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# English Literature A

7711/1 Love through the ages: Shakespeare and poetry  
Mark scheme

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7711  
June 2016

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Version 1.0: Final Mark Scheme

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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 5) 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.

In the case of a significant omission to an answer, ie an omission which prevents the candidate from fully answering the question, then the examiner should not give a mark higher than Band 3. Such an answer is likely to be given a mark lower than Band 3.

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.

In the case of a significant omission to an answer, ie an omission which prevents the candidate from fully answering the question, then the examiner should not give a mark higher than Band 3. Such an answer is likely to be given a mark lower than Band 3.

### **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:
- tick for a good point, idea, reference etc
  - REP for repetition
  - IR for irrelevance
  - ? for when meaning is not clear
  - SEEN to acknowledge blank pages and plans/footnotes made by students.

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**

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
<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> 'Coherence' is shown when students are logical and consistent in their arguments in relation to the task. They hold their ideas together in an intelligible way.</p> <p>'Thoroughness' is shown when students write carefully, precisely and accurately.</p>	AO1	<ul style="list-style-type: none"> <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 1**

***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, ‘as wives Emilia and Desdemona have much in common’.

**[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 section on **Arriving at Marks** on page 3.

**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

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

- structural issues relating to the changing nature of both marriages – Desdemona’s loyalty right to the end, the role of this scene to heighten pathos for both women as victims immediately before Desdemona’s murder and not long before Emilia’s
- use of imagery – heaven, hell, purgatory, etc.
- use of irony and dramatic irony – reflecting on what has happened and is to come in the lives of both women and their husbands
- use of rhetorical features
- use of blank verse and complex syntax, particularly from Emilia – speaking like a practised debater who suddenly has the chance to articulate her view of male-female relationships
- etc.

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

In exploring Emilia’s and Desdemona’s relationship and relative roles, 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 consider:

- expectations of wives and marriage from a 17th century perspective; the stark contrasts between the behaviour of men and women within marriage and relationships; the expectation that the female role is to accept and endure male behaviour
- both Othello's and Iago's increasingly cruel and manipulative treatment of their wives which is especially shocking from a 21st century perspective
- how attitudes to women and their marital/relationship role might have changed over time
- dramatic genre – Tragedy/Domestic Tragedy
- etc.

#### AO4 Explore connections across literary texts

In exploring Emilia's and Desdemona's relationship and their respective marriages, students 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 courtship, marriage and marital strife in other literature
- the high premium placed upon the fidelity and purity of the wife in typical love literature
- expectations about female behaviour
- expectations of obedience, passivity and endurance
- the tragic 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:

- their parallel plights here bemoaning their husbands
- that they are approaching the same fate: murdered at the hands of their husbands
- that arguably, both are victims of forms of jealous intrigue
- their apparent agreement here that neither would choose to 'abuse their husbands'
- the rhetorical way in which Emilia echoes Desdemona's speech patterns as part of the developing debate
- their close relationship here and elsewhere that goes beyond the functional
- etc.

Arguments that counter the given critical view might consider:

- wise, experienced, cynical Emilia vs naïve, innocent, idealistic Desdemona
- Desdemona's trust in heaven and absolute morality vs Emilia's pragmatic, selfish morality
- Emilia's active challenge to the male-dominated world, her pledge to 'revenge' and defence of women's natures vs Desdemona's shock that she can be so feisty and her re-commitment to trust in her ability to "mend" men
- Emilia's role in the handkerchief plot of which Desdemona is a victim
- Emilia's strength of feeling as evidence that she may have already committed adultery to aid

- her husband's career – perhaps with Othello
- etc.

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

***Note that candidates may be aware of editorial variations in spelling (including characters' names), punctuation and verse form.***

**Question 2*****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, Petruchio underestimates the challenge of ‘taming’ Katherina.

[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 section on **Arriving at Marks** on page 3.

**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

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

- use of blank verse (including shared and incomplete lines) and complex syntax and variations in verse form particularly by Petruchio as the exchange develops; use of staccato exchanges and the lovers mirroring one another’s syntax
- structural issues relating to the changing nature of Petruchio’s and Katherina’s relationship; this is an early scene from their first meeting and yet, because of Petruchio’s confident approach, they are already committed to marry soon
- use of a range of natural imagery
- use of mythological allusions
- use of irony and dramatic irony – reflecting on: Bianca’s fate tied to Katherina’s; Katherina’s reputation and Petruchio’s apparent inability to match Katherina with her reputation; Petruchio’s ready commitment and confidence
- verbal battling and quick-exchange debate
- rhetorical features and witty repartee
- 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 Petruchio's treatment of Katherina students 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 consider:

- ideas about 'taming' women
- expectations of women and marriage from a 16th/17th century perspective (opinions differ about the exact date of the play)
- how attitudes to men and women and their respective marital roles might have changed over time
- dramatic genre – Comedy
- etc.

**AO4** Explore connections across literary texts

In exploring Petruchio's treatment of Katherina, students 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 consider:

- typical patterns of courtship, marriage and marital strife in other literature
- the high premium placed upon the obedience and 'acceptable' behaviour of wives in typical love literature
- expectations of male and female behaviour within relationships and families
- connections to other comic 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:

- the fact that this is their first meeting and yet Petruchio is so confident
- the assertive nature of Petruchio's claims about Katherina's personality
- the way Petruchio appears to misrepresent his own experience of Katherina so far
- his dismissive approach to her reputation
- the subsequent lengths he goes to in order to fully 'tame' her
- etc.

Arguments that counter the given critical view might consider:

- an ironic reading of Petruchio's words; extent to which Petruchio might be playing a role previously agreed with him as part of a private game or joke, or minimising/refusing to

recognise her true nature as a strategy or tactic

- the fact that here and elsewhere he is a match for her physically, emotionally and intellectually
- questioning Katherina's reputation as a shrew
- etc.

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

***Note that candidates may be aware of editorial variations in spelling (including characters' names), punctuation and verse form.***

**Question 3****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, the Duke is more concerned with public morality than with the private happiness of those he rules.

[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 section on **Arriving at Marks** on page 3.

**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

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

- complex and elaborate syntax, particularly by the Duke as he develops his exposition and persuasion
- formal and elaborate language
- rhetorical devices, particularly by the Duke as he develops his case
- structural issues relating to the changing nature of the Duke's and Isabella's roles; the Duke's return in disguise to 'play God' in the public life of Vienna and the private lives of his subjects ; Isabella's role as novice nun and advocate for Claudio conflicts with the Duke's plan for her to go along with Angelo; the foreshadowing of the union of the Duke and Isabella at the end of the play
- language of moral judgement- both are keen to condemn and redeem Angelo (and Claudio and Juliet) and to 'rescue' the fate of Mariana
- religious imagery and language, reflecting the fact that a novice nun and a holy man are discussing contentious issues in a heightened fashion
- irony and dramatic irony
- ways discussions about frailty, male and female roles in love and marriage, honour and justice develop
- 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 relationship between the Duke and Isabella 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 consider:

- what constitutes Christian morality from a 17<sup>th</sup> century perspective
- ideas about leaders upholding moral values in public life
- issues of public vs private
- what might constitute happiness, particularly in a love relationship
- expectations of leaders, lovers and religious figures as individuals from a 17<sup>th</sup> century/other perspective(s); the Duke and Angelo are both in positions of high status, authority and trust but also involved in various questionable ways with women and those for whom they appear to be responsible
- expectations of women in the courtship process (Mariana and Isabella) and in the process of taking holy orders (Isabella) from a 17<sup>th</sup> century/other perspective(s)
- how attitudes to leadership, women, sexual relationships, infidelity and religious orders might have changed over time; the Duke, Isabella, Angelo, Mariana, Claudio and Juliet are bound by various vows and oaths
- dramatic genre – the ‘problem play’, ‘tragi-comedy’
- etc.

**AO4** Explore connections across literary texts

In exploring the various relationships relevant here, students will be connecting with key issues in the literature of love through the ages such as vows/oaths of fidelity, the distinction between love and lust, the use of power in relationships 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 consider:

- typical patterns of courtship and seduction in literature
- the high premium placed upon fidelity and purity in typical love literature
- the typicality of roles of the virtuous maiden, the seducer and the well-meaning manipulator
- expectations of men and women in positions of responsibility and the obligations of vows/oaths to loved ones and city-state/leader
- the problem play/tragi-comic genre
- presentation of leaders and/or religious figures
- the notions of requited/unrequited love and legitimate/illegitimate relationships
- the uneven distribution of power between men and women within a patriarchal society
- 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:

- the ways the Duke defines 'public morality' in his opinions and actions
- the Duke's willingness to intervene and overrule 'private happiness' and individual self-determination
- his exploitation of Isabella as nun/vulnerable woman and the cornerstone of his plot to right all wrongs ("It lies much in your holding up.")
- the irony of his plot against Angelo when the latter was his trusted deputy
- the hypocrisy of his use of subterfuge and deception rather than the law and consistent government
- his emphasis on what he believes is right as the prime factor in the relationship between Angelo and Mariana and Claudio and Juliet (and himself and Isabella at the end of the play)
- the premise of his decision to hand over to his deputy in his 'absence' and his motives
- it was arguably the Duke's weakness as ruler that led to the need for moral intervention in the lives of Viennese citizens
- the Duke's use of his disguise to manipulate Isabella's fear of authority and desire to do good
- to prove her own virtue and bring about the greater good Isabella must appear to go along with Angelo's seduction
- etc.

Arguments that counter the given critical view might consider:

- the Duke's compassion for the plights of Mariana and Isabella
- his belief that he can help the various pairings find true love and genuine 'private happiness'
- the elaborate lengths he will go to to achieve this
- the critical consensus that the Duke is a good man
- etc.

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

***Note that candidates may be aware of editorial variations in spelling (including characters' names), punctuation and verse form.***

**Question 4**

***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, in this passage and elsewhere in the play, Hermione is presented as more than just a passive victim of Leontes' jealousy.

**[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 section on **Arriving at Marks** on page 3.

**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

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

- use of blank verse (including shared/broken lines) and complex syntax, particularly from Hermione; Polixenes' attempts to echo/counter-argue
- structural issues relating to the changing nature of Leontes' and Hermione's marriage and Leontes' and Polixenes' relationship
- use of natural and religious imagery
- use of irony and dramatic irony – reflecting on what has happened and is to come in the lives of Hermione and Leontes in particular; references to status, temptation and fall
- particularly Hermione's use of rhetorical features such as questions, exclamations, puns and informal language to relax the tenor
- etc.

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

In exploring the relationship between Hermione, Leontes and Polixenes 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 consider:

- expectations of (royal) women and (royal) marriage from a 17th century perspective; Leontes' treatment of Hermione subsequent to this scene is especially shocking from a 21st century perspective
- ideas of kingship and the high premium placed upon the virtue of a queen in the patriarchal context of the royal succession
- how attitudes to women, marital relationships, royalty, infidelity and male friendship might have changed over time
- dramatic genre – Tragi-comedy, Romance or Late Play
- etc.

**AO4** Explore connections across literary texts

In exploring the various relationships relevant here, students 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 consider:

- typical patterns of courtship, marriage and marital strife in literature
- the high premium placed upon the purity, fidelity and obedience of the wife in typical love literature
- the typical theme of the jealous lover in love literature
- the disgrace of the cuckolded husband in love literature
- presentation of courtly behaviour
- presentation of friendship between men
- relevant genre-related comment on the idea of the Tragi-comedy, Romance or Late Play
- 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:

- the arguably flirtatious nature of Hermione's speech styles
- her confidence in using a variety of strategies (see AO2 above) to persuade Polixenes
- her ability to act confidently and boldly with both men
- Leontes' later commentary on her use of ambiguous expressions and gestures towards Polixenes
- her efforts to defend herself later in the play
- her multiple roles as woman, wife, mother, etc
- etc.

Arguments that counter the given critical view might consider:

- the audience's awareness of her innocence here and elsewhere in the play
- the audience's awareness of the extent of Leontes' jealousy
- the subsequent collapse of her marriage, family and reputation

- her 'death'/absence for much of the second part of the play
- her fate in Paulina's hands; the statue 'brought back to life', etc
- her forgiving nature in the denouement of the play
- etc.

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

***Note that candidates may be aware of editorial variations in spelling (including characters' names), punctuation and verse form.***

**Question 5**

**AQA Anthology: love poetry through the ages pre-1900**

**0 5** Examine the view that in this poem Blake presents love and religion as total opposites. **[25 marks]**

Possible content:

Please refer to section on **Arriving at Marks** on page 3.

**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

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

Students might focus on thoughts and feelings suggested by:

- apparent simplicity of genre e.g. dramatic qualities, narrative quatrains, use of first person, rhyme
- simple vocabulary
- love associated with a garden
- narrative structure capturing change from utopia to dystopia
- naïve voice – possibly child who presents direct experience with little elaborating commentary
- rhetoric used to present an arguably angry protest against constrictive religious practice and teaching
- the inclusion of religious text, imagery and symbolism
- the use and effect of non-standard punctuation and spelling
- 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 love, students will address the central issue of how literary representations of love can reflect different social, cultural and historical aspects of the respective different time periods in which they were written. Students might consider:

- the Romantic-era representation of love
- the Romantic-era representation of nature
- the Romantic-era representation of conventional religion
- poems that deal with individual needs and opinions
- the naïve voice of innocence discovering the horrors of experience
- setting
- 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:

- the way love and religion typically share some common language
- 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:

- the use of 'total opposites' in the question
- the collocation of 'garden' and 'love', as though religion is alien
- the speaker's apparent affection for the garden, the green and the freedom of play
- the speaker's apparent shock and dismay at the transformative 'arrival' of institutionalised religion: the discovery of the chapel, its closed doors, forbidding text, graves and authoritative priests
- the sudden nightmare transformation of utopia to dystopia
- etc.

Arguments that counter the given critical view might consider:

- the use of 'total' in the question
- the idea of the garden and love as central concepts in true Christianity
- the speaker's opposition to the manifestations of kinds of organised religion
- the speaker's opposition to puritanical attitudes
- etc.

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

**Question 6**

**AQA Anthology: love poetry through the ages post-1900**

**0 6** Examine the view that in this poem Cope presents the speaker as having only a trivial attitude to love.

**[25 marks]**

Possible content:

Please refer to section on **Arriving at Marks** on page 3.

**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

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

Students might consider thoughts and feelings suggested by:

- short lyric genre
- first person narrative
- short declaratives
- simple vocabulary
- rhyming couplets
- caesurae
- repetition
- rhetorical question
- contractions
- colloquialisms
- internalised dialogue
- the imagery of the juke-box
- 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 love, students will address the central issue of how literary representations of love can reflect different social, cultural and historical aspects of the respective different time periods in which they were written. Students might consider:

- the comic/ironic voice(s)
- London/metropolitan setting
- ‘modern’ context, eg “juke-box”
- 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:

- typically serious and trivial approaches to love
- typicality within love poetry of subject matter and point of view
- typicality within love poetry of poetic methods
- typicality of setting
- 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:

- the use of 'trivial' in the question
- the speaker's preoccupation with light-hearted feelings of elation
- the speaker's focus on herself rather than the loved one
- the implication that lunch, drink, charm, etc. are significant to love
- etc.

Arguments that counter the given critical view might consider:

- the use of 'only' in the question
- the speaker's apparent awareness of the difference between trivial feelings and love
- the heart vs head debate
- feelings of joie de vivre as an expression of elated feelings of love
- the use of tears to suggest something deeply felt
- etc.

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