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**AS**  
**ENGLISH LITERATURE A**  
**7711/1**

Paper 1 Love through the ages: Shakespeare and poetry

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**Mark scheme**

June 2020

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Version: 1.0 Final Mark Scheme

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](http://aqa.org.uk)

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## 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 1 Mark Scheme

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

### The significance of Closed Book

Examiners must understand that in marking a Closed Book exam there are examining implications. Candidates do not have their texts in front of them, so while it is expected that they will use quotations, it is also legitimate to use close textual references. They will have had to memorise quotations so there may be some errors which should not be over-penalised. Detailed discussions of particular sections of texts, apart from printed extracts, are less likely here than in Open Book exams. Instead, candidates may range broadly across their texts as they construct their arguments.

There are specific issues for AO2 – how meanings are shaped in texts. There is, with Closed Book, the expectation that candidates will not have the texts in front of them, so although they will sometimes be able to make specific references to structural and organisational issues, at other times they will be more general.

### 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 7) 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 are no right answers. 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 9. 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.
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.

### **Annotation**

14. Examiners should remember that annotation is directed solely to senior examiners.
15. 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.
16. Please remember that scripts can go back to candidates, so although your audience is a senior examiner, you must express your views temperately.
17. Please use RM Assessor symbols and 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.
18. Use the Model Marked Script for guidance.

### **The Assessment Objectives and their significance**

19. 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 16–17 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 <b>Perceptive/Assured</b> <b>21–25 marks</b>  ‘ <b>Perception</b> ’ is demonstrated when students are showing the depth of their understanding and responding sensitively to the texts and task.  ‘ <b>Assuredness</b> ’ is shown when students write with confidence and conviction.	AO1	<ul style="list-style-type: none"> <li>perceptive, assured and sophisticated argument in relation to the task</li> <li>assured use of literary critical concepts and terminology; mature and impressive expression</li> </ul>	This band is characterised by <b>perceptive</b> and <b>assured</b> work which shows confidence, sharpness of mind and sophistication in relation to the task.  At the top of the band students are consistently <b>assured</b> and will demonstrate sensitivity and <b>perception</b> 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 <b>perception</b> but with less consistency and evenness.
	AO2	<ul style="list-style-type: none"> <li>perceptive understanding of authorial methods in relation to the task</li> <li>assured engagement with how meanings are shaped by the methods used</li> </ul>	
	AO3	<ul style="list-style-type: none"> <li>perceptive understanding of the significance of relevant contexts in relation to the task</li> <li>assuredness in the connection between those contexts and the historicist literary concept studied</li> </ul>	
	AO4	<ul style="list-style-type: none"> <li>perceptive exploration of connections across literary texts arising out of historicist study</li> </ul>	
	AO5	<ul style="list-style-type: none"> <li>perceptive and confident engagement with the debate set up in the task</li> </ul>	

<p>Band 4 <b>Coherent/Thorough</b> <b>16–20 marks</b></p> <p>'<b>Coherence</b>' 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.</p> <p>'<b>Thoroughness</b>' is shown when students write carefully, precisely and accurately.</p>	AO1	<ul style="list-style-type: none"> <li>logical, thorough and coherent argument in relation to the task where ideas are debated in depth</li> <li>appropriate use of literary critical concepts and terminology; precise and accurate expression</li> </ul>	<p>This band is characterised by <b>coherent</b> and <b>thorough</b> work where ideas are linked together in a focused and purposeful way in relation to the task.</p> <p>At the top of the band students will demonstrate a fully <b>coherent</b> and <b>thorough</b> argument across all five assessment objectives in the course of their response.</p> <p>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 <b>coherence</b> and accuracy.</p>
	AO2	<ul style="list-style-type: none"> <li>thorough understanding of authorial methods in relation to the task</li> <li>thorough engagement with how meanings are shaped by the methods used</li> </ul>	
	AO3	<ul style="list-style-type: none"> <li>thorough understanding of the significance of relevant contexts in relation to the task</li> <li>coherence in the connection between those contexts and the historicist literary concept studied</li> </ul>	
	AO4	<ul style="list-style-type: none"> <li>logical and consistent exploration of connections across literary texts arising out of historicist study</li> </ul>	
	AO5	<ul style="list-style-type: none"> <li>thorough engagement with the debate set up in the task</li> </ul>	



<p>Band 3 <b>Straightforward/ Relevant</b> <b>11–15 marks</b></p> <p><b>‘Straightforward’</b> work is shown when students make their ideas in relation to the task clearly known.</p> <p><b>‘Relevant’</b> work is shown when students are focused on the task and use detail in an appropriate and supportive way.</p>	AO1	<ul style="list-style-type: none"> <li>• sensibly ordered ideas in a relevant argument in relation to the task</li> <li>• some use of literary critical concepts and terminology which are mainly appropriate; straightforward and clear expression</li> </ul>	<p>This band is characterised by <b>straightforward</b> and <b>relevant</b> work where the student’s response to the task is clear and intelligible.</p> <p>At the top of the band students will demonstrate consistent <b>straightforward</b> understanding in the course of their argument. Ideas will be developed <b>relevantly</b>.</p> <p>At the bottom of the band there will be flashes of <b>relevant</b> understanding with evidence of <b>straightforward</b> thinking.</p>
	AO2	<ul style="list-style-type: none"> <li>• straightforward understanding of authorial methods in relation to the task</li> <li>• relevant engagement with how meanings are shaped by the methods used</li> </ul>	
	AO3	<ul style="list-style-type: none"> <li>• straightforward understanding of the significance of relevant contexts in relation to the task</li> <li>• relevant connections between those contexts and the historicist literary concept studied</li> </ul>	
	AO4	<ul style="list-style-type: none"> <li>• explores connections across literary texts arising out of historicist study in a straightforward way</li> </ul>	
	AO5	<ul style="list-style-type: none"> <li>• straightforward engagement with the debate set up in the task</li> </ul>	

<p>Band 2 <b>Simple/Generalised</b> <b>6–10 marks</b></p> <p>‘<b>Simple</b>’ work is shown when students write in an unelaborated and basic way in relation to the task.</p> <p>‘<b>Generalised</b>’ work is shown when students write without regard to particular details.</p>	AO1	<ul style="list-style-type: none"> <li>• a simple structure to the argument which may not be consistent but which does relate to the task</li> <li>• generalised use of literary critical concepts and terminology; simple expression</li> </ul>	<p>This band is characterised by <b>simple</b> and <b>generalised</b> work which is mainly linked to the task.</p> <p>At the top of the band students will demonstrate a basic <b>generalised</b> understanding in the course of their answer. Ideas will be developed in a <b>simple</b> way.</p> <p>At the bottom of the band there will be inconsistency, but the beginnings of a <b>simple</b> and <b>generalised</b> understanding.</p>
	AO2	<ul style="list-style-type: none"> <li>• simple understanding of authorial methods in relation to the task</li> <li>• generalised engagement with how meanings are shaped by the methods used</li> </ul>	
	AO3	<ul style="list-style-type: none"> <li>• simple understanding of the significance of relevant contexts in relation to the task</li> <li>• generalised connections between those contexts and the historicist literary concept studied</li> </ul>	
	AO4	<ul style="list-style-type: none"> <li>• simple exploration of connections across literary texts arising out of historicist study</li> </ul>	
	AO5	<ul style="list-style-type: none"> <li>• simple and generalised response to the debate set up in the task</li> </ul>	

<p>Band 1 <b>Largely irrelevant/largely misunderstood/largely inaccurate</b> <b>1–5 marks</b></p> <p>‘<b>Largely irrelevant</b>’ work is shown when students write in an unclear way with only occasional reference to what is required by the question.</p> <p>‘<b>Largely misunderstood</b>’ and ‘<b>largely inaccurate</b>’ work is shown when knowledge of the text is insecure, hazy and often wrong.</p>	<ul style="list-style-type: none"> <li>• some vague points in relation to the task and some ideas about task and text(s)</li> <li>• the writing is likely to be unclear and incorrect; if it is accurate the content will be irrelevant</li> <li>• 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</li> </ul>	<p>This band is characterised by work which is <b>largely irrelevant</b> and <b>largely misunderstood</b> and <b>largely inaccurate</b>, and so unlikely to be addressing the AOs in a relevant way.</p> <p>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.</p> <p>At the bottom of the band there will be no connection with the task; the writing will be hard to follow and <b>irrelevant</b>.</p>
<p><b>0 marks</b></p>	<p>No marks for response when nothing is written or where response has no connection to the text(s) or task.</p>	

**Question 1****0 1 Othello – William Shakespeare**

Read the passage from *Othello*, provided below, and respond to the following:

- How does Shakespeare present aspects of love in this passage?
- Examine the view that, in this passage and elsewhere in the play, Shakespeare presents Bianca as a character who says little but plays an important part in the play as a whole.

**[25 marks]**

**Possible content:**

Please refer to pages 4 to 6.

**AO5 Explore literary texts informed by different interpretations**

Students might consider:

- Bianca's relatively minor role as a passive victim of the confusion caused by Iago's plots against Roderigo and Cassio
- her relatively few speeches in the extract
- her repetition of concern for Cassio ('O, Cassio, Cassio, Cassio!', etc)
- the ways in which she is verbally demeaned by both Iago and Emilia (see their terms of address for her)
- the fact that she appears only three times in the play (3.3, 4.1 and 5.1)
- the importance of her role in the handkerchief plot, so significant to Iago
- her role in the play's presentation of women variously abused by the patriarchy but with some ability to speak up for themselves (interestingly dismissed here by another woman, Emilia), so significant to Shakespeare
- her defence of herself ('I am no strumpet, but of life as honest/As you that thus abuse me')
- the apparent sincerity of her concern for Cassio
- the ways in which her role as a courtesan in a military garrison sheds light on the role of women in 17th century
- etc.

**AO4 Explore connections across literary texts**

Focus might be on:

- representations of women
- patriarchal attitudes
- representations of (illicit) sexual relationships
- patterns of conflict between rivals
- representations of power and control
- high premium placed upon fidelity and nobility in love literature
- expectations of men in authority
- tragic genre
- effect of third parties and duplicity in relationships
- etc.

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

Focus might be on:

- expectations of women from a 17th century/other perspectives
- expectations of men in positions of power and responsibility, from a 17th century/other perspective
- how attitudes to class and morality might have changed over time
- how attitudes to men and their roles might have changed over time
- this scene in the context of a stage-managed process orchestrated by Iago to frame Roderigo, Cassio, Bianca, Desdemona and Othello
- recurrent attitudes towards women expressed in the play
- dramatic form
- tragic genre
- etc.

**AO2 Analyse ways in which meanings are shaped in literary texts**

Focus might be on:

- dramatic form – tragedy/domestic tragedy
- structural issues relating to this stage of the plot and the relationships so far established between characters
- ways in which verse form reflects the feelings of the speakers
- use of irony and dramatic irony
- Bianca's apparently genuine concern for Cassio hinting at the extent of her intimacy and depth of feelings vs Emilia's platonic concern for his welfare
- Bianca's love for Cassio compared to the other love relationships in the play
- Bianca's expressions of shock, concern and confusion
- Iago's misogynistic attitudes as demonstrated in the insulting terms of address used towards Bianca – 'strumpet', 'you', 'trash', 'mistress', etc
- dramatic impact of confusion in the wake of night-time violence
- focus on Iago in active role as dissembler
- use of declaratives, interrogatives, exclamatives and imperatives
- possible stage effects and interpretations
- 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
- use of appropriate concepts and terminology
- technical accuracy

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

**Question 02**

0 | 2

***The Taming of the Shrew* – William Shakespeare**

Read the passage from *The Taming of the Shrew*, provided below, and respond to the following:

- How does Shakespeare present aspects of love in this passage?
- Examine the view that, in this passage and elsewhere in the play, Shakespeare presents Katherina as the winner of the contest with Petruchio.

**[25 marks]****Possible content:**

Please refer to pages 4 to 6.

**AO5 Explore literary texts informed by different interpretations**

Students might consider:

- Katherina's apparent ability to give a witty, disarming response to whatever strategy Petruchio attempts in order to gain the upper hand, using punning wordplay and quick changes of subject matter and literal/metaphorical meanings
- the fact that she literally has the last word in this extract
- the alternative view that Petruchio's soliloquy about strategy and the fact that he has more and longer turns than Katherina means that he 'wins' by dominating the exchange
- the view that both win/draw
- the view that neither win/draw
- the significance of the nature of their word play, particularly given that Katherina is a woman
- the contest as verbal but also physical – see the physical interaction towards the end
- the words 'winner' and 'contest' in the question
- the notion that love is a game
- the notion that love involves competition and has rules to be observed and/or broken
- different interpretations of the 'taming' process and of the ending of the play in particular
- the comedic genre
- etc.

**AO4 Explore connections across literary texts**

Focus might be on:

- representations of agreement and conflict within courtship
- patriarchal views about male dominance
- expectations of male and female behaviour within relationships and families
- connections to other comedic representations of love and love protagonists
- etc.

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

Focus might be on:

- how attitudes to men and women and their roles in courtship might have changed over time
- ideas about conflict vs agreement in lovers' interactions
- ideas about taming and manipulation within relationships
- comedic genre
- etc.

**AO2 Analyse ways in which meanings are shaped in literary texts**

Focus might be on:

- dramatic form – comedy
- structural issues relating to this stage of the plot and the relationships so far established between the characters on stage
- ways in which verse form reflects the feelings of the speakers
- use of irony and dramatic irony
- what kind of love this sparring represents vs other kinds of love and exchanges elsewhere
- Katherina's ability to respond cleverly to Petruchio
- her use of violence in response to Petruchio taking her in his arms
- the fact that in this extract Katherina has the last word
- the way Petruchio's soliloquy presents him as a strategic player who will always have the upper hand by employing counter-intuitive and unpredictable strategies
- Petruchio's listing of the various 'Kates' means that he initially dominates in length and 'quality' of turns
- the aim of Petruchio's flattery to disarm Katherina
- the way the lovers verbally match each other like for like in a variety of parallel paired structures – shared lines, single lines, couplets, metaphors, etc.
- possible stage effects and interpretations
- 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
- use of appropriate concepts and terminology
- technical accuracy

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

**Question 03**

0 | 3

**Measure for Measure – William Shakespeare**

Read the passage from *Measure for Measure*, provided below, and respond to the following:

- How does Shakespeare present aspects of love in this passage?
- Examine the view that, in this passage and elsewhere in the play, Angelo's behaviour makes it impossible for the audience to sympathise with him.

**[25 marks]****Possible content:**

Please refer to pages 4 to 6.

**AO5 Explore literary texts informed by different interpretations**

Students might consider:

- Angelo's revelation in his soliloquy that he only *appears* faithful to God
- his confession of an 'invention...on Isabel' which is a 'strong and swelling evil'
- his preoccupation here and elsewhere with having sex with Isabella
- his lack of fidelity to Mariana and the reason behind his desertion of her
- his hypocritical façade as a virtuous leader opposed to moral corruption
- his eagerness to execute Claudio
- his open use of his authority to manipulate and coerce Isabella, here and elsewhere
- the fact that he is ultimately persuaded that the honourable course is to marry Mariana
- Mariana's defence of him in Act 5 Scene 1 ('much more the better for being a little bad')
- his intelligence in debating with Isabella about morality and justice, here and elsewhere
- his honesty in this passage about politics and power
- the idea that Angelo is undergoing a process of his 'education' as leader, lover and man in the course of the play
- his manipulation of Isabella earlier in the play
- his treatment of Mariana
- how the Duke deals with Angelo at the end
- others' views of Angelo and his conduct, including Mariana
- etc.

**AO4 Explore connections across literary texts**

Focus might be on:

- representations of male lovers
- representations of leaders
- patterns of courtship and seduction
- high premium placed upon purity, fidelity and honesty in love literature
- problem play/tragi-comic genre
- etc.



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

Focus might be on:

- expectations of lovers, fiancés/fiancées, husbands from a 17th century perspective/other perspectives
- expectations of leaders from a 17th century/other perspectives
- how attitudes to men in power have changed over time
- how attitudes to sexual relationships and marriage have changed over time
- context of the problem play/tragi-comedy
- etc.

**AO2 Analyse ways in which meanings are shaped in literary texts**

Focus might be on:

- dramatic form – ‘the problem play’, tragi-comedy
- structural issues relating to this stage of the plot and the relationships so far established between characters
- ways in which verse form reflects the feelings of the speakers
- use of shared lines to emphasise conflict between Angelo and Isabella
- irony and dramatic irony around Angelo’s secret life as a seducer
- Angelo’s revelation in soliloquy that his aim is illicit sex
- his view that the conception of illegitimate children is sinful
- Isabella’s love for Claudio implicit in her appeals to Angelo
- the use of love and sex for blackmail
- the various rhetorical devices Angelo uses to manipulate and coerce Isabella
- Isabella’s blend of politeness and assertiveness in putting her case
- possible stage effects and interpretations
- 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
- use of appropriate concepts and terminology
- technical accuracy

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

**Question 04**

**0 4** *The Winter's Tale* – William Shakespeare

Read the passage from *The Winter's Tale*, provided below, and respond to the following:

- How does Shakespeare present aspects of love in this passage?
- Examine the view that, in this passage and elsewhere in the play, Hermione's presence on stage causes more pain than joy.

**[25 marks]**

**Possible content:**

Please refer to pages 4 to 6.

**AO5 Explore literary texts informed by different interpretations**

Students might consider:

- the fact that in the extract those present on stage (Leontes, Polixenes, Florizel, Perdita, Camillo, Paulina, Lords and Attendants) assume Hermione is a statue
- the knowledge shared by those on stage that she was unjustly accused of adultery and that that had led to her 'death'
- the fact that later in the scene Hermione is 'alive' and those on stage acknowledge her survival
- Paulina's manipulation of the court's feelings through the lie of Hermione's death and re-creation as a statue, elaborated through teasing references to the 'statue' and its creation
- Paulina's emphasis on Hermione's death
- Leontes' idealisation of his wife's memory – eg 'as tender as infancy'
- his pain apparent from rhetorical devices and from his reflection comparing Hermione and the 'statue'
- his declaration that he wishes for death so as to escape being 'mocked' by the art of the 'statue'
- Perdita's pain apparent from references to her kneeling to the 'statue' and kissing it
- Polixenes' reference to Leontes' grief
- Paulina's mock apology for the effect the unveiling of the 'statue' has had
- Leontes' acknowledgement of his debt to Paulina and how the experience 'tastes as sweet' despite its pain
- the joy of the full reunion that comes later in Act Five
- the fact that 'presence' in the question has a theatrical quality, particularly as far the extract is concerned
- earlier scenes that are significant because Hermione, as Queen and then as alleged adulterer, is present
- etc.

**AO4 Explore connections across literary texts**

Focus might be on:

- patterns of marital relationships
- high premium placed upon female beauty, nobility and fidelity in love literature
- themes of nostalgia, regret and the desire for forgiveness and atonement
- representations of men/kings/husbands, children/daughters
- presentations of courtly behaviour
- problem play/tragi-comic/romance genre

- etc.

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

Focus might be on:

- expectations of kings, queens and courtiers from a 17th century perspective
- how attitudes to women, marriage and male authority might have changed over time
- court setting
- context of the problem play/tragi-comedy
- etc.

**AO2 Analyse ways in which meanings are shaped in literary texts**

Focus might be on:

- dramatic form – ‘the problem play’, tragi-comedy, romance or late play
- structural issues relating to this stage of the plot and the relationships so far established between characters
- ways in which verse form reflects the feelings of the speakers
- lines shared between Leontes and Paulina to convey Leontes’ dependence on her lead
- other relevant shared lines and what they might signify
- references to other courtiers on stage
- various ways in which rhetorical devices convey Leontes’ and Perdita’s reactions and depth of feeling
- various ways in which rhetorical devices convey Paulina’s manipulation of the other courtiers so that they believe in the ‘statue’
- various different kinds of love combine: sexual, platonic, filial, courtly, etc
- the setting at Paulina’s humble home (‘my poor house’)
- possible stage effects and interpretations
- 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
- use of appropriate concepts and terminology
- technical accuracy

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

**Question 05**

**AQA Anthology of love poetry through the ages pre-1900**

0	5
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Examine the view that in *Sonnet 116* Shakespeare presents love as an ideal, totally lacking in romance or passion.

**[25 marks]**

**Possible content:**

Please refer to pages 4 to 6.

**AO5 Explore literary texts informed by different interpretations**

Students might consider:

- the ways in which the ideals of love and lovers' behaviour is itemised and explored
- the presentation of true love as a rare and precious thing
- the idea that true love is a challenging aspiration
- the poem's focus on the intellectual/spiritual aspects of love
- the ways in which the virtues of love are seen as its immutability, consistency and durability/longevity
- the view that the sea travel conceit, and particularly the star image, present love as a source of passion and inspiration
- the declarative nature of the final couplet
- the words 'ideal', 'romance', 'passion' in the question and how they might be defined
- the phrase 'totally lacking' in the question and the superlative nature of 'totally'
- possible influences of the courtly love tradition on the sonnet and the narrator's attitudes to love
- etc.

**AO4 Explore connections across literary texts**

Focus might be on:

- ways in which the speaker is presented
- declarations of love
- philosophical reflections on the intellectual and spiritual aspects of love
- first person perspectives on love
- poetic methods
- sonnet subject matters and forms
- use of imagery typical of valedictory poetry and poetry about mutability
- etc.

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

Focus might be on:

- expectations of lovers from a 17th century/other perspectives
- how attitudes to the nature of love may have changed over time
- how attitudes to virtue, romance and passion may have changed over time
- the Elizabethan/Jacobean context
- poems/sonnets on mutability as a literary sub-genre

- etc.

**AO2 Analyse ways in which meanings are shaped in literary texts**

Focus might be on:

- direct address – use of first person plural and singular; use of second person in both forms
- caesurae/enjambement to create rhetorical argument
- ‘Let’, ‘or’, ‘though’, ‘but’, ‘if’, etc as discourse markers in rhetorical argument
- aspects of sonnet structure which embed the argument – quatrains, couplets, octave, sestet, etc
- imperative, conditional and subjunctive moods
- conceit of sea-travel explored through range of detail about navigation and exploration
- allegory of Time with sickle familiar to poetry about mutability
- the non-standard spelling used and the impact on how rhymes and rhythm are read
- 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
- use of appropriate concepts and terminology
- technical accuracy

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

**Question 06**

**AQA Anthology of love poetry through the ages post-1900**

0	6
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 Examine the view that in *Wild Oats* Larkin's speaker does not take love seriously. **[25 marks]**

**Possible content:**

Please refer to pages 4 to 6.

**AO5 Explore literary texts informed by different interpretations**

Students might consider:

- the ways in which colloquial/conversational word choices ('specs', 'the whole shooting-match', 'well', etc) undermine any suggestion of seriousness or deep feeling
- the fact that love is never mentioned except once in the negative
- the ways in which sexual experience is apparently reduced to material things or events – letters, a ring, meetings, 'rehearsals'
- the ways in which both women in the poem are objectified – 'bosomy English rose', 'specs', 'beautiful', etc
- the reference to 'beautiful...trying not to laugh' suggesting that both she and the narrator did not take the meetings seriously
- the agreement between beautiful's friend and the narrator that the latter is not interested in love or temperamentally suited to it
- the narrator's ironic/sarcastic attitude, appearing not to care about experiences and realisations that would perhaps hurt and disillusion most people
- ways in which 'does not take love seriously' might manifest itself in the poem
- how the narrator sees and defines love
- the choice and possible effects of colloquial words and phrases such as 'specs', 'bosomy' and 'whole shooting match'
- the elliptical and ironic ways in which the narrator deals with the narrative, eg 'met/At numerous cathedral cities/Unknown to the clergy
- the title
- etc.

**AO4 Explore connections across literary texts**

Focus might be on:

- typical attitudes to sexual experience/love and to sexual/romantic failure
- the ways in which the narrator and the narrator's attitudes are presented
- the ways in which sexual experience is presented as less than love
- subject matter and point of view
- poetic methods
- 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 ways in which women are presented
- attitudes to women and the ways in which these may have changed over time
- attitudes to love and the failure of love and the ways in which these may have changed over time
- 20th century values and attitudes
- etc.

**AO2 Analyse ways in which meanings are shaped in literary texts**

Focus might be on the:

- use of loosely lyric form – tripartite structure, some patterning, some rhyme
- irregularities in line length
- inconsistent use of rhyme, see the end of stanzas one and three
- use of enjambement to create ironic effects
- use of first person
- use of contrast to present the two women in final stanza
- contrast between the way the two women and the narrator's attitude towards them are presented
- structural features such as the way in which the presentation of beautiful's friend and her relationship dominates the poem, with beautiful referred to briefly but pointedly in each stanza
- use of 'cathedral cities' as the setting for sexual encounters 'unknown to the clergy'
- significance of the title
- use of references to time – the title, the opening line, 'the whole shooting-match', etc
- use of euphemism, ellipsis and parentheses to create ironic effects
- use of colloquialisms, slang and conversational tags to create informal and apparently trivial attitude
- 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
- use of appropriate concepts and terminology
- technical accuracy

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