



General Certificate of Education

English Literature 6741 *Specification A*

LTA6 Reading for Meaning

Mark Scheme

2006 examination – June 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.

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.

LTA6: Reading for Meaning

The Assessment Objectives

- Assessment in English Literature is unlike that in most other subjects where assessment objectives (AOs) can be assessed discretely
- Experience of examining in this subject along with research conducted into how candidates approach answering questions show that there is never an occasion where one can assess a single assessment objective discretely
- Some assessment objectives, such as AO1, 2 and 3 are always present
- In this specification, the assessment objectives do have different weightings in different units
- In some modules the AOs are more or less equal; in others there is a dominant AO
- The specification and its units have been constructed and the questions have been framed so that the assessment objectives are targeted in the proportions set out in the specification.

Unit 6

- In this unit, the AOs are very nearly equal. The weightings of the AOs are:

AO1	9%
AO2ii	7%
AO3	8%
AO4	7%
AO5ii	9%

How to use the grids and the marking scheme

- For each question there is a specific marking grid which relates to the AOs tested by the question
- There is a dominant AO in each question set in a separate column; examiners should first judge the answer by the criteria in the separate column
- Having placed the answer in a band of the grid, move on to verify this mark by considering the other AOs.

Coming to an overall decision

- When you have awarded each answer a mark out of 20, proceed to re-consider the work as a whole
- Double check the total by going through each AO and comparing the overall mark with performance against the AOs
- You may award +0, +1 or +2 according to your judgement of the worth of the work
eg AO5ii may be addressed in 1a, or AO4 in 1b, or you may wish to reward AO2ii, or AO1, or AO3 further.

Question 1(a)

Basing your answer on **Extract A and Extract B**, you should:

- write a comparison of the ways the poets present the loss of a loved one
- say how far you agree with the view that Hardy's poem about a soldier's death is more moving and effective than Brittain's poem about her grief.

Focus

A Wife in London and *Perhaps*

Key Words

Comparison, ways, present, loss of loved one, how far agree, more moving and effective.

AOs 1, 2ii and 3 Knowledge and understanding. Tracing connections. Clear communication. Form, structure and language.	AO4 Different interpretations. Informed personal response.	Marks and Bands
<ul style="list-style-type: none"> • Simple narration/description. • Assertion. • Irrelevance. • Inaccuracies and misreadings. • Frequent lapses in spelling etc. • Little or no reference to features of language. • Little sense of comparison. 	<ul style="list-style-type: none"> • Little understanding of different interpretations given: <u>more moving and effective</u>. • Limited personal response. • Confused response, unclear line of argument. 	Band 1 0–6
<ul style="list-style-type: none"> • Appropriate but generalised evidence to support. • Some inaccuracy in expression. • Some awareness of importance of form, structure and language in shaping meaning. • General awareness of writers' techniques in presentation of loss of loved one. • General comparison. 	<ul style="list-style-type: none"> • Reasonable understanding of two positions laid out in question - <u>more moving and effective</u>. • Listing rather than exploring. • General line of argument. • Not always balanced or consistent. 	Band 2 7–10
<ul style="list-style-type: none"> • Increasingly detailed understanding of text and ability to evaluate and consider issues of question. • Argument supported by detailed reference to text. • Accurate expression. • Critical vocabulary used appropriately. • Exploration of form, structure and language and how they inform meaning. • Increasingly assured comparison. 	<ul style="list-style-type: none"> • Consideration of each new point within construction of argument with detailed reference to text. • Clear, developing line of argument for each case – <u>more moving and effective</u>. • Coherent, informed judgements including own position. 	Band 3 11–15
<ul style="list-style-type: none"> • Analysis of texts in detail. • Technically accurate. • Telling and accurate use of appropriate critical vocabulary. • Sophisticated analysis of ways in which form, structure and language shape meanings. 	<ul style="list-style-type: none"> • Cogent, well-structured argument. • Mature and confident judgement based on informed consideration of various possibilities. 	Band 4 16–20

Question 1(b)

By comparing **Extracts C, D and E**, and by referring to your **wider reading**, examine how typical in both style and treatment of subject matter these writings are of literature from and about The First World War.

You should consider:

- language, form and structure
- the writers' thoughts and feelings about war and contemporary society
- the influence of the time of composition
- the gender of the writers.

Focus

Extracts C, D and E and wider reading

Key Words

Comparing, how typical, style, subject matter, and all in bullet points

AOs 1, 2ii and 3 Knowledge and understanding. Tracing connections. Clear communication. Form, structure and language.	AO5ii Evaluating significance of cultural, historical and other contextual influences on literary texts and study	Marks and Bands
<ul style="list-style-type: none"> • Simple narration/description. • Assertion and/or irrelevance. • Inaccuracies and misreadings. • Frequent lapses in spelling, grammar etc. • Little or no sense of comparison. • Little or no reference to features of language. 	<ul style="list-style-type: none"> • Very limited awareness of typicality of Whelan, Thomas and Dymont or of influences on them or <u>attitudes to war</u>. • Some awareness of period context. 	Band 1 0–6
<ul style="list-style-type: none"> • Appropriate but generalised evidence to support. • Some inaccuracy in expression. • Some awareness of importance of structure and language in shaping meaning. • General awareness of all writers' techniques in communicating their thoughts and feelings. • Starting to make basic comparisons between texts. • Little attention given to genre. 	<ul style="list-style-type: none"> • Awareness of <u>attitudes to war</u> and influence of society on all three writers. • Use of wider reading and understanding of context. • Some recognition of <u>time</u> and <u>gender</u> issues. 	Band 2 7–10
<ul style="list-style-type: none"> • Increasingly detailed understanding of texts and ability to evaluate and consider issues of the question. • Accurate expression. • Critical vocabulary used appropriately. • Sustaining comparisons across all texts. • Understanding of how choice of genre affects meaning. 	<ul style="list-style-type: none"> • Demonstrating detailed knowledge of relevant context in establishing <u>how typical</u> each text is as an example of WW1 Literature. • Assessing significance of <u>time of composition</u> and <u>gender issues</u>. • Detailed comparative analysis of <u>attitudes to war</u>. 	Band 3 11–15
<ul style="list-style-type: none"> • Extended and illuminating comparison. • Telling and accurate use of appropriate critical vocabulary. • Sophisticated analysis of ways writers use form, structure and language to shape meaning. 	<ul style="list-style-type: none"> • Specific detailed and illuminating connections between texts and context. • Understanding of texts in tradition. • Analysis of importance of contextual factors in writing. 	Band 4 16–20