

Version 1.0



**General Certificate of Education
June 2012**

English Literature A 2741

LITA3 Reading for Meaning

Love Through the Ages

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 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.

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 1

Read the two drama extracts (**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 extracts.

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

Focus: Shakespeare extract from *Richard III*
Pinter extract from *The Homecoming*
wider reading in drama

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

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 any well-argued, relevant points.

Subject matter

Anne spits at Richard. Her insults are met with praise and Richard makes a flattering and emotive speech that provokes a scornful look from Anne. He unsheathes his sword and bids her kill him, or take him. She is unable to kill him and Richard places his ring on her finger. Dominating the dialogue, he begs her to allow him to take charge of her father-in-law's funeral arrangements. Much pleased at his penitence, she agrees and exits. Alone, Richard boasts of his conquest and declares that he will not keep Anne long.

Alone with Ruth, Lenny talks of his family's pride in his sensitive brother, Teddy. After speaking about sensitivity, Lenny tells a story to demonstrate his own tendency to become desensitised, which culminates in him abandoning his attempt to help an old lady by moving her mangle and instead punching her in the stomach. Lenny asks Ruth if she would like him to move the ashtray. She declines, but he moves it anyway. When asked for her glass, she refuses to give it and calls him by the name 'Leonard'. When she continues to retain the glass, Lenny says he will take it. Ruth says if he takes it, she will take him. Lenny says she is joking. Ruth lifts the glass then asks him to sit on her lap and take a sip from it. Lenny remains still; she stands and moves to him with the glass. Dominating Lenny, she continues suggesting that he drink from her glass. Lenny asks if this is 'some kind of proposal'; Ruth laughs, drinks all the water, says she was thirsty, smiles and then exits. Lenny follows and shouts after her, 'What was that supposed to be? Some kind of proposal?'

Form, structure and language

There are many aspects of the dramatic form on which candidates might choose to comment. For example, they might discuss the positioning of the coffin on stage and the other mourners and how they might be seen to make the Richard's wrongs greater and more concrete. Such aspects might be seen to make his success even more surprising, impressive or entertaining for the audience. Candidates might explore the effects of dramatic action, such as Anne spitting at Richard, the sequence in which Richard invites Anne to stab him, or the moment when Richard places his ring on Anne's finger. They might also consider costume, proxemics (particularly moments of physical closeness between the characters, including when Richard opens his shirt and Anne grips the sword). They might also comment on the soliloquy at the end and Richard's relationship with the audience.

Candidates might choose to compare and comment on a variety of dramatic aspects from the Pinter extract. For example they might compare the use of the glass by Ruth to Richard's use of the sword. Some might argue that, in both cases, the dominant character uses a prop to intimidate the more submissive one. The sword is more overtly threatening and impressive to the audience, as well as possibly being a symbol of male power; the glass, might be seen as more female and perhaps a more surprising object with which to threaten. Body language might be used in performance to enhance the twists in the action. For example, Ruth might be looking away, when Lenny is asking for the glass, but might make direct eye contact when she says, 'Why don't I just take you?'

Candidates might also consider costume. Both plays offer a potential for stressing contrasts through clothing. Anne, for example, might be dressed in mourning clothes – a strong visual reminder of her status as a widow, which might make Richard's persuasion even more compelling. Lenny's pyjamas and dressing gown might make him seem forward and confident at first: there is no sense of embarrassment at this relative state of undress in front of the fully clothed sister-in-law whom he had never met. Alternatively, such clothes, might make him seem *louche*, perhaps contributing to a sense, early in the extract, that he is trying to impress Ruth or dominate her. At the end of the extract, however, the pyjamas, in comparison to Ruth's daytime clothes, might contribute to the audience's sense of his vulnerability.

Shakespeare's use of verse might also attract comment. Candidates might also comment on the growing pace – as seen by the use of stichomythia and shorter (trimeter) lines, beginning at 'I would I knew your heart' and ending with 'Vouchsafe to wear this ring'— which seems to speed Anne towards a reconciliation.

Like the extract from *Richard III* the extract from *The Homecoming* contains a varied pace, but while the long 'conversion' speech moves slowly, allowing the rhetoric and poetry to affect Anne; Lenny's 'snow-clearing' speech perhaps moves more rapidly. The exchanges using shorter lines, however, move much more slowly in Pinter than in Shakespeare. Candidates might comment on Pinter's use of the pause, which could be said to enhance the tension of the scene and the importance of the subtext.

Candidates might choose to comment on the structure of the extracts. Both initially feature the stronger character as the one under threat. Anne might seem to be in control at the beginning of the extract, just as, after the initial 'silence' Lenny seems to take charge. He controls the topic of conversation and asks most of the questions (although Ruth's words of feedback – 'Have you?' and 'Could you?' – might be performed with irony, suggesting that she recognises he is trying to dominate or impress her and foreshadowing her later control). The long 'conversion' speech from Richard shows his emerging dominance and has an obvious effect on Anne: while it elicits a scornful look, this might suggest that she is masking a more favourable response to his flattery and it shows her as much more receptive to his charm than earlier,

when she spat in his face. By contrast, the long ‘snow clearing’ speech by Lennie has no perceptible effect on Ruth; the audience might view it as empty boasting, or a vain attempt to impress or threaten. (Candidates might offer opinions on how the actor playing Ruth might convey her response on stage.) In both cases, the character who seems at first to be in the weaker position emerges as the stronger party at the end. Richard not only has succeeded in being reconciled with Anne, he has also persuaded her to wear his ring and let him take charge of her father-in-law’s funeral; Ruth terminates the exchange with Lenny, leaving him to follow and to shout after her. The ‘*silence*’ that follows might perhaps be seen to make the action more significant, allowing the audience time to consider her actions and the extent to which they constituted ‘some kind of proposal’.

The extracts offer much potential for analysing language and making comparisons at the level of language. The language from *Richard III* is more poetic and rhetorical than that of *The Homecoming*, which achieves its effects through naturalistic dialogue. When Anne’s lines produce an image cluster of disease – as she perhaps sees her spit hanging upon Richard, she claims ‘never hung poison on a fouler toad’ and that he dost ‘infect [her] eyes’ – Richard manages to ameliorate the sense of her words by claiming that her eyes ‘have infected’ his with love. Richard elaborates on the motif of ‘eyes’ throughout the ‘conversion’ speech and there is a cumulative effect as Anne is bombarded with imagery of weeping and tears as Richard tells of the horrors he has witnessed without crying, which he contrasts with his eyes now, which, for love of her, have been ‘blind with weeping’. There are many linguistic techniques in this speech that candidates might wish to explore, ranging from alliteration and onomatopoeia to metaphorical language and other kinds of imagery.

The initial exchange between Lenny and Ruth is perhaps more reliant on subtext (although, candidates may of course explore the dissembling that lies beneath Richard’s loving words). The language seems, on one level, ordinary, but candidates might detect irony behind some of the expressions. Lenny’s rebuke to Ruth and Teddy as ‘newly-weds’ might be read as comic, or as a veiled rebuke at them having left the country in a hurry. Candidates might comment on the tone of Lenny’s long speech, which they might see, for example, as menacing, boastful or even comical. They might comment on his style of narration, or the unusual mix of the colloquial or coarse – ‘bloody freezing’; ‘stuff this mangle up your arse’ – and the educated – ‘How this brother-in-law got it up there I can’t even begin to envisage’. Similarly the extreme politeness of Lenny’s requests might be disconcerting, or comical, at times.

The terms of address use in both plays might be compared: for example, Richard’s flattering ‘Lady’ and ‘sweet lady’ might be contrasted by Ruth’s inflammatory use of ‘Leonard’. Candidates might compare Anne’s language at the end of the extract with Ruth’s. Anne’s speeches are much shorter than Richard’s and some might consider them to be calm and compliant, while Ruth’s final speeches exercise control confidently, using terse imperatives, beginning with, ‘Have a sip. Go on. Have a sip from my glass.’

Note

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

Wider reading

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, relate the extracts to other plays:

- in which sexuality or charm is used as a weapon
- that link love and death
- that involve conflict
- with deceitful characters
- in which characters or situations are puzzling.

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

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

- props to convey the relationship between characters
- shifting power relationships between characters
- rhetorical devices
- imagery of tears or water
- imagery of the body
- comedy.

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) 1 2 3 4 5 6 7 8 9 10 11 12 13	Candidates 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 .	Candidates 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.	Candidates characteristically: a) make few links and connections between the items b) limited or no use of alternative interpretations.	Candidates characteristically: a) communicate limited understanding of context .
Band 2(14-21) 14 15 16 17 18 19 20 21	Candidates 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 .	Candidates 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.	Candidates characteristically: a) make straightforward links and connections between the items b) make basic use of alternative interpretations.	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) 22 23 24 25 26 27 28 29 30 31	Candidates 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.	Candidates 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 .	Candidates 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.	Candidates 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	Candidates 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.	Candidates 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 .	Candidates 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.	Candidates 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 the separation of lovers presented in these two extracts.

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

Focus: Extract from *The Rector's Daughter* and 'When We Two Parted'

Key words: Comparison, ways present, separation, ways writers' choices shape responses, how wider reading contributes to understanding and interpretation.

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 any well-argued, relevant points.

Subject Matter

Mayor presents the loneliness of life at Dedmayne. Feeling unloved by her father, Mary enters the nursery and sees it as a room of the dead. She recognises that she will never have children and she thinks of the long years she will have to endure before she dies. Her father lays his hand on her shoulder after prayers and she kisses his cheek and cries, but is unable to discuss why she is upset. He feels sympathetic for her loss of Mr. Herbert, but fails to voice his concern. Before going to her room she says that she could endure loneliness or anything else if she thought he cared. He tells her he cares a great deal and she goes upstairs feeling grateful.

Byron's speaker addresses his loved one after they separated and articulates his feelings, both directly after the split, then the morning after, then later when he hears her name in public. Theirs was a secret relationship, and he seems unable to speak of her to others. The speaker wonders how he would greet the addressee should he meet her in the future.

Form, structure and language

Mayor uses an omniscient, third person narrative which usually focuses on Jocelyn's, but in which narrative focus is varied. Towards the end of the extract, the narrative focuses on Canon Jocelyn's for example, thoughts and feelings about his daughter and her separation from Mr. Herbert.

Some candidates may contrast Mayor's multiple perspectives with the single one offered by Byron, although others might feel that there is a sense of a shared perspective for part of the

first stanza. In common with the Mayor extract, Byron's lyric, at times, has a narrative quality. Candidates may see this as being akin to a ballad or a song, and might choose to analyse some of the incidents such as the descriptions of cooling love in the first stanza and dawning realisation in the second.

While the action in the Mayor extract seems to flow organically – as the narrative moves from a direct focus on the lost love to its implications and eventually on Canon Jocelyn's sympathy and the love between father and daughter – Byron's seems to concentrate on the complex emotions of his speaker with more rigid control, through a poem comprised of octaves with regular cross rhyme and a relatively regular metre. Others, however, might argue that there is more fluidity to the rendering of feelings in the poem than might at first be perceived. Each stage of the experience of separation is not confined to a single stanza; for example, the experience of the speaker feeling shame at hearing his loved one's name continues across the second and third stanzas. The poem is also less regular metrically than it appears. Most pairs of lines (lines one and two, for example) are decasyllabic – almost as if a line of pentameter had been split in two – but the variation in line length allows for greater emphasis to be placed on some words. In the lines 'Pale grew thy cheek and cold,/ Colder thy kiss;' Byron highlights the coldness that runs through the poem (for example, through the 'chill' on the speaker's 'brow' in the second stanza and the 'shudder' he feels in the third'). The long end-stopped fifth line lends the last word, 'cold', greater emphasis, which is intensified by 'Colder', the first word of the next line.

Rhyme also creates effects. The 'cold' in the above example rhymes with 'foretold', foreshadowing the coldness both of their parting and its depressing after-effects on the speaker. The use of identical rhyme, stressing 'me' in stanza three intensifies the sense of the speaker's shock as he hears his lover's name like a death 'knell' and reports that 'a shudder came over me' before the emotion peaks with a question (which might be rhetorical, or which might convey irony) as he asks, 'Why wert thou so dear?' The sense of the speaker's vain attempts to carry on with life without his loved one is also conveyed subtly with the internal rhyme on 'me' and 'thee'. Some candidates might note the use of the same identical rhyme on 'thee' in stanzas three and four; perhaps the sound here is echoing the sense that the speaker's obsession with his loved one is far from over and some might even say it is growing.

The structure of Byron's poem perhaps suggests that his speaker is condemned to remain affected by the woman from whom he separated. It begins with the lines 'When we two parted/ In silence and tears' and it ends with 'How should I greet thee?/ With silence and tears.' There does not seem to have been any progression; he does not seem to be able to envisage a time when his grief at losing her will have diminished. Indeed some might argue that there is progression – or regression – since the first two lines with the use of the first person plural might be taken to imply an agreement to part which provoked mutual 'tears', while the last with its use of the first person singular might imply that it is only the speaker who is unable to move on.

Candidates might compare this to the structure of the Mayor extract, which begins in despair and ends in hope. They might compare the presentation of others in the passage to those in the poem. Canon Jocelyn shows sympathy for Mary and, even if he is unable to communicate fully, the reader might draw some comfort from the warmth that is shown. Canon Jocelyn's love and support are shown by his suggestion that Dora be invited to dinner and his words, 'I do care—I care very much'. The whole extract gives the impression that emotions are not expressed readily in the Jocelyn household and the simple comment that 'At last he had let his real feeling out' and that the words were said with 'unusual effort' attest to the Canon's unusual warmth. By contrast there is a coldness that pervades the Byron poem and a sense of isolation. While the other characters all know about Mary's separation from Mr. Herbert, it seems that Byron's speaker must endure the consequences of his loss secretly: the people who mention the woman's name 'know not' that he knew her, and this provokes the speaker to reflect, 'Long,

long shall I rue thee/ Too deeply to tell.’ While some might read the lines as suggesting that the depth of his sorrow will be too deep to know or express, others might take the word ‘rue’ to mean regret rather than sorrow and that perhaps the speaker will always be too ashamed to discuss the affair with a third party.

Coldness is also present in the middle of the Mayor extract and the uncanny moment when Byron’s speaker shudders at the name of his former loved one might be compared to the uncanny feelings conveyed by Mary’s visit to the nursery. A subtle use of words and sounds with connotations of death – perhaps starting with the first syllable of ‘Dedmayne’ in the first paragraph – builds. The presence of death is made explicit with Mary’s thought, ‘And he would not care if I railed or if I were dead’, then images of death cluster more thickly in the fourth paragraph. Familiar and homely items are given sinister overtones: the room is illuminated by a ‘large yellow moon’, the toys are ‘like ghosts’ and the whole room ‘seemed like a room of the dead’. Unlike in the Byron poem, which focuses on the separation and the relationship, Mayor’s novel is more concerned with the consequences of the separation. The ‘baseless hopes that the room might be itself again’ seems to be a reserved way of saying that Mary had allowed herself to hope to be a wife and mother, and that now (at thirty-six) such hopes are dashed. The imagery of death culminates, and this section of the extract (which some might view as an epiphany) climaxes, with Mary’s realisation that ‘a house without children has nothing, and is nothing, and the grown-up people in it are dead, even if they have to wait fifty years to be buried.’

Wider reading

Note

References to wider reading in any genre should be credited. Do check that, by the end of their 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:

- love and sorrow or anger
- secretive love
- repression or reserve
- filial or paternal love
- support from others after a separation
- love and death
- love and time
- love and shame

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

- gothic imagery/ imagery of death
- imagery of cold and heat
- physical descriptions
- imagery of nature/ the weather
- imagery of tears.

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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