AQA

A-LEVEL
English Literature A

7712/1 - Paper 1 – Love Through the Ages

Mark scheme

7712

June 2018

Version/Stage: 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, ie if the response is predominantly level 3 with a small amount of level 4 material it would be placed in level 3 but be awarded a mark near the top of the level because of the level 4 content.

Step 2 Determine a mark

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

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

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

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

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.

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.

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

18.   Use the Practice 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. | |

Question 01

Othello **– William Shakespeare**

'In the literature of love, men control women.'

In the light of this view, discuss how Shakespeare presents male attitudes towards women 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:
- Othello's tendency to control Desdemona by defining her and controlling her role
- Othello's use of language to address Desdemona
- the public nature of his display of love
- Iago's control of Desdemona (and Emilia) by defining her and controlling her role
- both Othello's and Iago's tendency to dominate conversations
- the presentation of Desdemona in a war context
- her apparent willingness to be addressed and treated as she is by Othello
- Othello's tendency to define and control others too such as Iago, Cypriots, Montano, the progress of the war, Desdemona's popularity, etc.
- Iago's tendency to define and control others too such as Roderigo, Cassio, Emilia, etc.
- men presented as controlled rather than controlling such as Roderigo, Cassio, Othello, etc.
- etc.

AO4 Explore connections across literary texts.

Focus might be on:
- representations of male control
- ways in which (male) lovers address their loved one
- declarations of love
- ideas about the play as a tragedy
- high premium placed upon fidelity and purity of the wife in literature
- destructive effect of third parties
- etc.

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

Focus might be on:
- expectations of men/husbands within love relationships from a 17th century perspective
- how attitudes to the roles of husbands and wives has changed over time
- tensions between public roles and sexual relationships
- idealistic vs cynical attitudes to love and to human nature
- significance of the Cyprus 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 this stage of the plot and the relationships so far established between the characters- in particular, Desdemona accompanying Othello in defiance of Brabantio and custom, and Iago's continued plotting against Othello
- ways in which verse form reflects the feelings of the speakers- shared lines between Othello and Desdemona reflect their harmony whereas Iago's aside subverts Othello's command of the situation
- Othello's idealisation of Desdemona as "fair warrior", "soul's joy", etc.
- his use of rhetorical devices such as repeated exclamations, the apostrophe "O", etc.
- his use of declaratives to express "wonder", "content", "joy", etc.
- his use of contrasting imagery- storm vs music, life vs death, high vs low, heaven vs hell, etc.
- his tendency to define others too and in idealised terms- Iago, the Cypriots, Montano, etc.
- ways in which he expresses confidence in others, in his own happiness, in the progress of the war, Desdemona's popularity, etc.
- Desdemona's minimal responses to echo Othello
- use of irony and dramatic irony
- the public nature of Othello's conversation with Desdemona
- their kiss
- change to prose for Iago's conversation with Roderigo
- rhetorical patterning of Iago's questions and assertions to persuade Roderigo
- Iago's confident ruthlessness in defining and dismissing Desdemona and Cassio
- 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

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

'Typically men dominate women in the literature of love, but women find always find ways to assert themselves '.

In the light of this view, discuss how Shakespeare presents Bianca here 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 relatively passive role of women in a patriarchal society
- the high premium placed upon Bianca as the younger, more attractive and compliant daughter
- Baptista's attitude to her marriage and final union with Lucentio
- Bianca's pursuit by suitors in elaborate guises and contexts
- the apparent wiles of Lucentio disguised as Latin teacher and Hortensio disguised as music teacher
- Bianca's playing along with first the mock translation and then the mock gamut
- her use of questions and commands to control and co-ordinate both elaborate flirtations
- her use of ambiguity to keep suitors interested and yet at a distance
- ideas about the means by which and extent to which Katharina is 'tamed'
- ideas about the behavior of men in the play
- challenging the use of 'always' in the question
- etc.

AO4   Explore connections across literary texts.

Focus might be on:
- the play as a comedy
- situations of courtship and seduction
- representations of single and married women
- representations of suitors and husbands
- representations of patriarchal power
- representations of female empowerment
- etc.

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

Focus might be on:
- expectations of women from a 16th/17th century and other perspectives
- expectations of men/suitors/husbands from a 16th/17th century and other perspectives
- how attitudes towards gender roles might have changed over time
- 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 development of the subplot concerning Bianca's suitors
- ways in which verse form reflects the feelings of the speakers- particularly the use of asides and the dual effect of first a Latin text and then a music scale being used as façade to communicate love messages
- use of irony and dramatic irony
- interplay between seriousness and comedy as the fake lessons are used to communicate about love
- Lucentio's and Hortensio's use of commands appropriate to their disguises vs use of commands as suitors
- double entendres created by use of music and Latin translation terminology, particularly to make fun of Hortensio
- Bianca's use of language appropriate to her superior social status over the 'tutors'- imperative verbs, declaratives, etc.
- her appearing to be "thus pleasant with you both", yet favouring Lucentio, her eventual match by dismissing Hortensio/Licio's suit by the end of the extract
- her use of reticent courtly love language to convey her restrained acceptance of Lucentio's suit, e.g. "In time I may believe, yet I mistrust"
- effect of terms of address used for participants- 'pantaloon', 'pedascule', 'master', 'sir', 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.

Question 03

Measure for Measure **– William Shakespeare**

'In *Measure for Measure* Isabella does little to sustain her relationship with her brother.'

In the light of this view, discuss how Shakespeare presents the relationship between Isabella and Claudio 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:
* Isabella's revulsion at what she sees as Claudio's cowardice in the face of death
* her insulting language towards him
* her belief that he is not a worthy son of their father
* her preparedness to see her brother die in order to protect her own honour
* the apparent finality of her rejection of him at the end of the extract
* the view that she expressed little concern about Claudio's crime (or about asking Mariana to share Angelo's bed) and yet now reacts so extremely against the idea of sleeping with Angelo
* the bond of love and affection between Isabella and Claudio in the early part of the scene, and the final resolution of the relationship at the end of the play
* the resolution of tragic potential of the plot
* her preparedness to sacrifice her life for her brother, as expressed in this scene
* her preparedness to beg for mercy for Claudio to Angelo
* 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 brothers and sisters, filial bonds, etc.
* representations of love and affection
* representations of rulers and the effects of their application of the law and punishment
* etc.

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

Focus might be on:
* expectations of leaders from a 17th century perspective
* expectations of siblings from a 17th century and other perspectives
* how attitudes to sex before marriage might have changed over time
* political and religious attitudes to 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
- ways in which verse form reflects the feelings of the speakers- particularly the use of shared lines to convey agreement/harmony and disagreement/disharmony
- use of irony and dramatic irony
- Isabella's use of language to convey the pain of her dilemma- heaven vs hell imagery, her inability to describe the idea of sex with Angelo, her use of questions, the rhetorical apostrophe, etc.
- Claudio's shock at her predicament
- the moral framework for their discussion with reference to the seven deadly sins
- his defence of lust as "the least deadly"
- his fear of death expressed in terms of imagery of hell, extreme cold, torment, etc.
- moments of closeness before they break apart, e.g. his appreciation of her willingness to sacrifice his life and her sympathy with his fear of death
- the shift from agreement/harmony to disagreement/disharmony between Isabella and Claudio
- contrasting terms of address e.g. "sweet sister" vs "faithless coward"
- Isabella's use of language to express her outrage and sense of betrayal, e.g. questions to convey her incomprehension, imperatives to express curses on Claudio, reference to "a kind of incest", contrast between "a thousand prayers" and "no word"
- 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 04

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

'In the literature of love, jealous characters are never presented as worthy of sympathy.'

In the light of this view, discuss how Shakespeare presents Leontes 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 it is very difficult to feel sympathy for Leontes in this scene when he is behaving at his worst
- the extreme and unreasonable nature of Leontes' words and actions, particularly here
- the public nature of his treatment of Hermione
- the fact that he is king and supposedly representing high standards of language and behaviour
- his rejection of Camillo
- his treatment of his children, here and elsewhere
- references to the dignity of Hermione's reaction under attack
- sympathetic readings of the depth of Leontes' feelings of outrage and betrayal
- Leontes' certainty here and elsewhere that he has been humiliated and betrayed by his wife and best friend
- the broken nature of the verse (e.g in the "You, my lords…" speech) arguably reflecting Leontes' feelings of pain
- the fact that this is an early stage in the play reflecting Leontes' reaction at its most raw
- references to Leontes' reform and the process of his regret, redemption and forgiveness
- the view that Hermione inflicts pain on Leontes by her robust defence
- the view that Hermione wishes to take revenge on Leontes, as in "I never wished to see you sorry; now I trust I shall"
- 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/romance play
- ways in which jealous lovers and abused innocents are presented in literature
- representations of husbands and wives
- representations of royalty and courtly behaviour
- high premium typically placed upon the virtue of protagonists in literature
- ways in which jealous lovers and abused innocents are presented in literature
- 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:
- expectations of acceptable behaviour for (royal) husbands and wives from a 17th/other perspectives
- high premium placed upon the virtue of kings and queens in the patriarchal context of the royal succession
- 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
- ways in which verse form reflects the feelings of the speakers- particularly the use of shared lines to convey argument
- use of irony and dramatic irony
- questions and exclamations used in argument
- Leontes' use of commands and insults towards Hermione and others on stage
- his use of formal and colloquial condemnations of Hermione, e.g. "adulteress" vs "bed-swerver"
- his use of second person
- his use of courtiers in a rhetorical device to condemn Hermione- the speech beginning "You, my lords…"
- use of enjambement, caesurae and broken verse to convey Leontes' passionate outrage
- moral terms used in the argument, e.g. 'calumny', 'virtue', 'villain', 'traitor', etc.
- repetition of 'calumny' and 'villain'
- the restrained and dignified language used by Hermione in her defence, but still underpinned by the pain of "honourable grief"
- her open plea that courtiers use their own judgement to "measure me"
- her affection for those who sympathise- see "Do not weep, good fools", etc.
- her desire to make Leontes feel pain in revenge ("I never wished to see you sorry; now I trust I shall")
- use of Perdita as a stage device
- 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

Compare and contrast the significance of parting in the following love poems.

[25 marks]

Possible content:
Please refer to pages 4 to 7.

AO5   Explore literary texts informed by different interpretations.

Students might consider:
- that parting is inevitable/necessary
- that parting might signify the end of the relationship
- that parting is sad/a reason to despair/doubt
- that parting confirms and strengthens rather than questions and weakens feelings of love
- that hope for the perpetuity of the relationship is established
- the extent to which the speaker and the addressee might see the parting differently
- etc.

AO4   Explore connections across literary texts.

Focus might be on:
- representations of partings of lovers
- expressions of sadness/despair and hope
- methods of presenting the speakers and the lovers they are addressing
- use of lyric form
- use of imagery
- 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 differing representations of love as shown here in two poems produced in the seventeenth and twentieth centuries respectively
- the different autobiographical contexts in which they were written reflecting different social attitudes
- how attitudes to parting from a lover and attitudes to fidelity may have changed over time and may change according to context
- possible gender issues of male poets and speakers addressing female subjects
- poems written in traditional forms
- etc.

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

Focus might be on:

Form

- Lovelace's is a short, lyric poem in three quatrains (a-b-a-b-c-d-c-d-e-f-e-f) written in 1649,probably in his own voice addressed to Lucy Sacheverell (Lux Casta = 'Pure light')
- Lewis's is also a lyric poem, in eight ballad quatrains, written before his embarkation for India in WW2, probably in his own voice addressed to his wife
- both use patterns of rhythm, rhyme, enjambement and caesurae within the overall form to develop rhetorical arguments

Structure

- shifts in tone and focus as the poets' arguments develop
- broadly speaking both poems have a binary structure in that they acknowledge the necessity and inevitability of parting but also consider the nature, quality and perpetuity of the love shared with the addressee
- in Lovelace the poem begins as a consolatory expression of fidelity; Lucasta is his 'Sweet' who is 'chaste' to him as, implicitly, he is to her, except for the fact that he is going to war. However, in the second stanza the speaker declares that, in fact, war/honour is the new mistress he wishes to chase, for whom he feels a 'stronger' love. The poem ends with a paradox: the speaker claims that he would not be so loved by Lucasta for his constancy were he not enraptured more by his other mistress.
- in Lewis, the speaker acknowledges the sad necessity and inevitability of parting in a way that suggests finality (the speaker doubts fears that this might be the end- the title, 'final', "mummy-cloths" "dry flowers", etc.). There is a volta beginning with her kisses and the references to "the big word" and 'Eternity' introducing a hopeful turnaround. However, the speaker's confidence is undercut by a double irony at the end where all they have to cling on to is a pair of modest parting gifts to one another

Point of view

- both use first person with direct address to the lover using intimate terms of endearment/epithets/sobriquets: both use 'sweet' (capitalised in Lovelace and expressed in the possessive as 'my sweet' in Lewis); Lovelace also uses 'Dear' and Lewis uses "my darling"
- however, Lewis's poem is partly conversational and we hear the words of the speaker's lover

Imagery

- in Lovelace's, the poem begins with the image of Lucasta and their shared love as a nunnery/religious faith to evoke the idea of love as a source of purity and a haven from the world of war. In the second stanza war is first presented through Petrarchan imagery as an alternative 'mistress' who must be 'chased'. War is also presented through metonymy as an alternative faith for which the speaker must fight.
- in Lewis's, the poem begins in literal mode with prosaic references to preparations to leave and vacate with the occasional striking image (e.g. the reference to the combing of hair mixing with autumn winds and the "mummy-cloths of silence") before the epic imagery of a heroic journey (in stanzas 5-7) in the second half ending with the simple image of an exchange of love tokens ("the emerald" and "the patches")

Language

- Lovelace's poem is apparently simple and straightforward but also a sophisticated exercise in cavalier wit using patterns of rhyme, pun, anaphora, metaphor and paradox. The apparently effortless 'cleverness' of the speaker might be seen as charming or arrogant.
- Lewis's poem is less formal, written in the mid-20th century, and is arguably less of a demonstration of wit and rhetoric. It is more intimate and more varied with colloquial, prosaic and domestic references in the first half giving way to more metaphorical abstracted language in the second half. The use of direct speech also adds to the conversational and intimate nature of the poem. There is an interesting ambiguity about what the future holds here and what the speaker's definitive feelings are; the power of love is evoked passionately and yet there seems to be a finality to their parting.
- 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

Compare how ideas about enduring love 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 focus on:
- longevity
- endurance against the odds or in the face of obstacles
- fidelity
- the sustaining of romance and passion
- couples and/or individuals
- reciprocated/unreciprocated love
- 'enduring' in the sense of love as a source of pain and difficulty
- romantic/sexual love
- filial love
- a range of thoughts and feelings such as satisfaction, admiration, cynicism, scepticism, etc.
- etc.

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 enduring love
- 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 enduring love 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/time settings
- 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
- etc.

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.

Question 07

Compare how the loss of love is 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 focus on:
- loss through death
- loss through infidelity
- loss as a cooling of romance and/or passion
- couples and/or individuals
- reciprocated/unreciprocated love
- romantic/sexual love
- filial love
- a range of thoughts and feelings such as sadness, nostalgia, anger, acceptance, etc.
- etc.

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 the loss of love
- 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 the loss of love 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/time 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 in Band 4 or higher.