

A-level  
**ENGLISH LITERATURE A**  
**7712/1**

Paper 1 Love through the ages

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**Mark scheme**

June 2024

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Version: 1.0 Final



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

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.

No student should be disadvantaged on the basis of their gender identity and/or how they refer to the gender identity of others in their exam responses.

A consistent use of 'they/them' as a singular and pronouns beyond 'she/her' or 'he/him' will be credited in exam responses in line with existing mark scheme criteria.

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

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## 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 8. 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.
14. Examiners need to bear in mind the following key points when marking questions connecting two texts:
- has the candidate focused on the central historicist literary concept set up in the question and referred to two texts?
  - has the candidate engaged in a relevant debate or constructed a relevant argument around the two texts?
  - has the candidate considered the writers' authorial methods in the two texts?
  - has the candidate adhered to the rubric?
  - has the candidate given substantial coverage of two texts?
  - the candidate's AO1 competence.

### **Annotation**

15. Examiners should remember that annotation is directed solely to senior examiners.
16. 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.
17. Please remember that scripts can go back to candidates, so although your audience is a senior examiner, you must express your views temperately.
18. Please use the e-Marker2 symbols provided as formative annotation, and a text box for a holistic summative comment.
19. Use the Model Marked Script(s) for guidance, along with the Standardisation scripts.

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

20. 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

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

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

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

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

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

## Section A: Shakespeare

### Question 01

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#### *Othello* – William Shakespeare

‘In *Othello*, Iago’s skills make him a likeable anti-hero rather than a hateful villain.’

In the light of this view, discuss how Shakespeare presents Iago’s attitudes to 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 purpose of the critical view is to provoke debate about ways of reading Iago rather than testing knowledge of definitions of anti-hero and villain
- Iago’s account of the relationship between Othello and Desdemona offered as a source of hope and reassurance for Cassio
- the way in which he reassures Cassio that all will be well
- the ways in which Iago presents himself as keen to enjoy drinking and friendship
- the ways in which he presents his advice to Cassio using ‘macho’ posturing and gossip about Othello and Desdemona’s relationship
- Iago’s orchestration of Cassio’s drunkenness and susceptibility to Iago’s plan
- the way in which he can now appear to be a friend to Cassio by furthering his cause but at the same time his own
- the embellishment of his speeches to Cassio with perceptive insights into Desdemona’s nature
- his view that Desdemona is easy prey
- his witty use of religious ideas
- his wordplay around the term ‘villain’
- the change of mood in the soliloquy
- his use of Satanic imagery and dark threats of destruction
- the idea that an anti-hero has a moral purpose beyond revenge and self-advancement
- Iago’s cleverness and wit elsewhere in the play
- the extent of Iago’s villainous acts and apparent motivations
- the use of ‘skills’, ‘likeable’, ‘anti-hero’, ‘hateful’, ‘villain’ in the given view
- anti-hero and villain as dramatic tropes
- dramatic form
- the tragedy/domestic tragedy genre
- the possible impact of particular production(s) on the interpretation of the question
- etc.

**AO4 Explore connections across literary texts**

Focus might be on:

- representations of attitudes to love
- representations of male friendship
- representations of dissembling
- representations of women as less powerful and less secure in their social/relationship role
- representations of relationships between men and women
- representations of love relationships
- the expectations of men in authority and in marriage
- the expectations of women
- the effect of third parties and duplicity in relationships
- the tragedy/domestic tragedy 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 expectations of friendship and love relationships might have changed over time
- how expectations of men in positions of power/responsibility might have changed over time
- how attitudes to morality might have changed over time
- how attitudes to men's and women's roles might have changed over time
- this scene in the context of a stage-managed process orchestrated by Iago to undermine the relationship between Othello and Desdemona and to frame Roderigo, Cassio, Bianca, Desdemona and Othello
- attitudes towards love and women expressed in the play
- the dramatic form
- the tragedy/domestic tragedy genre
- etc.

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

Focus might be on:

- structural issues relating to this stage of the plot and the relationships so far established between characters
- the ways in which verse form reflects the feelings of the speakers
- the use of irony and dramatic irony
- explicit references to love
- the use of military titles of rank
- Shakespeare's use of prose vs poetry in this exchange
- the use of listing to describe Desdemona and Othello's actions and qualities
- imagery of construction
- imagery of religion
- Cassio's relative passivity
- the shift in tone and focus during the soliloquy
- the use of antonyms
- how Iago expresses his final vow to destroy them all
- the ways in which statements, exclamations, questions and commands are used to define relationships and build arguments
- dramatic form – tragedy/domestic tragedy
- 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**

‘Grumio and other servants are crucial to the development of the love stories in *The Taming of the Shrew*.’

In the light of this view, discuss how Shakespeare presents Grumio and other servants 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 servants provide crucial commentary in expounding the taming process, which further illustrates the apparent incompatibility between the lovers
- the role of servants as a chorus on love relationships, reflecting and perhaps even influencing audience response
- the role of individual servants as observers and commentators
- their function to reflect the importance of social class, position and power in the play
- the idea that Grumio’s interactions with Curtis and with the other servants echoes the relationship between Petruchio and Katherina
- the role of Grumio elsewhere and in the play as a whole
- the fact that both Curtis, in his comment about Petruchio being ‘more shrew than she’, and Grumio, in his observation that ‘she hath a face of her own’, offer particularly astute observations for the audience
- Shakespeare’s use of this scene and these characters to signal the importance of the domestic scenes to come
- the use of Grumio, Curtis and the other servants to provide word play and physical comedy
- their function as reporters of yet more nonsense between Katherina and Petruchio, and in particular the way they underline how physically and emotionally uncomfortable things have become for Katherina as the shrew who must be tamed
- the alternative view that Grumio and the other servants are relatively unimportant in terms of impact on the narrative and use of stage time
- the fact that the servants other than Grumio only feature in this part of the story and are therefore not ‘crucial’
- the peripheral nature of the conversation about domestic preparations for Petruchio’s return with Katherina
- the references to the other servants as archetypal obsequious servants with a small role to play in the comedy of the narrative
- the comedy of the various servants’ greetings of Grumio
- the role of Tranio
- the role of Biondello
- the role of servant characters in the Induction
- the use of ‘crucial’, ‘development’ and ‘love stories’ in the given view
- the comic sidekick and the servant as dramatic tropes

- the comedic genre
- the possible impact of particular production(s) on the interpretation of the question
- etc.

**AO4 Explore connections across literary texts**

Focus might be on (in the literature of love):

- presentations of comic/domestic/arguably subsidiary scenes and characters
- the use of such scenes and characters to offer a commentary on lovers and love stories
- the use of verbal and physical comedy
- expectations of husbands and wives
- comedic 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: a husband's authority within marriage; the role of servants; social hierarchy and power
- how expectations of and attitudes towards husbands, wives and their roles might have changed over time
- dramatic form
- comedic genre
- etc.

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

Focus might be on:

- dramatic form – comedy
- structural issues relating to this stage of the plot and the relationships so far established between characters
- ways in which prose form reflects the feelings and intentions of the speakers and their social class/position as servants
- ways in which the feelings and intentions of the speakers are reflected in: word choices; different sentence types (for example the pattern of questions and answers); conversational turns; and rhetorical and literary devices
- ways in which the speech and action of the servants reflects their social position and power/lack of it
- how the speakers relate to one another here compared to elsewhere in the play
- use of irony and dramatic irony
- possible stage effects and interpretations, such as how the conversation between Grumio and Curtis, and then the entry of the other servants, are staged
- use of listing for comic effect
- use of long, elaborated sentences to tell a narrative
- ways in which the repartee between Grumio and Curtis draws on tropes of the comedy double act
- use of puns and wordplay
- use of prose
- 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**

‘An audience can only be appalled by Angelo’s abuses of power in leadership and love.’

In the light of this view, discuss how Shakespeare presents Angelo 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:

- issues the extract raises about what happens to love when those in power are corrupt
- the ongoing attempted seduction of Isabella by Angelo
- the arc of Angelo’s character development as far as sex and love are concerned
- Angelo’s repeated intransigence in response to Isabella’s plea for mercy for Claudio
- his insistence that the law and justice are more important than mercy
- his short conversational turns and terse replies
- the knowledge that he will soon try to blackmail Isabella into sex
- Isabella’s status as a nun and the fact that she is the sister of the accused
- her use of religious exhortations, references and concepts
- the alternative view that Angelo is newly-promoted, perhaps over-zealously exercising his authority
- the validity of his argument that he must represent the rule of law and the exercise of justice, and that he is not acting against Claudio out of personal malice
- the argument that the exercise of his political role is not directly relevant to his eventual suitability as Mariana’s husband
- the argument that his moral education at the hands of Isabella and the Duke redeems him
- the idea that he is a victim of the Duke’s political experiment and was never best suited to a role that was thrust upon him
- reference to similar or different words and conduct of Angelo elsewhere in the play
- the use of ‘only’, ‘appalled’ and ‘abuses of power’ in the given view
- the tragicomedy/problem play genre
- the possible impact of particular production(s) on the interpretation of the question
- the impact of recent debates about/cases of female objectification, manipulation and abuse
- etc.

#### **AO4 Explore connections across literary texts**

Focus might be on:

- presentations of antagonists and conflict surrounding them
- presentations of those in authority as lawmakers, perhaps appearing indifferent to love and suffering and/or subverting love to sexual lust
- presentations of filial love and/or appeals for mercy
- expectations of those in authority
- the high premium placed upon honour in some love literature
- tragicomedy/problem 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: authority figures and the rule of law; attitudes towards God as the ultimate authority figure; sex before marriage; women challenging men in authority; those in holy orders; expectations of partners in love relationships
- dramatic form
- tragicomedy/problem play genre
- etc.

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

Focus might be on:

- dramatic form – tragicomedy/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 and intentions of the speakers
- ways in which the feelings and intentions of the speakers are reflected in: word choices; different sentence types (such as questions and answers); shared lines and conversational turns; and rhetorical and literary devices
- how the speakers relate to one another here compared to elsewhere in the play
- use of irony and dramatic irony
- possible stage effects and interpretations, such as how Isabella's appeal to Angelo and the ensuing debate are staged
- brevity of Angelo's replies
- rhetorical nature of Isabella's speech about mercy
- Isabella's appeal to the moral hierarchy of religion
- Isabella's use of analogy
- her arguments about the inconsistency of applying the law in question
- Angelo's use of metaphor to support his stance
- his argument about the objectivity of the law
- role of Lucio and his asides
- 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

'The relationships between women are the strongest bonds of love in the play.'

In the light of this view, discuss how Shakespeare presents relationships between 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:

- the various bonds of love in the play
- Paulina's faith in Hermione's goodness and innocence
- her reference to 'honesty and honour'
- the mutual respect displayed by Paulina and Emilia
- Emilia's compassionate account of Hermione in prison
- the fact that Hermione has just given birth to Perdita in prison
- the idea that from birth Perdita is part of a protective sisterhood
- Paulina's exercise of authority over the Gaoler and moral authority over Leontes
- her determination to be Hermione's advocate
- relationships between women, including the adult Perdita, as presented elsewhere in the play
- the alternative view that the bonds of sexual love reaffirmed by the end of the play are as strong or stronger
- the view that the bonds of male friendship reaffirmed by the end of the play are as strong or stronger
- the use of 'strongest bonds' in the given view
- the tragicomedy/problem play/romance genre
- the possible impact of particular production(s) on the interpretation of the question
- the impact of recent debates about/cases of female objectification, manipulation and abuse
- etc.

**AO4 Explore connections across literary texts**

Focus might be on:

- presentations of friendship and solidarity between women
- presentations of women as courageous, loyal and resilient
- presentations of women as victims, deprived of power/liberty/love by men
- presentations of women pushing back against oppression/mistreatment
- expectations of those in authority
- expectations of men and women, husbands and wives, kings and queens
- the high premium placed upon honour in some love 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: female friendship/platonic love/solidarity; expectations of women/wives/queens; royal families; justice and jail
- dramatic form
- tragicomedy/problem play/romance genre
- etc.

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

Focus might be on:

- dramatic form – tragicomedy/problem/romance 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 and intentions of the speakers
- ways in which the feelings and intentions of the speakers are reflected in: word choices; different sentence types; shared lines and conversational turns; and rhetorical and literary devices
- how the speakers relate to one another here compared to elsewhere in the play
- use of irony and dramatic irony
- possible stage effects and interpretations, such as how Gaoler, the role of the Gaoler and Paulina's interview with Emilia are staged
- the significance of the Gaoler as an authority figure apparently transformed by the influence of Paulina
- ways in which Hermione is described
- terms of address used by Paulina and Emilia towards one another
- ways in which Paulina's sense of injustice and determination to challenge Leontes are presented
- Emilia's sympathetic commentary on Hermione and the birth of Perdita
- Paulina's reference to the natural law that liberates Perdita and the ways she intends to use the baby
- 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** Compare and contrast the significance of ending a relationship 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:

- the view that Drayton's speaker is an anguished, despairing lover forced to initiate break-up because there seems to be no alternative, but then clinging on to the hope that the relationship can be revived
- the alternative view that Drayton's speaker, by use of his daring wit, is manipulating a fraught situation to seduce his lover back into the relationship
- other possible readings of Drayton's speaker and their apparent motivations
- the view that Monro's speaker is also a sincere lover forced reluctantly to end the relationship yet clinging on to hope that love may be rekindled
- the alternative view that Monro's speaker is the rejected lover, perhaps trying to assert himself and making clear his willingness to rekindle at a later date
- other possible readings of Monro's speaker and their apparent motivations
- different ways in which the title of Monro's poem might be read; 'the terrible door' perhaps representing a literal and/or symbolic barrier between the lovers
- the possible meanings of references to physical movement and gestures in both poems
- the use of 'significance' and 'ending' in the given view
- etc.

**AO4 Explore connections across literary texts**

Focus might be on:

- representations of: the endings of relationships, either temporary or final; those involved; the circumstances; and the effects
- the use of narrators and their accounts of the end of a relationship
- the typicality of these poems as examples of a literary sub-genre
- the significance of settings, such as the bed and the door
- uses of the sonnet form
- Drayton's use of tropes from the Courtly Love tradition
- 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 historical contexts of the poems and how attitudes to relationships and ending relationships might have changed over time
- Drayton's use of sonnet form
- Drayton's use of tropes from the Courtly Love tradition
- Monro's use of short lyric form
- poems about ending relationships as a literary sub-genre
- etc.

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

Focus might be on:

- the contrasting forms of the poems: Drayton's use of the Shakespearean sonnet vs Monro's use of three lyric quatrains
- structural issues relating to the forms adopted: Drayton's use of an octave, sestet and concluding couplet to develop an elaborated argument with the volta coming in the final couplet; Monro's use of the three stanzas to describe the moment of break-up, the final glance and then the parting; Monro's use of the final two lines as the volta
- the ways in which end-stopped lines, enjambement and cesurae are used as structural devices within the poems
- ways in which verse form reflects the feelings and intentions of the narrators
- ways in which the feelings and intentions of the speakers are reflected in: word choices; different sentence types (such as the dash and final exclamation in Drayton vs the two questions and two exclamations in Monro); and rhetorical and literary devices
- ways in which the elliptical nature of poetry raises questions about the relationships in question
- Drayton's use of allegory and the death-bed conceit
- Monro's references to space and light to create atmospheric effects
- Monro's use of the door as a symbol
- the significance of Monro's title
- how the narrators use direct address to their lovers
- use of irony
- 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** 'In the literature of love, opposites attract.'

In the light of this view, compare how lovers and their attraction to one another 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 consider:

- different kinds of attraction
- texts where lovers could be argued to be opposites or at least very different, perhaps to different degrees
- differences of age, class, background, personality and relationship history
- different kinds and degrees of physical and emotional attraction
- differences leading lovers to being complementary and compatible
- differences that lead to incompatibility despite the attraction
- texts where there is a revelation or realisation of opposition/attraction/compatibility/incompatibility and the effect of this on the narrative/poem
- texts where attraction is not dependent on opposition, perhaps on similarity
- etc.

**AO4 Explore connections across literary texts**

Focus might be on (in the literature of love):

- relevant genre-related comment on the ways in which poets and novelists present ideas about attraction
- 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 presentation of attraction 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 attraction
- reference to how the differing male/female experience of attraction is presented
- 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.

**Question 07**

**0 7**

Compare how the authors of two texts you have studied present deception in 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:

- different forms of deception of others and self, perhaps to different degrees
- more serious deceptions where unnecessary pain is caused to innocent parties
- less serious deceptions such as white lies, perhaps presented as inevitable ways of negotiating relationships between lovers
- the significance of deception/s to the narrative
- texts where the process of deception plays a crucial part
- texts where the revelation of deception plays a crucial part
- texts where there is honesty and openness (in contrast to deception) involved in some love relationships
- etc.

**AO4 Explore connections across literary texts**

Focus might be on:

- relevant genre-related comment on the ways in which poets and novelists present deception
- 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 presentation of deception 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 deceptions
- reference to how men and women might differ in the way they deceive or are deceived
- 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 in Band 4 or higher.