



AS ENGLISH LITERATURE A 7711/1

Paper 1 Love through the ages: Shakespeare and poetry

Mark scheme

June 2025

Version: 1.0 Final



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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

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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.

7711/1 Love through the ages: Shakespeare and poetry 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 6) 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 use a text box to provide a 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 accurately.
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 annotation symbols provided 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. Use the Practice Scripts for guidance.
18. The following symbols are provided within the e-Marker2 screen for use when marking scripts:
 - ✓ for a good point, idea, reference etc
 - x for factual inaccuracy
 - ? for when meaning is not clear
 - ^ for when points need more explanation or exemplification
 - U for 'unfocused' where the question has slipped out of focus
 - SEEN to acknowledge plans/footnotes made by students (it is not necessary to use this on blank pages; the e-Marker2 scrolling system automatically acknowledges blank pages).

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 ‘Straightforward’ work is shown when students make their ideas in relation to the task clearly known. ‘Relevant’ work is shown when students are focused on the task and use detail in an appropriate and supportive way.	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. At the top of the band students will demonstrate consistent straightforward understanding in the course of their argument. Ideas will be developed relevantly. At the bottom of the band there will be flashes of relevant understanding with evidence of straightforward thinking.
	AO2	• straightforward understanding of authorial methods in relation to the task • relevant engagement with how meanings are shaped by the methods used	
	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	
	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.	

Section A: Shakespeare

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, this is a play more about hate than love.

[25 marks]

Possible content:

Please refer to pages 4 to 6.

AO5 Explore literary texts informed by different interpretations

Students might consider:

- aspects of love relating to Othello, Desdemona and Roderigo, and Iago's attitude to the various love relationships in the play
- aspects of love, such as unrequited love, infatuation, jealousy, seduction, marriage
- Iago's reiteration of his hatred for Othello as his main motivation – once in conversation with Roderigo and again in soliloquy
- Iago's assertion that Roderigo is also motivated by hate because Othello is with his 'love' Desdemona, and Roderigo's apparent acceptance of this idea
- Iago's view of the world as filled with hateful, selfish people only motivated by sex, money and personal gain all intent on their own satisfaction and/or revenge on others
- jealousy as a manifestation of hate
- this extract as an example of Iago in the ascendant and his campaign of hatred against Othello
- the alternative view that hatred only really preoccupies Iago and infects others through him; there is more to the play than Iago and his personality
- the view that love, both romantic and platonic, exists and drives the majority of the characters despite the tragic outcomes of the play
- anti-hero/villain and gull as dramatic tropes
- the use of 'more about', 'hate' and 'love' 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:

- representations of: dissembling; antagonists; cynical attitudes towards love and relationships; manipulative relationships
- the tragic genre
- ideas about power struggles between characters in literature
- etc.

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

Focus might be on:

- how attitudes to the following might have changed over time: attitudes to marriage and fidelity; the roles of husband and wife; friendship and loyalty
- idealistic vs cynical attitudes to love and to human nature
- significance of the Venetian setting here, and the Cypriot setting later
- 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 early stages of Iago's relationship with Roderigo and Othello's and Desdemona's relationship; the tragic trajectory of a love story complicated by third parties and malevolent intentions
- the ways in which the prose section and then the verse form reflect the feelings of the speakers about Othello's and Desdemona's love, their cynical reaction to it and their expressions of hatred and jealousy, particularly the impact of Iago's speech on Roderigo, the interchange of questions and answers between the two and then Iago's verse soliloquy
- the patterns and types of interactive turns between speakers
- the rhetorical devices in Iago's two-part speech to Roderigo about putting money in his purse; the confidence and dismissiveness with which he rejects ideas about suicide and love and urges Roderigo to access money in order to gain Desdemona through employing Iago
- the imagery used by Iago to evoke the appetite of sexual passion between Othello and Desdemona
- the exchange of questions, answers and short responses
- Iago's soliloquy after Roderigo's exit with its range of ideas about other characters such as Othello and Cassio, his revelation of suspicions about Othello and the apparently speedy conception of a malevolent plan
- the various forms of repetition used to underline thoughts, feelings and attitudes
- Iago's use of elaborate vocabulary, imagery and references to assist with his persuasion of Roderigo
- Iago's relentless focus on his assessment of Othello's nature in the final soliloquy; his use of Roderigo and Cassio as chess pieces; the short sentence to summarise his resolve; the hell imagery in the last two lines of the speech
- 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
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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, Petruchio is playing roles in order to win Katherina's love.

[25 marks]**Possible content:**

Please refer to pages 4 to 6.

AO5 Explore literary texts informed by different interpretations

Students might consider:

- the various aspects of the relationship between Petruchio and Katherina in the 'taming' process, and the various roles they adopt
- the view that Petruchio is merely playing the role of the overbearing husband who is ruthless with his servants, apparently jolly and complimentary to his wife; the forthcoming abuse of starving Katherina can also be seen as an extension of the role-play
- the view that the 'real' Petruchio is more charming and comically eccentric
- the view that there are other less obvious roles Petruchio is adopting such as pretending to run a more religious household than he does when he refers to preferences about saying grace and towards the end where he adopts the role of a nutritionist keen to address the harmful effects of burnt meat
- the alternative view that his bombastic treatment of his servants and controlling yet obsequious treatment of Katherina represent how he is at this stage in the play, transformed by matrimony and the weight of his responsibilities, therefore not role-playing
- the view that Petruchio is simply trying to control her rather than win her love
- the view that Petruchio and his relationship with Katherina is more complex than superficial role-playing
- the comedic tropes of the overbearing husband/lord
- scenes elsewhere where Petruchio is arguably playing this/these roles or others
- the use of 'playing', 'roles', 'win' and 'love' in the given view
- the comedic genre
- the possible impact of particular productions on the interpretation of the question
- the possible impact of recent debates about the abuse of women and the nature of comedy
- etc.

AO4 Explore connections across literary texts

Focus might be on:

- representations of: husbands/masters and wives/servants playing roles within love relationships
- the comedic genre
- the sub-genre of taming literature
- ideas about power struggles between characters in the literature of love
- 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: attitudes to marriage; the roles of husband and wife; men behaving in a controlling way; the concept of taming
- idealistic vs cynical attitudes to love and to human nature
- significance of the setting in Petruchio's house with his servants present
- the comedic context
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

- comedic form – comedy, ‘taming’
- possible stage effects and interpretations
- structural issues relating to this stage of the plot: the later, intense stages of Katherina’s isolation from her family and home and the more extreme stages of the taming process; the comedic trajectory of a taming story complicated by the ambiguous nature of Katherina’s apparent compliance
- the ways in which the verse reflects the apparent feelings of the speakers, particularly the impact of Petruchio’s arguably overbearing interactions with the Servingmen on the one hand and the way he addresses Katherina on the other
- the patterns and types of interactive turns between the speakers
- the range of language devices used by Petruchio in arguably acting out the roles of overbearing lord and controlling yet obsequious husband
- the rhetorical devices in Petruchio’s speeches and responses, particularly his lists of insults and his use of exclamations
- Petruchio’s use of song and how Shakespeare uses this as a device in Petruchio’s presentation in this scene
- the ways in which Petruchio’s language reflects his desire to emphasise his control of his own household and possessions, including the servants
- the comedy derived from the contrast between how he addresses the Servingmen and how he addresses Katherina
- Grumio’s personalised account of the servants’ readiness in stark contrast with Petruchio’s insults and dismissive comments
- the interchange of questions and answers, commands and responses
- the comedy of stagecraft, ‘stage business’ and slapstick in the dynamic between Petruchio and the Servingmen on one hand and Katherina on the other
- the various ways in which the syntax of commands, questions, exclamations and declarative statements along with various forms of repetition are used to underline thoughts, feelings and attitudes
- 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

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, deception is always a terrible thing, especially when it is done in the name 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 various aspects of deception used in love relationships
- the ways in which the scene reveals the lengths that Angelo goes to deceive others, and involving two vulnerable women, for his own sexual gratification
- the view that deception by figures in political authority like the Duke and religious/moral authority like Isabella, are particularly terrible; they cannot be justified, when they revolve around rape and trickery which will have long term effects such as entrapment into marriage
- the view that the bed trick actually facilitates Angelo's lust, and the substitution of Isabella by Mariana compounds the terrible wrong
- the view that these deceptions are in the name of justice, power and control rather than love
- the alternative view that the Duke's deceptions are part of a plan to improve Viennese society and to right Angelo's wrongs
- the Duke's professed concern/love for Isabella and particularly Mariana
- the co-operation between Isabella and Mariana as demonstrating the best aspects of love and the best qualities of human nature
- the Duke's role in not just giving consent but actively encouraging the deception for the good of all
- the idea that the bed-trick demonstrates impressive cunning on Isabella's part to match and out-do Angelo's deceptions
- the view that the trick eventually works: it reunites Mariana and Angelo and in doing so offers atonement to Angelo for his sins; it unites the wronged women in solidarity; it ultimately unites the Duke and Isabella
- deceptions elsewhere in the play, such as those surrounding Claudio's execution and the extent to which love is revealed in those deceptions
- the trope of deception used to solve a problem/resolve a crisis
- the use of 'deception', 'always', 'terrible thing', 'especially', 'the name of love' in the given view
- the problem play/tragi-comedy genre
- the possible impact of particular production(s) on the interpretation of the question
- the possible impact of recent debates about the exploitation of women in society
- etc.

AO4 Explore connections across literary texts

Focus might be on:

- representations of deception involving: leaders; those under holy orders; affianced lovers
- the problem play/tragi-comic genre
- well-intentioned behaviour that is morally questionable
- ideas about the means used to unite people and to 'right wrongs'
- 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 engagement and marriage; the role of (paternalistic) leaders and what is justifiable to bring about change and reunion; those under holy orders; the justification for 'realpolitik' where the ends justify the means
- the significance of the settings: Vienna; the secret garden and the means of entry
- the problem play/tragi-comic context
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

- the problem-play/tragi-comic genre
- possible stage effects and interpretations
- structural issues relating to this stage of the plot: the Duke standing down to enable Angelo to take his place, and the Duke's subsequent disguise; the overlapping narrative strands of the Claudio/Isabella plot and the Angelo/Isabella/Mariana plot and their tragi-comic trajectory; the structure of the scene around Mariana's entrances and exits
- the ways in which love and deception are alluded to and expressed
- the ways in which the verse reflects the apparent feelings of the speakers, particularly the Duke with Isabella, then the Duke with Mariana; shared and split lines; the Duke's soliloquy
- the patterns and types of interactive turns between the speakers
- the rhetorical devices used such as: the Duke's terms of address to Isabella and Mariana and the ways he exercises both control/direction and concern; those in Isabella's account of the location and nature of the secret garden and how the bed trick will work; the use of imagery in the Duke's soliloquy etc
- the use of the musician and references to music as a coded language about love
- the use of the language of legality and business and how this might link to love and deception
- the elaborate nature of the garden description and the hints of sexual symbolism
- the interchange of questions and answers, commands and responses
- the various ways in which the syntax of commands, questions, exclamations and declarative statements along with various forms of repetition are used to underline thoughts, feelings and attitudes
- 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**

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, Shakespeare's use of miraculous appearances and unusual stage effects is primarily to demonstrate the power 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 various ways in which the power of love is demonstrated here and elsewhere in the play
- the miraculous/unusual/fairy tale nature of the appearance of an allegorical/folk figure to announce the time shift; ditto the appearance of the bear (and how that is achieved); and ditto the statue coming to life (and how that is achieved)
- the view that the power of love is apparent in a series of events across the structure of the play: a group of scenes including the bear scene (immediately before this one) and the scene with the statue towards the end of Act 5 – a trio of comparably remarkable scenes marking the most significant developments in a narrative of love lost/destroyed then found/rebuilt
- other related features of the narrative structure: the cruelty of Perdita's abandonment and her fortunate survival; the time shift; and then the redemptive reunion of Leontes and Hermione
- the powerful effects of *coups de théâtre* on the audience to reinforce messages about love in the play
- the view that such appearances and effects all emphasise the power of love: Leontes' destructive jealousy; the compassion of Antigonus and then the Shepherd; the love between Perdita and Florizel; Perdita's forgiveness of Leontes and then her reunion with Hermione
- the view of Time as a chorus being both a miraculous appearance and an unusual effect to announce the sixteen-year time shift; Time's focus on Leontes' guilt, giving a special poignancy to the possibility of new love between Florizel and Perdita and opening up possibilities of comparison, contrast and irony
- the alternative view that these appearances are primarily theatrical entertainment, the trappings of a world of magic and fantasy, rather than the means to communicate the power of love
- the view that it is the time shift described here that demonstrates the power of love rather than the appearance of Time himself
- the view that the power of love is demonstrated by other more conventional means such as aspects of character presentation and interaction
- the use of 'Shakespeare's use', 'miraculous appearances', 'unusual stage effects', 'demonstrate', 'the power of love' in the given view
- the problem play/tragi-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: abstract concepts such as time and its effects on love; the power of love, both negative and positive; jealousy; young love; rural characters of lower class; choruses in drama
- the use of miraculous appearances and unusual effects in appearances in drama/the literature of love
- the problem play/tragi-comic genre
- ideas about the means used to unite people, to 'right wrongs', to bring about redemption, to rebuild a new order
- 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 use of allegorical figures; the use of fairy tale features in complex texts for adults; love and forgiveness; jealousy; the expectations of monarchs and royal families; rural characters of lower class; what can be done to rebuild and repair fractured people, relationships, states and political unions
- the significance of changes in geographical settings and time settings
- the problem play/tragi-comic context
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

- the problem-play/tragi-comic genre
- possible stage effects and interpretations
- structural issues relating to this stage of the plot: this scene as the 'volta' of the play and the transition from one time and place to another, as well as the shift from the mistakes of the older generation in pursuing jealous, destructive love to the promise of the next ushered in by Florizel and Perdita and their brand of fresh, new, innocent and redemptive love
- the dramatic concept of a chorus; why and how it might be used
- the ways in which the verse reflects the subject matter and attitude of the speaker, particularly: Time's direct address to the audience initially and then at the end; the account of time as a concept and an 'actor'; the account of the impact and aftermath of Leontes' destructive sexual jealousy; references to the story of Perdita and Florizel as a prelude to their emergence as young lovers who will usher in a new world of love
- the use of rhyming couplets
- the features of soliloquy
- the ways in which Time presents known characters and events, as well as the mysteries of the future
- the familiarity of Time as a key concept in the literature of love
- the rhetorical devices used such as: epigrams (such as the opening line) and cryptic statements (such as the allusion to 'th'argument of Time'); patterns of repetition; the use of discourse markers referring to time (such as 'now'); imagery and figurative language to describe the nature of time and its effects
- the various ways in which the syntax of declarative statements and commands, along with various forms of repetition, are used to underline thoughts, feelings and attitudes
- Time's use of second person direct address to break the fourth wall and address the audience
- the use of the language of opposites – 'good', 'bad', etc – and how they relate to the structural importance of the scene and the development of the theme of love
- the significance of language, imagery and motifs in ushering a new world of love (eg 'wings', 'growth', 'o'erthrow', 'plant', 'freshest things', 'growing', 'fair', etc)
- 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: Poetry

Question 05

AQA Anthology of love poetry through the ages pre-1900

0	5
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Examine the view that in *Non Sum Qualis Eram Bonae sub Regno Cynarae*, Dowson presents love as more of a source of pain than pleasure.

[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 the narrator feels pain more than pleasure because of separation from and grief for Cynara
- the guilt/conflicted feelings that have arisen from pleasure-seeking since parting from Cynara
- the agonies the narrator feels about fidelity/infidelity
- the narrator's feelings of weariness and self-loathing
- repeated references to desolation and sickness
- ideas about being haunted
- frequent references to passing and fading
- the extent to which Cynara and his love for her are still alive and present
- the alternative view that love is more about pleasure than pain
- the pleasures of remembering Cynara
- the pleasures of the previous night's love making
- the pleasure of music and wine
- the use of 'more...than', 'source', 'pain' and 'pleasure' from the given view
- etc.

AO4 Explore connections across literary texts

Focus might be on:

- the ways in which the speaker is presented
- declarations of love
- expressions of sadness and regret
- expressions of conflicting emotions
- representations of lovers
- first-person perspectives on love
- the ode form
- 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 context of the Decadent Movement
- 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 involving first and second persons
- the use of statements and exclamations
- the use of discourse markers to construct a descriptive narrative and to construct a rhetorical argument
- the Alexandrine rhyme scheme
- aspects of Alexandrine 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
- poetic form – ode
- 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 *Talking in Bed* is wholly pessimistic about 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 the narrator's references to silence and the sounds of an indifferent world outside evoke a pessimistic atmosphere of lovers without emotional connection, or even much real physical intimacy
- the narrator's awareness that they are a couple ('us') and yet silent and therefore lacking intimacy and connection (therefore not 'An emblem of two people being honest')
- the ways in which the outside world is presented as bleak and unsettling
- the absolute nature of the assertion 'None of this cares for us'
- the lack of explanation for why the lovers cannot communicate
- how elusive it appears to be to express both truth and kindness
- the alternative view that the couple are in bed and the implication that intimacy has occurred
- the narrator's apparent desire to find a closer connection
- the idea that the couple are physically close and in some ways connected
- the idea in the last line that it may be possible to find some compromise between truth and kindness
- the ironic tone and title of the poem
- the use of 'wholly' and 'pessimistic' in the given view
- etc.

AO4 Explore connections across literary texts

Focus might be on:

- presentations of lovers, perhaps in intimate settings
- presentations of archetypal scenes of lovers together
- first-person narrators in love texts
- tercet/rondeau 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; sexual intimacy; the ability of lovers to communicate
- how expectations of love and lovers might have changed over time
- the modern context with references to the urban environment
- poems about sexual intimacy as a literary sub-genre
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

- the ways in which verse form (tercet, rondeau) reflects the thoughts and feelings of the narrator and participants
- the ways in which word choices reflect the thoughts and feelings of the narrator
- the ways in which different sentence types reflect the thoughts and feelings of the narrator and participants
- the ways in which rhetorical devices are used
- the use of the first-person plural
- the use of caesurae/enjambement to create rhetorical effects
- the significance of aspects of setting: the bed, the weather, the 'dark towns', etc
- the use of wind and clouds as pathetic fallacy
- the use of mostly simple, relatively unelaborated language and imagery
- the repetition of words, phrases and structures
- the existential references to a world/nature/God who does not care for the couple
- 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.