



## **General Certificate of Education**

# **English Literature** *Specification A*

**LITA3      Reading for Meaning**

# **Specimen Mark Scheme**

**Specimen mark scheme for examinations in June 2010 onwards**  
**This mark scheme uses the [new numbering system](#)**

The specimen assessment materials are provided to give centres a reasonable idea of the general shape and character of the planned question papers and mark schemes in advance of the first operational exams.

Further copies of this Mark Scheme are available to download from the AQA Website: [www.aqa.org.uk](http://www.aqa.org.uk)

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## Assessment objectives

All four assessment objectives are tested equally in this paper.

In Question 1 where two poems (and wider reading in love poetry) are to be compared, the question tests AO1, AO2, AO3, and AO4.

In Question 2 where a play extract and a prose extract (and wider reading in the literature of love) are to be compared, the question tests all the Assessment Objectives.

## 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 the coursework this is encouraged through teachers/candidates taking responsibility for **choice of text and construction of task**. In the 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. In the mark scheme for each question the “content” is defined by reference to the **extracts** and **the writers** and by signalling the **key words** of the question. There are, of course, as many ways of answering these questions as there are candidates in the examination. The examiner will be assessing the **appropriateness, the relevance and the accuracy** of the candidate’s choices.

## How to mark

Examiners need to 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. Your job is to find the area of sustained achievement and then come to a decision about the band and the criteria that best represent that area across the 4 skills. Having identified the band, you then need to refine the mark. Do this by starting with a mark in the middle of the band, and then by moving either up or down according to the achievement or lack of it. When you have the total mark, conduct a review to ensure that the whole answer has been given sufficient credit.

**Question 01**

Read the two poems (Extracts A and B) carefully. They were written at different times by different writers. Basing your answer on the two poems and, where appropriate, on your wider reading in the poetry of love, compare the ways the two poets have used poetic form, structure and language to express their thoughts and ideas.

**Focus:** sonnet by Drayton  
sonnet by Millay  
wider reading in love poetry

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

	Assessment Objective 1	Assessment Objective 2	Assessment Objective 3	Assessment Objective 4
	Candidates should be able to articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression	Candidates should be able to demonstrate critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts	Candidates should be able to explore connections and comparisons between different literary texts, informed by interpretations of other readers	Candidates should be able to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received
<b>Band 1</b> <b>0- 13</b>	Candidates characteristically:-a. communicate limited knowledge and understanding of <b>the thoughts and ideas in the two sonnets</b> b. make few uses of appropriate terms or examples to support their <b>basic</b> interpretations of <b>the two sonnets</b> c. attempt to communicate using inaccurate language d. offer an unclear line of argument with poor deployment of knowledge e. assert their ideas	Candidates characteristically: a. identify few aspects of structure, form and language in <b>the two sonnets</b> b. may assert some aspects of vocabulary with reference to how they shape meaning c. make little sense of <b>ways Drayton and Millay use</b> form, structure and language	Candidates characteristically: a. make few links and connections between <b>the 2 sonnets</b> , referring to superficial features b. may also make few links to <b>wider reading</b>	Candidates characteristically: a. communicate limited understanding of <b>seventeenth and twentieth century</b> context and its influence; may address sub genre of <b>sonnet</b> - very little awareness of significance of relevant contextual factors on <b>Drayton or Millay</b> and/or responses to them
<b>Band 2</b> <b>14 - 21</b>	Candidates characteristically: a. communicate knowledge and some understanding of <b>the thoughts and ideas in the two sonnets</b> b. present responses making use of appropriate terminology and examples to support interpretations c. communicate content and meaning using straightforward language accurately d. adopt a generalised approach to <b>the two sonnets</b>	Candidates characteristically: a. identify some aspects of structure, form or language in <b>the two sonnets</b> b. describe specific aspects – <b>probably language and structure</b> - with reference to how they shape meaning c. make general reference to <b>the ways Drayton and Millay use language, form and structure</b> to support their responses	Candidates characteristically: a. make straightforward links and connections between the <b>two sonnets and note a few comparisons</b> b. can also make a few <b>connections to their wider reading which may inform their interpretations</b>	Candidates characteristically: a. comment on some of the relationships between <b>the two sonnets</b> and their <b>seventeenth and twentieth century</b> contexts b. comment on how development of the <b>sonnet through time</b> influences the reading of the <b>two poems</b>

<p><b>Band 3</b> <b>22 - 31</b></p>	<p>Candidates characteristically:</p> <p>a. communicate relevant knowledge and understanding of <b>the thoughts and feelings expressed in the two sonnets</b></p> <p>b. present relevant responses using appropriate terminology and examples to support informed interpretations of <b>the poems, and successfully integrating quotation</b></p> <p>c. structure and organise their writing so that it is increasingly coherent, developing a clear line of argument</p> <p>d. communicate content and meaning through expressive and accurate writing</p>	<p>Candidates characteristically:</p> <p>a. identify relevant aspects of form, structure and language in <b>the two sonnets</b></p> <p>b. explore <b>the ways Drayton and Millay use</b> specific aspects to shape meaning</p> <p>c. refer in some detail to <b>the two sonnets</b> to support their responses, showing detailed understanding of the writers' techniques</p>	<p>Candidates characteristically:</p> <p>a. make systematic <b>comparisons between the two sonnets</b></p> <p>b. explore links and connections between the <b>two sonnets and some wider reading</b></p>	<p>Candidates characteristically:</p> <p>a. communicate understanding of relationships between <b>the two sonnets and their literary and historical contexts</b></p> <p>b. evaluate the influence of <b>seventeenth and twentieth century context</b>, as well as <b>development of sub genre of sonnet</b> on the ways in which <b>the two sonnets</b> were written and were – and are - received</p>
<p><b>Band 4</b> <b>32 - 40</b></p>	<p>Candidates characteristically:</p> <p>a. communicate detailed knowledge and understanding of <b>the thoughts and feelings expressed in the two sonnets</b></p> <p>b. create and sustain well organised and coherent arguments, using appropriate terminology to support informed interpretations of <b>the two sonnets</b></p> <p>c. structure and organise their writing using an appropriate critical register</p> <p>d. communicate content and meaning through sophisticated, cogent, and coherent writing</p>	<p>Candidates characteristically:</p> <p>a. identify significant aspects of <b>the ways Drayton and Millay use</b> structure, form and language in <b>the two sonnets</b></p> <p>b. explore confidently through detailed, sophisticated and mature critical analysis how <b>Drayton and Millay use</b> these aspects to create meaning</p> <p>c. make detailed reference to texts and sources to support their responses, skilfully integrating quotation</p>	<p>Candidates characteristically:</p> <p>a. analyse and evaluate connections and points of <b>comparison between the two sonnets</b></p> <p>b. explore in some detail the <b>connections with wider reading in love poetry</b></p>	<p>Candidates characteristically:</p> <p>a. explore and analyse the significance of the relationships between <b>the two sonnets</b> and their contexts, making sophisticated connections</p> <p>b. evaluate the influence of <b>seventeenth and twentieth century contexts</b> and <b>development of sub genre of sonnet</b> on the ways in which literary texts were written and were – and are – received</p>

**Question 02**

Write a comparison of the ways Shakespeare and Hardy present the partings of people who love each other.

You should consider:

- the ways the writers' choices of form, structure and language shape your responses to these extracts
- how your wide reading in the literature of love has contributed to your understanding and interpretation of the extracts

**Focus:** Extracts from *Romeo and Juliet* and *The Woodlanders*

**Key Words:** Comparison, ways present, partings, ways writers' choices shape responses, novel more moving, how wide reading contributed to understanding and interpretation

	Assessment Objective 1	Assessment Objective 2	Assessment Objective 3	Assessment Objective 4
	Candidates should be able to articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent written expression	Candidates should be able to demonstrate critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts	Candidates should be able to explore connections and comparisons between different literary texts, informed by interpretations of other readers	Candidates should be able to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received
<b>Band 1</b> <b>0 – 13</b>	Candidates characteristically: a. communicate limited knowledge and understanding of <b>extracts from <i>Romeo and Juliet</i> and <i>The Woodlanders</i> and focus on partings</b> b. make few uses of appropriate terminology or examples to support their interpretations c. attempt to communicate using inaccurate language d. offer unclear lines of argument and unsupported assertion	Candidates characteristically: a. identify few aspects of structure, form or language in <b>the two extracts</b> b. assert some aspects with reference to how they shape meaning c. make limited references to <b>the two extracts and pay little attention to ways uses</b>	Candidates characteristically: a. make few <b>comparisons</b> between <b>the extracts from <i>Romeo and Juliet</i> and <i>The Woodlanders</i></b> referring to superficial features b. make few links and connections between <b>the two extracts and wider reading</b> c. reflect views expressed in other interpretations or readings. d. assert a narrow range of meaning	Candidates characteristically: a. communicate a limited understanding of <b>Shakespearean and Victorian</b> context and its influence on the <b>two extracts</b>
<b>Band 2</b> <b>14 - 21</b>	Candidates characteristically: a. communicate knowledge and some understanding of <b>the extracts from <i>Romeo and Juliet</i> and <i>The Woodlanders</i> and focus on partings</b> b. present responses making use of appropriate terminology and examples to support their interpretations c. communicate content and meaning using straightforward language accurately d. adopt a generalised approach	Candidates characteristically: a. identify some aspects of <b>the ways Shakespeare and Hardy use</b> structure, form or language in <b>these two extracts to present partings</b> b. comment on specific aspects <b>of the two extracts</b> with reference to how they shape meaning c. make some reference to the extracts to support their responses d. show general awareness of <b>Shakespeare's and Hardy's</b> techniques	Candidates characteristically: a. note comparisons between <b>the two extracts in terms of presentation of partings</b> b. make links and connections between <b>the two extracts and their wider reading in the literature of love</b> c. communicate reasonable understanding of views expressed in other interpretations or readings.	Candidates characteristically: a. comment on some of the relationships between <b>the two extracts</b> and their contexts b. comment on how <b>sixteenth and nineteenth century</b> culture and historical period, <b>drama and novel genre</b> influence the reading of <b>the two extracts</b> , making some appropriate connection

<p><b>Band 3</b> <b>22 - 31</b></p>	<p>Candidates characteristically: a. communicate relevant knowledge and understanding of <b>the extracts from <i>Romeo and Juliet</i> and <i>The Woodlanders</i> and the focus on partings</b> b. present relevant responses using appropriate terminology and examples to support informed responses c. structure and organise increasingly coherent writing, integrating quotations from the texts d. communicate content and meaning through well-controlled and accurate writing</p>	<p>Candidates characteristically: a. identify relevant aspects of form, structure and language in <b>the two extracts</b> b. explore <b>the ways Shakespeare and Hardy</b> use specific aspects to shape meaning c. refer in detail to <b>the two extracts and to appropriate sources from their wider reading</b> to support their responses</p>	<p>Candidates characteristically: a. explore <b>comparisons between the two extracts</b> in a systematic way b. explore links and connections between the <b>two extracts and their wider reading in the literature of love</b> c. show clear understanding of views expressed in other interpretations or readings.</p>	<p>Candidates characteristically: a. communicate understanding of relationships between <b>the two extracts</b> and their contexts b. evaluate the influence of <b>sixteenth and nineteenth century</b> culture and historical period, and of the <b>drama and novel genre</b> on the ways in which literary texts were written and were – and are – received</p>
<p><b>Band 4</b> <b>32 – 40</b></p>	<p>Candidates characteristically: a. communicate detailed knowledge and understanding of <b>the two extracts from <i>Romeo and Juliet</i> and <i>The Woodlanders</i> and the focus on partings</b> b. create and sustain well organised and coherent arguments, using appropriate terminology to support informed interpretations c. structure and organise their writing using an appropriate critical register, and integrating appropriate quotations d. communicate content and meaning through sophisticated, cogent and coherent writing</p>	<p>Candidates characteristically: a. identify significant aspects of structure, form and language in <b>the two extracts</b> b. explore confidently through detailed and sophisticated critical analysis <b>the ways Shakespeare and Hardy</b> use these aspects to create meaning c. make reference in detail to <b>the two extracts and to appropriate sources from their wider reading</b> to support their responses</p>	<p>Candidates characteristically: a. analyse and evaluate points of comparison between <b>the two extracts</b> b. explore connections between <b>the two extracts and their wider reading in the literature of love</b> c. engage sensitively with mature and informed understanding with different readings and interpretations.</p>	<p>Candidates characteristically: a. explore and analyse the significance of the relationships between <b>the two extracts</b> and their contexts, making sophisticated comparisons b. evaluate the influence of <b>sixteenth and nineteenth century</b> culture and historical period, and of the <b>drama and novel genre</b> on the ways in which literary texts were written and were – and are – received</p>