
A-level
ENGLISH LITERATURE A
7712/1

Paper 1 Love through the ages

Mark scheme

June 2022

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.

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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 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: See Lead Examiner welcome.

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	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> perceptive exploration of connections across literary texts arising out of historicist study 	
	AO3	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> perceptive understanding of authorial methods in relation to the task assured engagement with how meanings are shaped by the methods used 	
	AO1	<ul style="list-style-type: none"> perceptive, assured and sophisticated argument in relation to the task assured use of literary critical concepts and terminology; mature and impressive expression 	

<p>Band 4 Coherent/ Thorough 16-20 marks</p> <p>'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"> thorough engagement with the debate set up in the task 	<p>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.</p> <p>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.</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 coherence and accuracy.</p>
	AO4	<ul style="list-style-type: none"> logical and consistent exploration of connections across literary texts arising out of historicist study 	
	AO3	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> thorough understanding of authorial methods in relation to the task thorough engagement with how meanings are shaped by the methods used 	
	AO1	<ul style="list-style-type: none"> 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 	

<p>Band 3 Straightforward/ Relevant 11-15 marks</p> <p>'Straightforward' work is shown when students make their ideas in relation to the task clearly known.</p> <p>'Relevant' 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"> straightforward engagement with the debate set up in the task 	<p>This band is characterised by straightforward and relevant 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 straightforward understanding in the course of their argument. Ideas will be developed relevantly.</p> <p>At the bottom of the band there will be flashes of relevant understanding with evidence of straightforward thinking.</p>
	AO4	<ul style="list-style-type: none"> explores connections across literary texts arising out of historicist study in a straightforward way 	
	AO3	<ul style="list-style-type: none"> straightforward understanding of the significance of relevant contexts in relation to the task 	
		<ul style="list-style-type: none"> relevant connections between those contexts and the historicist literary concept studied 	
	AO2	<ul style="list-style-type: none"> straightforward understanding of authorial methods in relation to the task relevant engagement with how meanings are shaped by the methods used 	
	AO1	<ul style="list-style-type: none"> 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 	

<p>Band 2 Simple/Generalised 6-10 marks</p> <p>'Simple' work is shown when students write in an unelaborated and basic way in relation to the task.</p> <p>'Generalised' work is shown when students write without regard to particular details.</p>	AO5	<ul style="list-style-type: none"> • simple and generalised response to the debate set up in the task 	<p>This band is characterised by simple and generalised work which is mainly linked to the task.</p> <p>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.</p> <p>At the bottom of the band there will be inconsistency, but the beginnings of a simple and generalised understanding.</p>
	AO4	<ul style="list-style-type: none"> • simple exploration of connections across literary texts arising out of historicist study 	
	AO3	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • simple understanding of authorial methods in relation to the task • generalised engagement with how meanings are shaped by the methods used 	
	AO1	<ul style="list-style-type: none"> • 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 	

<p>Band 1 Largely irrelevant/largely misunderstood/largely inaccurate 1-5 marks</p> <p>‘Largely irrelevant’ work is shown when students write in an unclear way with only occasional reference to what is required by the question.</p> <p>‘Largely misunderstood’ and ‘largely inaccurate’ work is shown when knowledge of the text is insecure, hazy and often wrong.</p>		<ul style="list-style-type: none"> • 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 	<p>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.</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 irrelevant.</p>
<p>0 marks</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 *Othello* – William Shakespeare

‘It is Desdemona’s naivety about men that brings about her downfall.’

In the light of this view, discuss how Shakespeare presents Desdemona 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 ways in which ‘naivety’ might be interpreted and the male characters about whom she is naïve
- different kinds of argument and/or counter-argument
- the tragic trajectory of Desdemona
- the ways in which Desdemona inadvertently gives Othello concern about her feelings for Cassio and gives Iago ammunition to use against her
- her preparedness to pledge her support for Cassio and persistently to press the case for any reconciliation between Cassio and Othello with her acting as his advocate
- the ways in which Desdemona’s and Cassio’s behaviour might support the idea that they are acting suspiciously
- the apparent tension underlying Othello’s and Desdemona’s apparently respectful and loving terms of address when she is insisting on fixing a reconciliation meal that Othello is less concerned with
- the way in which the conversation about Cassio becomes a charged exchange about the nature of Othello’s and Desdemona’s love and how it might be measured by their eagerness not to ‘deny’ the other anything
- the ways in which Desdemona presents the issue about Cassio as something of great importance rather than a triviality
- different views about Iago’s part in conspiring against her
- the fact that Iago has little to say in the extract but what he does say is hugely influential
- this argument might be supported by good examples elsewhere of Iago’s role in plotting Desdemona’s downfall
- there are different ways of evaluating the balance between her role in her own demise vs Iago’s role
- the use of ‘naivety’ and ‘downfall’ in the given view
- the impact of production(s) on the interpretation of the given view
- etc.

AO4 Explore connections across literary texts

Focus might be on:

- representations of: naivety; women expressing strong and insistent views; jealousy and/or suspicion; selfless acts of advocacy vs deceit and dissembling; loyalty and friendship
- ideas about the play as a tragedy

- high premium placed upon fidelity and purity of women in literature
- ideas about the roles of men and women, and the ways they wield power over one another
- 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 role of wives in a marriage; assertive women; friendship and loyalty
- idealistic vs cynical attitudes to love and to human nature
- significance of the Cyprus setting
- the tragic context
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

- dramatic form – tragedy
- possible stage effects and interpretations
- structural issues relating to this stage of the plot; the discussion here refers back to Act 2, Scene 3
- structural issues to do with Desdemona's tragic trajectory and the irony of her increased status and confidence ending in destructive jealousy, deceit and death
- structural issues to do with the series of three exchanges: Desdemona and Cassio, then Othello and Iago and finally Othello and Desdemona
- ways in which the verse form reflects the feelings of the speakers, particularly the use of shared lines between Othello and Iago and then Othello and Desdemona
- the patterns and types of interactive turns between the three sets of speakers
- Desdemona's extended speech to Othello pressing Cassio's case. In this speech and before it there are various patterns of questions and answers, meals and mealtimes and then days of the week to explore
- the interaction towards the end of the extract about denying the other and the ways this gives an adversarial and symmetrical structure to the exchange between Othello and Desdemona which emphasises in one sense their closeness and in another sense their distance
- the various ways in which the syntax of questions, exclamations and broken sentences are used to underline thoughts, feelings and attitudes
- Desdemona's use of legalistic and moralistic vocabulary to assist with her persuasion of Othello
- Desdemona's use of listing in the speech beginning 'Why, this is not a boon...'
- irony and dramatic irony
- 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

‘Scorned by all men, even her own father, Katherina is victimised by patriarchy.’

In the light of this view, discuss how Shakespeare presents male attitudes towards 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 connotations of ‘scorned’, ‘victimised’ and ‘patriarchy’
- different kinds of argument and/or counter-argument
- the ways in which Baptista, Gremio, Hortensio, Tranio and Lucentio all, in their various ways, express their disapproval of Katherina and exert power over her in this extract and elsewhere
- the ways in which Bianca is treated in contrast to Katherina
- the increasingly exasperated ways in which Katherina addresses Baptista, Hortensio and Gremio
- the treatment Katherina receives from Petruchio elsewhere in the play
- her verbal, physical and emotional maltreatment elsewhere in the play
- alternative views about her stoicism/feistiness in this extract and elsewhere and her ability to fight back against the prevailing patriarchal view of her
- interpretations of her final speech in the play
- the use of ‘scorned’, ‘victimised’, ‘patriarchy’ in the given view
- the impact of production(s) on the interpretation of the given view
- etc.

AO4 Explore connections across literary texts

Focus might be on:

- representations of: power; hierarchy; the treatment of women by men; domineering men; women as victims; women as opponents of patriarchy and misogyny
- the atypicality of Katherina as the subject of love and marriage
- the play as a comedy
- 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, gender roles, power and class
- typical/atypical representations of the genders in the literature of love and in Shakespeare
- the comedic context
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

- dramatic form – comedy
- possible stage effects and interpretations
- structural issues relating to this early stage of the play setting up the premise of Katherina and Bianca being married off
- ways in which verse form reflects the feelings of the speakers, particularly to convey conflict and harmony between characters
- Baptista's resolve to keep control of any marriage arrangements; his apparent preference for Bianca in words and actions; and the ways in which he addresses the men preferentially
- the suitors' use of derogatory terms for Katherina – 'cart her', 'too rough for me', 'wench', 'stark mad', etc
- Hortensio's and Gremio's association of Katherina with hell and the Devil
- Katherina's spirited defence and opposition when addressing Hortensio and Bianca; her use of expression of exasperation at Baptista's exit to talk to Bianca
- irony and dramatic irony
- 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 function of this group of characters is simply to provide crude comedy. They do not add to the serious debate about love in the play.’

In the light of this view, discuss how Shakespeare presents the citizens of Vienna 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:

- these characters as a comic group (distinct from the main characters who are also citizens) with a dramatic function/s in Shakespeare’s drama
- different kinds of argument and/or counter-argument
- Mistress Overdone’s and the others’ preoccupation with jokes about prostitution and STDs
- their use of sexual innuendo
- their interest in gossip about Juliet’s pregnancy
- the concern of Mistress Overdone and Pompey with their loss of business due to Angelo’s proclamation
- what students might understand by ‘the serious debate about love in the play’
- alternative ideas about the ways in which their conversation offers a commentary on main plot issues such as the morality as well as the practicality of Angelo’s proclamation and the apparent harshness of his treatment of Claudio
- the idea that the sexual innuendo contributes to the debate about morality in the play and the debate about love and sex presented through the plot strands of Claudio and Juliet, and Angelo’s relationship with Isabella and then Mariana
- the use of ‘crude’, ‘serious’ and ‘debate’ in the given view
- the impact of production(s) on the interpretation of the given view
- 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: ‘ordinary’ citizens; victims of controlling rulers; comic characters; ‘bawdy’ characters in Shakespeare and the literature of love; fiancés/fiancées; sex; acts of punishment and forgiveness; 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: ‘the masses’; controlling leaders, love and sex, sex before marriage and punishment
- political and religious attitudes to interference in people’s lives and punishment
- the 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
- possible stage effects and interpretations
- structural issues relating to this early stage of the plot and the ways in which the situation and character relationships have been established
- ways in which prose reflects the feelings of the speakers – particularly the short turns and rapid exchange of wit
- the way in which the characters address one another and interact
- jokes about the ‘cost’ of sex at Mistress Overdone’s
- jokes about syphilis in particular
- jokes about Claudio’s ‘offence’
- Mistress Overdone’s exaggerated concerns about loss of business
- use of characters to communicate essential plot information about the impact of the proclamation
- parallels and contrasts such as: love and lust; Claudio and Juliet; the Duke and Isabella; Angelo and Mariana, etc
- use of irony and dramatic irony
- 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

'The relationship between Florizel and Perdita is built upon a foundation of lies and deceit.'

In the light of this view, discuss how Shakespeare presents the relationship between Florizel and Perdita 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 significance of 'foundation', 'lies' and 'deceit'
- different kinds of argument and/or counter-argument
- different ways in which appearances may be deceptive – particularly how the lovers are dressed, who they are understood to be in Bohemia and how they present themselves in speech
- the extent to which the lovers are complicit in deceiving the other and those around them, and why
- the fact that neither Florizel nor Perdita understand the true identity and background of the other
- their partial understanding of the other's 'disguise' – Perdita as 'pranked up' as a 'goddess' when she is 'a poor lowly maid' and Florizel as a 'swain' when she knows him to be 'your high self' – but not their true origins and the significance of those origins
- the idea of clothes and costumes revealing or obscuring identity
- the dramatic irony of Perdita's fear that Florizel's father might appear
- Florizel's speech about mythological transformations
- alternative views that the truth of their love for one another is clear, sound and lasting despite their ignorance of one another's true origins so their words and feelings do not deceive
- the youthful innocence of the lovers
- the use of 'foundation', 'lies' and 'deceit' in the given view
- the impact of production(s) on the interpretation of the given view
- etc.

AO4 Explore connections across literary texts

Focus might be on:

- representations of: lovers in disguise and/or ignorance; the ways in which true lovers address one another and express their feelings; love that overcomes barriers; class and/or wealth differences; young lovers; youthful innocence
- the 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: love across the divide of class and/or wealth; royal vs rural peasant ways and customs
- high premium placed upon the virtues of royalty and/or innately good/worthy peasantry
- the Bohemian context
- the pastoral/bucolic 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
- possible stage effects and interpretations
- structural issues relating to this stage of the plot and the relationships so far established between the characters
- the fact that this is early in the Bohemian section of the play after the time-shift
- imagery of gods, goddesses and royalty and royal pursuits vs the rural, peasant setting
- references to clothes and physical appearance
- Florizel's references to their chastity and the predominance of faith over lust
- Florizel's speech about possession and identity within a loving relationship
- the contrast between Perdita's fear that they will be found out vs Florizel's confidence and desire for 'mirth'
- use of irony and dramatic irony
- 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 'In the literature of love, married women are often conflicted about the role of the wife.'

In the light of this view, compare and contrast how wives are presented 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:

- the view that, in both poems, wives are in some senses subservient/secondary, depersonalised – 'wife' – as opposed to complete and having an independent identity – 'man' in Bradstreet and the addressed 'you' in Limón
- different kinds of argument and/or counter-argument
- the view that Bradstreet's narrator is hyperbolic in the way she addresses her husband
- the view expressed in Limón that wife 'sounds like life' in the sense of life-sentence or in the feminist sense of slave whose only function is to do things for her husband; the latter part of the poem suggests a bored and agonised existence
- alternative views that both poems can read in other ways: Bradstreet's narrator is also keen to stress the idea of an equal, mutually transactional relationship; Limón's narrator focuses on the ways in which wives are at least partly demeaned and disempowered by the role. The poem ironically recognises that wives can wield power (see "wife-approved") but ultimately they remain unfulfilled and conflicted yearning for but not achieving love on an equal basis
- the use of 'married women', 'conflicted' and 'role of the wife' in the given view
- etc.

AO4 Explore connections across literary texts

Focus might be on:

- representations of the following: wives and husbands; words, gestures and moments that define the relationship between wife and husband; happy/unhappy relationships; forms of power within marriages
- methods of presenting the narrators in the two poems
- use of rondeau/shortened sonnet form vs free verse
- 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:

- historical context of 17th and 21st centuries and how attitudes to wives, husbands and marriage may have changed over time.
- the implication of a religious context in Bradstreet vs the secular, civil rights context of Limón
- the extent to which two poems on similar subjects but from different eras are so dissimilar
- religious marriage vs civil ceremony
- possible gender issues of female poets/speakers presenting heterosexual relationships
- possible gender issues around the idea that recently 'wife' and 'husband' roles are sometimes seen as non-gender-specific and applied in the context of same-sex relationships
- poems written in traditional and non-traditional forms
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

Form:

- Bradstreet's conventional expression of love in a conventionally appropriate – albeit less common – form, the rondeau, sometimes called a sonnet even though it is twelve lines rather than fourteen (examiners should not mark use of sonnet label as an error). A rondeau is a twelve line poem in rhyming couplets, typically consisting of a septet (seven lines) and a cinquain (five lines). Bradstreet's poem could be read as to comprise of a septet and cinquain as structural devices to develop her argument. Examiners should credit attempts to explore structure where they are plausible and relevant. Bradstreet writes in iambics and makes use of caesurae which both contribute to the effects of the poem.
- Limón uses free verse perhaps to suggest a context of freedom of expression in the modern era, questioning conventional terms and roles; she may be using the form as a way of expressing political approval for liberal attitudes to sexuality and to relationship styles. Her poem is simply and straightforwardly expressed and developed in a relatively informal, conversational style without formal structuring devices, although there are punning rhymes – 'wife' with 'life' and 'made' with 'maid'. Although this is free verse, her lines are of a similar length and some are iambic.
- both use structuring techniques such as stanzas and employ patterns of rhythm, enjambement, caesurae, sentence and line length within the overall form to produce rhetorical effects

Structure:

- shifts in tone and focus as the poets' arguments develop
- Bradstreet's rondeau is a single stanza comprising six couplets; the cinquain signals a transition to focus on love as a giving process without debt such that 'perseverance' leads to a love that lasts for ever and rewards them with eternal life (note the use of Christian concepts, reflecting Bradstreet's puritan practice). Each rhyming couplet has epigrammatic qualities. Within the septet there are structural patterns: the first three lines are conditional complex sentences beginning 'If...'; the second quatrain expresses her love with declarative assertions about the extent of her love. Similarly, the cinquain has embedded structural features: the first line introduces the idea of 'recompense' which is then developed with a couplet about repayment and reward. Finally the last couplet suggests the ultimate and real reward for both partners' perseverance is eternal life.
- Limón's poem is also a single stanza with sentences signalling the phases of the narrator's argument. First, the narrator focuses on the sound of the word 'wife'. Then recalls an anecdote from the previous night with the narrator's unmarried friends/daughters mocking the way 'wife' is used as part of a power struggle between some married couples, quoting an ironic snippet of conversation. A second ironic quotation, this time from 'the famous feminist' then leads to reflections on the use of the word and its implications. Two minor sentences, (beginning 'A word that...') continue the informal, conversational style. Then the narrator continues in their own voice listing '____wife' words and phrases which are mostly derogatory labels. The finale section

describes a wife in a domestic setting apparently confined, bored, and in a depressed state of despair. The poem ends with a glimpse of her conflicted approach to her partner; wanting to love and be loved but fearful of the emotional cost involved.

Point of view:

- Bradstreet's speaker directly addresses her husband using 'I/me', 'you' and, most frequently 'we', in ways that suggest respect for him, a sense of loyalty and debt, and a desire for equal partnership of mutual love. At the end she urges him, in the subjunctive, to 'persever' so that they 'may live ever'. She also addresses 'ye women' at one stage suggesting she wants the couple's devotion to be witnessed.
- Limón uses first person to present her narrator's address. At first it appears to be indirect and unspecified, as if perhaps talking to a friend or herself. However, at the end it is revealed that she is talking to some non-specified husband about his unhappy wife ('you', 'yours'). This strengthens the idea that the poem is one of angry social comment and protest.

Language techniques and imagery:

- Bradstreet's poem is characterised by relatively simple vocabulary (with a high proportion of monosyllables and high frequency words) implying sincerity and openness. It is romantic but not in a fanciful sense. The imagery is simple and relatively unadorned referring to settings perhaps typical of love literature such as 'mines of gold', riches of 'the East' and rivers. Expressing ideas about love in terms of financial wealth is also a familiar method (see 'recompense' and 'reward').
- Limón's poem is also relatively straightforward in style, again with familiar word and image choices involving a high proportion of high frequency words. It is deliberately conversational and colloquial, with contractions, direct speech and relatively unadorned images. There are familiar images such as 'sounds like a train whistle', 'eyes rolled up and over...', etc. Note how the latter is extended into something almost comic '...and out their pretty young heads' creating a polysyndetic list, in contrast to the asyndetic lists of verbs (stressing how wives are nurturers and supporters, to the point of being slaves) and nouns/noun phrases including 'wife' (suggesting that such objectification and misogyny is widespread). In the second part of the poem when a particular wife is described the tone changes to become less flippant and playful. Here the imagery becomes more striking and original such as the way her crying 'tears a hole in the earth'. The poem refers to unspecified people – 'my single girls', 'the famous feminist', and 'you', the husband to make the narrator sound as though she is thinking out loud in an authentic and perhaps angry way. The feminist referred to is Judy Brady Syfers whose essay 'I Want a Wife' featured in the launch of Ms. Magazine in New York in 1971. The poem is also characterised by an interest in sound: of the word 'wife' ('a short clean woosh') and the wife crying in the second half of the poem.

Overall:

The ways in which the poets/speakers present wives are very different. Bradstreet's narrator concentrates on her love for her husband and his for her, addressing him and also 'ye women' who can witness their devotion. There is no sense that she feels diminished by the role. On the other hand, Limón's narrator is presented in an ironic way, speaking for wives who feel diminished by their role, and who are conflicted about love and how to express it without compromising themselves.

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 love as a source of potential happiness and fulfilment.

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:

- how they would define 'happiness and fulfilment'
- different kinds of argument and/or counter-argument
- why 'potential' features in the question
- the idea of physical and/or emotional happiness
- the idea of fulfilment as a sense of inner satisfaction and completeness
- ideas about this state achieved at the end of a struggle/temporarily/permanently/partially/within marriage/outside marriage/for both partners/for only one partner/in life/only in death
- poems such as *Sonnet 116*, *She Walks in Beauty*, *Remember*, *At an Inn*, *Non sum qualis...*, *Meeting Point*, *Timer*, *Long Finish*, etc.
- the view that other poems (most) present at least partial or brief glimpses of happiness and fulfilment through love
- the view that the novel selected presents at least partial or brief glimpses of happiness and fulfilment through love
- alternative ideas such as that love can be a source of one and not the other
- writers of unhappy or tragic or cynical situations/attitudes who suggest that the pursuit of love does not lead to one or either
- texts where this remains an ideal but is not actually achieved
- the use of 'source', 'potential' and 'happiness and fulfilment' in the question
- 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 love as a source of happiness and fulfilment
- 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
- the extent to which each text's representation of ideas about love as a source of happiness and fulfilment 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 ideas about love as a source of happiness and fulfilment
- aspects of text type and differences of genre context
- 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.

Question 07

0 7

‘In literature, true love is rarely achieved and never lasts.’

Compare how the authors of **two** texts you have studied present ideas about true 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:

- the idea of ‘true love’ as social/literary construct that might be considered to be clichéd or overly idealised
- different kinds of argument and/or counter-argument
- the idea of true love as a rare commodity, what form it might take and how it might be achieved
- ideas about what might constitute true love
- ideas about the difficulty of achieving true love and the brevity of true love
- differences between how a character or narrator/voice may see true love vs how the reader may see it
- poems where there is a problem or barrier to prevent true love and/or true love lasting such as *Whoso List to Hunt*, *Absent from Thee*, *Ae Fond Kiss*, *La Belle Dame Sans Merci*, *Non sum qualis*, *Love and a Question*, *À quoi bon dire*, *One Flesh*, *For My Lover*, *Returning to His Wife*, *Wild Oats*, *Talking in Bed*, *Vergissmeinnicht*, *Long Finish* etc
- a range of possible scenarios and/or characters where the difficulty of achieving and sustaining true love is significant
- alternative ideas about poems where true love is achieved without undue difficulty and/or appears to be lasting such as *Sonnet 116*, *Remember*, *Non sum qualis...*, *Meeting Point*, *Long Finish*, *After the Lunch*, etc
- the use of ‘true love’, ‘rarely achieved’ and ‘never lasts’ in the question
- 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 true 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
- the extent to which each text’s representation of true 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
- aspects of text type and differences of genre context
- 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.