AS
English Literature A

7711/1   Paper 1: Love Through the Ages: Shakespeare and Poetry

Mark scheme

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

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of students' reactions to a particular paper. Assumptions about future mark schemes on the basis of one year's document should be avoided; whilst the guiding principles of assessment remain constant, details will change, depending on the content of a particular examination paper.

Further copies of this mark scheme are available from aqa.org.uk

Level of response marking instructions

Level of response mark schemes are broken down into levels, each of which has a descriptor. The descriptor for the level shows the average performance for the level. There are marks in each level.

Before you apply the mark scheme to a student's answer read through the answer and annotate it (as instructed) to show the qualities that are being looked for. You can then apply the mark scheme.

Step 1 Determine a level

Start at the lowest level of the mark scheme and use it as a ladder to see whether the answer meets the descriptor for that level. The descriptor for the level indicates the different qualities that might be seen in the student's answer for that level. If it meets the lowest level then go to the next one and decide if it meets this level, and so on, until you have a match between the level descriptor and the answer. With practice and familiarity you will find that for better answers you will be able to quickly skip through the lower levels of the mark scheme.

When assigning a level you should look at the overall quality of the answer and not look to pick holes in small and specific parts of the answer where the student has not performed quite as well as the rest. If the answer covers different aspects of different levels of the mark scheme you should use a best fit approach for defining the level and then use the variability of the response to help decide the mark within the level, ie if the response is predominantly level 3 with a small amount of level 4 material it would be placed in level 3 but be awarded a mark near the top of the level because of the level 4 content.

Step 2 Determine a mark

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

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

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

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

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. 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.

Annotation

14. Examiners should remember that annotation is directed solely to senior examiners.

15. In addition to giving a mark, examiners should write a brief summative comment indicating how the mark has been arrived at. These comments are likely to mirror the appropriate mark band descriptors but comments must not be mechanical. Examiners need to describe candidate performance.

16. Please remember that scripts can go back to candidates, so although your audience is a senior examiner, you must express your views temperately.

17. Please use RM Assessor symbols and 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.

18. Use the Model Marked Script for guidance.

Annotation	Description
Tick	Correct
Question mark	Unsure of meaning
On page comment	Text annotation
Seen	Seen but no marks awarded

The Assessment Objectives and their significance

19. All questions are framed to test AOs 2, 3, 4 and 5, so if candidates answer the question, then they will be addressing the AOs. In marking questions, however, examiners must also take account of AO1, which tests more than technical accuracy.

The AOs are as follows:

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	• 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 when students are focused on the task and use detail in an appropriate and supportive way.	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 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. | |

Question 01

***Othello* – William Shakespeare**

0	1

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, Shakespeare presents Othello as a victim.

[25 marks]

Possible content:
Please refer to pages 4 to 6.

AO5 Explore literary texts informed by different interpretations.

Students might consider:
- revelations about the extent to which Iago has manipulated Othello fuelled by Iago's own machinations and unwittingly assisted by Roderigo and Cassio
- the presentation of Iago as less than human
- the elaborate way in which conspiracies involving Roderigo and Cassio were supported by a subterfuge of letters and the handkerchief
- Othello's own version of his motivations, loving "not wisely but too well" etc.
- Othello's realisation of the price he has paid in his professional and personal life for being duped
- Othello's loss of power and responsibility to Cassio and Lodovico
- the poignancy of his own suicide and address to Desdemona
- Othello's moral indignation at Iago
- ways in which Othello takes responsibility for his own suicide and for his treatment of Desdemona
- the effect on Othello, other characters and the audience of Iago's silence
- the presence of Desdemona's body (and their bed) on stage.
- etc.

AO4 Explore connections across literary texts.

Focus might be on:
- representations of protagonists and antagonists
- patterns of marriage and marital strife
- patterns of conflict between rivals
- representations of power and control
- high premium placed upon fidelity and nobility in love literature
- expectations of men in authority
- tragic genre
- effect of third parties and duplicity in relationships
- etc.

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

Focus might be on:

- expectations of men in positions of power and responsibility, including marriage, from a 17th century perspective
- attitudes to moral transgressions, punishment, suicide and murder from a 17th century/other perspectives
- how attitudes to men and their roles might have changed over time
- this scene in the context of a stage-managed process orchestrated by Iago to persuade and corrupt Othello
- recurrent attitudes towards Othello as an outsider
- dramatic form
- tragic genre
- etc.

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

Focus might be on:
- dramatic form- tragedy / domestic tragedy
- structural issues relating to this stage of the plot and the relationships so far established between characters
- ways in which verse form reflects the feelings of the speakers
- use of irony and dramatic irony – reflecting on what has happened vs what was believed at the time
- dramatic impact of Iago's silence
- the various ways in which Iago is described as the true events are revealed
- succinct but systematic review of the physical evidence in the form of letters and the handkerchief
- focus on Iago in active role as dissembler
- Othello's sympathetic summary account of his feelings and actions pleading for a balanced assessment
- range of exotic and dramatic references: Indian, Arabian, Aleppo, Turk, etc.
- Othello's assertive and self-dramatising contextualising of his own suicide
- complex and conflicting emotions implicit in Othello's final address to Desdemona's body
- use of declaratives, interrogatives, exclamatives and imperatives; particularly by Lodovico as he establishes position of control
- possible stage effects and interpretations
- etc.

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

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

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

Question 02

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

| 0 | 2 |

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, in this passage and elsewhere in the play, Shakespeare presents Petruchio as a ridiculous fool.

[25 marks]

Possible content:
Please refer to pages 4 to 6.

AO5 Explore literary texts informed by different interpretations.

Students might consider:
- focus on Petruchio's eccentric appearance and odd behaviour
- Petruchio's apparent lack of awareness of others' expectations
- his apparent lack of respect for the "solemn festival"
- Petruchio's apparently random "odd humour
- this scene as part of Petruchio's taming strategy
- his reference to reasons that will be made clear later
- part of a pattern of his apparent foolishness and naivety
- his taste for 'theatrical' gestures
- the wisdom of "to me she's married, not unto my clothes"
- the comedic genre
- etc.

AO4 Explore connections across literary texts.

Focus might be on:
- patterns of courtship and marriage/weddings
- traits of successful/unsuccessful suitors
- high premium placed upon decorum and custom in love literature
- expectations of male and female behaviour within relationships and families
- connections to other comedic representations of love and love protagonists
- etc.

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

Focus might be on:
- ideas about and expectations of the role of suitor from a 16th/17th century perspective
- expectations of marriages and weddings from a 16/17th century/other perspectives
- how attitudes to men and women and their roles in marriages/weddings might have changed over time
- comedic genre
- ideas about courtly love vs more pragmatic approaches to forging a union/marriage
- ideas about taming and manipulation within relationships
- 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 the characters on stage
- ways in which verse form reflects the feelings of the speakers
- use of irony and dramatic irony
- use of prose in Biondello's comic reportage vs poetry of Petruchio's entrance
- comic detail of Biondello's portrait of Petruchio
- elaborate sentence structure used by Biondello to create comic picture of Petruchio's eccentric disrepair
- ways in which comic anticipation is created before Petruchio's entrance
- word play around comes/came/one to refer to Petruchio on horseback
- possible stage effects of Petruchio's appearance on entrance
- Petruchio's use of questions
- the use of apparent politeness between Petruchio and Baptista masking the latter's bewilderment and frustration
- Petruchio's comic self-awareness when he comments that it's "as if they saw some wondrous monument, some comet or unusual prodigy?"
- conflict between expectations of Baptista/Tranio and Petruchio
- effect of other characters speculating as to the "odd humour" that motivates Petruchio and how he "will so excuse" his antics
- etc.

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

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

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

Question 03

Measure for Measure **– William Shakespeare**

0	3

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, Shakespeare presents Mariana as passive and submissive.

[25 marks]

Possible content:
Please refer to pages 4 to 6.

AO5 Explore literary texts informed by different interpretations.

Students might consider:
- Mariana's past and present treatment by Angelo
- her initially minimal responses dependent upon the Duke's questioning
- her wearing of a veil
- her subservience to the Duke and dependence on his intervention both as Friar and Duke
- her lack of status within patriarchal society ("You are nothing")
- Mariana's appearance at court with a plan to confront Angelo and move things forward
- her use of riddles and word-play to reveal the truth behind the bed-trick
- her assertive and rhetorical challenge to Angelo
- the theatricality of her unveiling
- her morally charged appeal to the Duke as force for order and good
- etc.

AO4 Explore connections across literary texts.

Focus might be on:
- representations of female lovers
- patterns of courtship and seduction
- patterns of conflict resolution
- high premium placed upon purity, fidelity and legitimacy in love literature
- representations of leaders and/or religious figures
- problem play/tragi-comic genre
- etc.

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

Focus might be on:
- expectations of lovers, fiancés/fiancées, husbands and wives from a 17th century perspective/other perspectives
- expectations of leaders from a 17th century/other perspectives
- how attitudes to sexual relationships and marriage have changed over time
- context of the problem play/tragi-comedy
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:
- dramatic form- 'the problem play', tragi-comedy
- structural issues relating to this stage of the plot and the relationships so far established between characters
- ways in which verse form reflects the feelings of the speakers
- use of incomplete lines in the initial interview between the Duke and Mariana
- use of shared lines to emphasise conflict between Mariana and Angelo and between Lucio and the Duke
- pattern of questions and answers in the initial interview between the Duke and Mariana
- irony and dramatic irony around the bed-trick and Mariana's use of a veil
- references to Isabella's relationship with Angelo
- Mariana's use of patterned declaratives to confront Angelo
- Angelo's use of euphemisms to mask his past actions vs Mariana's use of morally charged language ('noble', 'heaven', 'truth', 'virtue', etc.)
- metaphor of 'marble monument'
- Mariana's reference to the fact that she is kneeling to the Duke
- possible stage effects and interpretations
- etc.

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

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

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

Question 04

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

0	4

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, Paulina's only dramatic function in the play is to expose the very worst aspects of Leontes' character.

[25 marks]

Possible content:
Please refer to pages 4 to 6.

AO5 Explore literary texts informed by different interpretations.

Students might consider:
- Paulina's consistent opposition to Leontes' treatment of and attitude towards Hermione and those he associates with her such as her children and courtiers who defend her
- Paulina's bravery in challenging the king in his courtly environment
- her exposure of Leontes' arrogance and consequent insulting, dismissive and rash behaviour threatening his family and his ability to rule and maintain order
- her use of baby Perdita's resemblance to Leontes to provide physical proof of paternity
- the provocative nature of her character and challenges to Leontes' authority
- the extreme nature of Leontes' jealousy and its consequences
- challenging the use of 'only' in the question
- Paulina's ultimate ability to bring about Leontes' repentance, redemption and forgiveness
- her use of deception to bring about the saving of Hermione
- her role as advocate for women
- her roles as political, moral, perhaps religious advocate to re-establish order in a flawed world
- etc.

AO4 Explore connections across literary texts.

Focus might be on:
- patterns of marital relationships
- high premium placed upon male authority, nobility and fidelity in love literature
- theme of family loyalty
- attitudes to children
- representations of men/kings/husbands, women/queens/wives, courtiers, fathers/children
- presentation of courtly behaviour
- problem play/tragi-comic/romance genre
- etc.

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

Focus might be on:
- expectations of kings, queens and courtiers from a 17th century perspective
- how attitudes to women, marriage, children and male authority might have changed over time
- court setting
- context of the problem play/tragi-comedy
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:
- dramatic form- 'the problem play', tragi-comedy, romance or late play
- structural issues relating to this stage of the plot and the relationships so far established between characters
- discussion of 'dramatic function'- Paulina's arguably crucial role in the play's structure and genre in turning tragedy into 'comedy' and her varied functions in the process: saviour of Hermione, Leontes' conscience, quasi-Christian figure bringing about Leontes' redemption, quasi-feminist figure standing up against the forces of patriarchy, etc.
- early reference to the ongoing argument about Hermione as a 'good' queen
- ways in which verse form reflects the feelings of the speakers
- lines split between Leontes and Paulina to convey their antagonism
- Leontes' use of exclamatory insults, insulting Paulina and Antigonus by references to marital stereotypes such as the shrewish wife vs the weak husband
- Paulina's arguments to the court and with Leontes about the nature of his behaviour
- her use of moral terms to secure her position as antagonist- "good goddess Nature", "a most unworthy and unnatural lord", etc.
- her use of metaphor- sting, root, print etc.
- her use of 'yellow' to symbolise jealousy
- references to and use of baby Perdita
- the way in which Paulina uses details of baby Perdita's appearance and resemblance to Leontes
- references to other courtiers on stage
- 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 05

AQA Anthology of Love Poetry through the Ages Pre–1900

0	5

Examine the view that the speaker in Marvell's 'To His Coy Mistress' is more interested in demonstrating his intellect than declaring his love.

[25 marks]

Possible content:
Please refer to pages 4 to 6.

AO5 Explore literary texts informed by different interpretations

Students might consider:
- the speaker's use of geographical, Biblical and mythological references
- comic exaggeration of courtship process
- use of original and elaborate metaphor
- epigrammatic quality of couplets
- use of word-play and Metaphysical wit
- structure of tripartite argument
- speaker's use of direct address
- use of declarative language such as 'praise', 'adore', 'deserve', etc.
- compliments about her physical appearance, "sweetness" and energy
- use of friendly commands urging her to embrace life and love

AO4 Explore connections across literary texts

Focus might be on:
- ways in which the speaker and the addressee are presented
- the carpe diem theme
- methods of seduction
- displays of intellect
- declarations of love
- subject matter and point of view
- poetic methods
- male attitudes

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

Focus might be on:

- presentation of men and women
- presentation of sexual morality
- seventeenth century values and attitudes
- the Metaphysical context
- carpe diem poetry as a literary sub-genre

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

Focus might be on:

- iambic rhyming couplets
- direct address- use of first person plural and singular; use of second person in both forms
- caesurae/enjambement to create rhetorical argument
- 'but', 'and', 'nor', 'now', etc. as discourse markers in rhetorical argument
- tripartite structure
- imperative, conditional and subjunctive moods
- metaphors and similes, often extended
- imagery and contrast between imagery in the three sections- contrast between Petrarchan-type familiar imagery and shock of Gothic/Metaphysical imagery
- use of metaphysical wit in comparisons/contrasts, imagery, and epigrammatic qualities of some couplets
- use of hyperbole, bathos, dysphemism
- use of pun- e.g. "quaint honour"
- deliberate attempts to shock with religious and sexual jokes
- 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 06

AQA Anthology of Love Poetry through the Ages Post-1900

| 0 | 6 | Examine the view that in 'Vergissmeinnicht' Douglas presents love as meaningless.

[25 marks]

Possible content:
Please refer to pages 4 to 6.

AO5 Explore literary texts informed by different interpretations

Students might consider:
- the incongruity between the '*Steffi: Vergissmeinnicht*' motif and the war setting with the decomposing body
- the ways in which the dead soldier and Steffi are presented
- the primacy of the dead soldier as killer rather than lover, exposing the latter as 'dishonoured'
- the focus on decomposition in the penultimate stanza
- the finality of the last line
- an ironic reading of the title
- reading the poem's message as one of futility be it love and/or war
- challenging the idea of love as 'meaningless' in the poem
- the way in which the second (for the narrator) viewing of the soldier reveals the intimacy of the soldier as a lover
- the fact that the '*Steffi: Vergissmeinnicht*' motif (and the poem) has endured, and arguably superseded both the battle and the apparent primacy of the soldier as killer
- the presentation of Steffi weeping in the penultimate stanza
- the title

AO4 Explore connections across literary texts

Focus might be on:
- ways in which the narrator and the narrator's attitudes are presented
- ways in which love and war/death/time are placed in opposition
- subject matter and point of view
- poetic methods

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

Focus might be on:

- desert war setting
- attitudes to war and death
- attitudes to love in war context
- war poetry
- twentieth century values and attitudes

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

Focus might be on:

- use of quatrain form
- irregularities in line length and rhyme scheme
- use of pararhyme
- enjambement to create emphasis
- use of first person plural
- contrasting attitudes to the dead soldier, 'we' vs 'she'
- presentation of Steffi in stanzas two and five
- use of war setting
- use of desert setting
- similes and metaphors to describe warfare and the body
- use of the '*Steffi: Vergissmeinnicht*' motif
- significance of the title
- use of opposites and paradox in final stanza
- presentation of human nature as dualistic: "the lover and the killer are mingled"
- the relatively few indicators of a modern war setting
- use of time references
- presentation of Germans
- 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.