A-level
ENGLISH LITERATURE A
7712/1

Paper 1 Love through the ages

Mark scheme

June 2019

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

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.

7712/1 Love through the ages – 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 (AS Paper 1 Sections A and B, A level Paper 1 Section A)

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.

The significance of open book (AS Paper 2 Section B, A level Paper 2 Section A and the second part of Section B)

Examiners must understand that in marking an open book exam there are examining implications. Candidates have their texts in front of them, and they are expected to use them to focus on specific passages for detailed discussion. They will not have had to memorise quotations, so when quotations are used they should be accurate. Because candidates have their texts in the examination room, examiners need to be alert to possible malpractice. The texts should not be annotated, but if examiners suspect that they have been or that notes from texts have been copied, they must alert the malpractice team.

There are specific issues for AO2 – how meanings are shaped in texts. There is, with open book, the expectation that candidates can use the text they have in front of them to make specific and detailed reference to structural and organisational issues.

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 can 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:

- has the candidate engaged with the relevant interpretation and constructed a relevant argument?
- does the candidate have an overview of the extract(s)/text(s)?
- has the candidate quoted from the extract(s)/text(s) to support ideas?
- has the candidate seen the significance of the extract(s)/text(s) in relation to the central historicist literary concept?
- has the candidate written about authorial method(s)?
- the candidate's AO1 competence.

13. Examiners need to bear in mind the following key points when marking questions based on single texts and compared texts:

- has the candidate engaged with the relevant interpretation and constructed a relevant argument?
- has the candidate referred to relevant sections of the text(s) to support their views?
- has the candidate seen the significance of the text(s) in relation to the central historicist literary concept?
- has the candidate referred to authorial methods?
- the candidate's AO1 competence.

In the case of a significant omission to an answer then the examiner should not give a mark higher than Band 4.

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 as modelled by the practice and **standardisation** scripts.

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 specific good point, idea or reference
- ? for when meaning is not clear or there are inaccuracies
- SEEN to acknowledge blank pages and plans/footnotes made by students.
- On-page comment – a text box at the end of each answer for your summative comment.

Please do not deviate from this guidance or attempt to use additional symbols.

18.   Use the definitive annotations on the practice and standardisation scripts 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:

   AO5   Explore literary texts informed by different interpretations. (12%)

   AO4   Explore connections across literary texts. (12%)

   AO3   Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. (24%)

   AO2   Analyse ways in which meanings are shaped in literary texts. (24%)

   AO1   Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression. (28%)

Weightings for each question are as follows:
AO5: 3 marks AO4: 3 marks AO3: 6 marks AO2: 6 marks AO1: 7 marks

For AS it is important to remember that these students are 16 to 17 years old so we are judging their skills midway through KS5.

Mark Scheme

It is important to remember that these students, in the main, are 18 years old so we are judging their skills at the end of Key Stage 5.

Weightings for each question are as follows:

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

Mark	AO	Typical features	How to arrive at mark
Band 5 **Perceptive/Assured** **21-25 marks** '**Perception**' is demonstrated when students are showing the depth of their understanding and responding sensitively to the texts and task. '**Assuredness**' is shown when students write with confidence and conviction.	AO5	• perceptive and confident engagement with the debate set up in the task	This band is characterised by **perceptive** and **assured** work which shows confidence, sharpness of mind and sophistication in relation to the task. At the top of the band students are consistently **assured** and will demonstrate sensitivity and **perception** across all five assessment objectives in the course of their response. At the bottom of the band there will be coherence and accuracy with some **perception** but with less consistency and evenness.
	AO4	• perceptive exploration of connections across literary texts arising out of historicist study	
	AO3	• perceptive understanding of the significance of relevant contexts in relation to the task • assuredness in the connection between those contexts and the historicist literary concept studied	
	AO2	• perceptive understanding of authorial methods in relation to the task • assured engagement with how meanings are shaped by the methods used	
	AO1	• perceptive, assured and sophisticated argument in relation to the task • assured use of literary critical concepts and terminology; mature and impressive expression	

Band 4 **Coherent/Thorough** **16-20 marks** 'Coherence' is shown when students are logical and consistent in their arguments in relation to the task. They hold their ideas together in an intelligible way. **'Thoroughness'** is shown when students write carefully, precisely and accurately.	AO5	• thorough engagement with the debate set up in the task	This band is characterised by **coherent** and **thorough** work where ideas are linked together in a focused and purposeful way in relation to the task. At the top of the band students will demonstrate a fully **coherent** and **thorough** argument across all five assessment objectives in the course of their response. At the bottom of the band ideas will be discussed in a shaped, relevant and purposeful way with a clear sense of direction, with one or two lapses in **coherence** and accuracy.
	AO4	• logical and consistent exploration of connections across literary texts arising out of historicist study •	
	AO3	• thorough understanding of the significance of relevant contexts in relation to the task • coherence in the connection between those contexts and the historicist literary concept studied	
	AO2	• thorough understanding of authorial methods in relation to the task • thorough engagement with how meanings are shaped by the methods used	
	AO1	• logical, thorough and coherent argument in relation to the task where ideas are debated in depth • appropriate use of literary critical concepts and terminology; precise and accurate expression	
Band 3 **Straightforward/ Relevant** **11-15 marks** **'Straightforward'** work is shown when students make their ideas in relation to the task clearly known. **'Relevant'** work is shown when students are focused on the task and use detail in an appropriate and supportive way.	AO5	• sensibly ordered ideas in a relevant argument in relation to the task • some use of literary critical concepts and terminology which are mainly appropriate; straightforward and clear expression	This band is characterised by **straightforward** and **relevant** work where the student's response to the task is clear and intelligible. At the top of the band students will demonstrate consistent **straightforward** understanding in the course of their argument. Ideas will be developed **relevantly.** At the bottom of the band there will be flashes of **relevant** understanding with evidence of **straightforward** thinking.
	AO4	• straightforward understanding of authorial methods in relation to the task • relevant engagement with how meanings are shaped by the methods used	
	AO3	• straightforward understanding of the significance of relevant contexts in relation to the task • relevant connections between those contexts and the historicist literary concept studied	
	AO2	• explores connections across literary texts arising out of historicist study in a straightforward way	
	AO1	• straightforward engagement with the debate set up in the task	

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

| Band 1 **Largely irrelevant/largely misunderstood/largely inaccurate 1-5 marks** ‘**Largely irrelevant**’ work is shown when students write in an unclear way with only occasional reference to what is required by the question. ‘**Largely misunderstood**’ and ‘**largely inaccurate**’ work is shown when knowledge of the text is insecure, hazy and often wrong. | | • some vague points in relation to the task and some ideas about task and text(s)
 • the writing is likely to be unclear and incorrect; if it is accurate the content will be irrelevant
 • little sense of the AOs in relation to the task; little sense of how meanings are shaped; little sense of any relevant contexts; little sense of any connection arising out of historicist study; little sense of an argument in relation to the task | This band is characterised by work which is **largely irrelevant** and **largely misunderstood** and **largely inaccurate**, and so unlikely to be addressing the AOs in a relevant way.

 At the top of the band students will mention some unconnected points in relation to the task during the course of their writing. The writing is likely to lack clarity.

 At the bottom of the band there will be no connection with the task; the writing will be hard to follow and **irrelevant.** |
| **0 marks** | | No marks for response when nothing is written or where response has no connection to the text(s) or task. | |

Section A: Shakespeare

Question 01

0	1

Othello **– William Shakespeare**

'Brabantio's role as Desdemona's father and Roderigo's role as her suitor suggest that they both love Desdemona. However, all that drives them is possessiveness, jealousy and pride.'

In the light of this view, discuss how Shakespeare presents Brabantio and Roderigo in this extract and elsewhere in the play.

[25 marks]

Possible content:

Please refer to pages 4 to 7.

AO5 Explore literary texts informed by different interpretations.

Students might consider:

- the view that Desdemona's father and suitor are, here and elsewhere, preoccupied with themselves rather than concerned for Desdemona's welfare as a loving relationship might imply
- other contrary views such as the view that their preoccupation with her whereabouts, with Othello and with others in society reflects genuine concern for her vulnerability, perhaps more so for Brabantio rather than Roderigo who has not established a meaningful and reciprocated relationship with Desdemona
- Roderigo's focus on manipulating Brabantio's fears
- Brabantio's preoccupation with himself as a wronged father who is the victim of "treason"
- Iago's role in manipulating Roderigo to create mischief that will damage Othello
- the extent to which Roderigo's description of Desdemona may reflect his love - "fair daughter", "beauty, wit", etc.
- focus on roles of father and suitor
- focus on "all" and "possessiveness, jealousy and pride" in given view
- the view that Roderigo's naivety about Iago and his preoccupation with jealousy of Cassio undermines any assumption of genuine feeling for Desdemona
- the view that Desdemona's defiance of Brabantio later in Act 1 and the reference in Act 5 to his death from grief implies Brabantio's love for her
- etc.

AO4 Explore connections across literary texts.

Focus might be on:

- use of archetypes from elopement literature - the rebellious daughter, the miser father, the passionate suitor etc.
- representations of the following: male self-interest; ways in which men describe women they allegedly love; expressions of concern for the welfare of a loved one; the interference of malevolent third parties
- ideas about the play as a tragedy

- high premium placed upon fidelity and purity of unmarried women/daughters in literature
- etc.

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

Focus might be on:

- how attitudes to the following might have changed over time: young, unmarried women/daughters/fathers/suitors
- tensions between public roles and sexual relationships
- idealistic vs cynical attitudes to love and to human nature
- significance of the Venetian setting
- significance of war setting
- the tragic context
- etc.

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

Focus might be on:

- dramatic form - tragedy
- structural issues relating to the stage of the plot and the relationships so far established between the characters - in particular: Desdemona's imminent defiance of Brabantio and convention because of her love for Othello; Iago's role in manipulating Roderigo's ambitions as a would-be suitor to Desdemona
- ways in which verse form reflects the feelings of the speakers: Roderigo's exposition of the situation and the ways in which he fans the flames of Brabantio's fears vs the broken verse of Brabantio with questions, apostrophes, imperatives, etc.
- Roderigo's manipulation of Brabantio appealing to the latter's class pride and sexual fears for his daughter
- the various ways in which Shakespeare presents Brabantio's panic, sense of outrage and of right and wrong
- Iago's confidence in handling the situation and his reminder that his motivation is "hate"
- possible stage effects and interpretations
- etc.

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

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

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

Question 02

| 0 | 2 | *The Taming of the Shrew* – **William Shakespeare**

'*The Taming of the Shrew* is a cruel comedy of bullying and coercion.'

In the light of this view, discuss how Shakespeare presents the taming process in this extract and elsewhere in the play.

[25 marks]

Possible content:

Please refer to pages 4 to 7.

AO5   Explore literary texts informed by different interpretations.

Students might consider:

- the view that the systematic way in which Petruchio/Grumio ridicule the haberdasher and the tailor and silence Katherina detract from the play's focus on love
- other contrary views such as the view that references to love here and the overall taming process are evidence of a kind of love in keeping with Shakespearean comedy
- Petruchio's refusal to engage with Katherina's explicit plea for respect, beginning "Why sir, I trust I may have leave to speak"
- his exaggerated responses to the haberdasher and the tailor
- the references to love made in the exchange between Petruchio and Katherina following her demand to be heard
- focus on the use of 'cruel', 'bullying' and 'coercion' in the given view
- ideas about the means by which and extent to which Katherina is 'tamed'
- ideas about the behaviour of men in the play
- the view that "bullying and coercion", particularly of Katherina, plays a significant role elsewhere play
- etc.

AO4   Explore connections across literary texts.

Focus might be on:

- the play as a comedy
- representations of the following: wives and husbands; patriarchal power; female empowerment; tradespeople/servants
- the typicality of the concept of 'taming'
- 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: gender roles; women/wives; men/husbands; servants/tradespeople
- different types of male and female characters and relationships in the play

- the Italian setting
- the comedic context
- etc.

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

Focus might be on:

- dramatic form - comedy
- structural issues relating to this stage of the plot and the relationships so far established between characters - particularly in the way the taming process intensifies after the wedding in Act Three Scene Two in a series of physical and emotional ordeals for Katherina
- ways in which verse form reflects the feelings of the speakers - particularly the use of questions, exclamations, lists, commands and asides
- interplay between comedy and seriousness as Katherina attempts to intervene in the ritualistic humiliation of the haberdasher and tailor
- Petruchio's use of imagery when listing insults for the cap, gown and their makers
- his rhetorical use of questions, commands, exclamations and declarative statements
- Petruchio's and Grumio's use of sarcastic wordplay
- Grumio's definitive way of contradicting the tailor and exposing him as a 'liar'
- the contrastingly plain-speaking style of Katherina in her attempts to assert herself - "'speak I will", "I am no child", "I will be free", etc.
- the 'face-off' between the tailor and Grumio with the latter relishing the opportunity to join in
- the idea that Hortensio's asides function to highlight the comic futility of Katherina's position
- repetition in the way the haberdasher and tailor are summoned, insulted and then dismissed
- use of irony and dramatic irony
- possible stage effects and interpretations
- etc.

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

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

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

Question 03

0	3

***Measure for Measure* – William Shakespeare**

'In the literature of love, deception and trickery often demean and devalue relationships that should be based on honesty.

In the light of this view, discuss how Shakespeare presents the collaboration between Isabella and the Duke in this extract and elsewhere in the play.

[25 marks]

Possible content:

Please refer to pages 4 to 7.

AO5 Explore literary texts informed by different interpretations.

Students might consider:

- the view that the Duke's deception of Isabella and Mariana about his identity and the Duke's and Isabella's deception of Angelo taint the good that may come of their trick
- other contrary views such as the view that the ends justifies the means, that the Duke and Isabella are justified and that ultimately the greater good and truth will be served
- the Duke's actively taking control of the fates of others (Mariana, Isabella, Angelo, Claudio, etc.), directing exits, entrances and conversations at the required time
- the elaborate nature of the way in which Angelo is manipulated to allow Mariana entrance to the secret garden
- the trust in the Duke as a man of God apparent in the words and actions of Isabella and Mariana
- the multiple references to "good" and references to "justice", "promise" and truth
- the Duke's apparently sincere concern for Mariana and his determination that the "pre-contract" be honoured
- focus on "truth", "deception", "tricks", "demean and devalue" and "only" in given view and the use of "collaboration" in the question
- the view that love elsewhere in the play is not bound up with deception- e.g. Claudio and Juliet, the expressions of love at the denouement of the play
- etc.

AO4 Explore connections across literary texts.

Focus might be on:

- ideas about tragi-comedy genre and critical notions of the text as a problem play
- representations of the following: rulers and the effects of their application of the law and punishment; those in religious orders; fiances/fiancees; love and affection; brothers and sisters; tricks played upon others
- 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: leaders/those in religious orders/lovers/siblings/sex before marriage
- political and religious attitudes to interference in people's lives, punishment and forgiveness in a patriarchal context
- tragi-comedy/problem play context
- etc.

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

Focus might be on:

- dramatic form - tragi-comedy/problem play
- structural issues relating to this stage of the plot and the relationships so far established between characters - particularly the confluence of the plots involving the Duke's substitution by Angelo, Angelo's seduction of Isabella, the Duke's role in disguise, Mariana's escape from exile, etc.
- ways in which verse form reflects the feelings of the speakers - particularly the use of shared lines to convey harmony/agreement, questions and answers, soliloquy, etc.
- the way in which Mariana's description of the Duke and her attitude to him shapes Isabella's and the audience's trust - "a man of comfort", "whose advice hath often stilled my brawling discontent", "I am always bound to you", etc.
- the use of respectful language between the Duke, Isabella and Mariana
- the Duke's use of friendly questions and commands throughout to assert his apparently benign authority and control
- Isabella's detailed exposition about the secret garden and the arrangements in place
- the Duke's use of questions to prompt Isabella
- use of and references to "good"
- use of the language of legality, morality and religion - "good", "false", "deceit", "sin", "pre-contract" "justice"
- rhetorical devices within the Duke's soliloquy about the responsibilities of office
- use of irony and dramatic irony
- possible stage effects and interpretations
- the fact that Mariana's first two lines are spoken to the Boy, who has been singing
- 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**

'In literature, love is felt most profoundly at times of pain and loss.'

In the light of this view, discuss how far Shakespeare presents pain and loss as inevitable aspects of love in this extract and elsewhere in the play.

[25 marks]

Possible content:

Please refer to pages 4 to 7.

AO5   Explore literary texts informed by different interpretations.

Students might consider:

- the view that Leontes' reaction to the Oracle and to Mamillius's death are evidence of profound love - his honesty about "mine own suspicion", his determination to make amends with Polixenes and Camillo, his acceptance of Paulina's criticisms, etc.
- the view that Paulina's sustained, angry attack on Leontes is evidence of profound love for Hermione and perhaps Mamillius, Perdita and Leontes himself
- the view that Leontes' and Paulina's feelings, and how they are expressed, constitute 'profound' love - see their rhetorical use of questions, exclamations, apostrophes, hyperbole in the form of extravagant praise for the victims and blame for Leontes, imagery ("How he glisters through my rust!", "…though a devil would have shed water out of fire ere done't", "A thousand knees, ten thousand years together…", etc.) and dashes representing changes in thought
- other contrary views such as the view that pain and loss are not emotions that best demonstrate profound love, nor are they inevitable aspects of love
- reference to elsewhere where the focus is not on "pain and loss" as evidence of 'profound' love - the beginning before Leontes' jealousy takes hold, the ending where "pain and loss" are mitigated, perhaps the Bohemian scenes between Florizel and Perdita, etc.

AO4   Explore connections across literary texts.

Focus might be on:

- representations of the following: pain and loss; strong feelings; profound love; husbands and wives; royalty and courtly behaviour; parents and children
- the tragi-comic/romance/late play genre
- etc.

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

Focus might be on:

- how attitudes to the following might have changed over time: husbands and wives; royalty and courtly behaviour; parents and children; the authority of oracular judgements
- high premium placed upon the virtue of kings, queens and courtiers in the patriarchal context
- tragi-comedy/romance/late play context
- etc.

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

Focus might be on:

- dramatic form - tragi-comedy/romance/late play
- structural issues relating to this stage of the plot and the relationships so far established between characters - particularly the oracular verdict, the impact of Leontes' jealousy as reflected here in the 'list' of wrongs that need to be addressed and the steady rise in Paulina's stature as Leontes' inquisitor and conscience
- ways in which verse form reflects the feelings of the speakers - particularly the use of shared lines to convey conflict and agreement and the rhetorical effect of features such as questions, exclamations, apostrophes, hyperbole in the form of extravagant praise for the victims and blame for Leontes, imagery, dashes representing changes in thought
- Shakespeare's presentation of Leontes' change of heart; his confession, regret and self-loathing
- Leontes' use of complimentary epithets to describe Polixenes and Camillo
- Paulina's use of torture imagery and repeated questions to evoke her pain and loss
- her use of complimentary epithets to describe Leontes' victims and her listing of Leontes' faults
- her proclamation of Hermione's 'death' as a final flourish to her condemnation of him, even beseeching him "do not repent" and wishing him "nothing but despair"
- role of the wider court, servants and lords, as choric figures
- use of irony and dramatic irony - particularly Paulina's foreshadowing of Hermione's reincarnation ("If you can bring tincture or lustre in her lip, her eye…" etc.)
- possible stage effects and interpretations
- etc.

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

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

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

Section B: Unseen Poetry

Question 05

0	5

Both of the following poems are about the authors' experiences of childbirth and motherhood.

'Lorde's poem celebrates being a mother, whereas Stevenson's does not.'

In the light of this view, compare and contrast how love is presented in these two poems.

[25 marks]

Possible content:

Please refer to pages 4 to 7.

AO5   Explore literary texts informed by different interpretations.

Students might consider:

- the view that Lorde's poem is celebratory about childbirth and motherhood
- the view that Lorde's poem is more typical of poems/literature about the mother-child bond
- the view that Stevenson's poem is atypically cynical about such experiences
- the view that irony in Stevenson's poem allows for a counter-argument
- the view that the pain and struggle of childbirth is part of the significance of love between mother and child
- the extent to which both poems look beyond childbirth to the wider role of being a mother
- the use of "celebratory" and "being a mother" in the question
- etc.

AO4   Explore connections across literary texts.

Focus might be on:

- representations of the following: childbirth; motherhood; mothers; babies; attitudes to sons; attitudes to daughters; parents and their attitudes to their children
- methods of presenting the speakers and the children they are addressing
- use of free verse/concrete form
- use of lyric form
- use of imagery - simile, metaphor, etc.
- etc.

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

Focus might be on:

- the extent to which two poems on similar subjects from the same era are different
- possible differences in context (personality, attitude, experience?) accounting for different attitudes
- how attitudes to childbirth and motherhood may have changed over time
- possible gender issues of female poets/speakers addressing children of same/different genders
- poems written in non-traditional forms
- etc.

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

Focus might be on:

Form:

- Stevenson's poem is a lyric poem in four quatrains each of two intercut rhyming couplets but it also has some free verse features
- Lorde's is a five stanza free verse poem which makes use of distinctive concrete spacing to suggest rhetorical pauses of reflection or to echo movements referred to such as jumping and flowing, and other non-standard features such as capitalisation of 'You'
- both use patterns of rhythm, enjambement, caesurae, sentence and line length within the overall form to produce rhetorical effects

Structure:

- shifts in tone and focus as the poets' arguments develop
- broadly speaking both poems have a linear, chronological narrative structure told where the childbirth experience appears to define the quality of relationship between mother and child
- Lorde's poem looks at a broader sweep of time with over half the poem concentrating on the pregnancy. The brief last stanza hints at all the time that has elapsed since the birth. The first two stanzas beginning 'How…' introduce a reflective sense of savouring the memory. Throughout there is focus on existentialism: how the pregnancy shifted the speaker's focus from 'I' to 'You' and the significance of this shift. The industrial image of the labour ('My head rang like a fiery piston, My legs were towers') is an atypical moment; the majority of the poem is conveyed warmly in natural imagery.
- in Stevenson, the speaker focuses almost exclusively on the birth itself as a hard-fought battle. The speaker shifts from viewing her birth as a victory to the view that the all-consuming demands of the child make her the passive victim and him the active aggressor and possible victor. The son is described in apparently negative terms throughout as an objectionable 'thing' that causes pain and suffering. The poem ends in a volley of exclamations and questions, the negativity of which is perhaps undercut by the description in the second line: 'Small son'.

Point of view:

- both use first person with direct address to the child using 'you', with Lorde using 'she' when presenting the speaker's imagining of the developing child within her womb
- however, Stevenson's poem is distinctive for its use of a series of antagonistic terms for the son: 'tiny antagonist', 'blind thing', 'scary knot of desires', etc.

Imagery:

- Lorde's poem begins with simple images of natural growth ('blooming', 'swelling', 'fluttered', 'jumped') and physiological awareness ('changed planes of my body', 'I thought it was my heart'). In the third and fourth stanzas there are more natural images with references to the passing of days and the change of seasons, with a continuation of the fertile flower image ('growing heavy', 'the seed opened', etc.). This natural imagery continues in the final stanza with the image of a fast flowing river ('running hours', 'flowing through selves', etc.) to evoke the idea of an independent self, journeying through time. The industrial and urban images at the end of the penultimate stanza ('rang like a fiery piston', 'my legs were towers', 'new world') are used in stark contrast to evoke the birth itself. Both together create the effect of time and change as 'a new world' emerges.
- in Stevenson's poem images of wounding and pain run through the poem ('cut me like a knife', 'blue as a bruise', 'bled from my veins', 'barb', 'sting', 'bladed cries', etc.) creating a powerful sense

of the immediacy of the speaker's physical and emotional sensations. The blood in stanza two and the closed eyes in stanza three create a sense that the baby is animal ('insect', 'snail') and less than human ('thing', 'knot'), a collection of individual characteristics and effects ('You barb, 'You sting', etc.) rather than a whole being the speaker can recognise as human and part of her. Running throughout is the sense of shift of power from the speaker in stanza one ('I thought you were my victory') to the baby son. The speaker recognises him as an antagonist in stanza two, capable of wielding weapons, inflicting pain and having a sense of its own 'glory'; there is a battle in stanzas one to three; finally there is an assessment of who has won in stanza four. Therefore there is much war imagery and the evocation of a frantic, oppositional struggle. The predominantly negative presentation of the son is ironically undercut by references to his diminutive stature ('tiny', 'insect', 'snail', 'small') and the ultimate, literal description of him as a 'small son' who demands 'love'.

Overall:

- The ways in which the poets/speakers present the subject are very different. Lorde can be seen as an unconditionally loving, 'earth-mother' amazed at the mystery of another self being created; whereas Stevenson communicates a sense of hurt, resentful and trapped, addressing her reaction against more typical representations of mothers and maternal feelings
- 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
- comparing texts

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

Section C: Comparing Texts

Question 06

0	6

Compare how the authors of **two** texts you have studied present ideas about how time affects love relationships.

You must write about **at least two** poems in your answer **as well as** the prose text you have studied.

[25 marks]

Possible content:

Please refer to pages 4 to 7.

AO5 Explore literary texts informed by different interpretations.

Students might consider:

- the idea/view that can affect love relationships might refer to a number of possibilities (grow, change, strengthen, erode, destroy, etc.)
- other contrary views, perhaps arguing that love can transcend time and it therefore does not affect love relationships
- the idea of time as a feature of the plot, i.e. the constant in the course of a narrative, accounting for how love is presented
- the idea of time as a setting, and how the time setting can be significant factor in the presentation of love
- the idea of time of composition having an effect on how love relationships are presented.

AO4 Explore connections across literary texts.

Focus might be on:

- relevant genre-related comment on the ways in which poets and novelists can present ideas about time
- similarity and/or difference at the level of subject matter
- similarity and/or difference at the level of prose and poetic methods and how writers present their thoughts and opinions
- the extent to which each text's representation of time can be seen as typical of its genre, form or historical period
- etc.

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

Focus might be on:

- reference to historical period
- ways in which social and cultural attitudes may be reflected in their chosen texts
- ways in which social and cultural attitudes may have changed over time
- reference to the gender of the writers and the ways they present love and time

- aspects of text type and differences of genre context
- aspects of time and geographical setting
- etc.

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

Students might focus on relevant aspects of:

- genre differences
- poetic methods
- prose methods
- 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
- comparing texts

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

Note: Students must write about at least **two** poems from the poetry text to achieve a mark Band 4 or higher.

Section C: Comparing Texts

Question 07

0 7   'In literature, lovers often come into conflict with the conventions of society.'

In the light of this comment, compare how lovers and the societies they live in are presented in **two** texts you have studied.

You must write about **at least two** poems in your answer **as well as** the prose text you have studied.

[25 marks]

Possible content:

Please refer to pages 4 to 7.

AO5   Explore literary texts informed by different interpretations.

Students might consider:

- the view that lovers are often presented as outside the norms of society because of age, class, lifestyle, beliefs, race, etc. and this creates conflict
- other contrary views, such as the idea that lovers are part of society and constrained or otherwise by its conventions
- lovers as different or special for various reasons
- pairings which offend conventions/expectations, because of age, gender, race or whatever
- 'conventions of society' might refer to etiquette, expectations, traditions, predominant people, institutions, laws, etc. shaped by cultural or religious beliefs

AO4   Explore connections across literary texts.

Focus might be on:

- relevant genre-related comment on the ways in which poets and novelists can present ideas about lovers 'pitted against…conventions'
- similarity and/or difference at the level of subject matter
- similarity and/or difference at the level of prose and poetic methods and how writers present their thoughts and opinions
- the extent to which each text's representation of lovers 'pitted against…conventions' can be seen as typical of its genre, form or historical period
- etc.

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

Focus might be on:

- reference to historical period
- ways in which social and cultural attitudes may be reflected in their chosen texts

- ways in which social and cultural attitudes may have changed over time
- reference to the gender of the writers and the ways they present love and loved ones
- aspects of text type and differences of genre context
- aspects of geographical setting
- etc.

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

Focus might be on:

- genre differences
- poetic methods
- prose methods
- 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
- comparing texts

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

Note: Students must write about at least **two** poems from the poetry text to achieve a mark in Band 4 or higher.