
AS
ENGLISH LITERATURE A
(7711/1)

Paper 1: Love through the Ages: Shakespeare and Poetry

Mark scheme

Specimen Material

Version/Stage: Version 3.0

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

Paper 1 Mark Scheme

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

The significance of Closed Book

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

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

Arriving at Marks

1. All questions are framed to address all the Assessment Objectives (AOs). Weightings are given above the generic mark scheme. Answers are marked holistically but, when deciding upon a mark in a band, examiners should bear in mind the relative weightings of the assessment objectives (see page 7) and be careful not to over/under credit a particular skill. In all questions more weight should be given to AO1, AO2 and AO3 than to AO4 and AO5. This will be exemplified and reinforced as part of examiner training and standardisation. Examiners need to read the whole answer taking into account its strengths and weaknesses and then place it in the appropriate band.
2. Examiners should avoid making early snap judgements before the whole answer has been read. Some candidates begin tentatively but go on to make relevant points.
3. Examiners should be prepared to use the full mark range and not 'bunch' scripts in the middle for safety. Top band marks are attainable if candidates could not be expected to do more in the time and under the conditions in which they are working.
4. Examiners should mark positively. Although the mark scheme provides some indicators for what candidates are likely to write about, examiners should be willing to reward what is actually there – **provided of course, that it is relevant to the question being asked.**
5. Examiners should remember that there are no right answers. Candidates' views which are relevant, well-argued and supported by appropriate textual evidence must receive credit whether the examiner agrees with the views or not. It is important to try to remain flexible if a candidate introduces unusual or unorthodox ideas.
6. Examiners should remember that length and quality are not synonymous. Some brief answers may be relevant and concise. Equally, long answers may be diffuse and repetitive.
7. If answers are short or incomplete, examiners can only reward what is there and assess accordingly. Some further credit may be given to answers finished in note form.

Using the Mark Bands

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

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

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

Advice about marking specific sections

12. Examiners need to bear in mind the following key points when marking extract based questions:
- does the candidate have an overview of the extract(s)?
 - has the candidate written about authorial method(s)?
 - has the candidate seen the significance of the extract in relation to the central historicist literary concept?
 - has the candidate quoted from the extract to support ideas?
 - the candidate’s AO1 competence.

-
13. Examiners need to bear in mind the following key points when marking questions based on single texts:
- has the candidate engaged in a relevant debate or constructed a relevant argument?
 - has the candidate referred to different parts of the text to support their views?
 - has the candidate seen the significance of the text in relation to the central historicist literary concept?
 - has the candidate referred to authorial method?
 - the candidate's AO1 competence.
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. The following symbols can be used when marking scripts:
- tick for a good point, idea, reference etc
 - tick in brackets for a potentially good point, not fully made
 - underlining for an error in fact or expression
 - D when a candidate is describing content
 - R for repetition
 - I for irrelevance
 - ? for when meaning is not clear

Please do not use your own private systems, as these will mean nothing to senior examiners. If in doubt about what to use, simply write clear comments.

19. Use the Model Marked Script for guidance.

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:

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

Rubric Infringements

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

Mark Scheme

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

Weightings for each question are as follows:

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

Mark	AO	Typical features	How to arrive at mark
Band 5 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.	AO1	<ul style="list-style-type: none"> perceptive, assured and sophisticated argument in relation to the task assured use of literary critical concepts and terminology; mature and impressive expression 	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.
	AO2	<ul style="list-style-type: none"> perceptive understanding of authorial methods in relation to the task assured engagement with how meanings are shaped by the methods used 	
	AO3	<ul style="list-style-type: none"> 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 	
	AO4	<ul style="list-style-type: none"> perceptive exploration of connections across literary texts arising out of historicist study 	
	AO5	<ul style="list-style-type: none"> perceptive and confident engagement with the debate set up in the task 	

<p>Band 4 Coherent/ Thorough 16-20 marks</p> <p>'Coherence' is shown when students are logical and consistent in their arguments in relation to the task. They hold their ideas together in an intelligible way.</p> <p>'Thoroughness' is shown when students write carefully, precisely and accurately.</p>	AO1	<ul style="list-style-type: none"> 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 	<p>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.</p> <p>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.</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 coherence and accuracy.</p>
	AO2	<ul style="list-style-type: none"> thorough understanding of authorial methods in relation to the task thorough engagement with how meanings are shaped by the methods used 	
	AO3	<ul style="list-style-type: none"> 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 	
	AO4	<ul style="list-style-type: none"> logical and consistent exploration of connections across literary texts arising out of historicist study 	
	AO5	<ul style="list-style-type: none"> thorough engagement with the debate set up in the task 	
<p>Band 3 Straightforward/ Relevant 11-15 marks</p> <p>'Straightforward' work is shown when students make their ideas in relation to the task clearly known.</p>	AO1	<ul style="list-style-type: none"> 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 	<p>This band is characterised by straightforward and relevant 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 straightforward understanding in the course of their argument. Ideas will be developed relevantly.</p> <p>At the bottom of the band there will be flashes of relevant understanding with evidence of straightforward thinking.</p>
	AO2	<ul style="list-style-type: none"> straightforward understanding of authorial methods in relation to the task relevant engagement with how meanings are shaped by the methods used 	
	AO3	<ul style="list-style-type: none"> straightforward understanding of the significance of relevant contexts in relation 	

<p>‘Relevant’ work is shown when students are focused on the task and use detail in an appropriate and supportive way.</p>		<p>to the task</p> <ul style="list-style-type: none"> relevant connections between those contexts and the historicist literary concept studied 	
	AO4	<ul style="list-style-type: none"> explores connections across literary texts arising out of historicist study in a straightforward way 	
	AO5	<ul style="list-style-type: none"> straightforward engagement with the debate set up in the task 	
<p>Band 2 Simple/Generalised 6-10 marks</p> <p>‘Simple’ work is shown when students write in an unelaborated and basic way in relation to the task.</p> <p>‘Generalised’ work is shown when students write without regard to particular details.</p>	AO1	<ul style="list-style-type: none"> 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 	<p>This band is characterised by simple and generalised work which is mainly linked to the task.</p> <p>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.</p> <p>At the bottom of the band there will be inconsistency, but the beginnings of a simple and generalised understanding.</p>
AO2	<ul style="list-style-type: none"> simple understanding of authorial methods in relation to the task generalised engagement with how meanings are shaped by the methods used 		
AO3	<ul style="list-style-type: none"> simple understanding of the significance of relevant contexts in relation to the task generalised connections between those contexts and the historicist literary concept studied 		
AO4	<ul style="list-style-type: none"> simple exploration of connections across literary texts arising out of historicist study 		
AO5	<ul style="list-style-type: none"> simple and generalised response to the debate set up in the task 		

<p>Band 1 Largely irrelevant/largely misunderstood/largely inaccurate 1-5 marks</p> <p>‘Largely irrelevant’ work is shown when students write in an unclear way with only occasional reference to what is required by the question.</p> <p>‘Largely misunderstood’ and ‘largely inaccurate’ work is shown when knowledge of the text is insecure, hazy and often wrong.</p>		<ul style="list-style-type: none"> • 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 	<p>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.</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 irrelevant.</p>
<p>0 marks</p>		<p>No marks for response when nothing is written or where response has no connection to the text(s) or task.</p>	

Question 01***Othello* – William Shakespeare**

Read the passage from *Othello*, provided below, and respond to the following:

- How does Shakespeare present aspects of love in this passage?
- Examine the view that, in this passage and elsewhere in the play, Desdemona is presented as 'a typically naïve young woman whose love is little more than hero-worship'.

[25 marks]

Possible content:

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

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

AO2 Analyse ways in which meanings are shaped in literary texts

- dramatic form, eg tragedy / domestic tragedy
- structural issues relating to the changing nature of the marriage – Desdemona's loyalty right to the end
- use of imagery – metaphors of storms, moth of peace etc
- use of irony and dramatic irony – foreshadowing of what is to come
- use of blank verse and complex syntax from both speakers – speaking like practiced debaters

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

In exploring *Othello* and Desdemona's marriage, students will specifically be engaging with not only the contexts of gender, power, morality and society but the contexts of when texts were written and how they have been received.

Students might focus on:

- expectations of marriage from a 17th century perspective; the stark contrast between the type of man Desdemona would have been expected to marry and Othello
- Othello's increasingly cruel and violent treatment of Desdemona which is especially shocking from a 21st century perspective
- how attitudes to women and their marital role might have changed over time

AO4 Explore connections across literary texts.

In exploring Othello and Desdemona's marriage, students will be connecting with one of the central issues of the love through the ages theme: the representation of marriage both within Shakespeare's drama and more widely across time. The given extract provides a way into a broader conceptual understanding of literary representation as well as into comment on the play as a whole. Students might focus on:

- typical patterns of courtship and marriage in other texts
- the high premium placed upon the fidelity and purity of the wife in typical love literature
- the tragic genre

AO5 Explore literary texts informed by different interpretations.

Some students will agree with the proposition set up in the task and the notion of 'typicality' and focus on:

- the ways in which Desdemona can be seen as naïve, e.g. speaking up for Cassio; concealing the loss of the handkerchief
- the view that she did not know him well before they married
- that young aristocratic women in Shakespeare's day would have been deliberately kept 'naïve' as in innocent and unworldly
- aspects of her speech that proclaims her love but also shows signs of hero-worship in content, tone and use of language
- the view of her as a dutiful wife submissive towards male authority

Some will disagree and focus on:

- Desdemona's touching account of how and why she fell in love with Othello
- the attitude of the Duke, the Senator or Brabantio towards the love of Othello and Desdemona
- her bravery and loyalty, despite violence and abuse
- the sexual side of their relationship – Desdemona's passionate love
- Desdemona as a strong woman who defies paternal authority and speaks out for herself and her husband

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

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

Read the passage from *The Taming of the Shrew*, provided below, and respond to the following:

- How does Shakespeare present aspects of love in this passage?
- Examine the view that Katherina, as presented in this passage, bears no resemblance to the strong woman seen elsewhere in the play.

[25 marks]

Possible content:

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

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

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

- use of monologue addressed to Bianca and Hortensio's wife
- imagery/image clusters; similes comparing women and weather, images of war and struggle
- stage effects such as the dropping of the cap, the laying of the hand beneath Petruchio's foot and so on
- possible use of irony and dramatic irony
- the fact that in her final speech Kate's clever metaphors and rhetoric are as witty as her earlier verbal battles with Petruchio
- wit and repartee
- aspects of dramatic form and structure (the final scene/climax of the play)

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

In exploring Kate's behaviour before and after her wedding, students will specifically be engaging with not only contexts of gender, power, morality and society but the contexts of when texts were written and how they have been received.

Students might focus on:

- ideas about 'taming' women
- expectations of marriage from a 17th century perspective – e.g. the double dowry paid to Petruchio at the end of the play
- how attitudes to men and women and their respective marital roles might have changed over time

AO4 Explore connections across literary texts.

In exploring Kate's behaviour before and after her wedding, students will be connecting with one of the central issues of the love through the ages theme: the representation of women and marriage both within Shakespeare's drama and more widely across time. The given extract provides a way into a broader conceptual understanding of literary representation through an understanding of typicality in the literature of love.

Students might focus on:

- the extent to which the play works within the comic genre
- typical patterns of courtship and marriage in other texts
- ideas about gender, power and patriarchy in other texts
- the high premium placed upon the beauty and modesty of the wife in typical love literature of the time, and other times
- connections to other representations of comic love

AO5 Explore literary texts informed by different interpretations.

AO5 will be addressed by engaging with different interpretations arising out of the given view.

Some students will agree with the proposition set up in the task and focus on:

- Kate being truly tamed; the final scene is the culmination of the taming process
- the fact that Kate's final words praise female subservience suggests Petruchio's male view has been imposed upon her
- the fact that she has been tamed and has had to suppress the spirit she demonstrated earlier in the play (eg in the wooing and wedding scenes)
- the extent to which the play works within the comic genre and thus demands a 'happy ending'
- the fact that the final speech can be seen to endorse or deny the given view

Some will disagree and focus on:

- Petruchio's deep love for Kate and vice versa; extent to which Kate might be playing a role previously agreed with him as part of a private game or joke
- the view that she is choosing to accept the social boundaries for her own good rather than just submitting to her husband
- ideas of the play in performance allowing for different interpretations, eg the throwing down of the cap as an act of spirit and strength, to challenge Bianca and the Widow
- Kate's submissive speech is ironic and mocks the role of the submissive wife
- the framed narrative (albeit left open)

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

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

Read the passage from *Measure for Measure*, provided below, and respond to the following:

- How does Shakespeare present aspects of love in this passage?
- Examine the view that, in this passage and elsewhere in the play, Isabella's behaviour towards Angelo shows her to be much more than just an innocent novice nun.

[25 marks]

Possible content:

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

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

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

- Isabella's biblical language at times matched by Angelo
- The use of questions as a structuring and rhetorical device
- shared and evenly matched lines between the two characters
- stage effects such as the nun's costume visually suggest her innocence and piety
- use of asides and soliloquy, imagery, paradoxes, exclamations,

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

In exploring Isabella's attitude towards Angelo, students will specifically be engaging with not only contexts of gender, power, morality and society but the contexts of when texts were written and how they have been received. Students might focus on:

- expectations of male and female behaviour from a 17th century perspective – eg Angelo's perversion of the traditional courtship rituals
- how attitudes to men and women and their respective roles might have changed over time
- the fact that Isabella's arguments might be seen as being inspired by Christian ideals whereas Angelo might be interpreted as a Puritan

AO4 Explore connections across literary texts.

In exploring Angelo and Isabella's relationship, students will be connecting with one of the central issues of the love through the ages theme: the representation of unrequited passion both within

Shakespeare's drama and more widely across time. The given extract provides a way into a broader conceptual understanding of literary representation. Students might focus on:

- the genre of the problem play
- the high premium placed upon female virginity and purity in love literature
- the typicality of roles of the virtuous maiden and the caddish seducer
- the notion of unrequited love in other texts
- the uneven distribution of power between men and women within a patriarchal and hierarchical society as seen in love literature

AO5 Explore literary texts informed by different interpretations.

Some students will agree with the proposition set up in the task and focus on:

- Lucio's attitude towards love – he might perhaps be seen as playing a bawd-like role in encouraging Isabella to use her sexual attractiveness to persuade Angelo
- Isabella's innocent pleading and her use of biblical ideas to persuade.
- Isabella's use of language that might be interpreted as ambiguous, or which has a sexual subtext.

Some will disagree and focus on:

- Isabella's pleading to the Duke to spare Angelo's life
- Isabella's support for the 'ruined' Mariana
- the fact that the ending of the play leaves it unclear as to whether Isabella accepts the Duke's marriage proposal allows her to exercise power and control

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

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

Read the passage from *The Winter's Tale*, provided below, and respond to the following:

- How does Shakespeare present aspects of love in this passage?
- Examine the view that, in this passage and elsewhere in the play, Leontes' behaviour causes the audience to see him as no more than 'a jealous tyrant'.

[25 marks]**Possible content:**

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

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

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

- comment might be made on the build-up of anger in his first speech, or the accumulation of offensive language throughout
- use of offensive sexual terms to describe Hermione
- use of imagery clusters (eg sickness and disease)
- use of lists and questions
- use of rhetorical effects, cumulative effects

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

In exploring Leontes' jealousy, students will specifically be engaging with not only contexts of gender, power, morality and society but the contexts of when texts were written and how they have been received. Students might focus on:

- wider social and cultural expectations of marriage from a 17th century perspective
- typical patterns of royal courtship and marriage in Shakespeare's day
- ideas of kingship and the high premium placed upon the virtue of a queen in the patriarchal context of the royal succession
- comparisons between the types of marriage represented by the three couples in the play: Leontes/Hermione, Antigonus/Paulina, Florizel/Perdita

AO4 Explore connections across literary texts.

In exploring Leontes' jealousy, students will be connecting with one of the central issues of the love through the ages theme: the representation of the destructive power of jealousy both within

Shakespeare's drama and more widely across time. The given extract provides a way into a broader conceptual understanding of literary representation. Students might focus on:

- the typical theme of the jealous lover in love literature
- the high premium placed upon the fidelity and purity of the wife in love literature
- the disgrace of the cuckolded husband in love literature
- relevant genre-related comment on the idea of the tragi-comedy, romance or late play

AO5 Explore literary texts informed by different interpretations.

Some students will agree with the proposition set up in the task and focus on:

- the presentation of his anger and the way in which he treats, or speaks to, Camillo.
- the idea that Leontes is fickle, possessive and tyrannical, and that his jealous rage outweighs his love
- his foolishness, stubbornness, arrogance and pride
- his blasphemy when the oracle proclaims Hermione's innocence
- his foolishness which overshadows his love
- his despicable behaviour – eavesdropping, plotting, putting Hermione on trial for her life when she has just given birth etc.

Some will disagree and focus on:

- Leontes' love for Hermione; warm and loving relationship of first scene of the play
- Leontes as a tragic hero who wins audience sympathy despite his jealousy and rage
- the sudden onset of the jealousy and the idea that he is undergoing a mental breakdown for which he cannot be blamed
- how he might be pitied by audiences and/or characters
- the fact that Polixenes and Camillo acknowledge that Leontes' anger directly correlates to the depth of his love for Hermione and her own goodness and virtue
- his sincere 'saint-like sorrow' and sixteen years of mourning; demeanour when he sees the statue

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

Section B**AQA Anthology of Love Poetry through the Ages Pre-1900****Question 05**

Examine the view that Richard Lovelace presents the speaker in this poem as having a selfish attitude to love.

[25 marks]

Possible content:

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

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

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

- aspects of form, eg dramatic qualities
- love presented in terms of discovery and warfare
- structure, eg sense of a progressing argument
- ambiguous tone – possibly the arch, knowing tone of an arrogant seducer, who quibbles cleverly on ‘swear and forsworn’ in the first line
- rhetoric used to argue his way out of commitment; idea of a reunion being used to clinch his case

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

In exploring this poem about love, students will address the central issue of how literary representations of lovers expressing their feelings in texts can reflect different social, cultural and historical aspects of the respective different time periods in which they were written. Students might focus on:

- the Restoration-era representation of love shown here
- poems by men addressed to women

AO4 Explore connections across literary texts.

In exploring this love poem, students will connect the way in which it addresses the central issue of literary representations of how lovers express their feelings by framing their reading within the context of the other poems in their set text anthology. Students might focus on:

- typicality within love poetry of subject matter and point of view
- typicality within love poetry of poetic methods

AO5 Explore literary texts informed by different interpretations

Some students will agree with the proposition set up in the task and focus on:

- the speaker seeming to exploit the addressee; the cruelty of speaking to her about his desire for other women
- the frank, thoughtless ways in which he talks about his plans to leave her

Some will disagree and focus on:

- the speaker's arguably realistic and open attitude to love
- the view that some parts of the poem suggest the speaker has fond feelings towards the addressee despite planning to leave her
- the view that the poem's final thought of returning to the addressee might be seen as sincere

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

AQA Anthology of Love Poetry through the Ages Post-1900**Question 06**

Examine the view that Elizabeth Jennings presents the married couple in this poem as having entirely lost their love for each other.

[25 marks]

Possible content:

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

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

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

- biblical language; irony of the allusion to the Christian idea that married couples are 'one flesh'
- aspects of structure, eg development of the images through the stanzas
- rhyme and rhythm
- aspects of poetic form

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

In exploring this poem about love, students will address the central issue of how literary representations of love can reflect different social, cultural and historical aspects of the respective different time periods in which they were written. Students might focus on:

- the downbeat representation of love shown here
- realistic modern representation of love

AO4 Explore connections across literary texts.

In exploring this love poem students will connect the way in which it addresses the central issue of literary representations of how lovers express their feelings by framing their reading within the context of the other poems in their set text anthology. Students might focus on:

- typicality within love poetry of subject matter and point of view
- typicality within love poetry of poetic methods

AO5 Explore literary texts informed by different interpretations.

Some students will agree with the proposition set up in the task and focus on:

- the couple as having lost their love; the opening image of their separate beds / coldness of their 'fire' in the last lines

- the use of the daughter as onlooker and speaker in the poem and the effects of this perspective

Some will disagree and focus on:

- the idea that passion and love are not necessarily the same thing; the relationship evoked might still contain some love, but the love depicted might be one that has developed beyond physical passion
- 'entirely' is an important word; while the couple do not share sexual love, other forms of love may be seen
- the 'thread' of 'silence' might be seen as a fragile image, but it can still be seen as a connection
- they still have a companionship, even if it is marked by aspects of separateness and physical distance

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