AQA

AS
ENGLISH LITERATURE A
7711/1

Paper 1 Love through the ages: Shakespeare and poetry

Mark scheme

June 2024

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.

No student should be disadvantaged on the basis of their gender identity and/or how they refer to the gender identity of others in their exam responses.

A consistent use of 'they/them' as a singular and pronouns beyond 'she/her' or 'he/him' will be credited in exam responses in line with existing mark scheme criteria.

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

Level of response marking instructions

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

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

Step 1 Determine a level

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

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

Step 2 Determine a mark

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

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

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

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

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 the e-Marker2 symbols provided as formative annotation, and a text box for a holistic summative comment.

18. Use the Model Marked Script(s) for guidance, along with the Standardisation scripts.

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	• 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	• perceptive understanding of authorial methods in relation to the task • assured engagement with how meanings are shaped by the methods used	
	AO3	• perceptive understanding of the significance of relevant contexts in relation to the task • assuredness in the connection between those contexts and the historicist literary concept studied	
	AO4	• perceptive exploration of connections across literary texts arising out of historicist study	
	AO5	• perceptive and confident engagement with the debate set up in the task	

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

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

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

| Band 1 **Largely irrelevant/largely misunderstood/largely inaccurate 1–5 marks** '**Largely irrelevant**' work is shown when students write in an unclear way with only occasional reference to what is required by the question. '**Largely misunderstood**' and '**largely inaccurate**' work is shown when knowledge of the text is insecure, hazy and often wrong. | | • some vague points in relation to the task and some ideas about task and text(s) • the writing is likely to be unclear and incorrect; if it is accurate the content will be irrelevant • little sense of the AOs in relation to the task; little sense of how meanings are shaped; little sense of any relevant contexts; little sense of any connection arising out of historicist study; little sense of an argument in relation to the task | This band is characterised by work which is **largely irrelevant** and **largely misunderstood** and **largely inaccurate**, and so unlikely to be addressing the AOs in a relevant way. At the top of the band students will mention some unconnected points in relation to the task during the course of their writing. The writing is likely to lack clarity. At the bottom of the band there will be no connection with the task; the writing will be hard to follow and **irrelevant**. |
| **0 marks** | | No marks for response when nothing is written or where response has no connection to the text(s) or task. | |

Question 01

| 0 | 1 | | *Othello* **– William Shakespeare** |

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

- How does Shakespeare present aspects of love in this extract?
- Examine the view that, in this extract and elsewhere in the play, Iago easily turns Othello from a loving husband into a suspicious fool.

[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 Othello is already dependent on Iago's views
- the ways in which Othello readily responds to Iago's provocative cues – presumably exactly as Iago intends
- the impact of Iago's succinct speeches about jealousy and rich vs poor with their vivid imagery and wit
- Iago's reference to their professional and personal closeness
- Iago's appeal to Othello to simply use empirical observation as 'proof'
- Othello's declaration that he is 'bound' to Iago 'forever'
- Othello's use of apostrophe to express despair
- Iago pressing Othello to admit he is 'moved'
- the ways in which Othello resists 'the lie of jealousy' and demand for proof
- Othello's insistence that he is not moved and that he thinks Desdemona honest
- the arc of the relationship between Othello and Iago elsewhere in the play
- the words and actions that lead to Othello becoming persuaded and his murder of Desdemona
- the use of 'easily', 'turns', 'loving husband' and 'suspicious fool' in the given view
- dramatic form
- the tragedy/domestic tragedy genre
- the possible impact of particular production(s) on the interpretation of the question
- etc.

AO4 Explore connections across literary texts

Focus might be on:

- representations of men and women
- patriarchal attitudes
- representations of jealousy
- representations of (illicit) sexual relationships
- patterns of conflict between rivals
- representations of power and control
- the high premium placed upon fidelity and nobility in love literature
- expectations of men in authority
- expectations of women in marriage
- the tragedy/domestic tragedy genre

- the effect of third parties and duplicity in relationships
- etc.

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

Focus might be on:

- how expectations of women might have changed over time
- how expectations of men in positions of power/responsibility might have changed over time
- how attitudes to morality might have changed over time
- how attitudes to men and their roles might have changed over time
- this scene in the context of a stage-managed process orchestrated by Iago to frame Roderigo, Cassio, Bianca, Desdemona and Othello
- recurrent 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
- the ways in which verse form reflects the feelings of the speakers
- the use of irony and dramatic irony
- the use of metaphors to convey deep feelings
- the use of contrast to convey conflicted feelings
- the use of religious references
- the use of listing to convey Desdemona's apparent virtue
- the ways in which statements, exclamations, questions and commands are used to define relationships and build arguments
- dramatic form – tragedy/domestic tragedy
- possible stage effects and interpretations
- etc.

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

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

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

Question 02

| 0 | 2 |

The Taming of the Shrew **– William Shakespeare**

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, a modern audience would be more disgusted than amused by Katherina's ordeal.

[25 marks]

Possible content:

Please refer to pages 4 to 6.

AO5   Explore literary texts informed by different interpretations

Students might consider:

- the fact that in these scenes Katherina is the only woman in a household of men complicit in her 'taming'
- Katherina's articulation of the case against Petruchio questioning his conduct, motivations and character
- the fact that Katherina is starved of food, and that this is part of a sequence of deprivations and humiliations for her
- the idea that modern sensibilities about unjust and demeaning treatment of women by men are likely to prompt disgust and call into question the extent to which such scenes might be considered amusing
- the implications of torture in the succession of offered then refused dishes
- the alternative view that such scenes are in the context of a play where both lovers treat one another badly
- reasons a modern audience may not object as outlined above
- reasons audiences of earlier eras may also have objected as outlined above
- the repetitive nature of the interactions with their predictable conclusions lends itself to comedy
- the way in which the rapid interchange between Katherina and Grumio evokes comedic repartee
- the fact that Katherina fights back against Grumio with physical comedy
- the significance of stage directions in this extract
- the use of 'modern audience', 'disgusted', 'amused' and 'ordeal' in the given view
- the comedic genre
- the impact of particular productions on the interpretation of the question
- the impact of recent debates about/cases of female objectification, manipulation and abuse; and the nature of comedy, ie what might be considered funny
- etc.

AO4   Explore connections across literary texts

Focus might be on:

- presentations of husbands and wives
- presentations of patriarchal attitudes
- patterns of conflict between lovers and rivals

- representations of power and control
- the high premium placed upon fidelity and obedience in some love literature
- presentations of servants and how they interact with authority figures
- comedic 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: husbands; wives; roles, attitudes and expectations within marriage
- the sub-genre of shrew literature
- dramatic form
- comedic genre
- etc.

AO2   Analyse ways in which meanings are shaped in literary texts

Focus might be on:

- dramatic form – comedy
- structural issues relating to this stage of the plot and the relationships so far established between characters
- ways in which verse form reflects the feelings and intentions of the speakers
- ways in which the feelings and intentions of the speakers are reflected in: word choices; different sentence types (for example the pattern of questions and answers); shared lines and conversational turns; and rhetorical and literary devices
- use of irony and dramatic irony
- possible stage effects and interpretations, such as the setting of Petruchio's house and the treatment of Katherina as 'shrew' to be 'tamed'
- ways in which the roles of master/mistress and servant are presented and perhaps reversed here, in the case of Grumio and Katherina where Grumio might appear to enjoy manipulating Katherina's hunger
- the repeated patterns of Grumio's questions about various dishes and the exchanges that follow
- food imagery and word play around ingredients such as beef and mustard
- ways in which Petruchio pretends to play the 'diligent' and complimentary husband
- etc.

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

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

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

Question 03

| 0 | 3 | *Measure for Measure* – **William Shakespeare** |

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

- How does Shakespeare present aspects of love in this extract?
- Examine the view that, in this extract and elsewhere in the play, love is simply a matter of sex, scandal and sin.

[25 marks]

Possible content:

Please refer to pages 4 to 6.

AO5   Explore literary texts informed by different interpretations

Students might consider:

- Lucio's leading of a discussion touching on procreation outside marriage, Angelo's conception, the inevitability of the sex-drive, the Duke's alleged sexual permissiveness and potency
- the presentation of sexual love as something purely physical and a subject for titillation and male pride
- the implication that sex is often at odds with honour, moral respectability and the law
- the preoccupation with Claudio's and Angelo's sexual 'sins' and the scandal they cause
- the apparent ease with which lovers are paired at the end once matters of sex, scandal and sin have been dealt with
- the alternative view that this extract is not really about love and therefore love is not traduced by such a discussion
- the view that elsewhere at least there are genuine feelings of love between Claudio and Juliet, Angelo and Mariana, the Duke and Isabella
- the view that love as in platonic respect for the Duke is explicitly considered, albeit in a comedic and ironic context
- the use of 'simply', 'matter', 'sex', 'scandal' and 'sin' in the given view
- the tragicomedy/problem play genre
- the impact of particular production(s) on the interpretation of the question
- the impact of recent debates about/cases of female objectification, manipulation and abuse; and the nature of comedy, ie appropriate subjects for comedy
- etc.

AO4   Explore connections across literary texts

Focus might be on:

- presentations of men, their sexual nature and moral worth
- presentations of authority figures in terms of their sex/love life
- presentations of comedic scenes where deception and disguise are used
- the high premium placed upon sexual honour in some love literature
- presentations of comedic characters such as Lucio the 'fantastic' and the typical attitudes that such characters might display
- tragicomedy/problem 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: men and their sexual nature; expectations of rulers and those in authority; appropriate subjects for comedy
- dramatic form
- tragicomedy/problem play genre
- etc.

AO2   Analyse ways in which meanings are shaped in literary texts

Focus might be on:

- dramatic form – tragicomedy/problem play
- structural issues relating to this stage of the plot and the relationships so far established between characters
- ways in which prose form reflects the feelings and intentions of the speakers; the use of prose and what that might signal to an audience
- ways in which the feelings and intentions of the speakers are reflected in: word choices; different sentence types; conversational turns; and rhetorical and literary devices
- use of irony and dramatic irony
- possible stage effects and interpretations, such as how the Duke's disguise is presented
- the comedy of Lucio knowingly addressing a friar and unknowingly addressing the Duke
- the use of fantastical water/sea imagery
- positive imagery of creation, mercy and life vs negative imagery of destruction, punishment and death
- the comedy of the Duke provoking opinions and then having to defend himself against the charge that he is a libertine who lacks honour
- Lucio's use of euphemisms to imply the Duke's sexual appetite
- references to love at the end of the extract implying that Lucio has been playing a game with the Friar using scurrilous gossip
- 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, unbelievable events distract from the audience's experience of the pains and joys of love.

[25 marks]

Possible content:

Please refer to pages 4 to 6.

AO5   Explore literary texts informed by different interpretations

Students might consider:

- the view that for a modern audience sympathy and catharsis are only established with plausible characters in plausible situations where verisimilitude is established
- references made by the Second Gentleman and Third Gentleman to events being like 'an old tale', ie a fairy tale (so distracting characters too)
- the ways in which the Third Gentleman reports to give an exposition of revelations and reunions: proofs of Perdita's identity; her reunion with Leontes; Paulina's grief for Antigonus coupled with joy at Perdita's return; Perdita's shock at the discovery of her mother's 'death', etc
- the Third Gentleman's emphasis on the unbelievable coincidence of events and the emotional responses of the participants to significant details such as Perdita's possessions and the account of Antigonus' death
- the view that because these events and responses are reported second hand by relatively unimportant characters, their dramatic impact is diluted
- the alternative view that sympathy and catharsis are possible in the midst of unbelievable events
- the view that unbelievable events can heighten tragic and tragicomic effects
- the view that these Sicilian courtiers provide a sympathetic commentary that accentuates the emotional responses and provokes compassion from the audience
- the view that emotional truth is not tied to events being plausibly realistic and 'everyday'
- the use of 'unbelievable events', 'distract from', and 'the pains and joys of love' in the given view
- the tragicomedy/problem play/romance genre
- the impact of particular production(s) on the interpretation of the question
- etc.

AO4   Explore connections across literary texts

Focus might be on:

- presentations of the outpouring of emotion of joy, shock or grief
- presentations of love demonstrated in words and actions
- presentations of familial/father-daughter love
- presentations of reunions
- presentations of joy coming after despair, or other clashes of conflicting emotions
- the high premium placed upon honour, redemption and restitution in plays within the tragicomic/problem play/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 attitudes to the following might have changed over time: reformed sinners; the behaviour of monarchs; concepts such as atonement, redemption and restitution; the relationships between husbands and wives, parents and children and between friends
- dramatic form
- tragicomedy/problem play/romance genre
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

- dramatic form – tragi-comedy/problem play/romance
- structural issues relating to this stage of the plot and the relationships so far established between characters
- ways in which prose form reflects the feelings and intentions of the speakers, and what prose form might signal to an audience
- ways in which the feelings and intentions of the speakers are reflected in: word choices; different sentence types; conversational turns; and rhetorical and literary devices
- use of irony and dramatic irony
- possible stage effects and interpretations; the contrast between the relatively passive nature of reporting vs all the dramatic action of the events reported
- the structure of the Third Gentleman's accounts in long, elaborated, multi-clause sentences, eg the various 'proofs' that Perdita is a princess and daughter of Leontes
- the contrast between the wealth of events and detail reported by the Third Gentleman and the minimal role of the Second Gentleman
- the use of metaphor and allegory to convey the depth of emotion
- the Third Gentleman's idiosyncratic language choices (such as 'caught the water though not the fish') to describe his own emotional involvement in the events he describes
- the fact that those on stage are Leontes' courtiers arguably unified by concern for 'our king'
- the various descriptions of characters and the intensity of their reactions to news and to the events themselves: Perdita, Leontes, Polixenes, the Old and Young Shepherds, Paulina
- the climactic nature of the description of Paulina's and Perdita's reunion and their responses to the death of Hermione
- etc.

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

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

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

Question 05

AQA Anthology of love poetry through the ages pre-1900

| 0 | 5 |

Examine the view that the speaker in *At an Inn* associates love only with pain and sadness·

[25 marks]

Possible content:

Please refer to pages 4 to 6.

AO5   Explore literary texts informed by different interpretations

Students might consider:

- the staff of the inn misunderstanding that the speaker and the addressee were lovers at the time, and the ensuing irony
- the speaker's frustration knowing that the addressee was accessible then, but is not now
- the idea of Love as a futile creator of human misunderstanding and frustration, perhaps fitting in with Hardy's world view and spiritual beliefs
- the fact that the pair are in love now but cannot be together because of the separation of distance, and the fact that the law binds each of them to another (some may be aware of the autobiographical nature of the poem and those details but some may not)
- the despair, regret and longing expressed in the final stanza
- the alternative view that the speaker can still enjoy the sweet memory of when they were together and the comedy of the misunderstanding
- the speaker's fascination with his belief that Love destined them to be attracted to one another and to develop feelings of love
- the view that the poem is about the human need to witness others in love, perhaps as a way of acknowledging one's own need for love and importance of love to human existence
- the speaker's sustained explicit focus on love as a powerful force
- the use of 'associates', 'only', 'pain' and 'sadness' in the given view
- the lyric genre
- etc.

AO4   Explore connections across literary texts

Focus might be on:

- presentations of memories of love
- presentations of sadness and regret
- presentations of third parties' attitudes to couples in love or assumed to be in love
- first-person narrators in love texts
- autobiographical love literature
- lyric 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: the nature of love; young love; social expectations; attitudes to marriage and infidelity; male and female roles within a heterosexual relationship
- how expectations of love and lovers might have changed over time
- the Victorian context of the setting
- the biographical context
- the context of Hardy's memory poems
- poems on mutability as a literary sub-genre
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

- ways in which verse form reflects the feelings and intentions of the speaker
- ways in which the feelings and intentions of the speakers are reflected in: word choices; different sentence types (for example, the pattern of questions and answers); and rhetorical and literary devices
- direct address; use of first-person plural
- enjambement/cesurae to create rhetorical effects
- significance of aspects of setting: the public nature of an inn; the presence of strangers; references to a warm summer afternoon
- use of direct speech in the second stanza
- allegory of Love as an apparently cruel deity whose 'plan' is unclear
- use of rhetorical apostrophe to express strong feelings
- shift to present tense in final stanza
- shift to subjunctive mood in the final stanza to express an anguished wish
- use of high style with some formal, arguably archaic diction
- etc.

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

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

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

Question 06

AQA Anthology of love poetry through the ages post-1900

0	6

Examine the view that in *Meeting Point* MacNeice presents love as a meaningless fantasy.

[25 marks]

Possible content:

Please refer to pages 4 to 6.

AO5   Explore literary texts informed by different interpretations

Students might consider:

- the implication that this is a first date between infatuated lovers
- the sustained exploration of the fantastical idea of time standing still
- the ways in which other things appear to be suspended – desire, feelings, reason, etc
- the idea of normal rules of time and space not applying
- the description of the café table as a desert landscape
- the apparently random, meaningless nature of the desert landscape 'experience'
- the absorption of lovers in one another and their obliviousness to life and events in the 'real' world
- MacNeice's focus on an apparently everyday, even mundane café meeting and the other-worldly sensations it produces
- MacNeice's focus on physical sensations rather than exploring in any depth what love might mean
- the apparent meaninglessness that stems from a series of disconnected images and underdeveloped ideas
- the state of confusion and/or dissociation that MacNeice appears to create
- the reference to the Grand Old Duke of York (Stanza 2) implying a fantasy world of childhood nursery rhyme
- the alternative view that the poem conveys profound meaning through: scrutiny of the suspension of time; the details of the fantasy; the references to God; the 'understanding' of the heart; 'the body's peace', etc
- the use of 'meaningless fantasy' in the given view
- the ode form
- etc.

AO4   Explore connections across literary texts

Focus might be on:

- presentations of lovers meeting, perhaps in public spaces
- presentations of love tropes such as time standing still and lovers transported to another world
- third-person narrators in love texts
- ode form
- 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 nature of love; social expectations; smoking as a romantic activity
- how expectations of love and lovers might have changed over time
- the apparently modern context with references to mid-20th century habits and events
- poems about time as a literary sub-genre
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

- ways in which verse form (ode, quintains) reflects the feelings and intentions of the narrator and participants
- ways in which word choices reflect the feelings and intentions of the narrator and participants
- ways in which different sentence types reflect the feelings and intentions of the narrator and participants
- ways in which rhetorical devices are used
- use of third person
- cesurae/enjambement to create rhetorical effects
- significance of aspects of setting: the public nature of the café/restaurant; the table setting; references to a waiter, etc
- use of high style with some formal diction appropriate to an ode
- repetition of words, phrases and structures
- antonyms such as 'up' and 'down' to convey the idea of love having its own disorientating dimension/unsettled, unfixed state
- use of metaphor and symbolism, such as the bell in Stanza 3
- desert imagery – sand, camels, etc
- time imagery – bells, clocks, etc
- references to an apparently modern era (radio, cigarettes, stock market crash, 'the Good' as a humanistic alternative to 'God' etc) vs implied references to the timelessness of love
- the apparent privileging of a male narrative point of view in the final stanza (see '…she was here…')
- 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.