

AS
ENGLISH LITERATURE A
7711/1

Paper 1 Love through the ages: Shakespeare and poetry

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.

Paper 1 Mark Scheme

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

The significance of Closed Book

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

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

Arriving at Marks

1. All questions are framed to address all the Assessment Objectives (AOs). Weightings are given above the generic mark scheme. Answers are marked holistically but, when deciding upon a mark in a band, examiners should bear in mind the relative weightings of the assessment objectives (see page 7) and be careful not to over/under credit a particular skill. This will be exemplified and reinforced as part of examiner training and standardisation. Examiners need to read the whole answer taking into account its strengths and weaknesses and then place it in the appropriate band.
2. Examiners should avoid making early snap judgements before the whole answer has been read. Some candidates begin tentatively but go on to make relevant points.
3. Examiners should be prepared to use the full mark range and not 'bunch' scripts in the middle for safety. Top band marks are attainable if candidates could not be expected to do more in the time and under the conditions in which they are working.
4. Examiners should mark positively. Although the mark scheme provides some indicators for what candidates are likely to write about, examiners should be willing to reward what is actually there – **provided of course, that it is relevant to the question being asked.**
5. Examiners should remember that there are no right answers. Candidates' views which are relevant, well-argued and supported by appropriate textual evidence must receive credit whether the examiner agrees with the views or not. It is important to try to remain flexible if a candidate introduces unusual or unorthodox ideas.
6. Examiners should remember that length and quality are not synonymous. Some brief answers may be relevant and concise. Equally, long answers may be diffuse and repetitive.
7. If answers are short or incomplete, examiners can only reward what is there and assess accordingly. Some further credit may be given to answers finished in note form.

Using the Mark Bands

8. When placing answers in mark bands, examiners need to look closely at the descriptors and the detailed generic mark bands on page 9. The key words for the bands are important and are printed below.

MARK BAND DESCRIPTORS	
Band 5	perceptive/assured
Band 4	coherent/thorough
Band 3	straightforward/relevant
Band 2	simple/generalised
Band 1	largely irrelevant, largely misunderstood, largely inaccurate

9. Answers placed at the top of the band will securely address the descriptors; answers at the lower end of the band will securely address the descriptors below and begin to show the qualities of the band into which you are placing them. Careful judgements need to be made about marks in the middle of the range; here it is likely that the key descriptors will be more intermittent but still clearly evident.
10. There will be occasions when an answer addresses descriptors in different bands; in such cases, the 'best-fit' model applies. Here examiners will need to exercise a different kind of judgement, looking to see where the answer can be most fairly and appropriately placed in terms of its quality against the descriptors.
11. Examiners must remember that the mark bands are not equivalent to grades: grades are decided by the awarding committee at the end of each session.

Advice about marking specific sections

12. Examiners need to bear in mind the following key points when marking extract based questions:
- does the candidate have an overview of the extract(s)?
 - has the candidate written about authorial method(s)?
 - has the candidate seen the significance of the extract in relation to the central historicist literary concept?
 - has the candidate quoted from the extract to support ideas?
 - the candidate's AO1 competence.
13. Examiners need to bear in mind the following key points when marking questions based on single texts:
- has the candidate engaged in a relevant debate or constructed a relevant argument?
 - has the candidate referred to different parts of the text to support their views?
 - has the candidate seen the significance of the text in relation to the central historicist literary concept?

- has the candidate referred to authorial method?
- the candidate's AO1 competence.

Annotation

14. Examiners should remember that annotation is directed solely to senior examiners.
15. In addition to giving a mark, examiners should write a brief summative comment indicating how the mark has been arrived at. These comments are likely to mirror the appropriate mark band descriptors but comments must not be mechanical. Examiners need to describe candidate performance.
16. Please remember that scripts can go back to candidates, so although your audience is a senior examiner, you must express your views temperately.
17. Please use RM Assessor symbols and do not use your own private systems, as these will mean nothing to senior examiners. If in doubt about what to use, simply write clear comments.
18. Use the Model Marked Script for guidance.

The Assessment Objectives and their significance

19. All questions are framed to test AOs 2, 3, 4 and 5, so if candidates answer the question, then they will be addressing the AOs. In marking questions, however, examiners must also take account of AO1, which tests more than technical accuracy.

The AOs are as follows:

- AO1** Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression. (28%)
- AO2** Analyse ways in which meanings are shaped in literary texts. (24%)
- AO3** Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. (24%)
- AO4** Explore connections across literary texts. (12%)
- AO5** Explore literary texts informed by different interpretations. (12%)

Rubric Infringements

If there has been an infringement, the whole answer needs to be read and judged on its quality. A mark should then be given based on the best relevant part of the response. The mark given will not be beyond Band 3.

Mark Scheme

It is important to remember that these students are 16–17 years old, so we are judging their skills at Key Stage 5.

Weightings for each question are as follows:

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

Mark	AO	Typical features	How to arrive at mark
Band 5 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.	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 	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.
	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 	
	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 	
	AO4	<ul style="list-style-type: none"> perceptive exploration of connections across literary texts arising out of historicist study 	
	AO5	<ul style="list-style-type: none"> perceptive and confident engagement with the debate set up in the task 	

<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>	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>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>
	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 	
	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 	
	AO4	<ul style="list-style-type: none"> logical and consistent exploration of connections across literary texts arising out of historicist study 	
	AO5	<ul style="list-style-type: none"> thorough engagement with the debate set up in the task 	

<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>	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>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>
	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 	
	AO3	<ul style="list-style-type: none"> • straightforward understanding of the significance of relevant contexts in relation to the task • relevant connections between those contexts and the historicist literary concept studied 	
	AO4	<ul style="list-style-type: none"> • explores connections across literary texts arising out of historicist study in a straightforward way 	
	AO5	<ul style="list-style-type: none"> • straightforward engagement with the debate set up in the task 	

<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>	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>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>
	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 	
	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 	
	AO4	<ul style="list-style-type: none"> • simple exploration of connections across literary texts arising out of historicist study 	
	AO5	<ul style="list-style-type: none"> • simple and generalised response to the debate set up in the task 	

<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>	

Question 01

0	1
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Othello – William Shakespeare

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

- How does Shakespeare present aspects of love in this extract?
- Examine the view that, in this extract and elsewhere in the play, women are passive victims of men.

[25 marks]

Possible content:

Please refer to pages 4 to 6.

AO5 Explore literary texts informed by different interpretations

Students might consider:

- the idea that women are represented by Desdemona and Emilia and men by Iago and Othello
- the apparent helplessness of Desdemona and Emilia to resist Othello's jealousy and Iago's machinations
- the ways in which Iago manipulates Desdemona's and Emilia's vulnerability
- the ways in which Emilia defends Desdemona's honour
- the power of the 'whore' insult and its corrosive effect
- the various ways in which Desdemona and Emilia are victims of male slander and trickery
- Desdemona's fear that this crisis will 'defeat my life'
- her reliance on Iago to help and advise her
- the contrast between Desdemona's tendency to accept what happens to her and to trust in others' inherent goodness vs Emilia's instinct to act by finding who is responsible and taking revenge
- the argument that Iago has corrupted Othello and that he is the problem rather than 'men'
- the extent to which this scene is a microcosm of the state of the relationship between the genders in the play as a whole
- the ways in which Shakespeare presents Bianca elsewhere in the play
- the use of 'passive' and 'victims' in the given view
- the tragic genre
- the possible impact of particular production(s) on the interpretation of the question
- etc.

AO4 Explore connections across literary texts

Focus might be on (in the literature of love):

- representations of men and women
- patriarchal attitudes
- representations of women as less powerful and less secure in their social/relationship role
- representations of power and control
- high premium placed upon fidelity and nobility in love literature
- expectations of men in authority and in marriage
- expectations of women in marriage
- the tragedy/domestic tragedy genre
- effect of third parties and duplicity in relationships
- etc.

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

Focus might be on:

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

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

- structural issues relating to this stage of the plot and the relationships so far established between characters
- possible stage effects and interpretations
- the ways in which verse form reflects the feelings of the speakers
- use of irony and dramatic irony
- use of demeaning terms to describe women
- Emilia's use of demeaning terms to describe men
- the ways in which Emilia expresses her passionate defence of Desdemona and her passionate attack of Othello and others who might be involved
- Emilia's and Desdemona's reference to unknown third parties ('some eternal villain', 'some such squire') who might be responsible for Othello's attitudes
- the ways in which Desdemona expresses her sincere anxiety and despair vs the ways in which Iago expresses his false sympathy and concern
- references to heaven and hell
- the ways in which statements, exclamations, questions and commands define relationships and are used to build arguments
- dramatic form – tragedy/domestic tragedy
- 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
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***The Taming of the Shrew* – William Shakespeare**

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

- How does Shakespeare present aspects of love in this extract?
- Examine the view that, in this extract and elsewhere in the play, men judge women solely on their monetary value.

[25 marks]

Possible content:

Please refer to pages 4 to 6.

AO5 Explore literary texts informed by different interpretations

Students might consider:

- the ways in which both Petruchio and Hortensio value riches and associate marriage with wealth
- Petruchio's boast that he can overcome any obstacle present in a woman as long as she leads to wealth
- the ways in which Petruchio and Hortensio associate wealth with happiness
- Hortensio's suggestion that much of this talk is bravado
- the debate about a woman's nature and how that can eclipse even the wealth she represents
- the emphasis also on social status, family and reputation
- Grumio's idea that there is more to Petruchio than meets the eye
- the ways in which the relationship between Petruchio and Katherina focuses more on Katherina's nature as the play develops
- the idea that this focus on wealth is a premise of the patriarchal/patrician class
- Shakespeare's presentation of other men in the play, particularly Lucentio, Gremio, Baptista and Tranio
- the use of 'judge', 'solely' and 'monetary value' in the given view
- dramatic form
- the comedy genre
- the possible impact of particular production(s) on the interpretation of the question
- etc.

AO4 Explore connections across literary texts

Focus might be on:

- representations of male attitudes to women
- representations of suitors, their qualities, wealth and power
- representations of boastful relationships between men
- patriarchal views about male power and dominance
- expectations of male and female behaviour within relationships and families
- connections to other comedic representations of love and love protagonists
- etc.

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

Focus might be on:

- how attitudes to men and women and their roles in courtship might have changed over time
- how attitudes to women might have changed over time
- ideas about taming and male dominance
- the comedic genre
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

- structural issues relating to this stage of the plot and the relationships so far established between characters
- possible stage effects and interpretations
- the ways in which verse form reflects the feelings of the speakers
- the use of irony and dramatic irony
- the ways in which Petruchio expresses his priorities and aims
- the use of shrew/scolding vs jewel/gentlewoman
- the use of Katherina's and Bianca's names to sharpen the contrast
- the ways in which Hortensio and Petruchio signal their friendship
- Petruchio's use of learned allusions to famous women
- Petruchio's use of similes
- Grumio's prosaic commentary on Petruchio's values and seduction techniques
- the ways in which Hortensio describes Bianca
- the ways in which statements, exclamations, questions and commands are used to define relationships and build arguments
- dramatic form – comedy
- possible stage effects and interpretations
- etc.

AO1 Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression

- quality of argument
- organisation of ideas
- use of appropriate concepts and terminology
- technical accuracy.

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

Question 03

0	3
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Measure for Measure – William Shakespeare

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

- How does Shakespeare present aspects of love in this extract?
- Examine the view that, in this extract and elsewhere in the play, Isabella's love for truth and justice is the quality that makes her admirable.

[25 marks]**Possible content:**

Please refer to pages 4 to 6.

AO5 Explore literary texts informed by different interpretations

Students might consider:

- Isabella's respect for the legitimate authority of the Duke
- her repetition of 'justice' and use of hyperbole to amplify her cry
- her condemnation of Angelo and her exposure of him and his various moral crimes
- her attack on Angelo's pretence and hypocrisy
- her religious faith and belief in divine justice after death
- her forbearance under attack by Angelo and the Duke as mad
- her appeal to reason
- the argument that her love for Claudio and/or God is/are more admirable
- the argument that she is sometimes less than admirable, for example when she resists Claudio's appeals to capitulate to Angelo
- the use of 'love', 'truth', 'justice' and 'admirable' in the given view
- dramatic form
- the problem play/tragicomedy genre
- the possible impact of particular production(s) on the interpretation of the question
- etc.

AO4 Explore connections across literary texts

Focus might be on:

- representations of siblings/intercessors
- representations of leaders/authority figures
- representations of debates about truth and justice
- the high premium placed upon honour, fidelity and honesty in love literature
- the problem play/tragi-comic genre
- etc.

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

Focus might be on:

- how expectations of leaders/authority figures might have changed over time
- how expectations of siblings/intercessors might have changed over time
- how attitudes to truth and justice might have changed over time
- how attitudes to men in power have changed over time
- how attitudes to sexual relationships have changed over time
- the problem play/tragi-comedy genre
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

- structural issues relating to this stage of the plot and the relationships so far established between characters
- possible stage effects and interpretations
- the ways in which verse form reflects the feelings of the speakers
- the use of irony and dramatic irony
- the use of terms for abstract concepts and how they are used
- Isabella's terms of address for the Duke and for Angelo
- the use of rhetorical patterns of repetition, listing, etc.
- the ways in which the debate about Isabella's sanity is expressed
- the ways in which the Duke signals his true beliefs in the veracity of Isabella's accusations
- the ways in which statements, exclamations, questions and commands are used to define relationships and build arguments
- dramatic form - problem play/tragicomedy
- possible stage effects and interpretations
- etc.

AO1 Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression

- quality of argument
- organisation of ideas
- use of appropriate concepts and terminology
- technical accuracy.

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

Question 04

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

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

- How does Shakespeare present aspects of love in this extract?
- Examine the view that, in this extract and elsewhere in the play, the restoration of male friendship is crucial to the happy ending of the play.

[25 marks]

Possible content:

Please refer to pages 4 to 6.

AO5 Explore literary texts informed by different interpretations

Students might consider:

- the ways in which Leontes praises Florizel and Polixenes
- Leontes' reference to his bond with Polixenes as being ordained by God
- the ways in which Leontes sees Florizel as representing Polixenes and Leontes' bond with Polixenes
- ideas about the significance of losing and finding
- the various ways in which this scene is charged with dramatic irony foreshadowing the very end of the play and what is achieved
- Florizel's attribution of this meeting to his father and the pathos of the reference to an infirmity which prevents Polixenes from being present in person
- the ways in which Leontes sees this meeting with Florizel and his companion as significant
- Leontes' recognition of the differences between him and Polixenes now
- the presentation of male friendship elsewhere in the play, particularly at the beginning
- the argument that the resolution of Leontes' relationship with Hermione and his family is more important
- the use of 'restoration', 'male friendship', 'crucial' and 'happy ending' in the given view
- dramatic form
- the problem play/tragi-comic/romance genre
- the possible impact of particular production(s) on the interpretation of the question
- etc.

AO4 Explore connections across literary texts

Focus might be on:

- representations of the monarchy
- representations of penitents
- representations of male friendship
- representations of parents and children and/or generational succession
- representations of court life and relationships
- the problem play/tragi-comic/romance genre
- etc.

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

Focus might be on:

- how expectations of the monarchy might have changed over time
- how expectations of male friendship might have changed over time
- how expectations of courtly behaviour might have changed over time
- how attitudes to transgression, penitence and atonement might have changed over time
- the trope of happy ending and how it might be defined
- the problem play/tragi-comic/romance genre
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

- structural issues relating to this stage of the plot and the relationships so far established between characters
- possible stage effects and interpretations
- the ways in which verse form reflects the feelings of the speakers
- the use of irony and dramatic irony
- the use of rhetorical devices such as hyperbole
- the terms used to describe and address Perdita (whose identity is unknown to Leontes at this point)
- the use of contrast
- the ways in which Leontes expresses regret and loss
- the use of synecdoche
- the ways in which other geographical places are referenced
- the use of affectionate terms of address
- the use of religious language
- the ways in which statements, exclamations, questions and commands are used to define relationships and build arguments
- dramatic form – problem play/tragi-comic/romance
- possible stage effects and interpretations
- etc.

AO1 Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression

- quality of argument
- organisation of ideas
- use of appropriate concepts and terminology
- technical accuracy.

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

Question 05

AQA Anthology of love poetry through the ages pre-1900

0	5
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Examine the view that the speaker in Burns' *Song (Ae fond kiss)* can find no consolation now that his love affair is over.

[25 marks]

Possible content:

Please refer to pages 4 to 6.

AO5 Explore literary texts informed by different interpretations

Students might consider:

- the various ways in which the narrator signals the finality of his separation from his lover
- his repeated emphasis on the physical intensity of the emotional pain
- his keen awareness that he has lost her and her special qualities
- the bleak acknowledgement of his despair
- the ways in which the poem ends on negative feelings
- the idea that he now has memories of her and their love to sustain him
- the ways in which at least his love for her prevails
- his expression of goodwill and positive feelings
- the use of 'consolation', 'love affair' and 'over' in the given view
- poetic form
- the lyric genre
- etc.

AO4 Explore connections across literary texts

Focus might be on:

- representations of lovers parting
- declarations of love
- representations of sadness and regret
- representations of consolation
- first person perspectives on love
- lyric subject matters and forms
- poetic methods
- etc.

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

Focus might be on:

- how expectations of lovers might have changed over time
- how attitudes to the nature of love may have changed over time
- how attitudes to romance and passion may have changed over time
- the romantic context
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

- how Burns expresses thoughts and feelings
- the use of narrative voice
- the use of direct address involving first and second persons
- the use of statements, questions, commands and exclamations
- the use of discourse markers as part of a rhetorical argument
- aspects of lyric structure which embed the argument – quatrains, refrains, etc.
- the use caesurae/enjambment
- the use of modal verbs
- patterns of repetition
- the use of synecdoche
- the use of Scots English
- the significance of the title
- poetic form – lyric, song
- etc.

AO1 Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression

- quality of argument
- organisation of ideas
- use of appropriate concepts and terminology
- technical accuracy.

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

Question 06

AQA Anthology of love poetry through the ages post-1900

0	6
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Examine the view that in *For My Lover, Returning to His Wife*, Sexton presents the Wife as having all the power.

[25 marks]

Possible content:

Please refer to pages 4 to 6.

AO5 Explore literary texts informed by different interpretations

Students might consider:

- the narrator's sustained focus on describing the Wife as 'She' and her influence from the outset
- the exploration of the Wife's history in the past and present
- the use of a series of vivid metaphors to present different aspects of the Wife
- the ways in which the Wife is presented as active and omnipresent
- the narrator's analysis of the lover's often passive dependence on her and susceptibility to her attractions
- the idea that narrator/mistress has most power
- the narrator's power as speaker
- the narrator's granting of permission to the lover
- the idea that the lover/husband has most power
- the way in which the title stresses the lover as active
- the image of climbing the monument near the end where the lover/husband is active and the Wife passive
- the final image of the the narrator/mistress as impermanent and unimportant
- poetic form
- etc.

AO4 Explore connections across literary texts

Focus might be on:

- representations of husbands, wives and lovers
- representations of adulterous situations and the emotions involved
- representations of abandoned lovers
- expressions of sexual desire and attraction
- the use of direct address
- first person perspectives on sex and love
- free verse forms and methods
- etc.

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

Focus might be on:

- how expectations of husbands, wives and lovers might have changed over time
- how attitudes to the nature of love and passion might have changed over time
- how attitudes to adultery might have changed over time
- the American context
- representations of women and women's attitudes in the context of the rise of feminism
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

- how poetic methods are used to express thoughts and feelings
- the use of direct address
- the use of first, second and third-person forms
- the use of elaborate imagery and allusion
- the use of surrealism
- the ways in which the narrator and the Wife are contrasted
- the use of discourse markers as part of a rhetorical argument
- the use of patterns of repetition
- aspects of free verse structure
- the use of caesurae/enjambment
- the use of modal verbs
- the use of synecdoche
- poetic form – free verse
- 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.