AQA

AS
ENGLISH LITERATURE A
7711/2

Paper 2 Love through the ages: prose

Mark scheme

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Mark schemes are prepared by the Lead Assessment Writer 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 associates 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 associate understands and applies it in the same correct way. As preparation for standardisation each associate 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, associates encounter unusual answers which have not been raised they are required to refer these to the Lead 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.

Further copies of this mark scheme are available from aqa.org.uk

Level of response marking instructions

Level of response mark schemes are broken down into levels, each of which has a descriptor. The descriptor for the level shows the average performance for the level. There are marks in each level.

Before you apply the mark scheme to a student's answer read through the answer and annotate it (as instructed) to show the qualities that are being looked for. You can then apply the mark scheme.

Step 1 Determine a level

Start at the lowest level of the mark scheme and use it as a ladder to see whether the answer meets the descriptor for that level. The descriptor for the level indicates the different qualities that might be seen in the student's answer for that level. If it meets the lowest level then go to the next one and decide if it meets this level, and so on, until you have a match between the level descriptor and the answer. With practice and familiarity you will find that for better answers you will be able to quickly skip through the lower levels of the mark scheme.

When assigning a level you should look at the overall quality of the answer and not look to pick holes in small and specific parts of the answer where the student has not performed quite as well as the rest. If the answer covers different aspects of different levels of the mark scheme you should use a best fit approach for defining the level and then use the variability of the response to help decide the mark within the level, ie if the response is predominantly level 3 with a small amount of level 4 material it would be placed in level 3 but be awarded a mark near the top of the level because of the level 4 content.

Step 2 Determine a mark

Once you have assigned a level you need to decide on the mark. The descriptors on how to allocate marks can help with this. The exemplar materials used during standardisation will help. There will be an answer in the standardising materials which will correspond with each level of the mark scheme. This answer will have been awarded a mark by the Lead Examiner. You can compare the student's answer with the example to determine if it is the same standard, better or worse than the example. You can then use this to allocate a mark for the answer based on the Lead Examiner's mark on the example.

You may well need to read back through the answer as you apply the mark scheme to clarify points and assure yourself that the level and the mark are appropriate.

Indicative content in the mark scheme is provided as a guide for examiners. It is not intended to be exhaustive and you must credit other valid points. Students do not have to cover all of the points mentioned in the Indicative content to reach the highest level of the mark scheme.

An answer which contains nothing of relevance to the question must be awarded no marks.

Paper 2 Mark Scheme

Welcome to this mark scheme which is designed to help you deliver fair and accurate assessment. Please read all sections carefully and ensure that you follow the requirements that they contain.

The significance of Open Book

Examiners must understand that in marking an Open Book exam there are examining implications. Candidates have their texts in front of them, and they are expected to use them to focus on specific passages for detailed discussion. They will not have had to memorise quotations, so when quotations are used they should be accurate. Because candidates have their texts in the examination room, examiners need to be alert to possible malpractice. The texts should not be annotated, but if examiners suspect that they have been or that notes from texts have been copied, they must alert the malpractice team.

There are specific issues for AO2 – how meanings are shaped in texts. There is, with Open Book, the expectation that candidates can use the text they have in front of them to make specific and detailed reference to structural and organisational issues.

Arriving at Marks

1. All questions are framed to address all the Assessment Objectives (AOs). Weightings are given above the generic mark scheme. Answers are marked holistically but, when deciding upon a mark in a band, examiners should bear in mind the relative weightings of the assessment objectives (see page 6) and be careful not to over/under credit a particular skill. This will be exemplified and reinforced as part of examiner training and standardisation. Examiners need to read the whole answer taking into account its strengths and weaknesses and then place it in the appropriate band.

2. Examiners should avoid making early snap judgements before the whole answer has been read. Some candidates begin tentatively but go on to make relevant points.

3. Examiners should be prepared to use the full mark range and not 'bunch' scripts in the middle for safety. Top band marks are attainable if candidates could not be expected to do more in the time and under the conditions in which they are working.

4. Examiners should mark positively. Although the mark scheme provides some indicators for what candidates are likely to write about, examiners should be willing to reward what is actually there – **provided of course, that it is relevant to the question being asked.**

5. Examiners should remember that there is no one right answer. Candidates' views which are relevant, well-argued and supported by appropriate textual evidence must receive credit whether the examiner agrees with the views or not. It is important to try to remain flexible if a candidate introduces unusual or unorthodox ideas.

6. Examiners should remember that length and quality are not synonymous. Some brief answers may be relevant and concise. Equally, long answers may be diffuse and repetitive.

7. If answers are short or incomplete, examiners can only reward what is there and assess accordingly. Some further credit may be given to answers finished in note form.

Using the Mark Bands

8. When placing answers in mark bands, examiners need to look closely at the descriptors and the detailed generic mark bands on page 8. The key words for the bands are important and are printed below.

MARK BAND DESCRIPTORS	
Band 5	perceptive/assured
Band 4	coherent/thorough
Band 3	straightforward/relevant
Band 2	simple/generalised
Band 1	largely irrelevant, largely misunderstood, largely inaccurate

9. Answers placed at the top of the band will securely address the descriptors; answers at the lower end of the band will securely address the descriptors below and begin to show the qualities of the band into which you are placing them. Careful judgements need to be made about marks in the middle of the range; here it is likely that the key descriptors will be more intermittent but still clearly evident.

10. There will be occasions when an answer addresses descriptors in different bands; in such cases, the 'best-fit' model applies. Here examiners will need to exercise a different kind of judgement, looking to see where the answer can be most fairly and appropriately placed in terms of its quality against the descriptors.

11. Examiners must remember that the mark bands are not equivalent to grades: grades are decided by the awarding committee at the end of each session.

Advice about marking specific sections

12. Examiners need to bear in mind the following key points when marking extract based questions:

*   does the candidate have an overview of the extract(s)?
*   has the candidate written about authorial method(s)?
*   has the candidate seen the significance of the extract in relation to the central historicist literary concept?
*   has the candidate quoted from the extract to support ideas?
*   the candidate's AO1 competence.

In the case of a significant omission to an answer, ie an omission which prevents the candidate from fully answering the question, then the examiner should not give a mark higher than Band 3. Such an answer is likely to be given a mark lower than Band 3.

13. Examiners need to bear in mind the following key points when marking questions based on single texts:

- has the candidate engaged in a relevant debate or constructed a relevant argument?
- has the candidate referred to different parts of the text to support their views?
- has the candidate seen the significance of the text in relation to the central historicist literary concept?
- has the candidate referred to authorial method?
- the candidate's AO1 competence.

14. Examiners need to bear in mind the following key points when marking questions connecting two texts:

- has the candidate focused on the central historicist literary concept set up in the question and referred to two texts?
- has the candidate engaged in a relevant debate or constructed a relevant argument around the two texts?
- has the candidate considered the writers' authorial methods in the two texts?
- has the candidate adhered to the rubric ?
- has the candidate given substantial coverage of two texts?
- the candidate's AO1 competence.

Annotation

15. Examiners should remember that annotation is directed solely to senior examiners.

16. In addition to giving a mark, examiners should write a brief summative comment indicating how the mark has been arrived at. These comments are likely to mirror the appropriate mark band descriptors but comments must not be mechanical. Examiners need to describe candidate performance.

17. Please remember that scripts can go back to candidates, so although your audience is a senior examiner, you must express your views temperately.

18. The following symbols can be used when marking scripts:

- tick for a good point, idea, reference etc
- REP for repetition
- IR for irrelevance
- ? for when meaning is not clear
- SEEN to acknowledge blank pages and plans/footnotes made by students.

Please do not use your own private systems, as these will mean nothing to senior examiners. If in doubt about what to use, simply write clear comments.

19. Use the Model Marked Script for guidance.

The Assessment Objectives and their significance

20. All questions are framed to test AOs 2, 3, 4 and 5, so if candidates answer the question, then they will be addressing the AOs. In marking questions, however, examiners must also take account of AO1, which tests more than technical accuracy.

The AOs are as follows:

AO1 Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression. (28%)

AO2 Analyse ways in which meanings are shaped in literary texts. (24%)

AO3 Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. (24%)

AO4 Explore connections across literary texts. (12%)

AO5 Explore literary texts informed by different interpretations. (12%)

Rubric Infringements

If there has been an infringement, the whole answer needs to be read and judged on its quality. A mark should then be given based on the best relevant part of the response. The mark given will not be beyond Band 3.

Mark Scheme

It is important to remember that these students are 16 to 17 years old so we are judging their skills at Key Stage 5.

Weightings for each question are as follows:

AO1: 7 marks AO2: 6 marks AO3: 6 marks AO4: 3 marks AO5: 3 marks

Mark	AO	Typical features	How to arrive at mark
Band 5 **Perceptive/Assured 21–25 marks** '**Perception**' is demonstrated when students are showing the depth of their understanding and responding sensitively to the texts and task. '**Assuredness**' is shown when students write with confidence and conviction.	AO1	• perceptive, assured and sophisticated argument in relation to the task • assured use of literary critical concepts and terminology; mature and impressive expression	This band is characterised by **perceptive** and **assured** work which shows confidence, sharpness of mind and sophistication in relation to the task. At the top of the band students are consistently **assured** and will demonstrate sensitivity and **perception** across all five assessment objectives in the course of their response. At the bottom of the band there will be coherence and accuracy with some **perception** but with less consistency and evenness.
	AO2	• perceptive understanding of authorial methods in relation to the task • assured engagement with how meanings are shaped by the methods used	
	AO3	• perceptive understanding of the significance of relevant contexts in relation to the task • assuredness in the connection between those contexts and the historicist literary concept studied	
	AO4	• perceptive exploration of connections across literary texts arising out of historicist study	
	AO5	• perceptive and confident engagement with the debate set up in the task	

Band 4 **Coherent/Thorough 16–20 marks** 'Coherence' is shown when students are logical and consistent in their arguments in relation to the task. They hold their ideas together in an intelligible way. '**Thoroughness**' is shown when students write carefully, precisely and accurately.	AO1	• logical, thorough and coherent argument in relation to the task where ideas are debated in depth • appropriate use of literary critical concepts and terminology; precise and accurate expression	This band is characterised by **coherent** and **thorough** work where ideas are linked together in a focused and purposeful way in relation to the task. At the top of the band students will demonstrate a fully **coherent** and **thorough** argument across all five assessment objectives in the course of their response. At the bottom of the band ideas will be discussed in a shaped, relevant and purposeful way with a clear sense of direction, with one or two lapses in **coherence** and accuracy.
	AO2	• thorough understanding of authorial methods in relation to the task • thorough engagement with how meanings are shaped by the methods used	
	AO3	• thorough understanding of the significance of relevant contexts in relation to the task • coherence in the connection between those contexts and the historicist literary concept studied	
	AO4	• logical and consistent exploration of connections across literary texts arising out of historicist study	
	AO5	• thorough engagement with the debate set up in the task	

Band 3 **Straightforward/ Relevant** **11–15 marks** 'Straightforward' work is shown when students make their ideas in relation to the task clearly known. 'Relevant' work is shown when students are focused on the task and use detail in an appropriate and supportive way.	AO1	• sensibly ordered ideas in a relevant argument in relation to the task • some use of literary critical concepts and terminology which are mainly appropriate; straightforward and clear expression	This band is characterised by **straightforward** and **relevant** work where the student's response to the task is clear and intelligible. At the top of the band students will demonstrate consistent **straightforward** understanding in the course of their argument. Ideas will be developed **relevantly.** At the bottom of the band there will be flashes of **relevant** understanding with evidence of **straightforward** thinking.
	AO2	• straightforward understanding of authorial methods in relation to the task • relevant engagement with how meanings are shaped by the methods used	
	AO3	• straightforward understanding of the significance of relevant contexts in relation to the task • relevant connections between those contexts and the historicist literary concept studied	
	AO4	• explores connections across literary texts arising out of historicist study in a straightforward way	
	AO5	• straightforward engagement with the debate set up in the task	

Band 2 **Simple/Generalised 6– 10 marks** 'Simple' work is shown when students write in an unelaborated and basic way in relation to the task. '**Generalised**' work is shown when students write without regard to particular details.	AO1	• a simple structure to the argument which may not be consistent but which does relate to the task • generalised use of literary critical concepts and terminology; simple expression	This band is characterised by **simple** and **generalised** work which is mainly linked to the task. At the top of the band students will demonstrate a basic **generalised** understanding in the course of their answer. Ideas will be developed in a **simple** way. At the bottom of the band there will be inconsistency, but the beginnings of a **simple** and **generalised** understanding.
	AO2	• simple understanding of authorial methods in relation to the task • generalised engagement with how meanings are shaped by the methods used	
	AO3	• simple understanding of the significance of relevant contexts in relation to the task • generalised connections between those contexts and the historicist literary concept studied	
	AO4	• simple exploration of connections across literary texts arising out of historicist study	
	AO5	• simple and generalised response to the debate set up in the task	

Band 1 **Largely irrelevant/largely misunderstood/largely inaccurate** **1–5 marks** '**Largely irrelevant**' work is shown when students write in an unclear way with only occasional reference to what is required by the question. '**Largely misunderstood**' and '**largely inaccurate**' work is shown when knowledge of the text is insecure, hazy and		• some vague points in relation to the task and some ideas about task and text(s) • the writing is likely to be unclear and incorrect; if it is accurate the content will be irrelevant • little sense of the AOs in relation to the task; little sense of how meanings are shaped; little sense of any relevant contexts; little sense of any connection arising out of historicist study; little sense of an argument in relation to the task	This band is characterised by work which is **largely irrelevant** and **largely misunderstood** and **largely inaccurate**, and so unlikely to be addressing the AOs in a relevant way. At the top of the band students will mention some unconnected points in relation to the task during the course of their writing. The writing is likely to lack clarity. At the bottom of the band there will be no connection with the task; the writing will be hard to follow and **irrelevant.**
0 marks		No marks for response when nothing is written or where response has no connection to the text(s) or task.	

Section A: Unseen prose

Question 01

| 0 | 1 |

Far from the Madding Crowd by Thomas Hardy (1840–1928) was published in 1874. In this extract, William Boldwood, a prosperous farmer who is in his forties and unmarried, has received an anonymous valentine card.

Examine the view that Hardy presents Boldwood as a man who is unsettled by the ideas of love and marriage.

Make close reference to the writer's methods in your response.

[25 marks]

Possible content:

Please refer to pages 4 to 7.

AO5 Explore literary texts informed by different interpretations

Students might consider:

- how Hardy shows that Boldwood is unsettled by the valentine card through his thoughts and his actions
- how the passage emphasises Boldwood's solitary nature and suggests that this is the first time he has been sent a valentine card. The fact that he doesn't know who has sent the card suggests that he has never had any plans for love or marriage and is unsettled by the idea
- how Hardy shows that the brevity of the generic valentine message 'marry me' troubles Boldwood in an obsessive way; he has looked in the envelope to see if there is more 'a hundred times'
- how he has a disturbed sleep because of the card; he is more troubled by who might have sent it rather than its content
- how Hardy shows that the prospect of love that the card represents is now a part of his personal private world; in his bedroom 'he placed the valentine in the corner of the looking glass'
- how he is clearly excited rather than unsettled by the idea that a woman has sent the card and his imagination creates a 'form' for her, suggesting that unconsciously he needs love
- the extent to which the passage shows that Boldwood has previously repressed his need for love and suggests that he is changing and is 'uneasy and dissatisfied with himself'
- etc.

AO4 Explore connections across literary texts

Focus might be on:

- the significance of repressed emotions about love
- the impact of love on solitary, inexperienced individuals
- the significance of private settings
- the use of free indirect discourse to explore the thoughts and feelings of characters
- etc.

AO3 Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received

Focus might be on:

- the cultural significance of valentine cards and the importance of the written mode
- the social context and assumptions about middle-aged bachelors
- the context of third person narrative in prose texts
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

- the use of free indirect discourse to show Boldwood's changing feelings
- the ways in which the intensity of Boldwood's thoughts are emphasised through hyphens and italics
- the repeated use of interrogatives to show Boldwood's fascination with the woman who sent the card
- the significance of the intimate setting of the bedroom to represent Boldwood's inner world
- the extent to which Boldwood's imagination is already anticipating a sexual encounter; 'some *woman's* – hand had travelled softly over the paper bearing his name'
- Hardy's description of the moonlight as a way of describing the intensity of Boldwood's changing thoughts and feelings; for example, the moonlight 'casting shadows in strange places and putting lights where shadows had used to be.'
- Hardy's use of the mirror to show that Boldwood is beginning to think differently about himself and is now 'uneasy and dissatisfied'
- Hardy's ambiguous description of the dawn mirrors Boldwood's state of mind
- etc.

AO1 Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression

- quality of argument
- organisation of ideas
- relevance to task
- use of appropriate concepts and terminology
- technical accuracy

Accept any valid interpretations, any valid comments on contexts and any valid discussion of authorial methods.

Section B: Comparing Prose Texts

Question 02

| 0 | 2 | 'In literature, separation always destroys love.'

By comparing **two** prose texts, explore the extent to which you agree with this statement.

[25 marks]

Possible content:

Please refer to pages 4 to 7.

AO5 Explore literary texts informed by different interpretations

Students might consider:

- the extent to which love is destroyed through the decision to separate and seek independence
- how love can be destroyed because lovers are separated by age, class or personal circumstances etc
- how love is destroyed through physical separation
- the ways in which love grows because of physical separation
- the ways in which separation is often a key element of love narratives which conclude with a reunion
- how love can overcome divisions caused by age, class or personal circumstances etc
- etc.

AO4 Explore connections across literary texts

Focus might be on:

- similarity and/or difference at the level of subject matter
- similarity and/or difference at the level of prose and narrative methods and how writers use the experience of separation to explore the nature of love
- the extent to which each text's representation of love can be seen as typical of the prose genre or its historical period
- etc.

AO3 Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received

Focus might be on:

- the differing personal and social pressures that might lead to separation
- relevant issues of class, gender, culture, period or text type that might separate lovers
- the expectations of genre and love narratives
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

Students may focus on **relevant** aspects of:

- narrative perspective
- use of speech and dialogue
- form and genre
- structure
- characterisation
- language, voice, imagery and other literary devices
- etc.

AO1 Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression

- quality of argument
- organisation of ideas
- relevance to task
- use of appropriate concepts and terminology
- technical accuracy

Accept any valid interpretations, any valid comments on contexts and any valid discussion of authorial methods.

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Question 03

| 0 | 3 |

'In literature, love stories are always complicated.'

By comparing **two** prose texts, explore the extent to which you agree with this statement.

[25 marks]

Possible content:

Please refer to pages 4 to 7.

AO5 Explore literary texts informed by different interpretations

Students might consider:

- how the plots of love narratives can often follow similar complications which may or may not be resolved
- the extent to which narrative methods are used to show that lives can be changed in powerful and complicated ways
- how love narratives often present social or cultural complications which confront lovers
- the extent to which plots in love stories often include complications created by chance or wider social forces
- how the narrative perspectives used by writers often present the complexity of the experience of love through methods such as the use of unreliable narrators and free indirect discourse
- how narrative methods that complicate texts through non-chronological structures or plot twists are used to present the experience of love
- etc.

AO4 Explore connections across literary texts

Focus might be on:

- similarity and/or difference at the level of subject matter
- similarity and/or difference at the level of prose and narrative methods
- the extent to which each text's representation of love can be seen as typical of the prose genre or its historical period
- etc.

AO3 Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received

Focus might be on:

- the differing personal and social pressures that might influence love in their chosen texts
- relevant issues of class, gender, culture, period or text type that might influence the ways in which love is presented
- the expectations of genre and love narratives from different times
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

Students may focus on **relevant** aspects of:

- narrative perspective
- form and genre
- structure
- characterisation
- language, voice, imagery and other literary devices
- etc.

AO1 Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression

- quality of argument
- organisation of ideas
- relevance to task
- use of appropriate concepts and terminology
- technical accuracy

Accept any valid interpretations, any valid comments on contexts and any valid discussion of authorial methods.