresses, using star imagery and appealing to the reader's sympathy for the 'endless capacity for suffering' which accompanies the women's love. Some candidates may respond to the emotive appeal of the passage; others may find it clichéd or sentimental.

Both extracts present love idealistically. Hall describes Stephen's physical and spiritual passion for a lover for whom she is willing to lay down her life, although she undercuts her protagonist's idealism by highlighting Angela's shortcomings, which are given prominence by being mentioned at the end of the paragraph. Stoppard presents love in glorious, sometimes hyperbolic, terms; the Classical sources used by the scholar, AEH, add weight to his views, although the reference to 'dirty old men', like Hall's reference to the 'limits of Angela's nature', keeps the portrayal from being wholly idealistic.

AEH contrasts the mundane passing through age with the noble sacrifice of dying for love and a series of similes associated with laying down one's life for love build with a cumulative effect. Such idealism, however, is saved from mawkishness or pedantry by the self-reflexive 'any more laying-downs we can think of?' An image from Sophocles of love being 'a piece of ice held fast in the fist' draws attention to the paradoxical nature of love: its burning, but delicate and transient qualities. Hall also uses imagery of heat and light against the cold to convey the qualities of love, but candidates may find her imagery more generic and less arresting than Stoppard's appropriation of Sophocles.

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.

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

- sacrificing one's life for love
- homosexuality
- forbidden love/ love overcoming obstacles
- the idealisation of the beloved
- first physical experience of love
- academic study as an escape from love
- unrequited love.

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

- opposites or paradoxes
- natural imagery
- imagery of blindness
- military imagery
- sensual imagery.

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.

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