

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

Paper 1 Love through the ages: Shakespeare and poetry

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**Mark scheme**

June 2023

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Version: 1.0 Final



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<br><b>Perceptive/Assured</b><br><b>21–25 marks</b><br><br>‘Perception’ is demonstrated when students are showing the depth of their understanding and responding sensitively to the texts and task.<br><br>‘Assuredness’ 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.<br><br>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.<br><br>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<br/><b>Coherent/Thorough</b><br/><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<br/><b>Straightforward/ Relevant</b><br/><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<br/><b>Simple/Generalised</b><br/><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<br/><b>Largely irrelevant/largely misunderstood/largely inaccurate</b><br/><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 extract from *Othello*, provided below, and respond to the following:

- How does Shakespeare present aspects of love in this extract?
- Examine the view that, in this extract and elsewhere in the play, Shakespeare presents Iago as a character whose intelligence makes us like him rather than condemn him.

**[25 marks]**

**Possible content:**

Please refer to pages 4 to 6.

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

Students might consider:

- idea that Iago's wordplay and quick-wittedness entertain those on stage and the audience in this extract and in the wider play
- idea that Iago is entertaining partly because of the exaggeratedly prejudiced views he expresses to precipitate debates he can then 'win'
- his original aphorisms, epigrams, metaphors and puns refer to cynical 'truths' about human nature
- his references suggest education but also perhaps innate intelligence
- idea that he is a master of court behaviour, here giving amusing replies to courtly ladies' questions almost like a typical Shakespearean fool
- Desdemona's idea that Iago amuses through 'old, fond paradoxes to make fools laugh i'th'alehouse'
- idea that Iago's behaviour here is a manifestation of his ability to manipulate and control
- idea that Iago's brand of misogyny is deeply offensive and part of a wider, malicious cynicism
- the violence and ruthlessness of his behaviour elsewhere
- the tragic genre
- use of 'intelligence', 'us', 'like' and 'condemn' in the given view
- etc.

**AO4 Explore connections across literary texts**

Focus might be on:

- representations of: patriarchs and their attitude towards and treatment of women; intelligence and wit; duplicitous behaviour and attitudes; power and control
- expectations of men in authority
- tragic 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 women from a 17th century/other perspectives
- expectations of men in positions of power and responsibility, from a 17th century/other perspectives
- ideas about courtly behaviour and wit
- how attitudes to class and morality might have changed over time
- how attitudes to men and their roles might have changed over time
- 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
- the use of question and answer repartee
- exclamations
- apostrophe
- ways in which Iago constructs 'old, fond paradoxes'
- word play around 'fair' vs 'foul'/'black', 'wise' vs 'foolish', 'best' vs 'worst', etc
- Iago's use of bathos when describing 'deserving women'
- use of irony and dramatic irony
- 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 extract from *The Taming of the Shrew*, provided below, and respond to the following:

- How does Shakespeare present aspects of love in this extract?
- Examine the view that, in this extract and elsewhere in the play, Shakespeare presents love as a silly game.

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

Please refer to pages 4 to 6.

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

Students might consider:

- absurdity of Bianca's suitors and their servants in disguise
- comedic trope of deceptive appearances and mistaken identity
- farcical nature of the rivalry between Hortensio/Licio and Lucentio/Tranio/Cambio
- shades of slapstick comedy double-acts
- Tranio's manipulation of Hortensio to renounce claim on Bianca
- comedic nature of Hortensio's vow/oath
- Hortensio's speedy retreat to his alternative plan to marry the widow, a woman Hortensio believes to be kind rather than beautiful
- comedic nature of Cambio's/Lucentio's lesson on *The Art of Love*
- comedic genre of play
- view that some of those involved are skilful rather than silly
- view that some of the points made are serious rather than silly, eg kindness being more important than beauty and the importance of fidelity
- idea that this scene/plot strand is not typical of the main plot's focus on love as a battle of tactics and power
- use of 'silly game' in the question
- etc.

**AO4 Explore connections across literary texts**

Focus might be on:

- representations of suitors, their expectations and seductions
- 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:

- suitors and seductions from a 16th century/other perspective
- 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
- ways in which Tranio manipulates Hortensio
- use of exclamations of Hortensio's shock and surprise
- ways in which Hortensio makes oaths and declarations
- ironic use of language of love tragedy – 'O, spiteful love, unconstant womankind!'
- contrast between exchange of Tranio and Hortensio on the one hand and Lucentio/Cambio on the other
- use of irony and dramatic irony
- 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 extract from *Measure for Measure*, provided below, and respond to the following:

- How does Shakespeare present aspects of love in this extract?
- Examine the view that, in this extract and elsewhere in the play, Shakespeare presents men as self-interested lovers without any honour.

**[25 marks]**

**Possible content:**

Please refer to pages 4 to 6.

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

Students might consider:

- Isabella’s generic critique of men based on her distrust of Angelo
- apparent falseness of Angelo saying ‘I love you’
- Angelo’s open use of sexual blackmail to negotiate mercy for Claudio
- Angelo’s corrupt use of his power for personal gain
- Isabella’s condemnation of Angelo’s ‘most pernicious purpose’ and ‘seeming’
- possible arguments about the ‘seeming’ nature of the Duke and perhaps even Claudio
- irony of Isabella’s trust in Claudio’s honour stopping her from agreeing to Angelo’s demands
- Claudio’s later argument that she should save him
- suffering inherent in Isabella’s soliloquy
- fact that Angelo’s plot is prevented by the bed trick
- later reform of Angelo to honour his commitment to Mariana
- Claudio’s love for Juliet referred to here and elsewhere
- Claudio’s love for Isabella shown elsewhere
- Duke’s use of love and marriage for himself and others to re-establish moral order at the end
- whether or not men can be lumped together as one
- range of possible characters to discuss but should be ‘in this extract’ as well as elsewhere
- use of ‘self-interested’ and ‘without any honour’ in the given view
- etc.

**AO4 Explore connections across literary texts**

Focus might be on:

- representations of men, particularly as leaders and lovers
- representations of honourable and dishonourable behaviour
- 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 men as lovers and 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
- how attitudes to honour and dishonour may 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
- Angelo’s open revelation that his aim is illicit sex
- Isabella’s love for Claudio implicit in her debate with Angelo
- various rhetorical devices Angelo uses to manipulate and coerce Isabella
- various rhetorical devices used to express Isabella’s anguish at being placed in an impossible moral position
- irony and dramatic irony, particularly around Angelo’s secret life as a seducer and expectations of Claudio and the Duke
- 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 extract from *The Winter's Tale*, provided below, and respond to the following:

- How does Shakespeare present aspects of love in this extract?
- Examine the view that, in this extract and elsewhere in the play, the relationship between Florizel and Perdita is presented as idealised and perfect.

**[25 marks]**

**Possible content:**

Please refer to pages 4 to 6.

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

Students might consider:

- ways in which Florizel's behaviour and language idealise Perdita's physical characteristics and the simple purity of their love
- Polixenes' idealised commentary on the appearance and conduct of Florizel and Perdita as a perfect couple
- extravagant ways in which Florizel describes the setting for the wedding vow
- Florizel's rejection of 'trifles' as love gifts, preferring to believe in the gift of love
- implication that Perdita's love for Florizel is too deep for lengthy description
- rustic simplicity of their vow
- new (false) identities for Florizel and Perdita suggest a dream-like world of simple, 'perfect' love
- argument that theirs is, in fact, true, honest and uncomplicated love in contrast to the ruined relationship between Leontes and Hermione
- possible view that a rustic setting free from courtly sophistication represents truth
- view that Perdita's understatement hints at unresolved truths
- Polixenes' interruption, which follows, introduces complexities that will need to be resolved
- role of the Shepherd as father-figure to ratify betrothal
- later revelations about the true identities of Florizel, Perdita and Polixenes
- use of 'idealised' and 'perfect' in the given view
- etc.

**AO4 Explore connections across literary texts**

Focus might be on:

- representations of lovers, seductions and betrothal
- representations of fathers and sons/daughters
- significance of pastoral vs courtly settings
- high premium placed on female beauty and honourable behaviour
- 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 royalty from a 17th century/other perspectives
- expectations of lovers from a 17th century/other perspectives
- how attitudes to women, marriage and male authority might have changed over time
- pastoral setting and conventions
- 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
- Florizel’s use of hyperbolic, Petrarchan style to describe Perdita
- Polixenes’ use of ‘fair shepherd’ and ‘young swain’ to describe Florizel
- extravagant claims made by Florizel about witnesses to the betrothal and his dependence on Perdita
- use of courtly terms and a religious context, eg ‘service’, ‘perdition’, etc
- Perdita’s use of litotes to imply deep feelings for Florizel
- pastoral references, eg ‘swain’, ‘shepherd’, etc
- use of irony and dramatic irony, particularly to do with true identities and what happens in resolution of these relationships and the denouement of the drama
- 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 |
|---|---|

Examine the view that in *Who so list to hount I knowe where is an hynde*, Wyatt's speaker is more interested in power, control and ownership rather than love.

**[25 marks]**

**Possible content:**

Please refer to pages 4 to 6.

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

Students might consider:

- patriarchal attitudes inherent in the context and connotations of the hunt analogy
- narrator's sense of frustration and exasperation that the deer eludes him and is 'owned' by Caesar
- sense of rivalry between narrator and Caesar creating a context of male status and power
- narrator's preoccupation with himself and with the deer as his object
- anonymous nature of the deer, simply the object of his desire?
- ideas about wildness and taming
- significance of the collar, its decoration and inscription
- reference to Caesar and Latin tag
- reading that power, control and ownership are inherent in seduction and love
- idea that the pains of the narrator are the pains of love rather than simply a desire for power, control and ownership
- 'power, control and ownership' in the given view, either conflated or as separate entities
- possible influences of the courtly love tradition on the sonnet and the narrator's attitudes to love
- ideas about the male gaze
- etc.

**AO4 Explore connections across literary texts**

Focus might be on:

- representations of male lovers and female objects of desire
- representations of pursuit and seduction
- first-person perspectives on love
- poetic methods
- sonnet subject matters and forms
- use of imagery typical of courtly love poetry
- 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 16th century (pre-Elizabethan)/other perspectives
- how attitudes to the nature of love and passion may have changed over time
- love triangle involving Wyatt, Ann Boleyn and Henry VIII
- Tudor context
- poems/sonnets about passion and pursuit as a literary sub-genre
- etc.

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

Focus might be on:

- conceit of seduction as a hunt and woman as a hind
- use of first-person perspective
- caesurae/enjambement to create rhetorical argument
- use of sonnet form
- aspects of sonnet structure which embed the argument – quatrains, couplets, octave, sestet, etc
- deliberate obscurity of reference to Caesar and use of Latin
- 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 |
|---|---|

 Examine the view that in *One Flesh*, the couple now have no connection with each other. **[25 marks]**

**Possible content:**

Please refer to pages 4 to 6.

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

Students might consider:

- setting in separate beds
- references to sexual passion, such as fire gone cold
- ways in which the structure of the poem reinforce the physical and emotional separateness of the couple
- time references to 'now' vs 'then'
- idea of the narrator as their child holding them together
- idea that their apparent lack of interaction belies intimacy built up over many years that has moved beyond passion
- connotations of the couple sharing the same bedroom
- the title
- use of 'no connection' in the given view
- etc.

**AO4 Explore connections across literary texts**

Focus might be on:

- representations of: old age; sexual/romantic failure; intimacy; children and their attitudes to their parents
- 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:

- how attitudes to the following may have changed over time: love in old age; sexual passion; bonds of love; intimacy; love and the failure of love; children and their attitudes to their parents
- 20th century values and attitudes
- etc.

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

Focus might be on the:

- use of unusual short lyric form – three sestetts rhyming a-b-a-b-c-c – to convey a three-phase argument
- structural patterns of separate lines for the father and the mother in stanza one then together as ‘they’ or ‘their’ thereafter
- effects created by a range of devices: possible symbolism of unread book, light and dark, the marriage bed, etc; metaphors of hot and cold; sea imagery; thread/feather imagery
- use of first and third persons to create point of view where parents and their relationship are scrutinised
- the significance of the title
- 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.**