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# AS ENGLISH LITERATURE A 7711/1

Paper 1 Love through the ages: Shakespeare and poetry

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**Mark scheme**

June 2019

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Version: 1.0 Final

Mark schemes are prepared by the Lead Assessment Writer and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation events which all associates participate in and is the scheme which was used by them in this examination. The standardisation process ensures that the mark scheme covers the students' responses to questions and that every associate understands and applies it in the same correct way. As preparation for standardisation each associate analyses a number of students' scripts. Alternative answers not already covered by the mark scheme are discussed and legislated for. If, after the standardisation process, associates encounter unusual answers which have not been raised they are required to refer these to the Lead 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)

## Level of response marking instructions

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

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

### Step 1 Determine a level

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

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

### Step 2 Determine a mark

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

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

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

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

## Paper 1 Mark Scheme

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

### The significance of Closed Book

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

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

### Arriving at Marks

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

## Using the Mark Bands

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

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

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

## Advice about marking specific sections

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

- has the candidate seen the significance of the text in relation to the central historicist literary concept?
- has the candidate referred to authorial method?
- the candidate's AO1 competence.

### **Annotation**

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

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

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

The AOs are as follows:

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

### **Rubric Infringements**

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

## Mark Scheme

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

Weightings for each question are as follows:

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

Mark	AO	Typical features	How to arrive at mark
Band 5 <b>Perceptive/Assured</b> <b>21-25 marks</b>  'Perception' is demonstrated when students are showing the depth of their understanding and responding sensitively to the texts and task.  'Assuredness' is shown when students write with confidence and conviction.	AO1	<ul style="list-style-type: none"> <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>	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.  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.  At the bottom of the band there will be coherence and accuracy with some <b>perception</b> but with less consistency and evenness.
	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></p> <p>'<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

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**Othello – William Shakespeare**

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 desire as dangerous.

[25 marks]

#### Possible content:

Please refer to pages 4 to 6.

#### 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.**

Students might consider:

- the view that desire blinds Othello, Cassio and Roderigo making them susceptible to Iago
- the view that Iago's desire for Othello ultimately leads to his own self-destruction
- other contrary views such as the view that for Othello and Desdemona love is a source of happiness, strength and inspiration
- earlier references to love as a source of happiness
- later references to the tragic outcome of Othello's and Desdemona's love
- later references to the outcome of this scene
- foreshadowing of Act 5 Scene 1 and the fates of Cassio and Roderigo
- etc.

#### AO4 Explore connections across literary texts

Focus might be on:

- representations of the following: women and men as objects of desire; the ways lovers express their desire for one another; the ways men discuss love, women and pleasure; desire as a source of weakness and vulnerability; desire as a source of happiness/strength/inspiration
- ideas about the play as a tragedy
- etc.

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

Focus might be on:

- how attitudes to the following might have changed over time: women, sexual desire, the sex lives of those in authority, homosexual love
- tensions between public roles and sexual relationships
- idealistic vs cynical attitudes to love and to human nature
- significance of the Cypriot setting
- significance of war setting

- dramatic form
- tragic genre
- etc.

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

Focus might be on:

- dramatic form – tragedy/domestic tragedy
- structural issues relating to this stage of the plot and the relationships so far established between characters
- ways in which verse form reflects the feelings of the speakers
- prose of Iago/Cassio exchange vs poetry
- use of irony and dramatic irony
- possible stage effects and interpretations
- Othello's use of imagery when addressing Desdemona
- Iago's use of double entendres to tempt Cassio into indiscretion re Desdemona vs Cassio's more proper descriptions of her
- the parallels Iago hints at between women/sex and alcohol as illicit pleasures
- Shakespeare's use of soliloquy to reveal the extent of Iago's intentions
- Iago's descriptions of Cassio and Roderigo as compromised by desire and manipulable because of drink/ill-temper
- Iago's use of animal/bird imagery
- Iago's use of chaos imagery vs the description of his free-sailing boat
- etc.

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

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

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

**Question 02****0 2** *The Taming of the Shrew* – William Shakespeare

Read the 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 the relationship between Petruchio and Katherina as centring on power and control rather than love.

**[25 marks]****Possible content:**

Please refer to pages 4 to 6.

**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.**

Students might consider:

- the view that Petruchio's insistence to Katherina (first with the sun and then with Vincentio) that his word is law despite evidence to the contrary is evidence of power and control rather than love
- other contrary views such as that the taming is evidence of some form of love
- the wider taming process, before and after this point
- Petruchio's professed and implicit attitude to Katherina elsewhere
- different readings of Katherina's character, particularly by the end - tamed shrew or ironically tactical woman/wife
- the comedic genre
- etc.

**AO4 Explore connections across literary texts**

Focus might be on:

- representations of the following: men/women supposedly in love; husbands/wives; seduction/taming processes
- patterns of courtship and marriage/weddings
- high premium placed upon fidelity/obedience of women in love literature
- expectations of male and female behaviour within relationships
- connections to other comedic representations of love and love protagonists
- etc.

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

Focus might be on:

- how attitudes to the following may have changed over time: suitors, husbands, wives, marriage
- ideas about taming and manipulation within relationships

- the significance of the Italian setting
- the significance of two parallel courtship plot strands involving the two Minola sisters,
- dramatic form
- comedic genre
- etc.

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

Focus might be on:

- dramatic form - comedy
- structural issues relating to this stage of the plot and the relationships so far established between the characters on stage
- ways in which verse form reflects the feelings of the speakers
- use of irony and dramatic irony
- possible stage effects and interpretations
- the comic absurdity of the sun/moon exchange and the pretence that Vincentio is a 'fair maid'
- Petruchio's manipulative use of commands, questions, exclamations and declarations
- the use of statement/counter-statement by Petruchio and Katherina and the use of shared iambic lines and the quick-fire interplay between pretence and reality
- Katherina's sarcastic use of 'blessed' and her allusion to the changeability of the moon
- Petruchio's use of bowls imagery
- his 'playing' of Vincentio as a maid and 'sweet Kate' at the same time - in particular the terms of address he uses for both
- his ironic use of Petrarchan imagery to praise Vincentio's beauty as a 'maid'
- Katherina's exaggerated address to Vincentio and Petruchio's sudden reversion to a dysphemistic description of Vincentio
- different ways of interpreting Petruchio and Katherina's role to emphasise comedy or to emphasise cruelty
- etc.

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

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

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

**Question 03****0 3** *Measure for Measure* – William Shakespeare

Read the 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 the Duke as a cold and manipulative ruler.

**[25 marks]****Possible content:**

Please refer to pages 4 to 6.

**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.**

Students might consider:

- the view that the Duke is preoccupied with strengthening the strict rule of law in despair at the moral decline in Vienna
- the presentation of liberal views and love itself as forms of weakness
- other contrary views such as that in practice the Duke's liberal tendencies reflect some benevolence as leader and perhaps that Angelo is more the cold and manipulative ruler
- scenes involving the Duke or discussing the Duke as a ruler from elsewhere in the play, perhaps to do with his involvement in the Claudio, Isabella and Mariana plot strands
- the problem play/tragi-comedy genre
- etc.

**AO4 Explore connections across literary texts**

Focus might be on:

- representations of the following: rulers/leaders; religious figures
- patterns of political resolution
- problem play/tragi-comic genre
- etc.

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

Focus might be on:

- how attitudes to the following may have changed over time: leadership/rule; the moral responsibilities of leaders; sexual relationships
- the significance of the Viennese setting
- the significance of a situation where there is joint rule of Vienna
- dramatic form
- the problem play/tragi-comedy genre

- etc.

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

Focus might be on:

- dramatic form - 'the problem play', tragi-comedy
- structural issues relating to this stage of the plot and the relationships so far established between characters
- ways in which verse form reflects the feelings of the speakers
- use of irony and dramatic irony
- possible stage effects and interpretations
- the Duke's use of imagery to clarify his purpose - particularly 'dribbling dart of love' and 'burning youth' which suggest that love is inferior to affairs of state
- Shakespeare's use of the scene to establish the Duke's past and taste for detached observation and manipulation of the truth
- the Duke's view of Angelo
- his moral justification of his duplicitousness as a necessary step to avoid chaos
- his use of imagery vs Friar Thomas's imagery
- the Duke's reflective and possibly regretful tone when considering his part in allowing the degradation - see 'Sith 'twas my fault...' etc.
- his instructions to Friar Thomas about how to help him further with his project
- his final description of Angelo and why his trust is in him – 'Lord Angelo is precise...' etc
- his possible awareness that his course of action is flawed and that 'a fond father' is a better model for a leader than one who 'scarce confesses That his blood flows'
- etc.

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

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

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

**Question 04****0 4** *The Winter's Tale* – William Shakespeare

Read the 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, the presence of Perdita brings out the best in those who meet her.

**[25 marks]**

**Possible content:**

Please refer to pages 4 to 6.

**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.**

Students might consider:

- the view that Antigonus and the Shepherd both display compassion, affection and a noble concern for the significance of the abandoned child when faced with Perdita
- the view that Antigonus in particular bears a heavy responsibility in having to abandon her in a foreign land during a storm bewildered and disturbed by his dream
- other contrary views such as: Antigonus' judgements apparent in the extract that Hermione is being punished for adultery and Hermione's judgement that Antigonus should be punished for abandoning Perdita; that baby Perdita brings out the worst in Leontes earlier; and that here the Shepherd becomes preoccupied with other thoughts such as railing against young hunters and speculating about illicit sex
- some may refer to the dramatic effects of Perdita's appearance as a baby earlier in the play
- some may refer to the effect the adult Perdita has on others - first in Bohemia and then at the end of the play
- etc.

**AO4 Explore connections across literary texts**

Focus might be on:

- representations of the following: babies/young children (legitimate and illegitimate), rash behaviour by kings/rulers, sensitive and responsible acts of compassion, noble courtiers, rustic characters, characters in mortal danger
- tragi-comic/romance genre
- etc.

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

Focus might be on:

- how attitudes to the following may have changed over time: children believed to be illegitimate and their mothers; expectations of conduct by kings/rulers; prophetic dreams; quasi-religious

supernatural events such as premature darkness; wild animals; Eastern/middle- European settings; court vs country settings

- rural Bohemian, coastal setting
- setting during a storm; time of day
- context of the problem play/tragi-comedy
- etc.

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

Focus might be on:

- dramatic form - 'the problem play', tragi-comedy, romance or late play
- structural issues relating to this stage of the plot and the relationships so far established between characters
- ways in which form reflects the feelings of those involved (verse vs prose; those present vs those not present)
- use of irony and dramatic irony
- possible stage effects and interpretations
- Antigonus' direct address to Perdita
- the dream conversation with 'dead' Hermione revealing his compassion for her and his sense of guilt and responsibility
- his poignant farewell to the baby and the terms of address he uses
- the use of the scroll and box and references to them
- Antigonus' final flourish of portentous reflections and exclamations
- the abrupt change to the Shepherd's subject matters (his sheep, the irresponsibility of young hunters, etc.), speech style (informal prose soliloquy) and witty philosophy
- the abrupt change when he notices Perdita; his terms of address to her and reflections on her abandonment
- etc.

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

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

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

### Question 05

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

0 5

Examine the view that in *La Belle Dame sans Merci. A Ballad* Keats presents love as a mysterious, deadly curse.

[25 marks]

#### Possible content:

Please refer to pages 4 to 6.

#### 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.**

Students might consider:

- the view that the 'Belle Dame' and love are presented as disturbing - inexplicable sources of deception, cruelty and death
- contrary views such as that Keats also captures the entrancing, all-encompassing, obsessional aspects of love and some of the pleasures of love; sees the 'Belle Dame' as an aberration, using an illusion of love for evil intent
- the narrative arc of the ballad as the story of the narrator's fate
- etc.

#### AO4 Explore connections across literary texts

Focus might be on:

- representations of the following: chivalric characters; scenarios and values; seduction/bewitchment; femmes fatales; love at first sight; tragic lovers; Romanticism; Gothic characters and scenarios
- the ballad form
- supernatural vs realism
- point of view
- male and female attitudes
- time and geographical settings
- poetic methods
- etc.

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

Focus might be on:

- how attitudes to the following may have changed over time: chivalric characters, scenarios and values; femmes fatales/women who actively alluring; the male/female gaze
- the ballad genre
- medievalism
- Romanticism
- the influence of the emerging Gothic tradition

- etc.

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

Students might focus on:

- poetic form - the ballad, the Romantic ballad
- structural issues relating to the presentation and development of the narrative
- ways in which verse form reflects the feelings the attitudes of the writer and the speakers
- French title
- different interpretations of the role and nature of the narrator and the 'Belle Dame'
- interplay of active and passive roles for the two characters
- significance of the 'Belle Dame's' voice heard first
- use of the first three stanzas to establish the female gaze and the reader's perception of the knight and the setting
- narrator's description of the 'Belle Dame'
- view that she is presented as a witch
- different interpretations of their interactions in stanzas V-VI as a prelude to her declaration of love in stanza VII
- significance of the dream - different interpretations
- final image of the solitary knight
- circular structure of the poem with repeated lines in stanza XII
- Keats' use archaisms and their effect
- lack of inverted commas to indicate direct speech
- variations in the verse form – such as the foreshortened last lines in stanzas I, V, VI, VII, VIII, X and XII
- etc.

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

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

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

### Question 06

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

0 6

Examine the view that in *Timer* Harrison shows that love cannot survive death.

[25 marks]

#### Possible content:

Please refer to pages 4 to 6.

#### 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.**

Students might consider:

- the view that prosaic details about collecting the ring and his mother's clothing and the dysphemistic description of her ashes recalling the cremation entirely undermine the sentimental (Christian?) notions of his father
- the idea that Harrison's use of direct address, informal lexis such as 'cardy' and the inclusion of phone call details such as the number of his mother's corpse and the unstoppable passage of time create an irony which is realistic and cynical
- contrary views such as the idea that the narrator has been persuaded by his father's notions
- the use of direct address to his mother as if she is still alive
- the use of declarative statements by the narrator which echo the certain and optimistic voice of his father – 'Gold survives the fire...', 'wedding ring which wouldn't burn', 'It's on my warm palm now'
- the narrator's intimate association of the wedding ring with the egg-timer and his personal memories
- etc.

#### AO4 Explore connections across literary texts

Focus might be on:

- representations of the following: death of a loved one, relationships between parents and children, realism/cynicism vs hope/optimism, memories
- ways in which love and death/time are placed in opposition
- point of view
- poetic methods
- sonnet/Meredithian sonnet form
- etc.

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

Focus might be on:

- how attitudes to the following may have changed over time: death; ideas about an after-life/eternity; marriage; motherhood
- twentieth century hospital/domestic setting
- twentieth century values and attitudes

- presentation of gender
- love poetry - particularly the sonnet form
- etc.

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

Focus might be on:

- poetic form - the (Meredithian) sonnet
- structural issues relating to the presentation and development of the narrative
- use of quatrains, paired lines and single lines to create ways in which verse form reflects the feelings and the attitudes of the writer and the speakers
- use of rhyme - particularly masculine rhyme
- enjambement to create effects such as emphasis
- use of personae
- contrasting attitudes to death - direct quotations to illustrate the father's faith vs the implied cynicism/scepticism of the narrator
- presentation of Dad in first two stanzas and Mum in last two stanzas
- use of hospital/clerical setting
- use of domestic setting
- significance of the title
- relative informality of lexis ('Dad', 'cardy', 'thing', etc.) vs language of officialdom ('standard', 'buff', 'parcelled', 'clerk', etc.) vs euphemistic language of faith ('eternity', 'they'd be together', 'later', etc.).
- use of numbers, italics and 'stage directions' to present phone call
- use of lists for clothing and body parts
- final image of the ring conflated with image of an egg-timer
- etc.

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

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

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