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AS

**English Literature A**

**7711/1**

Paper 1 Love through the ages: Shakespeare and poetry

Final Mark Scheme

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7711

June 2017

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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 Assessment Writer.

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

Further copies of this mark scheme are available from [aqa.org.uk](http://aqa.org.uk)

## 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. The following symbols can be used when marking scripts:

*Annotations for RM online marking to be added*

Please do not use your own private systems, as these will mean nothing to senior examiners. If in doubt about what to use, simply write clear comments.

18. Use the Model Marked Script for guidance.

### **The Assessment Objectives and their significance**

29. 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 4.

<b>Annotation Symbol</b>	<b>Symbol Indicates</b>
Tick	Precisely placed immediately adjacent to a particular point you wish to reward, a point that makes a material difference to the success of the answer
Question Mark	Again, precisely placed to indicate a significant problem such as irrelevance, inaccuracy, particularly bad expression, etc.
On Page Comment	A text box per page of a student's answer to capture comments you wish to make, you will also use a text box at the end of the answer for your summative comment
SEEN	Will be used to acknowledge plans, significant footnotes used by the student and all blank pages in the answer booklet

**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
<p>Band 5 <b>Perceptive/Assured</b> <b>21-25 marks</b></p> <p>'Perception' is demonstrated when students are showing the depth of their understanding and responding sensitively to the texts and task.</p> <p>'Assuredness' is shown when students write with confidence and conviction.</p>	AO1	<ul style="list-style-type: none"> <li>perceptive, assured and sophisticated argument in relation to the task</li> <li>assured use of literary critical concepts and terminology; mature and impressive expression</li> </ul>	<p>This band is characterised by <b>perceptive</b> and <b>assured</b> work which shows confidence, sharpness of mind and sophistication in relation to the task.</p> <p>At the top of the band students are consistently <b>assured</b> and will demonstrate sensitivity and <b>perception</b> across all five assessment objectives in the course of their response.</p> <p>At the bottom of the band there will be coherence and accuracy with some <b>perception</b> but with less consistency and evenness.</p>
	AO2	<ul style="list-style-type: none"> <li>perceptive understanding of authorial methods in relation to the task</li> <li>assured engagement with how meanings are shaped by the methods used</li> </ul>	
	AO3	<ul style="list-style-type: none"> <li>perceptive understanding of the significance of relevant contexts in relation to the task</li> <li>assuredness in the connection between those contexts and the historicist literary concept studied</li> </ul>	
	AO4	<ul style="list-style-type: none"> <li>perceptive exploration of connections across literary texts arising out of historicist study</li> </ul>	
	AO5	<ul style="list-style-type: none"> <li>perceptive and confident engagement with the debate set up in the task</li> </ul>	

<p>Band 4  <b>Coherent/ Thorough</b>  <b>16-20 marks</b>                      ‘<b>Coherence</b>’ is shown when students are logical and consistent in their arguments in relation to the task. They hold their ideas together in an intelligible way.</p> <p>‘<b>Thoroughness</b>’ is shown when students write carefully, precisely and accurately.</p>	AO1	<ul style="list-style-type: none"> <li>logical, thorough and coherent argument in relation to the task where ideas are debated in depth</li> <li>appropriate use of literary critical concepts and terminology; precise and accurate expression</li> </ul>	<p>This band is characterised by <b>coherent</b> and <b>thorough</b> work where ideas are linked together in a focused and purposeful way in relation to the task.</p> <p>At the top of the band students will demonstrate a fully <b>coherent</b> and <b>thorough</b> argument across all five assessment objectives in the course of their response.</p> <p>At the bottom of the band ideas will be discussed in a shaped, relevant and purposeful way with a clear sense of direction, with one or two lapses in <b>coherence</b> and accuracy.</p>
	AO2	<ul style="list-style-type: none"> <li>thorough understanding of authorial methods in relation to the task</li> <li>thorough engagement with how meanings are shaped by the methods used</li> </ul>	
	AO3	<ul style="list-style-type: none"> <li>thorough understanding of the significance of relevant contexts in relation to the task</li> <li>coherence in the connection between those contexts and the historicist literary concept studied</li> </ul>	
	AO4	<ul style="list-style-type: none"> <li>logical and consistent exploration of connections across literary texts arising out of historicist study</li> </ul>	
	AO5	<ul style="list-style-type: none"> <li>thorough engagement with the debate set up in the task</li> </ul>	



<p>Band 3 <b>Straightforward/ Relevant</b> <b>11-15 marks</b></p> <p><b>‘Straightforward’</b> work is shown when students make their ideas in relation to the task clearly known.</p> <p><b>‘Relevant’</b> work is shown when students are focused on the task and use detail in an appropriate and supportive way.</p>	AO1	<ul style="list-style-type: none"> <li>• sensibly ordered ideas in a relevant argument in relation to the task</li> <li>• some use of literary critical concepts and terminology which are mainly appropriate; straightforward and clear expression</li> </ul>	<p>This band is characterised by <b>straightforward</b> and <b>relevant</b> work where the student’s response to the task is clear and intelligible.</p> <p>At the top of the band students will demonstrate consistent <b>straightforward</b> understanding in the course of their argument. Ideas will be developed <b>relevantly</b>.</p> <p>At the bottom of the band there will be flashes of <b>relevant</b> understanding with evidence of <b>straightforward</b> thinking.</p>
	AO2	<ul style="list-style-type: none"> <li>• straightforward understanding of authorial methods in relation to the task</li> <li>• relevant engagement with how meanings are shaped by the methods used</li> </ul>	
	AO3	<ul style="list-style-type: none"> <li>• straightforward understanding of the significance of relevant contexts in relation to the task</li> <li>• relevant connections between those contexts and the historicist literary concept studied</li> </ul>	
	AO4	<ul style="list-style-type: none"> <li>• explores connections across literary texts arising out of historicist study in a straightforward way</li> </ul>	
	AO5	<ul style="list-style-type: none"> <li>• straightforward engagement with the debate set up in the task</li> </ul>	

<p>Band 2 <b>Simple/Generalised</b> <b>6-10 marks</b></p> <p>‘<b>Simple</b>’ work is shown when students write in an unelaborated and basic way in relation to the task.</p> <p>‘<b>Generalised</b>’ work is shown when students write without regard to particular details.</p>	AO1	<ul style="list-style-type: none"> <li>• a simple structure to the argument which may not be consistent but which does relate to the task</li> <li>• generalised use of literary critical concepts and terminology; simple expression</li> </ul>	<p>This band is characterised by <b>simple</b> and <b>generalised</b> work which is mainly linked to the task.</p> <p>At the top of the band students will demonstrate a basic <b>generalised</b> understanding in the course of their answer. Ideas will be developed in a <b>simple</b> way.</p> <p>At the bottom of the band there will be inconsistency, but the beginnings of a <b>simple</b> and <b>generalised</b> understanding.</p>
	AO2	<ul style="list-style-type: none"> <li>• simple understanding of authorial methods in relation to the task</li> <li>• generalised engagement with how meanings are shaped by the methods used</li> </ul>	
	AO3	<ul style="list-style-type: none"> <li>• simple understanding of the significance of relevant contexts in relation to the task</li> <li>• generalised connections between those contexts and the historicist literary concept studied</li> </ul>	
	AO4	<ul style="list-style-type: none"> <li>• simple exploration of connections across literary texts arising out of historicist study</li> </ul>	
	AO5	<ul style="list-style-type: none"> <li>• simple and generalised response to the debate set up in the task</li> </ul>	

<p>Band 1 <b>Largely irrelevant/largely misunderstood/largely inaccurate</b> <b>1-5 marks</b></p> <p>‘<b>Largely irrelevant</b>’ work is shown when students write in an unclear way with only occasional reference to what is required by the question.</p> <p>‘<b>Largely misunderstood</b>’ and ‘<b>largely inaccurate</b>’ work is shown when knowledge of the text is insecure, hazy and often wrong.</p>		<ul style="list-style-type: none"> <li>• some vague points in relation to the task and some ideas about task and text(s)</li> <li>• the writing is likely to be unclear and incorrect; if it is accurate the content will be irrelevant</li> <li>• 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</li> </ul>	<p>This band is characterised by work which is <b>largely irrelevant</b> and <b>largely misunderstood</b> and <b>largely inaccurate</b>, and so unlikely to be addressing the AOs in a relevant way.</p> <p>At the top of the band students will mention some unconnected points in relation to the task during the course of their writing. The writing is likely to lack clarity.</p> <p>At the bottom of the band there will be no connection with the task; the writing will be hard to follow and <b>irrelevant</b>.</p>
<p><b>0 marks</b></p>		<p>No marks for response when nothing is written or where response has no connection to the text(s) or task.</p>	

**Question 01*****Othello* – William Shakespeare**

**0 1** Read the passage from *Othello*, provided below, and respond to the following:

- How does Shakespeare present aspects of love in this passage?
- Examine the view that, in this passage and elsewhere in the play, Shakespeare presents Othello as being confused in his judgements.

**[25 marks]**

**Candidates may deal with the two bullets individually or take a more integrated approach. Both are valid and markers should be flexible.**

The students are given an extract so when working on that they should quote directly to support their ideas. This is a **Closed Book** exam, so while it is expected that students will use quotations when writing about other parts of the play it is also legitimate to make more general reference.

Possible content:

Please refer to paragraph one of **Arriving at Marks**.

**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
- relevance to task
- use of appropriate concepts and terminology
- technical accuracy

**AO2** Analyse ways in which meanings are shaped in literary texts

Students might focus on:

- dramatic form - tragedy / domestic tragedy
- structural issues relating to the changing nature of Othello's relationship with Desdemona and Othello's relationship with Iago and how inextricably linked these two relationships become.
- ways in which verse form reflects the feelings of the speakers
- use of irony and dramatic irony – reflecting on what has happened in both relationships and what Othello believes Desdemona to have done and what has actually taken place
- Iago's use of questions, exclamations and declarative statements to persuade Othello of a conspiracy to deceive him – the powerful effect of often short lines or part lines
- rhetorical devices to convey Othello's state of mind: questions, exclamations, declaratives, the apostrophe, listing, the use of numbers, etc.
- ironic use of condemnatory and affirmative moral terms, e.g. 'vice', 'iniquity', 'whore', 'foul', 'cuckold', etc. vs. 'fine', 'fair', 'sweet', 'excellent', 'good', etc.
- graphic imagery of revenge and murder
- possible stage effects and interpretations
- etc.

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

In exploring Othello's relationship with Desdemona and Iago and Othello's moral code, students will specifically be engaging with not only the contexts of gender, power, morality and society but also the contexts of when texts were written and how they have been received. Students might focus on:

- expectations of women and marriage from a 17<sup>th</sup> century perspective, that the female role is to be obedient, faithful and beyond reproach
- attitudes to moral transgressions, punishment, vengeance and murder from a 17<sup>th</sup> century/other perspectives
- how attitudes to women and their marital/relationship role might have changed over time
- this scene in the context of a stage-managed process orchestrated by Iago to persuade and corrupt Othello
- dramatic form
- etc.

**AO4** Explore connections across literary texts

In exploring Othello's attitude towards Desdemona, candidates will be connecting with one of the central issues of the Love through the ages theme: the representation of marriage and women as victims of patriarchal society both within Shakespeare's drama and more widely across time. The given extract provides a way into a broader conceptual understanding of literary representation as well as into comment on the play as a whole. Students might focus on:

- typical patterns of marriage and marital strife in other texts
- high premium placed upon the fidelity and purity of the wife in typical love literature
- expectations about female behaviour
- expectations of men in authority
- tragic genre and the decline of the hero
- effect of third parties and persuasion in relationships
- etc.

**A05** Explore literary texts informed by different interpretations

**Candidates may choose to look at both sides of the debate or just one. It is the quality of the candidate's response that matters.**

Candidates will examine the extent to which Othello is in a state of moral confusion. They might consider:

- the apparent ease with which Iago can prove Desdemona's infidelity to Othello
- Othello's urgency to murder Cassio
- his urgency to murder Desdemona
- his consideration of differently appropriate ways to murder her
- his use of "good"/"Excellent good" to describe a hideous plot to murder his wife and his comrade
- his preparedness to go on to commit the murder
- Othello's belief that moral codes have been broken by Cassio and Desdemona and that they must be punished – he sees himself and Iago as agents of justice
- his recognition of Desdemona's qualities and virtues
- his reluctance, on reflection, to damage her beauty
- etc.

**Accept any valid interpretations, any valid comments on contexts of production and reception and any relevant integrated comment on dramatic/poetic methods that are embedded into the argument.**

**Question 02*****The Taming of the Shrew* – William Shakespeare**

**0 2** Read the passage from *The Taming of the Shrew*, provided below, and respond to the following:

- How does Shakespeare present aspects of love in this passage?
- Examine the view that, in this passage and elsewhere in the play, Shakespeare presents Lucentio as the suitor most capable of expressing romantic ideas.

**[25 marks]**

**Candidates may deal with the two bullets individually or take a more integrated approach. Both are valid and markers should be flexible.**

The students are given an extract so when working on that they should quote directly to support their ideas. This is a **Closed Book** exam, so while it is expected that students will use quotations when writing about other parts of the play it is also legitimate to make more general reference.

Possible content:

Please refer to paragraph one of **Arriving at Marks**.

**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
- relevance to task
- use of appropriate concepts and terminology
- technical accuracy

**AO2** Analyse ways in which meanings are shaped in literary texts

Students might focus on:

- dramatic form – comedy
- use of prose for prosaic discussion between Hortensio and Gremio and poetry for Lucentio's expression of his love for Bianca to Tranio
- ways in which verse form reflects the feelings of the speakers
- structural issues relating to the interplay between the Bianca plot and the main plot
- use of mythological allusions
- use of Latin quotation and other proverbs
- use of irony and dramatic irony – Hortensio and Gremio appear to be more concerned with acquiring Bianca rather than the appreciation of her character; Tranio sees his master as distracted by an idealistic dream of Bianca's beauty; it is Tranio in disguise who will woo Bianca
- imagery of hell/dysphemism to describe Katharina and the problem of her being married off
- Lucentio's use of courtly love tropes to describe his infatuation and suffering
- contrast between language to describe Bianca and language to describe Katharina
- ways in which money, wealth and dowries are discussed
- possible stage effects and interpretations
- etc.

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

In exploring the presentation of suitors, candidates will specifically be engaging with not only the contexts of gender, power and society but also the contexts of when texts were written and how they have been received. Students might focus on:

- ideas about the role of suitor from a 16th/17<sup>th</sup> century perspective
- expectations of women and marriage from a 16/17<sup>th</sup> century/other perspectives
- how attitudes to men and women and their respective romantic/marital roles might have changed over time
- comedic genre
- ideas about courtly love vs more pragmatic approaches to forging a union/marriage
- etc.

**AO4** Explore connections across literary texts

In exploring the role of suitors here and elsewhere in the play, candidates will be connecting with one of the central issues of the Love through the ages theme: the representation of courtship and marriage in patriarchal society both within Shakespeare's drama and more widely across time. The given extract provides a way into a broader conceptual understanding of literary representation as well as into comment on the play as a whole. Students might focus on:

- typical patterns of courtship and marriage in other texts
- typical traits of successful/unsuccessful suitors
- high premium placed upon beauty and charm in women
- expectations of male and female behaviour within relationships and families
- connections to other comedic representations of love
- etc.



**AO5** Explore literary texts informed by different interpretations

**Candidates may choose to look at both sides of the debate or just one. It is the quality of the candidate's response that matters.**

Arguments in agreement with the given critical view might consider:

- Hortensio's and Gremio's relative lack of interest in Bianca; their preoccupation with the obstacle of Katharina
- Lucentio having apparently fallen in love at first sight
- his adoption of the tropes of the courtly lover – mythological and poetical devices
- his lack of concern for the obstacle of Katharina
- his apparent lack of concern about Baptista, dowry, etc.
- relatively early failure of Hortensio's and Gremio's suits
- etc.

Arguments that counter the critical view might consider:

- comedic genre and the tendency of serious expressions of infatuation and love tend to be undercut by comedy
- irony of Tranio's adoption of Lucentio's identity
- Petruchio's dominance of the play as 'star' suitor
- the play's preoccupation with the pragmatics of love, marriage and 'taming'
- etc.

**Accept any valid interpretations, any valid comments on contexts of production and reception and any relevant integrated comment on dramatic/poetic methods that are embedded into the argument.**

**Question 03****Measure for Measure – William Shakespeare**

**0 3** Read the passage from *Measure for Measure*, provided below, and respond to the following:

- How does Shakespeare present aspects of love in this passage?
- Examine the view that, in this passage and elsewhere in the play, Shakespeare presents Claudio as someone who is willing to take responsibility for his actions.

**[25 marks]**

**Candidates may deal with the two bullets individually or take a more integrated approach. Both are valid and markers should be flexible.**

The students are given an extract so when working on that they should quote directly to support their ideas. This is a **Closed Book** exam, so while it is expected that students will use quotations when writing about other parts of the play it is also legitimate to make more general reference.

Possible content:

Please refer to paragraph one of **Arriving at Marks**.

**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
- relevance to task
- use of appropriate concepts and terminology
- technical accuracy

**AO2** Analyse ways in which meanings are shaped in literary texts

Students might focus on:

- dramatic form – the ‘problem play’, ‘tragi-comedy’
- ways in which verse form reflects the feelings of the speakers
- structural issues relating to Claudio’s arrest as the catalyst for much of the main action
- use of animal imagery
- use of irony and dramatic irony – Claudio’s perspective on the changes wrought by Angelo and the ensuing threat to Claudio
- contrast between the seriousness of Claudio’s arrest and the irony/flippancy of some of the imagery, eg the references to milkmaid and tick-tack, creating a sardonic tone
- use of appositional language – freedom vs imprisonment, lechery vs marriage/love, etc.
- rhetorical features within Claudio’s speech to Lucio urging him to seek out Isabella for help
- patterns of questions and answers
- possible stage effects and interpretations
- etc.

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

In exploring the presentation of Claudio as lover and victim candidates will specifically be engaging with not only the contexts of gender, power, morality and society but also the contexts of when texts were written and how they have been received. Students might focus on:

- expectations of lovers from a 17<sup>th</sup> century perspective
- expectations of those in holy orders, leaders and the law from a 17<sup>th</sup> century/other perspectives
- how attitudes to sexual relationships, marriage and pregnancy might have changed over time
- context of the problem play/tragi-comedy
- etc.

**AO4** Explore connections across literary texts

In exploring the presentation of Claudio as lover and victim, candidates will be connecting with key issues in the literature of Love through the ages such as the distinction between love and lust, the procreation of children, unofficial engagements and marriages, love between siblings both within Shakespeare's drama and more widely across time. The given extract provides a way into a broader conceptual understanding of literary representation as well as into comment on the play as a whole. Students might focus on:

- typical patterns of courtship and seduction in other texts
- high premium placed upon purity and legality in typical love literature
- typicality of roles such as the naïve young lover, the dutiful sister, the over-zealous leader, etc.
- expectations of men and women in positions of responsibility
- problem play/tragi-comic genre
- presentation of leaders and/or religious figures
- etc.

**A05** Explore literary texts informed by different interpretations

**Candidates may choose to look at both sides of the debate or just one. It is the quality of the candidate's response that matters.**

Candidates will examine the extent to which Claudio is weak and easily manipulated. They might consider:

- way Claudio admits to “too much liberty”, a “surfeit”, “immoderate use” and “lechery”
- ways in which he describes his sexual relationship with Juliet - like rats drinking poison, “our mutual entertainment”, etc.
- description of Juliet's pregnancy as “too gross”
- his optimistic faith in Isabella's powers of intercession
- Claudio's justification of their unmarried state
- his recognition that he is a victim of a new leader out to make an impression and create impact
- fact that this is early in the play, Claudio has just been arrested and is in shock
- the interpretation that Claudio's instructions to Lucio imply passionate feelings
- the interpretation that Claudio is subtle, scheming and manipulative himself (ie, of Lucio, Isabella, Juliet, etc.) and admiring of such qualities (ie, in Isabella)
- etc.

**Accept any valid interpretations, any valid comments on contexts of production and reception and any relevant integrated comment on dramatic/poetic methods that are embedded into the argument.**

**Question 04*****The Winter's Tale* – William Shakespeare**

**0 4** Read the passage from *The Winter's Tale*, provided below, and respond to the following:

- How does Shakespeare present aspects of love in this passage?
- Examine the view that, as presented in this passage and elsewhere in the play, the relationship between Perdita and Florizel adds little to the play's exploration of ideas about love.

**[25 marks]**

**Candidates may deal with the two bullets individually or take a more integrated approach. Both are valid and markers should be flexible.**

The students are given an extract so when working on that they should quote directly to support their ideas. This is a **Closed Book** exam, so while it is expected that students will use quotations when writing about other parts of the play it is also legitimate to make more general reference.

Possible content:

Please refer to paragraph one of **Arriving at Marks**.

**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
- relevance to task
- use of appropriate concepts and terminology
- technical accuracy

**AO2** Analyse ways in which meanings are shaped in literary texts

Students might focus on:

- dramatic form – tragi-comedy, romance or late play
- ways in which verse form reflects the feelings of the speakers
- structural issues relating to the changes in time, geographical and social settings and the relationship between plot and subplot
- use of natural imagery
- use of royal vs pastoral imagery
- use of mythological references
- use of irony and dramatic irony – reflecting on the link between this scene and the first half of the play, what Perdita and Florizel know of each other's identity and the presence of Polixenes and Camillo in disguise
- particularly Perdita's and Florizel's use of rhetorical features to express exuberant praise of each other
- possible stage effects and interpretations
- etc.



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

In exploring the presentation of Perdita and her relationship with Florizel candidates will specifically be engaging with not only the contexts of gender, power, morality and society but also the contexts of when texts were written and how they have been received. Students might focus on:

- expectations of (royal) women from a 17<sup>th</sup> century perspective
- ideas about royal qualities and the high premium placed upon the virtue of a queen in a patriarchal context
- how attitudes to women, courtship, marriage and the authority of (royal) fathers might have changed over time
- court and/or pastoral/rural/working class settings
- distinct and distinctive geographical settings
- context of the problem play/tragi-comedy
- etc.

**AO4** Explore connections across literary texts

In exploring the presentation of Perdita and her relationship with Florizel, candidates will be connecting with one of the central issues of the Love through the ages theme: the representation of courtship, marriage and true identity within Shakespeare's drama and more widely across time. The given extract provides a way into a broader conceptual understanding of literary representation as well as into comment on the play as a whole. Students might focus on:

- typical patterns of courtship and marriage in other texts
- high premium placed upon nobility and beauty of the (royal) wife in love literature
- themes of identity and family loyalty in love literature
- typical representations of suitors, heroines and fathers in literature
- presentation of courtly behaviour
- typicality of time, geographical and social settings
- problem play/tragi-comic/romance genre
- etc.

**AO5** Explore literary texts informed by different interpretations

**Candidates may choose to look at both sides of the debate or just one. It is the quality of the candidate's response that matters.**

Arguments in agreement with the given critical view might consider:

- relationship is arguably peripheral to the main plot, neither are crucial or developed characters
- main substance of their courtship is part of the Bohemian scenes, often seen as secondary to the Sicilia/main plot scenes
- Perdita and Florizel arguably only significant as representatives of the next (royal) generation
- argument that their pairing is merely a plot device to achieve completeness at the end (see their lack of substantial role in the final section of the play)
- reading that their relationship is vehicle for elaborate and obscure natural/pastoral symbolism
- etc.

Arguments that counter the critical view might consider:

- recognition by themselves and others directly and indirectly that Perdita and Florizel are out of place yet noble and virtuous (“queen”, “too noble”, etc.)
- the thematic role of Florizel and Perdita in reflecting the power of ‘great creating nature’ to restore hope for the future
- references to mythology signal Perdita is part of ‘magical’ transformation to be achieved by the end of the play
- both have deceptive appearances (“low-born lass”/“queen of curds and cream”, Doricles, etc.) to be revealed as part of the transformation and truth revelation aspect of the play
- genre context suggests they are destined to be recognised for their true selves, reunited with parents, and married in royal setting better suited to be called home than the pastoral setting in Bohemia
- their love story is a significant part of the exploration of the love theme
- both are crucial to the happy ending of the play and part of the marriage theme
- etc.

**Accept any valid interpretations, any valid comments on contexts of production and reception and any relevant integrated comment on dramatic/poetic methods that are embedded into the argument.**



**Question 05**

**AQA Anthology of Love Poetry through the Ages Pre–1900**

**0 | 5** Examine the view that in this poem Hardy presents rural life as wholly inferior to the life of love and leisure that ‘Melia now leads in town.

**[25 marks]**

Possible content:

Please refer to paragraph one of **Arriving at Marks**.

**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
- relevance to task
- use of appropriate concepts and terminology
- technical accuracy

**AO2** Analyse ways in which meanings are shaped in literary texts

Students might consider thoughts and feelings suggested by:

- use of quatrains and rhyming couplets
- asymmetrical quatrain structure to put focus on the first speaker’s reactions to the second speaker
- use of colloquial dialogue and dialect
- euphemistic language to hint at sexual immorality
- dysphemistic language to describe the pains of farm life
- ways Hardy creates irony and satire
- etc.

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

In exploring this poem about sexual morality and quality of life, students will address the central issues of social attitudes to lovers and how these can reflect different social, cultural and historical aspects of the respective different time periods in which they were written. Students might consider:

- presentation of working class women
- urban vs rural settings
- Victorian values and attitudes
- the narrative ballad context
- etc.

**AO4** Explore connections across literary texts

In exploring this love poem, students' interpretations will be informed by poetic representations of love they have seen in the anthology. Students might consider:

- how love and sex can conflict with moral and social codes
- typicality within love poetry of subject matter and point of view
- typicality within love poetry of poetic methods
- etc.

**AO5** Explore literary texts informed by different interpretations

**Candidates may choose to look at both sides of the debate or just one. It is the quality of the candidate's response that matters.**

Arguments in agreement with the given critical view might consider:

- use of 'inferior' in the question
- first speaker's apparent disdain for farm life, particularly in stanzas 2 to 5
- first speaker's apparent shock and jealousy at the transformations in the life of the second speaker
- apparent smug flippancy of the second speaker
- etc.

Arguments that counter the critical view might consider:

- use of 'wholly' in the question
- implications of 'ruined' and the possible explanations for her new life style
- implications that 'the ruined maid' has exchanged the harsh but genuine life of the farm for trivial affectations and superficialities
- Hardy's use of irony and satire
- etc.

**Accept any valid interpretations, any valid comments on contexts of production and reception and any relevant integrated comment on dramatic/poetic methods that are embedded into the argument.**

**Question 06**

**AQA Anthology of Love Poetry through the Ages Post–1900**

**0 6** Examine the view that in ‘Punishment’ the speaker is more interested in himself than in the female victim of forbidden love.

**[25 marks]**

Possible content:

Please refer to paragraph one of **Arriving at Marks**.

**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
- relevance to task
- use of appropriate concepts and terminology
- technical accuracy

**AO2** Analyse ways in which meanings are shaped in literary texts

Students might consider thoughts and feelings suggested by:

- use of quatrain and free verse forms
- use of first, second and third persons to create shifts in point of view
- shift from focus on the bog woman to the narrator and his context in the present
- use of natural imagery
- apparent references to modern day tarring and feathering and treatments of those considered punishable
- ways in which Heaney creates ambiguity in the narrator’s attitudes
- etc.

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

In exploring this poem about sexual morality, students will address the central issues of social attitudes to lovers and how these can reflect different social, cultural and historical aspects of the respective different time periods in which they were written. Students might consider:

- differences and similarities between the two time settings used in the poem
- Heaney’s evocation of ‘tribal rituals’ in both time settings
- presentation of punished women
- etc.

**AO4** Explore connections across literary texts

In exploring this love poem, students will connect the way in which it addresses the central issue of literary representations of how the speaker expresses feelings by framing their reading within the context of the other poems in their set text anthology. Students might focus on:

- ways in which love and sex can conflict with law and belief systems
- typicality within love poetry of subject matter and point of view
- typicality within love poetry of poetic methods
- etc.

**AO5** Explore literary texts informed by different interpretations

Arguments in agreement with the given critical view might consider:

- narrator's use of the first person
- narrator's implied impulse to condemn and 'connive'
- narrator's claim to 'understand' revenge
- narrator's fascination with parallels between the victim and her culture and the victims of modern conflicts such as 'the troubles'
- etc.

Arguments that counter the critical view might consider:

- empathetic description of bog woman's body and reconstruction of her execution
- ways attention is drawn to painful details
- contrast between her beauty before her punishment and her ugly transformation
- use of 'scapegoat'
- implied sympathy for other women tarred and feathered in the Troubles (and perhaps other victims of that time)

**Accept any valid interpretations, any valid comments on contexts of production and reception and any relevant integrated comment on poetic methods that are embedded into the argument.**