



A-level
ENGLISH LITERATURE A
7712/1

Paper 1 Love through the ages

Mark scheme

June 2020

Version: 1.0 Final 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 Examiner.

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

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Level of response marking instructions

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

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

Step 1 Determine a level

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

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

Step 2 Determine a mark

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

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

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

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

7712/1 Love through the ages – Mark Scheme

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

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

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

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

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

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

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

Arriving at Marks

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

5. Examiners should remember that there are no right answers. Candidates' views which are relevant, well-argued and supported by appropriate textual evidence must receive credit whether the examiner agrees with the views or not. It is important to try to remain flexible if a candidate introduces unusual or unorthodox ideas.
6. Examiners should remember that length and quality are not synonymous. Some brief answers may be relevant and concise. Equally, long answers may be diffuse and repetitive.
7. If answers are short or incomplete, examiners can only reward what is there and assess accordingly. Some further credit can be given to answers finished in note form.

Using the Mark Bands

8. When placing answers in mark bands, examiners need to look closely at the descriptors and the detailed generic mark bands on page 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:

- 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:


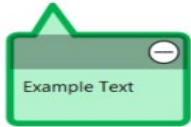




- has the candidate engaged with the relevant interpretation and constructed a relevant argument?
- has the candidate referred to relevant sections of the text(s) to support their views?
- has the candidate seen the significance of the text(s) in relation to the central historicist literary concept?
- 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 using EM2:

Annotation Name	Toolbar Image	Details	Examples of Use on Script	Y/N
Annotation Type: Stamp				
Correct		Toolbar Tooltip: Correct Positive points that make a material difference to the success of the answer		Y
Seen		Toolbar Tooltip: Seen To acknowledge plans and footnotes. Not to be used on blank pages		Y

Green Empty Comment		Toolbar Tooltip: Green Empty Comment No Default Text - text shown in screenshot was typed into annotation by user For formative annotation where necessary and for the summative comment. These should be formed so as to not obscure the student's answer.		Y
LackOfClarity		Toolbar Tooltip: Lack of Clarity For unclear/irrelevant points, unclear line of argument, problematic expression etc.		Y
FactualInaccuracy		Toolbar Tooltip: Factual Inaccuracy For factual inaccuracy only, not issues with SPaG. Use only to indicate serious factual errors		Y

You can use words and phrases from the Mark Scheme and/or your own when using the purple comment box. However:

- Comments and key words MUST correspond to the mark given (see 'headline' descriptors for Bands 1 to 5)
- You may use ellipsis where appropriate but avoid excessive abbreviation and adopting your own private code
- Team Leader and Awarding examiners MUST be able to read and decode your comments easily. Centres and students must also be able to understand comments easily.
- Please adopt and sustain a professional style relevant to the Mark Scheme when annotating.
- Your marked scripts should look EXACTLY like the Model Marked Scripts used at Standardisation.

18. Use the Model Marked Script for guidance.

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:

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 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.	AO5	<ul style="list-style-type: none"> perceptive and confident engagement with the debate set up in the task 	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.
	AO4	<ul style="list-style-type: none"> perceptive exploration of connections across literary texts arising out of historicist study 	
	AO3	<ul style="list-style-type: none"> perceptive understanding of the significance of relevant contexts in relation to the task assuredness in the connection between those contexts and the historicist literary concept studied 	
	AO2	<ul style="list-style-type: none"> perceptive understanding of authorial methods in relation to the task assured engagement with how meanings are shaped by the methods used 	
	AO1	<ul style="list-style-type: none"> perceptive, assured and sophisticated argument in relation to the task assured use of literary critical concepts and terminology; mature and impressive expression 	

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

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

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

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

Section A: Shakespeare

Question 01

0	1
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Othello – William Shakespeare

‘Iago does not understand love.’

In the light of this view, discuss how Shakespeare presents Iago’s attitudes to love in this extract and elsewhere in the play.

[25 marks]

Possible content:

Please refer to pages 4 to 7.

AO5 Explore literary texts informed by different interpretations

Students might consider:

- Iago’s belief that there is nothing more powerful than an individual’s own willpower
- his advocacy of reason over passion
- his belief that love is just a ‘sect or scion’ of lust
- his misunderstanding of Desdemona’s love for Othello and of her sexual fidelity
- his apparent belief that with sufficient money, wit and opportunity Roderigo could seduce Desdemona
- his materialism and cynicism, in this extract and elsewhere
- his feelings of sexual jealousy towards Othello
- his use of the word ‘love’ to refer to his friendship with Roderigo
- his attitude to ‘self-love’
- his intelligence in seeing that Roderigo’s feelings are most likely to be sexual infatuation
- the view that Iago very well understands love and/or the effect it has on others, and this understanding enables him to more effectively manipulate them
- possible readings of the words ‘understand’ (as the word is used of a character in the play) and ‘love’ in the question
- etc.

Examiners should be prepared to consider a range of ideas about love and perhaps a range of love relationships in the play.

AO4 Explore connections across literary texts

Focus might be on:

- representations of: sexual love; idealistic vs cynical attitudes to love; desperate lovers/seducers; misogynistic attitudes
- ideas about the play as a tragedy
- high premium placed upon fidelity and purity of women in literature
- etc.

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

Focus might be on:

- how attitudes to the following might have changed over time: sexual love; love vs lust; young women; suitors; pursuit/seduction
- idealistic vs cynical attitudes to love and to human nature
- significance of the Venetian setting
- the tragic context
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

- dramatic form – tragedy
- structural issues relating to this early stage of the plot
- structural issues to do with Iago's dominance of the exchange with extended turns (used by Shakespeare to establish his character and attitudes) vs shorter exchanges with Roderigo about practical arrangements
- ways in which verse form reflects the feelings of the speakers; Iago's use of prose to develop his attitudes to life and love
- the various ways in which Iago mocks and dismisses Roderigo and his apparent desire for suicide and love
- Iago's use of various rhetorical devices to persuade and manipulate Roderigo, particularly his use of imperatives and the various ways in which he repeats the instruction to make money
- his use of metaphors, particularly the extended metaphor likening bodies to gardens and the metaphor likening sex to food
- imagery of reason ('beam', 'scale', etc) vs imagery of passion ('our raging motions...' etc)
- Iago's use of 'Moor' and 'barbarian' to describe Othello and 'super-subtle Venetian' to describe Desdemona
- the shift to poetry in Iago's soliloquy
- possible stage effects and interpretations
- etc.

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

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

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

Question 02

0 2 *The Taming of the Shrew* – William Shakespeare

‘The Induction is an essential part of *The Taming of the Shrew*, crucial to understanding important ideas about love in the play.’

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

[25 marks]

Possible content:

Please refer to pages 4 to 7.

AO5 Explore literary texts informed by different interpretations

Students might consider:

- the ways in which the Induction introduces key themes of the play such as marriage and power and the roles of class, hierarchy, wealth and gender
- the ways in which Sly’s transformation into a wealthy, respected lord with mastery over a beautiful and obedient wife foreshadows Petruchio’s ‘taming’ of Katherina
- the role of deceptive appearances where nothing is as it seems (Sly, the Page, the history recounted by the lord and servants, Sly’s recovery from madness, etc) and the ways in which this idea is developed in the main play
- the view that the Induction is a superfluous device underdeveloped and then abandoned by Shakespeare when Sly plays no role at the end of the play
- the atypicality of the Induction device
- the use of the words ‘essential’, ‘crucial’ and ‘important’ in the question
- arguments about the theatrical effects of the Induction as a framing device
- etc.

AO4 Explore connections across literary texts

Focus might be on:

- representations of marriage, power, class, hierarchy, wealth and gender
- the typicality of theatrical artifice
- the play as a comedy
- etc.

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

Focus might be on:

- how attitudes to the following might have changed over time: marriage, power, gender roles, wealth and class
- the cast of Induction characters vs the cast of the main play
- the setting of the Induction vs the Italian setting of the main play
- the comedic context
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

- dramatic form – comedy
- structural issues relating to the Induction as an introduction and framing device for the main play
- ways in which verse form reflects the feelings of the speakers
- ways in which the language choices and rhetorical devices reflect the status and situation of the speakers – particularly the elevated style of the Page, Lord and Servingmen
- Sly's naïve realisation of his transformation
- the comic bathos of Sly's responses to the others on stage (eg 'By my fay, a goodly nap')
- Sly's demands of respect for his position as 'husband' and 'lord'
- the exaggerated respect the Page shows to 'her' 'husband'
- use of irony and dramatic irony
- the way in which the main play is framed as part of Sly's cure for madness
- 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 03

0 3 *Measure for Measure* – William Shakespeare

‘In *Measure for Measure*, marriage is seen as a punishment and a means of control rather than a celebration and a reward.’

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

[25 marks]

Possible content:

Please refer to pages 4 to 7.

AO5 Explore literary texts informed by different interpretations

Students might consider:

- the ways in which the various marriages are directed by the Duke in the context of allotting due punishments as he establishes justice at the end of the play
- the ways in which the Duke directs each of the marriages of Angelo, Claudio and Lucio by addressing the sins and crimes of the individual men
- the Duke’s assertion that Lucio’s punishment should also include whipping and hanging
- the Duke’s earlier orchestration via Angelo that repressive laws about sex before marriage are revived
- why the Duke is exercising punishment and control in Vienna and his court, particularly at the end of the play
- the view that his attitude to his own marriage to Isabella is different and this is discussed in terms of ‘celebration and reward’
- the view that the Duke goes beyond seeing marriage as a tool of punishment by wishing joy and love to Mariana and Angelo, as well, by implication, on the other married couples including Isabella and himself
- definitions/readings of ‘punishment’, ‘means of control’, ‘celebration’ and ‘reward’
- views of the Duke and Angelo as leaders
- etc.

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
- representations of: rulers and the effects of their application of the law and punishment; fiancés/fiancées; love and affection; acts of punishment and forgiveness; means of control
- etc.

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

Focus might be on:

- how attitudes to the following might have changed over time: leaders, those in religious orders, lovers, siblings, sex before marriage, punishment and forgiveness
- political and religious attitudes to interference in people's lives, punishment and forgiveness in a patriarchal context
- tragi-comedy/problem play context
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

- dramatic form – tragi-comedy/problem play
- structural issues relating to this stage of the plot and the relationships so far established between characters – particularly the confluence of the plots involving the Duke's substitution by Angelo, Angelo's seduction of Isabella, the Duke's role in disguise, Mariana's escape from exile, etc
- ways in which verse form reflects the feelings of the speakers – particularly the ways in which the Duke directs the other characters and the way in which they respond to their predicaments
- the use of respectful language towards the Duke
- the Duke's use of imperatives and other rhetorical devices to express his power
- his use of terms of address to communicate disapproval and approval
- his use of different approaches and speaking styles with each of the others he addresses
- use of the language of legality, morality and religion – 'slander', 'forgive', 'pardon', etc
- use of irony and dramatic irony
- possible stage effects and interpretations
- the role of non-speaking characters in this extract
- etc.

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

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

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

Question 04

0	4
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***The Winter's Tale* – William Shakespeare**

'Hermione is merely a passive victim of Leontes' jealousy.'

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

[25 marks]

Possible content:

Please refer to pages 4 to 7.

AO5 Explore literary texts informed by different interpretations

Students might consider:

- Leontes' jealous cruelty towards Hermione, in this extract and elsewhere; the ways in which he describes her and Perdita and his threats on her life
- the idea that Leontes' passion for Hermione is transferred to jealous hatred, thinking she has been having an affair with Polixenes
- the apparent evaporation of all Leontes' love for Hermione in this extract
- Hermione's fatalistic view that she will not be believed whatever she says or does
- her verbal pleas of innocence and that she has not changed since she was 'in your grace'
- her tactic of agreeing with Leontes, for example about the fact she showed love to Polixenes
- the fact that her vilification, in this extract and elsewhere, is in the public court
- her lack of independent action against Leontes, in this extract and elsewhere
- the way in which she accepts that her fate is in the hands of others ('Apollo be my judge!')
- the view that her passionate but dignified counter-arguments to Leontes are not passive acceptance of herself as victim
- her increasingly vociferous defence of herself as a wronged and humiliated queen, who has been dispossessed and denied her children
- her fight to protect her reputation because of its impact on her children when she appears to have lost everything else
- the fact that at the end of the play she is restored as queen and becomes, arguably more than before, an object of love for her husband, daughter and for the court
- the use of 'merely', 'passive' and 'victim' in the question
- Hermione as an agent who is not a victim, and perhaps other characters
- gender issues affecting the power and status of Hermione and Leontes
- etc.

AO4 Explore connections across literary texts

Focus might be on:

- representations of: love turning to hate; pain and loss; husbands' treatment of their wives; royalty and courtly behaviour; parents and children; victims
- the tragi-comic/romance/late play genre
- etc.

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

Focus might be on:

- how attitudes to the following might have changed over time: marital love; husbands and wives; royalty and courtly behaviour; parents and children
- high premium placed upon the virtue of kings, queens and courtiers in the patriarchal context
- tragi-comedy/romance/late play context
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

- dramatic form – tragi-comedy/romance/late play
- structural issues relating to this stage of the plot and the relationships so far established between characters – particularly the relationships between Leontes, Hermione and Polixenes
- ways in which verse form reflects the feelings of the speakers – particularly the use of shared lines to convey conflict
- Shakespeare’s presentation of Hermione under duress
- Hermione’s extended conversational turns
- her use of high style characterised by: polite terms of address; long, elaborated sentences; descriptions of herself in the third person
- also her use of less formal style in the first person directly addressing Leontes, with passionate feelings suggested by the use of parentheses and exclamations
- her use of metaphor to convey her strength of feeling – eg referring to ‘a moiety of the throne’, ‘the crown...of my life’, ‘like one infectious’, etc
- the use of legalistic language to present Hermione as a guilty and condemned woman
- use of irony and dramatic irony
- 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.

Section B: Unseen Poetry

Question 05

0 5 'In the literature of love, simple acts and moments come to define relationships.'

In the light of this view, compare and contrast how love is presented in these two poems.

[25 marks]

Possible content:

Please refer to pages 4 to 7.

AO5 Explore literary texts informed by different interpretations

Students might consider:

- the idea that apparently simple acts and moments of love hold special significance for the lovers and define the quality of their love
- the view that Ferlinghetti's poem presents the couple's relationship as one where communication and intimacy have been lost, resulting in profound unhappiness (at least for the woman), emphasised by the third person perspective
- the view that, in Ferlinghetti's poem, love has been lost
- the view that Ferlinghetti's poem presents a defining moment, but one of separation and alienation rather than togetherness
- the view that Morgan's poem presents an ideal (moment, at least) of togetherness; the significance of the shared experience from a first-person plural point of view, the possible symbolism of the strawberries and the storm as well as the setting to convey passionate intensity
- other views of Ferlinghetti's poem such as the view that the couple still exhibit some love and togetherness, eg the shared fruit in an Edenic setting, and the possible sexual/musical symbolism of the flute
- other views of Morgan's poem such as the view that it presents only a transitory memory and therefore might also be about loss
- the use of 'simple acts', 'moments', and 'define' in the question
- etc.

AO4 Explore connections across literary texts

Focus might be on:

- representations of the following: lovers; the role of the natural world/natural settings; heterosexual and same-sex relationships (Morgan was gay and the poem's narrator can be read as Morgan himself addressing a lover); acts/moments that define a relationship; erotic or quasi-erotic experience; older couples; happy/unhappy relationships
- methods of presenting the couple in Ferlinghetti's poem, and the speaker and partner in Morgan's poem
- use of free verse/concrete form
- use of imagery – metaphor, symbolism etc
- etc.

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

Focus might be on:

- context of American and Scottish settings
- resonance of Golden Gate Park setting associated with the hippy era, summer of love, ‘counter-culture’ and ‘alternative’ attitudes
- both Ferlinghetti and Morgan associated with different styles/forms of modernism, in part evident from these two poems
- the extent to which two poems on similar subjects from the same era are different
- how attitudes to closeness and harmony/eroticism may have changed over time
- possible gender issues of male poets/speakers presenting heterosexual/same-sex relationships (some students might know that Morgan was gay and may take the narrator as Morgan himself)
- poems written in non-traditional forms
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

Focus might be on:

Form:

- both Ferlinghetti and Morgan use free verse, albeit to different degrees and for arguably different effects: perhaps with Ferlinghetti it is his use of line arrangement and visual form, whereas with Morgan it is the lack of punctuation that is most noticeable
- both use free verse perhaps to suggest a context of freedom of expression for poets and their human subjects; both may be using the form as a way of expressing political approval for liberal attitudes to sexuality and to relationship styles
- both use structuring techniques such as stanzas and employ patterns of rhythm, enjambement, caesurae, sentence and line length within the overall form to produce rhetorical effects.

Structure:

- shifts in tone and focus as the poets’ arguments develop
- broadly speaking both poems have linear, chronological narratives relating to time spent together outside in summer sharing fruit; both build in intensity to a revelatory moment which encapsulates the state of their relationship
- Ferlinghetti’s poem appears to comprise four stanzas: the first focuses on the setting and the visual impact of the couple’s appearance and behaviour; the second and third stanzas compound the narrative (both begin with ‘And...’) detailing the picnic and then the aftermath; the third starts ominously with ‘But...’ focusing on the woman and her ‘terrible depression’. The strong implication is that despite possibly positive indications such as the verdant setting (‘the meadow of the world’), their individual almost eccentric appearance (‘green suspenders’) and habits (eg the woman feeding the squirrels), the sharing of the fruit, etc, this is a relationship in crisis where there is little real communication and deep unhappiness – at least on the part of the woman
- Morgan’s poem is divided into three stanzas: the first relates the simple events of the shared strawberries characterised by physical closeness and intimacy (‘knees’, ‘arms’, ‘mouth’, etc) and indulgence (‘sugar’, ‘eager’, etc); the second covers the breaking of the storm; and the third is the final line when it begins to rain. The repeated subjunctive ‘Let...’ which starts at the end of the first stanza then begins the second and third stanzas conveys a celebratory tone and implies a determination to perpetuate similar occasions and feelings in future. The stress in the second

stanza that this is a memory of a brief intense hour perhaps also conveys the fragility of happiness, the brevity of life, etc.

Point of view:

- Ferlinghetti writes in the third person and concentrates on detached description but implies much through his description of the setting, the couple's appearance and habits, the picnic and then the aftermath where his close focus on the woman's facial expression reveals her state of mind. His voice appears to be whimsically ironic but also concerned and compassionate
- Morgan's speaker is in the relationship and speaks for the couple in first person plural with direct address to his lover.

Imagery, setting and language techniques:

- Ferlinghetti's poem makes the setting explicit from the title and first line and perhaps intends some of the contextual resonances outlined above. Students may envisage a formally laid out area but Ferlinghetti clearly presents an informal, natural space. Repetition of 'enormous meadow' and 'meadow of the world', along with the reference to the trees 'waiting thru all time for them', suggests a timeless, primordial, Edenic landscape where they are apparently alone. The couple initially appear endearingly individual and eccentric – him with the 'green suspenders', 'beat up flute', stripping to his waist and wearing his hat sideways as he sleeps; her with her grapes and playfulness with the squirrels. In the description of the picnic with oranges Ferlinghetti twice repeats 'without looking at each other' and then uses 'without saying anything', all implying an unusual lack of empathy and communication. The final focus on the woman 'just sat there' while the man sleeps with the 'awful look of terrible depression' strongly suggesting their relationship is the cause. The flute may be a symbol of their lost harmony and is perhaps phallic; it gives the man the air of a latter-day Pan. The poet may also be suggesting symbolic/metaphoric qualities to the oranges, the squirrels and the birds
- Morgan's poem is characterised by simple, vivid language and imagery – the colours of the strawberries and the plates; references to the 'sultry' and 'intense heat'; the intimate interaction between the two lovers; the speaker's comparison of himself as a child imploring his lover to let the speaker love him. Morgan's style is direct, unadorned and unelaborated perhaps suggesting the kind of love being celebrated. The setting is initially confined by the domestic location and the proximity of the lovers but as the poem builds to describe the weather the setting opens out to reference the Kilpatrick Hills suggesting an open, panoramic vista in keeping with the free and open expression of love and hope. The lightning and rain are perhaps instances of the pathetic fallacy echoing the poem's passionate expression of love.

Overall:

- the ways in which the poets/speakers present the couples and the occasions are similar in that both take place outside in summer, involve the sharing of fruit and build to a defining image of the relationship. However, the relationships seem to be at very different stages – Ferlinghetti's couple are still attached and together but perhaps lost in their own separate worlds with the woman, at least, profoundly unhappy; Morgan's lovers are perhaps carefree children discovering their passion and then remembering the incident as their golden moment at a later happy or less happy time
- etc.

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

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

- technical accuracy
- comparing texts

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

Section C: Comparing Texts

Question 06

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‘In the literature of love, separation intensifies feelings of love.’

In the light of this view compare how the authors of **two** texts you have studied present the effects of separation.

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

[25 marks]

Possible content:

Please refer to pages 4 to 7.

AO5 Explore literary texts informed by different interpretations

Students might consider:

- the idea of physical separation where the couple/s is denied intimate contact and/or separated by distance, time or death. Such separations may be temporary or permanent
- the idea of separation as a mental and/or emotional obstacle preventing the couple from being on the same wavelength or sharing the same ‘space’
- the threat or danger of any of these separations can also influence characters’/narrators’ behaviour/attitude
- one or more of these separations applies in some way or another to all the novels listed (eg *Jane Eyre*, *The Great Gatsby*, *Tess of the D’Urbervilles*, *Wuthering Heights*, *Rebecca*, etc) and to the majority of poems in both Anthologies (eg *Whoso list to Hunt*, *Absent from Thee*, *Ae Fond Kiss*, *Remember*, *Non sum qualis...*, etc. and *À quoi bon dire*, *One Flesh*, *For My Lover*, *Returning To His Wife*, *Vergissmeinnicht*, *Timer*, etc)
- contrary views about separation weakening and/or togetherness strengthening a relationship
- students may consider ‘separation’ in the legal sense and consider the presentation of marriages that fail, either temporarily or permanently
- the words ‘separation’, ‘invariably’ and ‘intensifies’ in the question
- etc.

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 the effects of separation
- 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 the effects of separation can be seen as typical of its genre, form or historical period
- etc.

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

Focus might be on:

- reference to historical period
- ways in which social and cultural attitudes may be reflected in their chosen texts
- ways in which social and cultural attitudes may have changed over time
- reference to the gender of the writers and the ways they present love and time
- aspects of text type and differences of genre context
- aspects of time and geographical setting
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

Students might focus on relevant aspects of:

- genre differences
- poetic methods
- prose methods
- etc.

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

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

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

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

Question 07

0 7

‘Pain is part of love.’

In the light of this view compare how the authors of **two** texts you have studied present the pains of love.

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

[25 marks]

Possible content:

Please refer to pages 4 to 7.

AO5 Explore literary texts informed by different interpretations

Students might consider:

- the idea of emotional pain such as unrequited love, temporary or permanent break-up, grief, jealousy, etc
- the idea of physical pain or even death being the direct or indirect consequence of love, such as the deaths in *La Belle Dame Sans Merci* and *The Great Gatsby*
- the idea of physical pain or death intensifying feelings of love and a sense of loss, such as in *Wuthering Heights* and *Timer*
- the idea of the ‘death’ of a relationship such as *Ae Fond Kiss* being particularly painful, likewise the ‘death’ of passion such as in *One Flesh*
- the extent to which pain might be perceived as part and parcel of love, even a love relationship which is ultimately successful, such as in texts where courtly love rituals or other models of romantic behaviour are apparent
- the idea that ‘part of’ in the question suggests a greater whole and perhaps other ‘parts’ of love such as pleasure
- the idea that love is a risk and that one of the risks is pain, whether or not the risk proves worth it in the sense of the love being happy overall and/or lasting, or not
- the use of ‘pains’, in the plural – what they might be and what the other possible constituents of love might be
- a range of possible scenarios and/or characters/narrators where pain or perceptions of pain are significant
- contrary readings of novels and poems where love is perceived to be painless
- etc.

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 the pains of 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

- the extent to which each text's representation of the pains of love can be seen as typical of its genre, form or historical period
- etc.

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

Focus might be on:

- reference to historical period
- ways in which social and cultural attitudes may be reflected in their chosen texts
- ways in which social and cultural attitudes may have changed over time
- reference to the gender of the writers and the ways they present love and loved ones
- aspects of text type and differences of genre context
- aspects of geographical setting
- etc.

AO2 Analyse ways in which meanings are shaped in literary texts

Students might focus on relevant aspects of:

- genre differences
- poetic methods
- prose methods
- etc.

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

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

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

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