A-level
ENGLISH LITERATURE A (7712/1)

Paper 1: Love through the Ages

Mark scheme

Specimen Material

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 examiners deliver fair and accurate assessment. Please read all sections carefully and ensure that the requirements that they contain are followed.

Section A: The significance of Closed Book

1. 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 overpenalised. Detailed discussions of particular sections of texts, other than the printed extract, 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.

Section C: The significance of Open Book

2. 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. 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 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 inaccurate, largely misunderstood, largely irrelevant

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 the examiner is 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 the audience is a senior examiner, views must be expressed 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.

Examiners should not use private systems, as these will mean nothing to senior examiners. If examiners are 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, 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, 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.	AO1	• 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	• perceptive understanding of authorial methods in relation to the task • assured engagement with how meanings are shaped by the methods used	
	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	
	AO4	• perceptive exploration of connections across literary texts arising out of historicist study	
	AO5	• perceptive and confident engagement with the debate set up in the task	

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.	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	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.
	AO2	• thorough understanding of authorial methods in relation to the task • thorough engagement with how meanings are shaped by the methods used	
	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	
	AO4	• logical and consistent exploration of connections across literary texts arising out of historicist study	
	AO5	• thorough engagement with the debate set up in the task	
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	AO1	• 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.
	AO2	• 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	

when students are focused on the task and use detail in an appropriate and supportive way.		to the task • relevant connections between those contexts and the historicist literary concept studied	
	AO4	• explores connections across literary texts arising out of historicist study in a straightforward way	
	AO5	• 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.	AO1	• 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.
	AO2	• 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	
	AO4	• simple exploration of connections across literary texts arising out of historicist study	
	AO5	• simple and generalised response to the debate set up in the task	

| Band 1 **Largely irrelevant/largely misunderstood/largely inaccurate** **1-5 marks** '**Largely irrelevant**' work is shown when students write in an unclear way with only occasional reference to what is required by the question. '**Largely misunderstood**' and '**largely inaccurate**' work is shown when knowledge of the text is insecure, hazy and often wrong. | | some vague points in relation to the task and some ideas about task and text(s) the writing is likely to be unclear and incorrect; if it is accurate the content will be irrelevant little sense of the AOs in relation to the task; little sense of how meanings are shaped; little sense of any relevant contexts; little sense of any connection arising out of historicist study; little sense of an argument in relation to the task | This band is characterised by work which is **largely irrelevant** and **largely misunderstood** and **largely inaccurate**, and so unlikely to be addressing the AOs in a relevant way. At the top of the band students will mention some unconnected points in relation to the task during the course of their writing. The writing is likely to lack clarity. At the bottom of the band there will be no connection with the task; the writing will be hard to follow and **irrelevant.** |
| **0 marks** | | No marks for response when nothing is written or where response has no connection to the text(s) or task. | |

Section A: Shakespeare

Question 01

Othello **– William Shakespeare**

'Typically, texts about husbands and wives present marriage from a male point of view.'

In the light of this view, discuss how Shakespeare presents the relationship between Othello and Desdemona in this extract and 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.

- structural issues relating to the changing nature of the marriage – events at the beginning and ending of the play, entrances and exits, Iago's role as the antagonist
- contrast between Othello's early speech to the senate and his final apologia
- use of imagery (eg of disease; of falconry)
- use of irony and dramatic irony
- how Othello's jealousy is engineered by Iago, with Iago's duplicity and subtlety conveyed through dialogue (eg his use of modal auxiliaries to convey uncertainty set against clear unambiguous statements such as 'Ay, there's the point!')

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 men and women and their respective marital roles might have changed over time
- Emilia's strikingly modern analysis of marriage in the Willow Scene set against Desdemona's more traditional point of view.

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 though the ages theme: the representation of marriage both within Shakespeare's drama and in other texts more widely across time. The given extract provides a way into a broader conceptual understanding of literary representation. Students might focus on:

- the extent to which the play has been defined as a 'domestic tragedy' and its connection with other such texts
- typical representations of courtship and marriage in other texts
- the high premium placed upon fidelity and purity of the wife as typically seen in other texts
- the disgrace of the cuckolded husband as typically seen in other texts.

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' by focusing on:

- the sexist and sexualised attitudes expressed about Desdemona, Emilia and Bianca by Iago, Othello, Cassio, Roderigo and even Brabantio
- Othello's belief that as 'Justice' he must kill Desdemona 'else she'll betray more men'
- the ways in which Iago's misogyny comes to infect Othello
- the fact that Shakespeare allows male characters to dominate the discourse about marriage in general and Othello and Desdemona in particular.

Some will disagree and focus on:

- Desdemona's touching account of how and why she fell in love with Othello
- the fact that Emilia is a powerful and eloquent speaker on behalf of the mutual rights and responsibilities of husbands and wives
- the representations of Desdemona, Emilia and Bianca as flawed, but generally loving, brave and loyal characters, unlike many male characters who are arrogant, drunk, proud, rude, foolish, devious and murderous.

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**

'Typically, texts about husbands and wives present marriage from a male point of view.'

In the light of this view, discuss how Shakespeare presents the relationship between Petruchio and Katherina in this extract and 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
- similes comparing women and weather, semantic fields of war and struggle
- stage effects such as the throwing of the cap and the reactions of other characters to Kate's speech (eg disbelieving laughter to suggest her words are delivered ironically or responses suggesting disbelief and stunned silence as they realise she is serious)
- 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

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

In exploring Petruchio and Kate's marriage, 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:

- the ways in which Petruchio's 'taming' works as a type of 'charivari'
- expectations of marriage from a 17th century perspective – e.g. Baptista's trading of his daughters and 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
- comparisons between the different types of marriage represented by the three couples in the play: Petruchio/Katherina, Lucentio/Bianca, Hortensio/Widow.

AO4 Explore connections across literary texts.

In exploring Petruchio and Kate'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.

Students might focus on:

- typical patterns of courtship and marriage as typically seen in other texts within the comic genre
- the high premium placed upon the beauty and modesty of the wife as typically seen in other texts
- the typical role of husband as typically seen in other texts.

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' by focusing on:

- the fact that Kate's final words praise female subservience to men, in direct contrast to her formerly 'shrewish' behaviour suggests Petruchio's male view has been imposed upon her
- that she has been tamed and has had to suppress some of the spirited qualities she demonstrated earlier in the play (eg her assaults on Bianca and Hortensio, the wooing scene and the aftermath of the wedding)
- the fact that the induction sets up the main play as a diversion for the drunken tinker Sly, perhaps suggesting the play is a male fantasy
- the view that if the central relationship is seen as about male wish-fulfilment, a witty, spirited, individualistic, yet obedient Kate is exactly what the audience expects
- the extent to which the play works within the comic genre and thus demands a 'happy ending'.

Some will disagree and focus on:

- the extent to which, in her monologue, Kate is playing a role previously agreed with Petruchio as part of a private game or joke
- the idea that she is choosing to accept the social boundaries for her own good rather than just submitting to her husband
- the fact that the throwing down of the cap might be entertaining on stage and, unexpected and arguably, a sign of a spirited or individualistic act of female strength (given the opposition of the Widow and Bianca).

   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**

'Typically, texts present women as essentially passive in the face of male aggression.'

In the light of this view, discuss how Shakespeare presents the relationship between Angelo and Isabella in this extract and 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.

- Isabella's language as personal and affecting; use of Biblical language
- shared and evenly matched lines might suggest a closeness between the hunter and the hunted
- stage effects such as the nun's habit costume visually suggest Isabella's innocence and piety
- aspects of Angelo's soliloquy might suggest it is her very innocence that Angelo finds sexually tempting
- use of asides and soliloquy, imagery, paradoxes, exclamations, questions etc.

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

In exploring Angelo and Isabella's relationship, 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
- the Renaissance notion of the bodily humours and Angelo's excess of blood affecting his behaviour and/or modern ideas about psychology and sexual repression.

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 as typically seen in other texts
- the roles of the virtuous maiden and the caddish seducer as typically seen in other texts
- the notion of unrequited love as typically seen in other texts
- the uneven distribution of power between men and women within a patriarchal and hierarchical society as typically seen in other texts.

AO5   Explore literary texts informed by different interpretations.

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

- the ways in which Angelo bullies and blackmails Isabella and her determined resistance
- Angelo's shocking proposal that Isabella have sex with him to save Claudio's life
- Lucio's 'coaching' of Isabella.

Some will disagree and focus on:

- Isabella's pleading to the Duke to spare Angelo's life
- Isabella's behaviour towards Mariana
- the fact that the ending of the play leaves it unclear as to whether Isabella accepts the Duke's marriage proposal, thus making 'passivity' a paradoxical source of female power and control as opposed to weakness.

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**

'Paradoxically, texts often present jealousy as springing from the very deepest kind of love.'

In the light of this view, discuss how Shakespeare presents Leontes' feelings for Hermione in this extract and 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.

- 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, eg 'slippery', 'a hobby horse' and 'as rank as any flax-wench'
- sexual connotations of 'horsing' and 'skulking in corners'
- use of imagery clusters (eg imagery of sickness and Camillo's function as a doctor figure, who indulges Leontes as though he is a patient suffering from a serious infection)
- use of rhetorical effects, cumulative effects, and so on.

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

- wider social and cultural expectations of marriage from a 17th century perspective
- typical patterns of royal courtship and marriage in Shakespeare's day
- the high premium placed upon the virtue of a queen in the patriarchal context of the royal succession
- contemporary literary ideas about love as an illness or a weak passion, or ideas about women or about male friendship
- 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' jealous love for Hermione, 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:

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

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 the warm and loving relationship between Leontes and Hermione in the first scene of the play
- the sudden onset of the jealousy and the idea that he is undergoing a psychological breakdown or period of mental illness for which he cannot be blamed
- how he might be pitied by audiences and/or characters (Camillo, Polixenes, Paulina) as a deluded madman who will be horrified when he returns to normality
- 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
- his worshipful demeanour when he sees the statue.

Some will disagree and focus on:

- 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.

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: Unseen Poetry

Question 05

It has been said that Rossetti's poem is conventional and celebratory, whereas Millay's poem offers a very different view of love.

Compare and contrast the presentation of love in the following poems in the light of this comment.

[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 Millay's use of the Shakespearean sonnet
- imagery, eg the accumulation of similes in Rossetti's first stanza
- aspects of structure, eg the shift in tone that begins in line seven of Millay's sonnet, or the shift from the declaratives of Rossetti's first stanza to the imperatives of her second

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

In connecting these two poems 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 differing representations of love as shown here in two poems produced within the Victorian era and in the twentieth century
- the idea that twentieth century literature is, on the whole, less likely to offer simple and straightforward representations of love
- the fact that both poets are women, with Millay choosing a form historically associated with a male speaker.

AO4 Explore connections across literary texts.

In connecting these poems about love, students will address the central issue of literary representations of how lovers express their feelings in two texts separated by a substantial period of time. Students might focus on:

- relevant genre-related comment on the idea of the lyric poem or the sonnet
- the similarity of subject matter, eg the aspects of love and feelings of women towards men

- the poets' methods, eg the images of drowning and danger, breathing difficulties and broken bones in Millay's first quatrain as opposed to Rossetti's calm and beautiful water imagery, such as the 'singing bird' or the 'rainbow shell/that paddles in a halcyon sea'
- the way that the simplicity, clarity, unity and sureness of Rossetti's poem offers a contrast with the changing ideas and ambiguities of Millay's, which might be viewed as a far more measured, analytical, sober and reasoned exploration of love and its limitations.

AO5 Explore literary texts informed by different interpretations.

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

- ways in which Rossetti's poem can be seen as a conventional and celebratory love poem in which the addressee is presented in a fanciful and idealised way
- ways in which Millay's poem can indeed be seen as very different in being more radical and reflective of the ambiguity and complexity of love and its potential to disappoint
- the fact that Rossetti's poem might be viewed as being satisfying for the reader, while Millay's disappoints by failing to live up to expectations
- the ways in which Rossetti's poem might be seen as celebratory in expressing an outpouring of joy occasioned by finding love.

Some will disagree and focus on:

- the fact that Rossetti's frank admission of her feelings of love may be seen as rather unconventional, given her gender and the time period in which the poem was written
- that Millay's use of the sonnet – the traditional form of the love poem – can be seen as conventional rather than innovative
- other ways in which the two writers' methods and approaches can be seen as challenging the given view

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.

Section C: Comparing Texts

Question 06

Compare how the authors of **two** texts you have studied present ideas about passion.

[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.

- relevant aspects of form and genre
- relevant aspects of narrative structure
- relevant aspects of language, tone, imagery etc.

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

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

- the differing representations of passion as shown in their chosen texts, with more modern texts possibly able to reflect this more explicitly and unambiguously
- the gender of each writer and the extent to which men and women are presented as equally passionate and/or able to freely express or act upon their feelings
- other factual issues around society, culture, historical period or text type that shows understanding of the importance of contextual factors.

AO4 Explore connections across literary texts.

In connecting these two texts about love, students will address the central issue of literary representations of passion in texts separated by a substantial period of time. Students might focus on:

- relevant genre-related comment on the ways in which poets and novelists can present ideas about passion
- 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 passion can be seen as typical of its genre, form or historical period.

AO5 Explore literary texts informed by different interpretations.

Students will need to offer different interpretations of 'passion', which is a topic sufficiently open to allow for the exploration of many types of intense emotion as represented in their chosen texts. They may then choose to focus on the significance of one aspect of passion in the texts, or to explore more than one, such as:

- passionate love
- passionate desire
- passionate anger directed at, or caused by, a loved one
- passionate suffering as a result of love going wrong
- passionate jealousy.

Alternative critical readings, positions and arguments can advance the student's argument if they relevantly apply the viewpoint in question to their chosen texts.

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

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

Question 07

Compare how the authors of **two** texts you have studied present barriers 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.
- relevant aspects of form and genre
- relevant aspects of narrative structure
- relevant aspects of language, tone, imagery etc.
.

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

In connecting their two chosen texts about love, students will address the central issue of how literary representations of barriers to 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 differing representations of barriers to love as shown in their chosen texts
- the gender of each writer and the extent to which men and women are presented as equally able to challenge or transcend the barriers to love they face
- other factual issues around society, culture, historical period or text type that shows understanding of the importance of contextual factors.

AO4 Explore connections across literary texts.

In connecting these two texts about love, students will address the central issue of literary representations of barriers to love in texts separated by a substantial period of time. Students might focus on:

- relevant genre-related comment on the ways in which poets and novelists can present ideas about barriers to 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 about barriers to love
- the extent to which each text's representation of barriers to love can be seen as typical of its genre, form or historical period.

AO5 Explore literary texts informed by different interpretations.

Students need to offer different interpretations of 'barriers to love', which is a topic sufficiently open to allow for the exploration of many types of obstacles that can separate lovers in their chosen texts. They may then choose to focus on the significance of one type of 'barrier to love' in the texts, or to explore more than one, such as:

- class or racial barriers
- the ways in which barriers are created by a rival lover or lovers
- religious and/or political barriers
- physical barriers
- less tangible barriers, such as secrets or the emotional distance between lovers that can emerge over time
- the ways in which different types of barrier can affect lovers
- permanent and temporary barriers
- any other relevant obstructions, impediments and limitations placed on love.

Alternative critical readings, positions and arguments can advance the student's argument if they relevantly apply the viewpoint in question to their chosen texts.

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

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

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