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A-level  
**ENGLISH LITERATURE A**  
**7712/1**

Paper 1 Love through the ages

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Mark scheme

June 2023

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Version: 1.0 Final



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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](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.

## 7712/1 Love through the ages – 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 open book (AS Paper 2 Section B, A-level Paper 2 Section A and the second part of Section B)**

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 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 can 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**






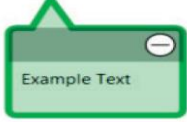




12. Examiners need to bear in mind the following key points when marking extract based questions:
- has the candidate engaged with the relevant interpretation and constructed a relevant argument?
  - does the candidate have an overview of the extract(s)/text(s)?
  - has the candidate quoted from the extract(s)/text(s) to support ideas?
  - has the candidate seen the significance of the extract(s)/text(s) in relation to the central historicist literary concept?
  - has the candidate written about authorial method(s)?
  - the candidate's AO1 competence.

13. Examiners need to bear in mind the following key points when marking questions based on single texts and compared texts:
- has the candidate engaged with the relevant interpretation and constructed a relevant argument?
  - has the candidate referred to relevant sections of the text(s) to support their views?
  - has the candidate seen the significance of the text(s) in relation to the central historicist literary concept?
  - has the candidate referred to authorial methods?
  - the candidate's AO1 competence.

In the case of a significant omission to an answer then the examiner should not give a mark higher than Band 4.

**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. The following symbols can be used when using EM2:

Annotation Name	Toolbar Image	Details	Examples of Use on Script	Y/N
<b>Annotation Type: Stamp</b>				
Correct		Toolbar Tooltip: Correct Positive points that make a material difference to the success of the answer.		Y
Seen		Toolbar Tooltip: Seen To acknowledge plans and footnotes. Not to be used on blank pages.		Y
Green Empty Comment		Toolbar Tooltip: Green Empty Comment No Default Text - text shown in screenshot was typed into annotation by user For formative annotation where necessary and for the summative comment. These should be formed so as to not obscure the student's answer.		Y
LackOfClarity		Toolbar Tooltip: Lack of Clarity For unclear/irrelevant points, unclear line of argument, problematic expression etc.		Y
FactualInaccuracy		Toolbar Tooltip: Factual Inaccuracy For factual inaccuracy only, not issues with SPaG. Use only to indicate serious factual errors.		Y

You can use words and phrases from the Mark Scheme and/or your own when using the purple comment box. However:

- Comments and key words **MUST** correspond to the mark given (see ‘headline’ descriptors for Bands 1 to 5).
- You may use ellipsis where appropriate but avoid excessive abbreviation and adopting your own private code.
- Team Leader and Awarding examiners **MUST** be able to read and decode your comments easily. Centres and students must also be able to understand comments easily.
- Please adopt and sustain a professional style relevant to the Mark Scheme when annotating.
- Your marked scripts should look **EXACTLY** like the Model Marked Scripts used at Standardisation.

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:

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

**AO4** Explore connections across literary texts. (12%)

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

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

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

Weightings for each question are as follows:

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



**Mark Scheme**

It is important to remember that these students, in the main, are 18 years old so we are judging their skills at the end of 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 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.	AO5	<ul style="list-style-type: none"> <li>perceptive and confident engagement with the debate set up in the task</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.
	AO4	<ul style="list-style-type: none"> <li>perceptive exploration of connections across literary texts arising out of historicist study</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>	
	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>	
	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>	

<p>Band 4 <b>Coherent/Thorough 16–20 marks</b> ‘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.</p> <p>‘Thoroughness’ is shown when students write carefully, precisely and accurately.</p>	AO5	<ul style="list-style-type: none"> <li>thorough engagement with the debate set up in the task</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>
	AO4	<ul style="list-style-type: none"> <li>logical and consistent exploration of connections across literary texts arising out of historicist study</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>	
	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>	
	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>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>	AO5	<ul style="list-style-type: none"> <li>straightforward engagement with the debate set up in the task</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>
	AO4	<ul style="list-style-type: none"> <li>explores connections across literary texts arising out of historicist study in a straightforward way</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>	
	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>	
	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>Band 2 <b>Simple/Generalised 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>	AO5	<ul style="list-style-type: none"> <li>• simple and generalised response to the debate set up in the task</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>
	AO4	<ul style="list-style-type: none"> <li>• simple exploration of connections across literary texts arising out of historicist study</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>	
	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>	
	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>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>	

**Section A: Shakespeare**

**Question 01**

0	1	<b><i>Othello</i> – William Shakespeare</b>
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‘In *Othello*, the bond between Othello and Iago is stronger than the love between Othello and Desdemona.’

In the light of this view, discuss how Shakespeare presents the relationship between Othello and Iago in this extract and elsewhere in the play.

**[25 marks]**

Possible content:

Please refer to pages 4 to 8.

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

Students might consider:

- the intense nature of this exchange
- the ways in which Iago feeds Othello with inflammatory revelations and Othello then reacts
- their sharing of passionate feelings and transgressive desires
- the ways in which Iago manipulates by provoking and then restraining Othello
- the ritualistic nature of their kneeling and shared oath
- the extravagant ways they describe their relationship
- possible homo-erotic undertones
- the interplay of conversational turns of various kinds between Iago and Othello
- arguments about the flawed nature of Othello’s and Desdemona’s relationship
- the fact that the bond between Othello and Iago is intense but false and based on Iago’s deceptions
- arguments about the intensity of Othello’s and Desdemona’s passion
- the antagonism between Othello and Iago at the end of the play
- the use of ‘bond’, ‘stronger’ and ‘love’ in the given view
- dramatic form
- the tragedy/domestic tragedy genre
- the possible impact of particular production(s) on the interpretation of the question
- etc.

Examiners should be prepared to consider a range of ideas about love and perhaps a range of love relationships in the play.

**AO4 Explore connections across literary texts**

Focus might be on:

- representations of passion and jealousy
- representations of supposed adultery
- representations of male friendship
- representations of dissembling
- representations of women as less powerful and less secure in their social/relationship role
- representations of relationships between men and women
- representations of love relationships
- the expectations of men in authority and in marriage
- the expectations of women
- the tragedy/domestic tragedy genre
- the 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:

- how expectations of friendship and love relationships might have changed over time
- how expectations of men in positions of power/responsibility might have changed over time
- how attitudes to morality might have changed over time
- how attitudes to men's and women's roles might have changed over time
- this scene in the context of a stage-managed process orchestrated by Iago to undermine the relationship between Othello and Desdemona and to frame Roderigo, Cassio, Bianca, Desdemona and Othello
- attitudes towards love and women expressed in the play
- the dramatic form
- the tragedy/domestic tragedy genre
- etc.

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

Focus might be on:

- structural issues relating to this stage of the plot and the relationships so far established between characters
- the ways in which verse form reflects the feelings of the speakers
- the use of irony and dramatic irony
- Iago's use of philosophy, direct speech and detail in his anecdote about Cassio asleep
- the use of rhetorical techniques such as repetition, apostrophe and hyperbole
- the ways in which dramatic verse is constructed with enjambment, caesurae and shared iambic lines, etc
- the ways in which the handkerchief is described
- Othello's use of heroic simile
- references to the ritualistic nature of kneeling and rising
- terms used to describe Desdemona/women
- transgressive language
- declarative pronouncements
- the ways in which statements, exclamations, questions and commands define the relationships between the characters and are used to build arguments
- dramatic form – tragedy/domestic tragedy
- 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**

‘In the literature of love, it is similarities rather than differences between two lovers that cause most conflict.’

In the light of this view, discuss how Shakespeare presents the relationship between Petruchio and Katherina in this extract and elsewhere in the play.

**[25 marks]**

Possible content:

Please refer to pages 4 to 8.

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

Students might consider:

- the fact that this represents a typical stalemate between the two lovers: he won't stay and she won't go
- the ways in which Petruchio's determination to leave shows characteristics the audience might see in Katherina: stubbornness, unpredictability, being at odds with those around them, a liking for word play and witty riposte, etc
- the discussion once the lovers have left the stage where the others discuss the fiery conflict caused by the lovers' similar natures
- Petruchio's arguments about the superiority of the husband
- Petruchio's use of 'Kate'
- his dominance of the conversation
- his affection for her, apparent from his terms of address
- the narrative arc of their courtship and the various stand-offs before their union is apparently resolved
- the use of 'similarities', 'differences' and 'cause most conflict' in the given view
- dramatic form
- the comic genre
- the possible impact of particular production(s) on the interpretation of the question
- etc.

**AO4 Explore connections across literary texts**

Focus might be on:

- representations of the relationships between men and women
- representations of lovers in conflict
- representations of ‘taming’
- representations of newly-weds
- the expectations of men in authority and in marriage
- the expectations of women
- dramatic form
- the comedy 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:

- how expectations of marriage and love relationships might have changed over time
- how attitudes to men’s and women’s roles might have changed over time
- this scene in the context of a stage-managed process orchestrated by Petruchio to undermine and ‘tame’ Katherina
- attitudes towards love and women expressed in the play
- the dramatic form
- the comedy genre
- etc.

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

Focus might be on:

- structural issues relating to this stage of the plot and the relationships so far established between characters
- the ways in which verse form reflects the feelings of the speakers
- the use of irony and dramatic irony
- the ways in which Petruchio describes and addresses Katherina
- the ways in which Petruchio creates an air of mystery around the reason for his departure
- the pattern of entreaties for Petruchio to stay
- the ways in which Petruchio and Katherina express their inflexible determination to go or stay
- the ways in which Petruchio and Katherina use the others on stage to try and assert their will
- the debate between Petruchio and Katherina about who has power – the use of words in this semantic field and the use of commands
- the physical comedy around Petruchio’s manhandling of Katherina
- the role of Gremio in this extract
- the chorus-like final section and the ways in which word play is used to express definitive opinions about the state of Petruchio’s and Katherina’s marriage
- the ways in which statements, exclamations, questions and commands define the relationships between the characters and are used to build arguments
- dramatic form – comedy
- 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
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***Measure for Measure* – William Shakespeare**

‘In *Measure for Measure*, the Duke’s strategy is cruel and manipulative. He achieves justice but at the expense of love and compassion.’

In the light of this view, discuss how Shakespeare presents the Duke in this extract and elsewhere in the play.

**[25 marks]**

Possible content:

Please refer to pages 4 to 8.

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

Students might consider:

- the abruptness with which the Duke breaks the ‘news’ to Isabella
- the Duke’s use of disguise as a Friar to manipulate a committed nun
- the ways in which he repeats the ‘news’ and adds to it the pain of telling Isabella she will not be allowed access to Angelo straight away
- the arguably manipulative way he primes her into a confrontation with Angelo
- the arguably egoistical way he stresses the return of the Duke as the key event
- the sharp contrast between the Duke’s initially perhaps brusque treatment of Isabella with Lucio’s sympathetic response to her
- the possible significance of the Duke’s disguise as a way of signalling his goodness and the greater good of his ultimate plan
- the significance of Lucio’s description of him as ‘the old fantastical duke of dark corners’
- the significance of Lucio’s claim to know ‘pretty tales’ about the Duke
- the irony created by knowing that the Duke and Isabella end up together
- the narrative arc of the Duke’s plan to reform Vienna
- other scenes where he might appear to treat Isabella and/or other characters with cruelty
- the compassion he shows to Isabella, Mariana, Claudio and Angelo in the resolution of the plot
- the use of ‘strategy’, ‘cruel’, ‘manipulative’, ‘achieves’, ‘justice’, ‘expense’, ‘love’ and ‘compassion’ in the given view
- dramatic form
- the problem play/tragi-comic genre
- the possible impact of particular production(s) on the interpretation of the question
- etc.

#### **AO4 Explore connections across literary texts**

Focus might be on:

- representations of leaders
- representations of dissembling
- representations of sibling relationships
- representations of the relationships between men and women
- dramatic form
- the 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:

- how expectations of leaders and their subjects might have changed over time
- how attitudes to men's and women's roles might have changed over time
- how attitudes to execution might have changed over time
- dramatic form
- the problem play/tragi-comic genre
- etc.

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

Focus might be on:

- structural issues relating to this stage of the plot and the relationships so far established between characters
- the ways in which verse form reflects the feelings of the speakers
- the use of irony and dramatic irony
- the ways in which the Duke (in disguise) addresses Isabella
- the ways in which Isabella expresses shock, grief and despair
- the specific ironies around the Duke calling for 'patience' and his insistence that what he says is 'faithful verity'
- the ways in which the 'Friar' uses the Duke's return and the possibility of revenge as ways of manipulating Isabella
- references to Isabella weeping
- the ways in which Lucio is used as chorus and bawdy 'light' relief
- the ways in which statements, exclamations, questions and commands define the relationships between the characters and are used to build arguments
- dramatic form
- the problem play/tragi-comic genre
- 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

'In the literature of love, marriage is seen as essential to personal happiness and the social order.'

In the light of this view, discuss how Shakespeare presents ideas about marriage in this extract and elsewhere in the play.

**[25 marks]**

Possible content:

Please refer to pages 4 to 8.

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

Students might consider:

- the arguments put forward by Dion that marriage is a desirable state, particularly for a monarch
- the idea that a monarch should be married to secure an heir, set a social example, etc
- ideas about marriage as a desirable state for everyone
- the ways in which Dion's arguments reinforce the importance of Leontes' and Hermione's marriage
- the idea that marriage has religious and royal significance
- this extract as an opportunity for Leontes to reiterate his regret at the loss of Hermione and therefore again reinforce the importance of their marriage
- the ways in which Paulina sees it as her mission to resurrect not just Hermione but also Hermione's and Leontes' marriage with all its significance
- the ways in which this extract foreshadows the marriages at the end of the play
- the argument that it is Leontes' redemption and Hermione's resurrection that are important rather than their married state
- arguments that the given view is perhaps true for royal marriages and kings and queens, rather than applicable to all
- the argument that the real concern here is about appearances and succession, rather than the essential needs of the human condition
- the use of 'seen', 'essential', 'personal happiness' and 'the social order' in the given view
- the problem play/tragi-comic genre
- the possible impact of particular production(s) on the interpretation of the question
- etc.

**AO4 Explore connections across literary texts**

Focus might be on:

- representations of royalty
- representations of courtly behaviour
- representations of debates about marriage, children and royal succession
- dramatic form
- the 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:

- how expectations of monarchs and their subjects might have changed over time
- how attitudes to marriage might have changed over time
- how attitudes to the need to produce heirs might have changed over time
- how attitudes to the centrality of marriage and royalty as functions of social order might have changed over time
- how definitions of personal happiness might have changed over time
- the ways in which royal succession can cause uncertainty and instability
- dramatic form
- the problem play/tragi-comic genre
- etc.

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

Focus might be on:

- structural issues relating to this stage of the plot and the relationships so far established between characters
- the ways in which verse form reflects the feelings of the speakers
- the use of irony and dramatic irony
- the ways in which Dion expresses his concern for ‘royalty’s repair’
- Paulina’s use of references to the oracle and to divine will
- possible links between Hermione and Paulina
- the ways in which Hermione’s ‘resurrection’ is foreshadowed
- the ways in which Leontes’ oath is presented
- the ways in which statements, exclamations, questions and commands define the relationships between the characters and are used to build arguments
- dramatic form
- the problem play/tragi-comic genre
- 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.**



## Section B: Unseen Poetry

### Question 05

0 | 5

Compare and contrast the significance of separation in the following love poems.

[25 marks]

Possible content:

Please refer to pages 4 to 8.

### AO5 Explore literary texts informed by different interpretations

Students might consider:

- the railway settings as symbolic of turning points in relationships where the journey, its routes, departure points, changes, stops and destinations might be linked to life and the lives of relationships
- the typicality of railway settings in the literature and popular culture of love as settings associated with painful separation (nb the separation in Betjeman's poem appears not to have taken place at the station itself)
- the use of time and geographical settings to imply relationship transitions
- the possible connotations of the different settings
- the specificity of references to named English places
- the ways in which the settings are linked to memory
- the use of male narrators to express ideas about separation
- the use of contrasts to explore relationship transitions – inside/outside, travelling/left behind, departure/arrival, past/present/future, new/old
- different interpretations of the relationships in question: the status of the relationship and what is revealed about the narrator's status by 'I dreamed of another wife' in Betjeman's poem; whether or not the relationship is over in Armitage's poem, or the poem is concerned with the pain of temporary separation
- the possible significance of other aspects of setting such as weather, time of day, etc
- etc.

### AO4 Explore connections across literary texts

Focus might be on:

- representations of: permanent and temporary separations in the literature of love, the people involved, the aftermath of separations
- the use of narrators and their accounts of incidents
- the typicality of railway settings in the literature of love
- the typicality of various settings in the literature of love
- the significance of journeys in the literature of love
- etc.

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

Focus might be on:

- historical contexts of mid-20th and 21st centuries and how attitudes to lovers, partners, marriage and separation may have changed over time
- the ways in which Betjeman presents the railway carriage and platform as a microcosm of social and technological change vs the relatively prosaic setting used by Armitage
- the ways in which the different eras of the poems are reflected in traditional and non-traditional forms
- etc.

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

Focus might be on:

- the contrasting forms of the poems: Betjeman's two ten-line stanzas of rhyming couplets vs Armitage's freer arrangement of four-four-two lines
- the contrasting structures of the poems: Betjeman's use of two stanzas, the first focusing on the present moment at the station with the platform, train, parting lovers and bells and the second focusing more on filling in the past narrative of the separation vs Armitage's more straightforward narrative of meeting, separation and then reflection; Betjeman's focus on different women in each of the two stanzas vs Armitage's focus on just one person
- Betjeman's use of internal monologue vs Armitage's use of second-person direct address
- Betjeman's elaborated description of the train carriage and platform; more impressionistic evocation of the parting with listing of the narrator's negative emotions set against the listing of stages on the journey to London
- Betjeman's evocation of a Victorian and more distant past explicitly to suggest a timeless link between lovers and places
- Armitage's relatively sparse account focusing on the positioning of the participants
- the poets' use of imagery, metaphor and symbolism
- the potential unreliability of the male narrators' accounts of events and their presentation of the loved ones and the moments of parting
- the use of titles
- 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
- comparing texts.

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

## Section C: Comparing Texts

### Question 06

0	6
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Compare how the authors of two texts you have studied present ideas about the compatibility of lovers.

You must write about **at least two** poems in your answer **as well as** the prose text you have studied.

**[25 marks]**

Possible content:

Please refer to pages 4 to 8.

### AO5 Explore literary texts informed by different interpretations

Students might consider:

- possible definitions of compatibility
- texts where attitudes to compatibility are debated
- texts where lovers are compatible or incompatible, perhaps to different degrees
- texts where compatibility is seen as desirable or even essential for various reasons, eg age or social class
- texts where lovers are compatible because of their similarities or in terms of features which are complementary or in equilibrium
- texts where the narrative centres on compatibility in some way
- texts where there is a revelation or realisation of compatibility/incompatibility and the effect of this on the narrative/poem
- etc.

### AO4 Explore connections across literary texts

Focus might be on:

- relevant genre-related comment on the ways in which poets and novelists can present ideas about the compatibility of lovers
- similarity and/or difference at the level of subject matter
- similarity and/or difference at the level of prose and poetic methods and how writers present thoughts and feelings
- the extent to which each text's presentation of ideas about the compatibility of lovers can be seen as typical of its genre, form or 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:

- reference to historical periods and the ways in which social and cultural attitudes may be reflected in their chosen texts
- ways in which social and cultural attitudes may have changed over time
- reference to the gender of the writers and the ways they present ideas about the compatibility of lovers
- aspects of text type and differences of genre context
- aspects of time and geographical setting
- etc.

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

Students might focus on relevant aspects of:

- genre differences
- poetic methods and the way they convey meaning
- prose methods and the way they convey meaning
- 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
- comparing texts.

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

**Note:** Students must write about at least **two** poems from the poetry text to achieve a mark Band 4 or higher.

**Question 07**

**0 | 7**

Compare how the authors of two texts you have studied present conflict between lovers.

You must write about **at least two** poems in your answer **as well as** the prose text you have studied.

**[25 marks]**

Possible content:

Please refer to pages 4 to 8.

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

Students might consider:

- texts where there are conflicts (in response to events; temperament; views; physical; emotional, etc), perhaps of different types and to different degrees
- texts where there are resolved or unresolved conflicts
- the importance of the conflict to the relationship and its progress
- the importance of the conflict to the narrative/poem
- etc.

**AO4 Explore connections across literary texts**

Focus might be on:

- relevant genre-related comment on the ways in which poets and novelists can present conflict between lovers
- similarity and/or difference at the level of subject matter
- similarity and/or difference at the level of prose and poetic methods and how writers present thoughts and feelings
- the extent to which each text's representation of conflict between lovers can be seen as typical of its genre, form or 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:

- reference to historical periods and the ways in which social and cultural attitudes may be reflected in the chosen texts
- ways in which social and cultural attitudes may have changed over time
- reference to the gender of the writers and the ways they present conflict between lovers
- aspects of text type and differences of genre context
- aspects of time and geographical setting
- etc.

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

Students might focus on relevant aspects of:

- genre differences
- poetic methods and the way they convey meaning
- prose methods and the way they convey meaning
- 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
- comparing texts.

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

**Note:** Students must write about at least **two** poems from the poetry text to achieve a mark in Band 4 or higher.