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A-Level

# English Literature A

7712/1 Love through the Ages

Final Mark scheme

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7712  
June 2017

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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](http://aqa.org.uk)

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## **7712/1 Love through the ages – Mark Scheme**

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

### **The significance of closed book (AS Paper 1 Sections A and B, A level Paper 1 Section A)**

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

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

### **The significance of open book (AS Paper 2 Section B, A level Paper 2 Section A and the second part of Section B)**

Examiners must understand that in marking an open book exam there are examining implications. Candidates have their texts in front of them, and they are expected to use them to focus on specific passages for detailed discussion. They will not have had to memorise quotations, so when quotations are used they should be accurate. Because candidates have their texts in the examination room, examiners need to be alert to possible malpractice. The texts should not be annotated, but if examiners suspect that they have been or that notes from texts have been copied, they must alert the malpractice team.

There are specific issues for AO2 – how meanings are shaped in texts. There is, with open book, the expectation that candidates can use the text they have in front of them to make specific and detailed reference to structural and organisational issues.

### **Arriving at Marks**

1. All questions are framed to address all the Assessment Objectives (AOs). Weightings are given above the generic mark scheme. Answers are marked holistically but, when deciding upon a mark in a band, examiners should bear in mind the relative weightings of the assessment objectives (see page 7) and be careful not to over/under credit a particular skill. This will be exemplified and reinforced as part of examiner training and standardisation. Examiners need to read the whole answer taking into account its strengths and weaknesses and then place it in the appropriate band.
2. Examiners should avoid making early snap judgements before the whole answer has been read. Some candidates begin tentatively but go on to make relevant points.
3. Examiners should be prepared to use the full mark range and not ‘bunch’ scripts in the middle for safety. Top band marks are attainable if candidates could not be expected to do more in the time and under the conditions in which they are working.

4. Examiners should mark positively. Although the mark scheme provides some indicators for what candidates are likely to write about, examiners should be willing to reward what is actually there – **provided of course, that it is relevant to the question being asked.**
5. Examiners should remember that there are no right answers. Candidates' views which are relevant, well-argued and supported by appropriate textual evidence must receive credit whether the examiner agrees with the views or not. It is important to try to remain flexible if a candidate introduces unusual or unorthodox ideas.
6. Examiners should remember that length and quality are not synonymous. Some brief answers may be relevant and concise. Equally, long answers may be diffuse and repetitive.
7. If answers are short or incomplete, examiners can only reward what is there and assess accordingly. Some further credit can be given to answers finished in note form.

### Using the Mark Bands

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

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

9. Answers placed at the top of the band will securely address the descriptors; answers at the lower end of the band will securely address the descriptors below and begin to show the qualities of the band into which you are placing them. Careful judgements need to be made about marks in the middle of the range; here it is likely that the key descriptors will be more intermittent but still clearly evident.
10. There will be occasions when an answer addresses descriptors in different bands; in such cases, the 'best-fit' model applies. Here examiners will need to exercise a different kind of judgement, looking to see where the answer can be most fairly and appropriately placed in terms of its quality against the descriptors.

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11. Examiners must remember that the mark bands are not equivalent to grades: grades are decided by the awarding committee at the end of each session.

### **Advice about marking specific sections**

12. Examiners need to bear in mind the following key points when marking extract based questions:
- has the candidate engaged with the relevant interpretation and constructed a relevant argument?
  - does the candidate have an overview of the extract(s)/text(s)?
  - has the candidate quoted from the extract(s)/text(s) to support ideas?
  - has the candidate seen the significance of the extract(s)/text(s) in relation to the central historicist literary concept?
  - has the candidate written about authorial method(s)?
  - the candidate's AO1 competence.
13. Examiners need to bear in mind the following key points when marking questions based on single texts and compared texts:
- has the candidate engaged with the relevant interpretation and constructed a relevant argument?
  - has the candidate referred to relevant sections of the text(s) to support their views?
  - has the candidate seen the significance of the text(s) in relation to the central historicist literary concept?
  - has the candidate referred to authorial methods?
  - the candidate's AO1 competence.

In the case of a significant omission to an answer then the examiner should not give a mark higher than Band 4.

### **Annotation**

14. Examiners should remember that annotation is directed solely to senior examiners.
15. In addition to giving a mark, examiners should write a brief summative comment indicating how the mark has been arrived at. These comments are likely to mirror the appropriate mark band descriptors but comments must not be mechanical. Examiners need to describe candidate performance.
16. Please remember that scripts can go back to candidates, so although your audience is a senior examiner, you must express your views temperately.
17. The following symbols can be used when marking scripts:
- tick for a specific good point, idea or reference
  - ? for when meaning is not clear or there are inaccuracies
  - SEEN to acknowledge blank pages and plans/footnotes made by students.

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

18. Use the Model Marked Script for guidance.

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

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

The AOs are as follows:

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

Weightings for each question are as follows:

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

For AS it is important to remember that these students are 16 to 17 years old so we are judging their skills midway through KS5.

## Mark Scheme

It is important to remember that these students, in the main, are 18 years old so we are judging their skills at the end of Key Stage 5.

Weightings for each question are as follows:

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

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

<p>Band 4 <b>Coherent/Thorough</b> <b>16-20 marks</b></p> <p>'<b>Coherence</b>' is shown when students are logical and consistent in their arguments in relation to the task. They hold their ideas together in an intelligible way.</p> <p>'<b>Thoroughness</b>' is shown when students write carefully, precisely and accurately.</p>	AO5	<ul style="list-style-type: none"> <li>thorough engagement with the debate set up in the task</li> </ul>	<p>This band is characterised by <b>coherent</b> and <b>thorough</b> work where ideas are linked together in a focused and purposeful way in relation to the task.</p> <p>At the top of the band students will demonstrate a fully <b>coherent</b> and <b>thorough</b> argument across all five assessment objectives in the course of their response.</p> <p>At the bottom of the band ideas will be discussed in a shaped, relevant and purposeful way with a clear sense of direction, with one or two lapses in <b>coherence</b> and accuracy.</p>
	AO4	<ul style="list-style-type: none"> <li>logical and consistent exploration of connections across literary texts arising out of historicist study</li> <li></li> </ul>	
	AO3	<ul style="list-style-type: none"> <li>thorough understanding of the significance of relevant contexts in relation to the task</li> <li>coherence in the connection between those contexts and the historicist literary concept studied</li> </ul>	
	AO2	<ul style="list-style-type: none"> <li>thorough understanding of authorial methods in relation to the task</li> <li>thorough engagement with how meanings are shaped by the methods used</li> </ul>	
	AO1	<ul style="list-style-type: none"> <li>logical, thorough and coherent argument in relation to the task where ideas are debated in depth</li> <li>appropriate use of literary critical concepts and terminology; precise and accurate expression</li> </ul>	
<p>Band 3 <b>Straightforward/ Relevant</b> <b>11-15 marks</b></p> <p>'<b>Straightforward</b>' work is shown when students make their ideas in relation to the task clearly known.</p> <p>'<b>Relevant</b>' work is shown when students are focused on the task and use detail in an appropriate and supportive way.</p>	AO5	<ul style="list-style-type: none"> <li>sensibly ordered ideas in a relevant argument in relation to the task</li> <li>some use of literary critical concepts and terminology which are mainly appropriate; straightforward and clear expression</li> </ul>	<p>This band is characterised by <b>straightforward</b> and <b>relevant</b> work where the student's response to the task is clear and intelligible.</p> <p>At the top of the band students will demonstrate consistent <b>straightforward</b> understanding in the course of their argument. Ideas will be developed <b>relevantly</b>.</p> <p>At the bottom of the band there will be flashes of <b>relevant</b> understanding with evidence of <b>straightforward</b> thinking.</p>
	AO4	<ul style="list-style-type: none"> <li>straightforward understanding of authorial methods in relation to the task</li> <li>relevant engagement with how meanings are shaped by the methods used</li> </ul>	
	AO3	<ul style="list-style-type: none"> <li>straightforward understanding of the significance of relevant contexts in relation to the task</li> <li>relevant connections between those contexts and the historicist literary concept studied</li> </ul>	
	AO2	<ul style="list-style-type: none"> <li>explores connections across literary texts arising out of historicist study in a straightforward way</li> </ul>	



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

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

**Section A: Shakespeare****Question 01*****Othello* – William Shakespeare**

‘As lovers, Othello and Desdemona either worship or despise one another. There is no middle ground.’

In the light of this view, discuss how Shakespeare presents Othello’s and Desdemona’s attitudes towards one another in this extract and elsewhere in the play.

[25 marks]

Possible content:

Please refer to pages 3 to 6.

**AO5 Explore literary texts informed by different interpretations**

Students might consider:

- extreme terms with which Othello condemns Desdemona
- politeness and respect shown by Desdemona
- their mutual reverence for one another in the early stages of the play
- Othello’s sustained verbal and physical attacks on Desdemona after this point
- Othello’s expressions of guilt and remorse after the murder
- Desdemona’s adoption of a ‘middle ground’ in this and other scenes where she is polite and respectful yet determined to assert her innocence
- view that Desdemona never ‘despises’ Othello
- Othello’s confused and contradictory attitude shown towards Desdemona in earlier scenes with Iago such as the epilepsy scene
- Iago’s role in corrupting Othello’s feelings with lies and fabrications

**AO4 Explore connections across literary texts**

Focus might be on:

- ideas about the play as a tragedy
- typical representations of love and lovers
- high premium placed upon fidelity and purity of the wife in literature
- disgrace of the cuckolded husband in literature
- destructive effect of third parties
- representations of jealousy, suspicion and infidelity

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**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 male-female relationships and the roles of husbands and wives within marriage from a 17<sup>th</sup> century/other perspectives
- Othello's increasingly cruel and violent treatment of Desdemona, particularly viewed from a 21st century perspective
- peculiar circumstances of Iago's role in corrupting Othello
- tensions between public/social roles and sexual relationships
- role of religious faith in affirming relationships from a 17<sup>th</sup> century/other perspectives
- relevance of the play set against a war context
- relevance of geographical contexts
- attitudes to race from a 17<sup>th</sup> century/other perspectives
- the tragic context

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

Focus might be on:

- structural issues relating to the changing nature of the relationship – Othello's and Desdemona's early mutual reverence and affection giving way to breakdown, confrontation and murder as a result of Othello's belief in Desdemona's infidelity
- use of irony and dramatic irony
- ways in which the verse form reflects the feelings of the speakers
- contrast between Othello's early idealisation of Desdemona and his initial confusion in response to Iago's case against her
- Othello's use of rhetorical devices such as repeated exclamations, questions and insults
- simplicity and directness of Desdemona's language; the polite and respectful terms she uses; her use of questions to convey dismay and confusion; her blend of assertive and tentative responses
- use of imagery (eg heaven vs hell/good vs evil, suffering, natural beauty vs corruption)
- possible stage effects and interpretations

**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
- relevance to task
- use of appropriate concepts and terminology
- technical accuracy

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

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

‘In the literature of love, the more a husband tries to demonstrate power and control, the more he appears powerless and foolish.’

In the light of this view, discuss how Shakespeare presents Petruchio in this extract and elsewhere in the play.

**[25 marks]**

Possible content:

Please refer to pages 3 to 6.

**AO5 Explore literary texts informed by different interpretations**

Students might consider:

- Petruchio’s excessive use of overbearing commands, exclamations and insults
- degree to which he takes Kate’s torture and humiliation (eg denying food, drink, sleep, etc)
- arrogance of his manner (eg striking the servant, his lecture on nutrition, boasts about his ‘reign’, his presentation of himself as falcon tamer/knight, his proposed tantrum with the bedding, his competitiveness to be best shrew tamer, the servants’ reference to his sermonising)
- references here and elsewhere to Petruchio’s foolish behaviour and appearance
- Petruchio’s exaggerated role-playing
- consideration of the induction as a framing device
- comedic context
- reading that all his household are going along with the joke
- wider context of the play and, in particular, the ending where it is clear Petruchio does have power and control as a husband within a patriarchal society

**AO4 Explore connections across literary texts**

Focus might be on:

- ideas about the play as a comedy
- typical representations of love and lovers
- representations of husbands and wives in the literature of love
- expectations of courtship and marriage in the literature of love

**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 marriage and husbands from a 16<sup>th</sup>/17<sup>th</sup> century perspective – e.g. Baptista's trading of his daughters, the acceptability of a husband 'taming' a 'shrew', the acceptability of a husband treating his wife as a possession
- how attitudes to men and women and their respective marital roles might have changed over time
- comparisons between the different types of husband figures in the play such as Lucentio and Hortensio
- expectations of 'Latin' temperaments within relationships from a 16<sup>th</sup>/17<sup>th</sup> century/other perspectives
- comedic context
- expectations of higher social classes and how these might have changed over time

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

Focus might be on:

- structural issues to do with the changing nature of the relationship and setting; after their marriage and the move to Petruchio's house the 'taming' begins in earnest
- use of servants as an ironic chorus to report off-stage business
- use of irony and dramatic irony
- ways in which the verse form reflects the feelings of the speakers
- Petruchio's final soliloquy summarising his purpose (as part of a sequence of soliloquies)
- Petruchio's use of commands, questions and exclamations
- Petruchio's apparently welcoming/seductive tone to Kate and apparent disdain for his servants
- Petruchio's sustained association of meat with cholera and humour
- Petruchio's extravagantly detailed description of how he will disrupt Kate's sleep
- extended falcon metaphor
- Kate's use of 'husband'
- Curtis's use of verb lists to describe Petruchio and Kate at odds
- possible stage effects and interpretations

**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
- relevance to task
- 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**

‘The literature of love tends to present women as selfless and compassionate.’

In the light of this view, discuss how Shakespeare presents women in this extract and elsewhere in the play.

**[25 marks]**

Possible content:

Please refer to pages 3 to 6.

**AO5 Explore literary texts informed by different interpretations**

Students might consider:

- Mariana’s insistence that Angelo be saved despite his treatment of her
- her forgiveness of him and belief that his moral character will improve
- Isabella’s forgiveness of Angelo, particularly as she still believes he executed Claudio
- ways in which Mariana and Isabella combine as ‘sisters of mercy’ with faith in human nature
- Isabella’s and Mariana’s view that Angelo’s ‘bad intent’ was ‘merely thoughts’ is arguably very generous
- ways in which other female characters such as Juliet and Mistress Overdone are presented
- the Duke as potentially displaying selflessness and compassion

**AO4 Explore connections across literary texts**

Focus might be on:

- ideas about tragi-comedy genre and critical notions of the text as a problem play
- typical representations of love
- representations of women in literature as selfless/compassionate and/or optimistic about human nature
- representations of women in literature as solitary figures at the mercy of men
- uneven distribution of power between men and women within a patriarchal and hierarchical society as typically seen in literature
- other representations of women and female roles

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

Focus might be on:

- structural issues to do with this point in the Duke’s various plots to manipulate the fates of his subjects
- use of irony and dramatic irony
- ways in which the verse form reflects the feelings of the speakers
- debate between the Duke and Mariana about ‘husband’, ‘crave’, ‘mock’, etc.
- submissive/assertive language and actions used by Mariana and Isabella
- rhetorical features used by Isabella to intercede for Angelo
- rhetorical features of the Duke’s to assert his authority

- presentation of the Duke's arguments about the fate of Angelo
- possible stage effects and interpretations

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

Focus might be on:

- structural issues to do with this point in the Duke's various plots to manipulate the fates of his subjects
- use of irony and dramatic irony
- ways in which the verse form reflects the feelings of the speakers
- debate between the Duke and Mariana about 'husband', 'crave', 'mock', etc.
- submissive/assertive language and actions used by Mariana and Isabella
- rhetorical features used by Isabella to intercede for Angelo
- rhetorical features of the Duke's to assert his authority
- presentation of the Duke's arguments about the fate of Angelo
- possible stage effects and interpretations

**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
- relevance to task
- use of appropriate concepts and terminology
- technical accuracy

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



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

'Happy endings in the literature of love depend on problems being resolved and characters getting what they deserve'

In the light of this view, discuss how Shakespeare presents Paulina's role here and elsewhere in the play.

**[25 marks]**

Possible content:

Please refer to pages 3 to 6.

**AO5 Explore literary texts informed by different interpretations**

Students might consider:

- Paulina's intervention to save and restore Hermione to her rightful place
- her almost divine status, linked with the Oracle and the statue 'miracle'
- her stern and controlling treatment of Leontes here and elsewhere
- her role in Hermione's reunion with Perdita
- her generosity and approval of those reformed and reunited
- possible view that Leontes gets more than he deserves
- Leontes himself, not just Paulina, responsible for providing solutions and just deserts, i.e. arranging and blessing union of Paulina and Camillo
- role of others such as Polixenes, Florizel and Perdita in bringing about a satisfactory ending
- argument that the ending is implausible
- unresolved matters that stop the ending being 'perfect', e.g. deaths of Mamillius and Antigonus

**AO4 Explore connections across literary texts**

Focus might be on:

- ideas about the tragi-comic genre and critical notions of the text as a problem play/late play
- typical representations of happy endings in the literature of love
- happy endings/reunions/transformations in other literature
- role of characters who intervene to prevent tragedy and enable happy endings
- high premium placed upon the virtue of protagonists in literature
- ways in which jealous lovers and abused innocents are presented in literature

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

Focus might be on:

- wider social and cultural expectations of marriage from a 17th century/other perspectives
- typical patterns of (royal) courtship and marriage in Shakespeare's day
- high premium placed upon the virtue of kings and queens in the patriarchal context of the royal succession
- religious ideas about sin, suffering and redemption and about faith in resurrection
- tragi-comedy/problem play/romance context
- ideas about wisdom and ingenuity being applied to correct the tragic mistakes of impulsive words and actions

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

Focus might be on:

- structural issues relating to the way in which the various strands of the play are resolved in the statue scene
- ways in which Shakespeare presents the interplay of power between Paulina and Leontes
- choric function of Polixenes and Camillo during reunion of Leontes and Hermione
- use of irony and dramatic irony
- ways in which the verse form reflects the feelings of the speakers
- rhetorical devices in Paulina's initial speeches- e.g. use of imperatives and declaratives to take command
- use of religious language
- use of first, second and third person
- range of imagery- resurrection, birds, etc.
- rhetorical features of Leontes' final speech as he resumes his role as king fully in command
- possible stage effects and interpretations

**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
- relevance to task
- use of appropriate concepts and terminology
- technical accuracy

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

**Section B: Unseen Poetry****Question 05**

It has been said that Dyer's poem is "a simple poem of grief and devotion" whereas Dunn's is about "the complexity of conflicting emotions".

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

**[25 marks]**

Possible content:

Please refer to pages 3 to 6.

**AO5 Explore literary texts informed by different interpretations.**

Students might consider:

- Dyer's presentation of the narrator's husband and their love in an idealised way
- Dyer's use of conventional imagery, e.g life as day/labour/warmth, death as night/sleep/rest/dust/cold
- Dyer's sustained presentation of husband and wife in traditional roles
- the religious context of Dyer's poem
- the clarity of Dyer's narrator's feelings and wishes- looking forward to the shared joy of intimate reunion
- Dunn's subversion of traditional roles with spouse as a woman of business and the narrator as nurse/supplicant
- Dunn's narrator's ambiguous lack of direct expression of love or grief (possible sense of relief that she is dead?)
- the central image of the kaleidoscope and the shifting point of view in Dunn's poem
- the apparently contradictory emotions expressed by Dunn's narrator
- atypical aspects of Dyer's poem such as: the fact that this is a woman writing about her husband in the seventeenth century; the hints of sexual passion; Gothic elements as the narrator longs for death
- uncomplicated readings of Dunn's poem
- the argument that grief and devotion are more profoundly felt in Dunn's poem
- readings that stress the similarities between the two poems

**AO4 Explore connections across literary texts**

Focus might be on:

- typical/atypical aspects of sonnet and/or elegy form
- similarities of subject matter, e.g expressions of love and grief directed at dead spouses
- typical/atypical aspects of imagery
- similarities and differences in the poets' methods of presenting the narrators, their spouses, their relationship with their spouses and their attitudes towards their own roles
- similarities and differences in terms of attitudes to love and death

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

Focus might be on:

- the differing representations of love as shown here in two poems produced in the seventeenth and twentieth centuries respectively
- the idea that twentieth century literature is, on the whole, less likely to offer simple and straightforward representations of love
- the fact that the poets are of different genders with love sonnets, particularly of the seventeenth century, being more typically associated with male writers in settings other than the domestic

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

Focus might be on:

- aspects of form such as Dyer's and Dunn's use of sonnet form: Dyer's simply composed of a sequence of couplets with no clear octave/sestet volta and Dunn's a hybrid mix of Italian and English sonnet form with a more explicit octave/sestet volta; both poets' use of enjambement and caesurae with a variety of punctuation to match syntax to form and rhetorical effects
- aspects of structure such as shifts in tone and focus as the poets' arguments develop
- the poets' use of point of view: both use first person with direct address to the dead spouse, perhaps more complex in Dunn suggesting the spouse's point of view too; Dyer's use of question and imperatives vs simple declaratives of Dunn; Dyer's poem seems almost conversational in places with a sense to looking forward to shared joy, whereas as Dunn's narrator seems distanced from his spouse with no looking forward to reunion
- the poets' use of imagery: in Dyer declining day/light, clothing, parts of the body, death-bed/tomb echoing marriage bed, approaching night/death echoing their wedding night, implicitly religious imagery with references to dust and prayer, simple opposites of day/night, labour/rest, husband/wife, life/death, etc.; in Dunn a similar focus on domestic detail, parts of body, implicitly religious imagery suggestion a process of sin and redemption plus motifs and metaphors of servitude and the central kaleidoscope image
- the poets' use of rhetorical devices: in Dyer the patterning of question, commands, half lines and repetition as the sonnet builds to its climax; in Dunn the patterning of co-ordinated modals and lists to convey the multiplicity of devotions enacted by the narrator and the complexity of feelings this generates in the narrator who continually gives and still feels guilty

**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
- relevance to task
- use of appropriate concepts and terminology
- technical accuracy

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

**Section C: Comparing Texts****Question 06**

Compare the presentation of desire in **two** texts you have studied.

You must write about **at least two** poems in your answer **as well as** a prose text you have studied.

**[25 marks]**

Possible content:

Please refer to pages 3 to 6.

**AO5 Explore literary texts informed by different interpretations**

Students might consider:

- sexual attraction
- passion
- temptation, perhaps different responses to temptation
- seduction
- reciprocated/unreciprocated desire
- ‘forbidden’ love, perhaps in the context of adultery or other taboos
- ‘desire’ in terms of hopes and aspirations

**AO4 Explore connections across literary texts**

Focus might be on:

- relevant genre-related comment on the ways in which poets and novelists can present ideas about desire
- similarity and/or difference at the level of subject matter
- similarity and/or difference at the level of prose and poetic methods and how writers present their thoughts and opinions
- the extent to which each text’s presentation of desire can be seen as typical of its genre, form or historical period

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

Focus might be on:

- the differing presentations of desire 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 desirous 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

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

Focus might be on:

- relevant aspects of genre
- relevant aspects of poetic methods
- relevant aspects of prose methods such as narrative structure and point of view

**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
- relevance to task
- use of appropriate concepts and terminology
- technical accuracy

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

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**Question 07**

Compare the presentation of romantic commitment in **two** texts you have studied.

You must write about **at least two** poems in your answer **as well as** a prose text you have studied.

**[25 marks]**

Possible content:

Please refer to pages 3 to 6.

**AO5 Explore literary texts informed by different interpretations**

**Students may choose to look at both sides the debate or just one. It is the quality of the students response that matters.**

Students might consider:

- declarations of commitment
- proposal, engagement, marriage or the establishment of some other form of permanent or semi-permanent partnership
- physical commitment such as consummation or monogamy
- moral/spiritual commitment such as oaths and promises
- fidelity, perhaps in the face of temptation
- lovers as companions, carers or nurses

**AO4 Explore connections across literary texts**

Focus might be on:

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

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

Focus might be on:

- the differing representations of commitment (e.g. words, actions, official ceremonies, unofficial promises, etc.) 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 demonstrate commitment
- other factual issues around society, culture, historical period or text type that shows understanding of the importance of contextual factors

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

Focus might be on:

- relevant aspects of form and genre
- relevant aspects of language, tone, imagery etc
- relevant aspects of poetic methods such as ellipsis and poetic form
- relevant aspects of prose methods such as narrative structure and point of

**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
- relevance to task
- use of appropriate concepts and terminology
- technical accuracy

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