A-level
ENGLISH LITERATURE A
7712/1

Paper 1 Love through the ages

Mark scheme

June 2021

Mark schemes are prepared by the Lead Assessment Writer and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation events which all associates participate in and is the scheme which was used by them in this examination. The standardisation process ensures that the mark scheme covers the students' responses to questions and that every associate understands and applies it in the same correct way. As preparation for standardisation each associate analyses a number of students' scripts. Alternative answers not already covered by the mark scheme are discussed and legislated for. If, after the standardisation process, associates encounter unusual answers which have not been raised they are required to refer these to the Lead Examiner.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of students' reactions to a particular paper. Assumptions about future mark schemes on the basis of one year's document should be avoided; whilst the guiding principles of assessment remain constant, details will change, depending on the content of a particular examination paper.

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

Level of response marking instructions

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

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

Step 1 Determine a level

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

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

Step 2 Determine a mark

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

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

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

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

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 closed book (AS Paper 1 Sections A and B, A-level Paper 1 Section A)

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.

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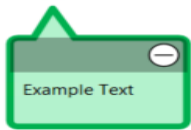
12. Examiners need to bear in mind the following key points when marking extract based questions:

- 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
Annotation Type: Stamp				
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

For AS it is important to remember that these students are 16 to 17 years old so we are judging their skills midway through KS5.

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

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

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

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

| Band 1
Largely irrelevant/largely misunderstood/largely inaccurate
1–5 marks

'**Largely irrelevant**' work is shown when students write in an unclear way with only occasional reference to what is required by the question.

'**Largely misunderstood**' and '**largely inaccurate**' work is shown when knowledge of the text is insecure, hazy and often wrong. | | • some vague points in relation to the task and some ideas about task and text(s)
• the writing is likely to be unclear and incorrect; if it is accurate the content will be irrelevant
• little sense of the AOs in relation to the task; little sense of how meanings are shaped; little sense of any relevant contexts; little sense of any connection arising out of historicist study; little sense of an argument in relation to the task | This band is characterised by work which is **largely irrelevant** and **largely misunderstood** and **largely inaccurate**, and so unlikely to be addressing the AOs in a relevant way.

At the top of the band students will mention some unconnected points in relation to the task during the course of their writing. The writing is likely to lack clarity.

At the bottom of the band there will be no connection with the task; the writing will be hard to follow and **irrelevant.** |
| **0 marks** | | No marks for response when nothing is written or where response has no connection to the text(s) or task. | |

Section A: Shakespeare

Question 01

| 0 | 1 |

Othello **– William Shakespeare**

'By the end of the play, love and loyalty have been completely destroyed.'

In the light of this view, discuss how Shakespeare presents ideas about love and loyalty 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:

- ways in which Desdemona's murder exposes the extent of Othello's corruption by Iago and Iago's disloyalty to Othello
- absence of love and loyalty in the marriages of Othello and Desdemona and Iago and Emilia
- Othello continues to insult and curse Desdemona as 'liar', 'whore', 'false', etc
- lack of evidence that Othello and Desdemona are a married couple who once loved each other
- Othello's lack of repentance at this point in the play
- Emilia's shock in discovering that her husband is the source of the lie about Desdemona
- Emilia's repetition of 'My husband!' stressing the lack of loyalty and sanctity in marriage
- Emilia's cursing of Iago
- Emilia's anger at Othello's gullibility
- Emilia's love and loyalty towards Desdemona
- Emilia's role in the play here and elsewhere
- Desdemona's 'loving' acceptance of blame for what has happened to her
- how Othello's attitude changes a little further on when he realises how much he has been deceived
- use of 'completely' in the question
- who and/or what has destroyed love and loyalty, and how
- different kinds of love and loyalty
- 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: disloyalty and betrayal; violent outcomes; the sanctity of marriage or lack of it; bonds of love and loyalty; grief; anger
- ideas about the play as a tragedy
- high premium placed upon fidelity and purity of women in literature
- 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 might have changed over time: the sanctity of marriage vows; loyalty to superiors; religious condemnation of those who are disloyal; revenge against those who are disloyal
- significance of the Venice/Cyprus settings
- military context
- tragic context
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

- dramatic form – tragedy
- structural issues relating to this late stage of the plot
- structural issues to do with the culmination of Iago's plots
- various ways in which Emilia interrogates what she sees, hears and discovers
- ways in which verse form reflects the feelings of the speakers: intercut lines and interruptions, broken lines, etc.
- use of rhetorical devices such as questions, exclamations, repetitions, the apostrophe, etc to convey powerful feelings
- language of angry condemnation – 'liar', 'whore', 'false', 'gull', 'dolt', 'gone to burning hell', 'rot half a grain a day', etc.
- use of irony and dramatic irony, in particular here Othello's condemnation of Desdemona vs his praise for Iago
- 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** |

'The test of obedience initiated by Petruchio is a dark demonstration of male power which undermines the comedy of the play.'

In the light of this view, discuss how Shakespeare presents attitudes towards 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:

- Petruchio's desire to prove his taming of Katherina in a way that trumps Lucentio and Hortensio
- ways in which Petruchio conducts his challenge
- interpretational narrative that this is a play about power rather than love
- Petruchio's provocation to the others to boast of their authority and then sarcastically mocking their failure
- refusal of Hortensio's wife to comply because she suspects 'some goodly jest'
- Petruchio's attempts to manipulate those on and off stage to be obedient
- Petruchio's talk of 'awful rule and right supremacy'
- comic possibilities of the rivalry between Petruchio, Lucentio and Hortensio
- Biondello's comings and goings with the summons and then the responses
- climactic appearance of Katherina against all expectations
- possible reading of Katherina's taming as only superficial
- use of 'dark demonstration', 'male power' and 'comedy' in the question
- links to other scenes where Petruchio demonstrates his power
- links to other scenes where male power is evident in relation to marriage
- etc.

AO4   Explore connections across literary texts

Focus might be on:

- representations of male competitiveness, power, class, hierarchy, wealth, wifely obedience or the lack of it
- play as a comedy
- possible typicality of bullying, cruelty and triumphalism as comedic traits
- 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 might have changed over time: marriage; power; gender roles; wealth and class
- Italian setting of the main play
- comedic context
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

- dramatic form – comedy
- structural issues relating to the conclusive actions of the play
- ways in which verse form reflects the feelings of the speakers
- ways in which the language choices and rhetorical devices reflect the status and situation of the speakers
- use of the stagecraft of exits and entrances to create dramatic effects
- use of Biondello and then Katherina as 'go-betweens'
- Petruchio's choice of language and styles of address to those involved
- Petruchio's use of commands, questions and exclamations to provoke the others
- apparent bonhomie and consent between Petruchio, Lucentio and Hortensio
- set piece nature of the scene as typical of the play and its genre
- 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**

'The way in which Viennese law equates sex and love with sin with causes the audience to lose all respect for those in authority.'

In the light of this view, discuss how Shakespeare presents sexual morality 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:

- condemnatory way in which the Duke addresses Juliet
- Duke's emphasis on the fact that Claudio 'must' die
- idea that sex and love equate to sin that is punishable by death, with Juliet only spared because she is pregnant
- way in which the Duke tests a pregnant woman with no apparent compassion for her plight
- pathos of Juliet's repeated acceptance of guilt
- imagery of pregnancy as a 'blister'
- apparent agony in Juliet's final speech
- prison setting
- Duke's disguise as a friar adding the authority of the church to that of the state
- fact that the Duke acknowledges the role of love in Juliet's relationship with Claudio
- idea that Venetian law and its interpretation is fluid and changes in the course of the play
- final outcome with Claudio spared
- possibility that the Provost's view is that Claudio should not die
- idea that love is not equated with sin
- problem of seeing the audience as a single entity
- what might constitute sympathy or a lack of it
- possible range of those deemed to be in authority – Duke, Angelo, Provost, etc
- use of 'equates', 'lose all respect' and 'sexual morality' in the question
- etc.

AO4 Explore connections across literary texts

Focus might be on:

- ideas about tragi-comedy genre and critical notions of the text as a problem play
- representations of: rulers and the effects of their application of the law and punishment; unmarried lovers; the law appearing to be inhuman; means of control
- 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 might have changed over time: lovers; sex outside marriage; the power of political and religious leaders; punishment and forgiveness
- political and religious attitudes to interference in people's lives, punishment and forgiveness in a patriarchal context
- tragi-comedy/problem play context
- etc.

AO2   Analyse ways in which meanings are shaped in literary texts

Focus might be on:

- dramatic form – tragi-comedy/problem 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 – particularly the use of shared lines and the formality of the interview
- Juliet's active and reasoned acceptance of guilt
- use of respectful language towards the Duke
- Duke's use of imperatives and other rhetorical devices to express his power
- use of terms of address to define roles and their significance, eg 'daughter', 'partner'
- use of legal and religious/moral terminology to assert guilt
- disease imagery, 'blistered'
- 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 04

| 0 | 4 |

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

'Leontes' jealousy is entirely irrational.'

In the light of this view, discuss how Shakespeare presents Leontes' feelings for Hermione 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:

- suddenness of the onset of jealousy in this extract and in the wider play
- Leontes' switch from apparent good-humoured affection for Hermione and Polixenes to extreme panic and anger, convinced he is right, with no gradation or uncertainty
- intensity of Leontes' asides
- apparent mismatch between what Leontes observes on stage (mildly flirtatious exchanges between Hermione and Polixenes?) and the intensity of his reactions
- Leontes' apparently disproportionate reactions such as 'Too hot, too hot'
- Leontes' use of imagery to describe interaction between Hermione and Polixenes seems particularly suspicious and cynical
- effusiveness of Hermione's language possibly presents her as actively and consciously flirtatious
- possibly teasing nature of Hermione's questions to Leontes about speaking 'to better purpose'
- discussion of Leontes' struggle to initially seduce Hermione perhaps arousing powerful protective feelings in him
- Leontes' summoning of Mamillius and discussion of their bond appears to intensify his reaction against Hermione and Polixenes
- use of 'entirely irrational' in the question
- scenes before and after Hermione's 'death' and the redemptive reunion at the end
- etc.

AO4   Explore connections across literary texts

Focus might be on:

- representations of: jealousy and suspicion; husbands' treatment of wives; love triangles; erratic, contradictory behaviour; parents and children; royalty and courtly behaviour
- tragi-comic/romance/late play 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 attitudes to the following might have changed over time: marital love; husbands and wives; royalty and courtly behaviour; parents and children
- high premium placed upon the virtue of wives, friends, kings, queens and courtiers in the patriarchal context
- tragi-comedy/romance/late play context
- etc.

AO2   Analyse ways in which meanings are shaped in literary texts

Focus might be on:

- dramatic form – tragi-comedy/romance/late play
- structural issues relating to this early stage of the plot and the relationships so far established between characters – particularly the relationships between Leontes, Hermione and Polixenes
- ways in which verse form reflects the feelings of the speakers – particularly the use of shared lines to convey apparent harmony and also conflict
- use of exclamations, dashes and broken sentences to convey Leontes' frame of mind
- use of imagery of the natural world to describe human behaviour
- question and answer exchanges between Hermione and Leontes and then between Leontes and Mamillius
- ironic use of moral terms such as 'grace' and 'virginalling'
- Leontes' use of asides to create binary conflict
- his exaggerated account of behaviour of Hermione and Polixenes
- ways in which the two pairings of Hermione and Polixenes and Leontes and Mamillius are used
- 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.

Section B: Unseen Poetry

Question 05

| 0 | 5 |

Compare and contrast the significance of the rose in these two poems.

[25 marks]

Possible content:

Please refer to pages 4 to 8.

AO5   Explore literary texts informed by different interpretations

Students might consider:

- semiotics of the rose as a love gift and a symbol of love operating on many levels
- ways in which a rose encapsulates female beauty and virtue as well as an idealised representation of the abstract concept of their love
- idea that the rose is a very familiar love motif, almost a cliché
- idea that the ephemeral nature of a flower hints at mutability and the idea of carpe diem urging lovers to realise their love
- idea that the traditional value of the rose as a love motif is emotional and spiritual rather than monetary
- highly rhetorical nature of Waller's argument
- final stanza of Parker's poem deliberately breaks the coded language of love for comic effect
- the poetic symbolism of the 'perfect' rose vs the prosaic object of the 'perfect' limousine
- etc.

AO4   Explore connections across literary texts

Focus might be on:

- representations of the following: lovers and the symbolic language of courtly love they engage in
- comedic traditions of breaking/undermining established patterns of seriousness
- indirect allusions to mythology and religion
- typicality of Waller's metaphysical/cavalier qualities vs Parker's particular style of cynicism
- use of lyric verse form
- use of rose as symbol, motif, metaphor, allegory, etc
- use of imagery – metaphor, symbolism etc
- etc.

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

Focus might be on:

- context of seventeenth and twentieth-century settings
- contrasting attitudes to wider patriarchal contexts
- male and female points of view
- serious and comic approaches
- how attitudes to romance may have changed over time
- poems written in traditional lyric forms
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

Waller
- narrator's use of direct address to the rose to create allegory of the rose as his advocate
- references to carpe diem values, eg her resistance being a waste of time
- language that defines the narrator as male and the context as patriarchal, eg 'lovely', 'sweet', 'fair', 'beauty', etc
- references to female modesty
- implicit allusions to mythology (echoes of the story of Diana) and religion (echoes of the temptation of Christ)
- rose as love gift but also a symbol of mutability and memento mori (see references to the lifespan of rose; its life and death; and imagery implying fear of death such as the 'deserts')
- use of exclamation
- use of quintain or cinquain stanzas (use of dimeter, trimeter and a-b-a-b-b rhyme within each stanza) and possible effects
- etc.

Parker
- narrator's use of direct address to a third party who might appreciate the cynical humour
- similar patriarchal context as Waller but with a cynical female point of view
- idea of the narrator's academic appreciation of courtly love conventions juxtaposed with comic disappointment that she has not received a status symbol
- language used to reflect a respect for and a savouring of possibly archaic behaviour (see use of possible archaisms such as 'flowerlet' and 'amulet')
- subtle acknowledgement that the lovers understand the same language of flowers and that communication takes place (as opposed to the uncertainty in Waller's poem)
- change of mood in the final stanza with the jarring question
- ironic shift from refrains of love poetry ('Ah, no') to colloquial expressions such as 'always just my luck' to create sense of bathos
- irony of repetition of 'perfect'
- use of quatrain stanzas (three pentameters followed by a dimeter in each and a-b-a-b rhyme scheme) and possible effects
- 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

Compare how the authors of two texts you have studied use the endings of their texts to explore ideas about love.

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:

- ways in which authors construct and present endings of narratives and/or the end of relationships
- possible authorial messages about the nature of love, individuals, pairings, contexts, settings, etc
- 'narratives' of different moods – in simple terms, happy, sad/tragic, more ambiguous/complex
- idea of the end of the text as a resolution/denouement
- circumstances which have led to the endings in question
- ways in which point of view of the ending and attitudes to it are constructed by the writers
- possible contrary views about the endings in question
- focus on 'to explore ideas about love'
- close of the plot/poetic narrative/structure vs methods used to end the text
- focus on what constitutes the ending of the text
- possible coincidence between ending of a text with the ending of a relationship, or otherwise
- etc.

AO4   Explore connections across literary texts

Focus might be on:

- relevant genre-related comment on the ways in which poets and novelists construct and present endings
- similarity and/or difference at the level of subject matter and mood
- similarity and/or difference at the level of prose and poetic methods and how writers present their thoughts and opinions
- the extent to which each text's ending 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:

- references to historical period
- 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
- aspects of text type and differences of genre context
- aspects of time and geographical setting
- gender context of writers and characters/narrative voices
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

Students might focus on relevant aspects of:

- genre differences
- poetic methods
- prose methods
- 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

'In literature, women and men experience love very differently.'

Compare how the authors of two texts you have studied present love in the light of this view.

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:

- presentation of female and male characters/narrative voices
- 'experience' might be interpreted as physical and/or emotional
- different definitions/connotations of 'experience' – eg might suggest a single event or whole relationship/s, might imply pain or something that makes those involved wiser, rather than something that just brings joy and pleasure
- idea of gender typical/atypical love experience
- how prose and poetic methods use point of view to present experience
- extent to which difference or similarity may be to do with factors other than gender such as personality type, predicament, context, etc
- use of 'very' in the given view
- arguments around how the gender of an author may influence their presentations of female and male experience
- 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 experience of love
- 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 their thoughts and opinions, and those of their characters
- extent to which each text's representation of the love 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 period
- 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 love and loved ones
- ways in which attitudes to typical/atypical gender experience may have changed over time
- aspects of text type and differences of genre context
- aspects of 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
- prose methods
- 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.