



*Rewarding Learning*

**ADVANCED**  
**General Certificate of Education**  
**2022**

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**English Literature**  
Assessment Unit A2 1  
*assessing*  
Shakespearean Genres  
**[AEL11]**  
**TUESDAY 31 MAY, MORNING**

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**MARK**  
**SCHEME**

## General Marking Instructions

### **Introduction**

The main purpose of a mark scheme is to ensure that examinations are marked accurately, consistently and fairly. The mark scheme provides examiners with an indication of the nature and range of candidates' responses likely to be worthy of credit. It also sets out the criteria which they should apply in allocating marks to candidates' responses.

### **Assessment Objectives**

Below are the assessment objectives for GCE English Literature.

Candidates should be able to:

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

### **Quality of candidates' responses**

In marking the examination papers, examiners should be looking for a quality of response reflecting the level of maturity which may reasonably be expected of a 17- or 18-year-old, which is the age at which the majority of candidates sit their GCE examinations.

### **Flexibility in marking**

Mark schemes are not intended to be totally prescriptive. No mark scheme can cover all the responses which candidates may produce. In the event of unanticipated answers, examiners are expected to use their professional judgement to assess the validity of answers. If an answer is particularly problematic, then examiners should seek the guidance of the Supervising Examiner.

### **Positive marking**

Examiners are encouraged to be positive in their marking, giving appropriate credit for what candidates know, understand and can do rather than penalising candidates for errors or omissions. Examiners should make use of the whole of the available mark range for any particular question and be prepared to award full marks for a response which is as good as might reasonably be expected of a 17- or 18-year-old GCE candidate.

### **Awarding zero marks**

Marks should only be awarded for valid responses and no marks should be awarded for an answer which is completely incorrect or inappropriate.

### ***Bands of response***

In deciding which level of response to award, examiners should look for the 'best fit'. In deciding which mark within a particular band to award to any response, examiners are expected to use their professional judgement.

The following guidance is provided to assist examiners.

- ***Threshold performance:*** Response which just merits inclusion in the band and should be awarded a mark at or near the bottom of the range.
- ***Intermediate performance:*** Response which clearly merits inclusion in the band and should be awarded a mark at or near the middle of the range.
- ***High performance:*** Response which fully satisfies the band description and should be awarded a mark at or near the top of the range.

### ***Quality of written communication***

Quality of written communication is taken into account in assessing candidates' responses to all tasks and questions and is assessed under AO1.

### **COVID-19 Context**

Given the unprecedented circumstances presented by the COVID-19 public health crisis, senior examiners, under the instruction of CCEA awarding organisation, are required to train assistant examiners to apply the mark scheme in case of disrupted learning and lost teaching time. The interpretation and intended application of the mark scheme for this examination series will be communicated through the standardising meeting by the Chief or Principal Examiner and will be monitored through the supervision period. This paragraph will apply to examination series in 2021-2022 only.

## Advice to Examiners

### 1 Description v Analysis/Argument

Answers which consist of simple narration or description as opposed to the argument required by AO5 should not be rewarded beyond Band 1. From Band 3 upwards you will find scripts indicating increasing ability to engage with the precise terms of the question and to construct a relevant argument. Top Band answers will address key terms in an explicit and sustained way.

### 2 Key Terms/Issues

Candidates must take account of key terms and structure their answers accordingly if they are to be relevant and properly focused. Key terms and the relationships amongst them are of two distinct kinds: those which are in **directives** (examples will be provided from the current examination paper) and those which are included in the question's stimulus statement (examples will be provided from the current examination paper).

### 3 Assessment Objectives for A2 1

(a) **AO1** This globalising objective emphasises three essential qualities:

- (i) knowledge and understanding of the text.
- (ii) the coherent organisation of material in response to the question;
- (iii) communication appropriate to literary studies (which is also reflected in the paper's general rubric: "Quality of written communication will be assessed");

(b) **AO2** This objective requires candidates to **identify, illustrate** and **explore** such dramatic methods as form, structure, language (including imagery) and tone, and staging. Candidates who offer no consideration of methods cannot be rewarded beyond a mark of **30**. Candidates who offer only a limited consideration of methods cannot be rewarded beyond a mark of **40**.

(c) **AO3** No specific sources are prescribed or recommended. Nevertheless, as the given readings of the text address an issue of Shakespearean genres, candidates will be expected to provide appropriate information from outside the text. Such information must be applied to the terms of the question. Little credit should be given for contextual information that is introduced merely for its own sake. Candidates who demonstrate significant strengths in AO1 and AO2 and AO5 but who provide no external contextual information cannot be rewarded beyond a mark of **30**. Candidates who demonstrate significant strengths in AO1 and AO2 and AO5 but who provide only limited external contextual information cannot be rewarded beyond a mark of **40**. "Limited" contextual information would include: simple assertions and generalisation; or contextual information that is not completely relevant (but could have been argued into relevance).

(d) **AO4** This objective requires candidates to make relevant links between the extract and the wider text.

(e) **AO5** This objective is driver of A2 1 and requires candidates to respond to a stimulus statement which expresses a particular reading of the play by constructing a coherent and cogent argument. AO5 will be the main determinant of the final mark awarded in the assessment of this unit

### 4 Derived Material

Although heavily derivative work is less likely to be found in "closed book" examinations, it may still appear in the form of work which shows signs of being substantially derived from editors' "Introductions" and "Notes" and/or from teachers' notes. Evidence of close dependence on such aids may include (a) the repetition of the same ideas or phrases from a particular centre or from candidates using the same edition of a text and (b) oblique or irrelevant responses to the questions. Such evidence cannot always be easily spotted, however, and candidates must be given the benefit of the doubt. Examiners should also distinguish between the uses to which such derived material is put. Where the candidate has integrated short pieces of derived material **relevantly** into her/

his argument, marks should not be withheld. On the other hand, credit cannot be given for large sections of material regurgitated by the candidate even when they are relevant.

## **5 Unsubstantiated Assertions**

In all answers, candidates are expected to provide convincing textual evidence in the form of close reference and/or apt quotation for their comments. Unsupported generalisation should not be rewarded. Reference to other critical opinions should include sufficient information to indicate that the candidate understands the point s/he is citing.

## **6 Use of Quotation**

Obviously, use of quotation will be more secure in “open book” than in “closed book” examinations, although short, apt and mostly accurate quotation will be expected in A2 1. Quotations should be appropriately selected and woven into the main body of the discussion. Proper conventions governing the introduction, punctuation and layout of quotations should be observed, with particular regard to the candidates’ smooth and syntactically appropriate combining of the quotation with their own words.

## **7 Observance of Rubric**

You should always ensure that candidates observe the rubric of each question and of the paper as a whole.

## **8 Length of Answers**

Length does not always mean quality. Some lengthy answers are thorough and interesting, others repetitive and plodding and contain much irrelevant and/or unrelated material. On the other hand, some brief answers may be scrappy while others are cogent and incisive.

## **9 Answers in Note Form**

Some answers may degenerate into notes or may, substantially, take the form of notes. Do not assume that notes are automatically worthless. Look at them carefully. Some notes are better than others.

The use of notes will generally mean that the candidate has failed to construct a properly developed and coherent argument, but they may contain creditable insights or raise pertinent points, however inadequately developed these insights or points may be. If in doubt, contact the Supervising Examiner.

## **10 Uneven Performance**

While a response may begin badly, it may improve as it develops. Read all of each answer carefully and do not let obvious weaknesses blind you to strengths displayed elsewhere in the answer.

## **11 Implicit/Explicit**

Examiners are strongly urged to mark what is **on the page** rather than what they think the candidate might mean. Do not attempt to do the work for the candidate to justify a higher mark than is actually earned. The argument that something is **implicit** in the answer is extremely unreliable as what may appear to be implicit to one examiner may not appear so to another.

## Mark Grid A” Unit 1 (The Study of Shakespearean Genres)

Mark	AO	General characteristics	How to arrive at the mark
<b>Band 5</b> 41–50 <b>Assured, excellent, perceptive</b>  ‘ <b>Assured</b> ’: confident, controlled, judiciously selective, highly developed sense of audience and purpose  ‘ <b>Excellent</b> ’: highly developed literary skills  ‘ <b>Perceptive</b> ’: creative	AO1	<ul style="list-style-type: none"> <li>excellent knowledge and understanding</li> <li>excellent sense of order</li> <li>excellent level of expression</li> </ul>	At the <b>top</b> of the band, responses will be cogent and sophisticated.
	AO2	assured and perceptive comments on methods linked convincingly to the key terms	At the <b>bottom</b> of the band, responses will be confidently organised and fluent, showing a detailed and thorough understanding of the text.
	AO3	assured and perceptive comments on external context	
	AO4	makes connections in an assured way	
	<b>AO5</b>	<b>assured and sophisticated reasoning/interpretation in relation to the key terms</b>	
<b>Band 4</b> 31–40 <b>Coherent, secure and consistent</b>  ‘ <b>Coherent and secure</b> ’: a response to the key terms which demonstrates clarity and integration in the handling of literary material  ‘ <b>Consistent</b> ’: maintains focus on all aspects of the task	AO1	<ul style="list-style-type: none"> <li>secure knowledge and understanding</li> <li>secure sense of order</li> <li>coherent level of expression</li> </ul>	At the <b>top</b> of the band, responses will connect with the key terms in a consistently relevant way, showing articulation and a well-developed understanding of the text.
	AO2	coherent and secure comments on methods linked clearly to the key terms	At the <b>bottom</b> of the band, responses will connect with the key terms in a mostly relevant way, showing secure understanding of the text and clarity of expression.
	AO3	coherent and secure comments on external context	
	AO4	makes secure connections	
	<b>AO5</b>	<b>coherent and consistent attempts at reasoning/interpretation with clear sense of relevance to the key terms</b>	
<b>Band 3b</b> 26–30 <b>Increasingly purposeful/Competent</b>  ‘ <b>Increasingly purposeful/Competent</b> ’: a fairly developed and controlled response to the key terms and other aspects of the task	AO1	<ul style="list-style-type: none"> <li>competent knowledge and understanding</li> <li>competent sense of order</li> <li>competent level of expression</li> </ul>	At the <b>top</b> of the band, responses will make some purposeful and relevant attempts to connect with the key terms (these attempts may not be sustained or consistent).
	AO2	increasingly purposeful comments on methods with explanations linked competently to the key terms	At the <b>bottom</b> of the band, responses will make some purposeful and relevant attempts to connect with the key terms (these attempts may not be sustained or consistent).
	AO3	increasingly purposeful comments on external context	
	A04	makes competent connections	
	<b>AO5</b>	<b>competent attempts at reasoning/interpretation with competent sense of relevance to the key terms</b>	

Mark	AO	General characteristics	How to arrive at the mark
<b>Band 3a</b> <b>21–25</b> <b>Limited</b>  ‘Limited’: a more deliberate engagement with the key terms and other aspects of the task	AO1	<ul style="list-style-type: none"> <li>developing knowledge and understanding</li> <li>limited sense of order</li> <li>limited level of expression</li> </ul>	At the <b>bottom</b> of the band, responses will engage more deliberately with the key terms but with limited development and understanding.  At the <b>top</b> of the band, responses will make basic attempts to connect with the key terms; the response will be expressed with basic clarity and intermittent relevance.  At the <b>bottom</b> of the band, responses will make reference to the key terms with a little understanding. The writing will be occasionally relevant.  At the <b>top</b> of the band, responses will make some unconnected points in relation to the text; the response will lack clarity.  At the <b>bottom</b> of the band, responses will have no connection with the text; the writing will be hard to follow and irrelevant.
	AO2	limited attempt to relate comments on methods to key terms	
	AO3	limited comments on external context	
	AO4	makes limited connections	
	<b>AO5</b>	<b>limited attempts at reasoning/interpretation with limited sense of relevance to the key terms</b>	
<b>Band 2</b> <b>11–20</b> <b>Basic/A little awareness</b>  ‘Basic’: assertive, undeveloped, superficial, partially understood, generalised ‘A little awareness’: a vague/simplistic sense of the key terms	AO1	<ul style="list-style-type: none"> <li>basic knowledge and understanding of the text</li> <li>basic sense of order</li> <li>basic level of expression</li> </ul>	
	AO2	a little awareness of methods	
	AO3	a little awareness of external context	
	AO4	may make basic connections	
	<b>AO5</b>	<b>basic attempt at reasoning with basic sense of relevance to the key terms</b>	
<b>Band 1</b> <b>1–10</b> <b>Mostly irrelevant/Mostly misunderstood/Mostly inaccurate</b>  ‘Mostly irrelevant’: general comments about the text but without conscious identification of the task ‘Mostly misunderstood’ and ‘Mostly inaccurate’: knowledge of the text is insecure/incorrect	AO1	<ul style="list-style-type: none"> <li>mostly irrelevant</li> <li>lack of knowledge</li> <li>incoherence</li> <li>writes with very little clarity or accuracy</li> </ul>	
	AO2	very little understanding of methods	
	AO3	very little understanding of external context	
	AO4	very little ability to make connections	
	<b>AO5</b>	<b>very little ability to engage with the key terms</b>	
<b>Band 0</b> <b>0</b>		No attempt to respond	

## 1 *Othello*

### **There is nothing to admire in the character of Iago.**

By referring closely to extract 1 printed in the accompanying Resource Booklet and to other appropriately selected parts of the text, **show to what extent** you would agree with the view expressed above.

Your **argument** should include relevant comments on Shakespeare's dramatic methods, and relevant external contextual information on the nature of Shakespearean Tragedy.

**N.B. Equal marks are available for your treatment of the given extract and other relevant parts of the text.**

The following mark scheme should be applied in conjunction with the A2 1 Shakespearean Genres Mark Band Grid and the following table:

[0]	NONE
[1]–[10]	LITTLE UNDERSTANDING
[11]–[20]	BASIC
[21]–[25]	LIMITED
[26]–[30]	INCREASINGLY PURPOSEFUL
[31]–[40]	COHERENT
[41]–[50]	ASSURED

The information below is intended to **exemplify** the type of content you may see in responses. Reference should be made to some of the following points, and all other valid comments will be rewarded.

Responses should demonstrate the following:

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

Answers should contain:

- knowledge and understanding of the play in appropriate reference and quotation
- order and relevance in conveying ideas
- appropriate and accurate expression
- appropriate use of literary terminology
- skilful and meaningful insertion of quotation.

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

Candidates should:

- take due account of the key terms of the question, examining the relationship between them, i.e. **“nothing”, “admire”, “character of Iago”**
- offer opinion or judgement in response to the given reading of the text
- make an attempt at reasoning in support of his/her opinion
- provide textual referencing to illustrate his/her opinion
- show awareness of other readings than that expressed in the stimulus statement, e.g. that **although Iago is a duplicitous and corrupt character, his energy, ingenuity and ability to manipulate others can be regarded as in some ways admirable.**

In addition to the extract, some situations which may be found useful in considering this question are: Iago's interactions with Roderigo which show an ability to control and manipulate which may be considered impressive and admirable, or alternatively corrupt and unappealing; Iago's interactions with Othello where again he acts in a manipulative and dishonest way; Iago's soliloquies, where he reveals his motives and contempt for the other characters, may prevent admiration for him or alternatively the audience might enjoy the extent of duplicity and even admire it.

### **AO2: Analyse ways in which meanings are shaped in literary texts.**

Candidates should **identify** and **explore** aspects of Shakespeare's dramatic methods in relation to the key terms of the question.

#### **Extract**

- use of dramatic irony – “You advise me well”; “Good night, honest Iago” – to present him as a character who can easily dupe others – admirable?
- use of simile – “When devils will the blackest sins put on....As I do now” – to make explicit his diabolical behaviour: is his candour admirable?
- use of metaphor – “I'll pour this pestilence into his ear” – to suggest deliberate, calculated 'poisoning' of Othello: corrupt? or admirable in its ingenuity?
- use of metaphor – “So will I....make the net/That shall enmesh them all” – to suggest the creativity of his scheming and his ability to involve so many characters in his strategies: admirable or deplorable?
- use of the soliloquy as a means of presenting a dramatic creation whose vigour and ingenuity may be seen as admirable
- use of irony when Roderigo is advised by Iago to show patience, but when he leaves the stage, Iago advises speed in relation to his own plans – manipulative? admirable in his scheming?
- use of rhyming couplet – “Ay, that's the way;/Dull not device by coldness and delay” – to emphasise with a final flourish his energetic pursuit of his schemes – admirable? unappealing?

#### **Wider Text**

- use of animal metaphors in Iago's description of Othello: “an old black ram/Is tupping your white ewe!”; “you'll have your daughter covered with a Barbary horse”: merely crude or admirably shrewd in its understanding of how to infuriate Brabantio?
- repeated use of disease imagery in Iago's speech – “poison his delight”, “Plague him with flies” to express how he wishes to affect Othello: far from admirable
- use of stage property of the handkerchief to manipulate Othello: devious or admirable in its ingenuity?
- use of stage movement when Iago and Othello kneel as they vow to take revenge: unadmirable in his manipulation?
- use of stage action when he stabs Roderigo and kills Emilia: unadmirable and ruthless

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

Literary context – The nature of Shakespearean Tragedy:

- inevitable doom is at the heart of Aristotelian tragedy
- hero of classical tragedy is usually of high status in order to emphasise the extent of the tragic fall
- the tragic hero is in possession of a trait which is simultaneously something that makes him great, and the flaw that becomes his downfall
- hamartia is an error of judgement which seals the tragic fate of the hero
- the Shakespearean tragic hero is beset by both inner and outer forces which combine to effect his downfall
- attainment of tragic knowledge (anagnorisis)
- purgation of pity and fear (catharsis), thus allowing the audience a sense of relief and exaltation, whereby they are reconciled to the nature and limitation of their human condition

### **AO4: Explore connections across and within literary texts.**

The characters should be explored both in the extract and throughout the play.

## 2 *King Lear*

### **Goneril and Regan are responsible for the downfall of Lear.**

By referring closely to extract 2 printed in the accompanying Resource Booklet and to other appropriately selected parts of the text, **show to what extent** you would agree with the view expressed above.

Your **argument** should include relevant comments on Shakespeare's dramatic methods, and relevant external contextual information on the nature of Shakespearean Tragedy.

### **N.B. Equal marks are available for your treatment of the given extract and other relevant parts of the text.**

The following mark scheme should be applied in conjunction with the A2 1 Shakespearean Genres Mark Band Grid and the following table:

[0]	NONE
[1]–[10]	LITTLE UNDERSTANDING
[11]–[20]	BASIC
[21]–[25]	LIMITED
[26]–[30]	INCREASINGLYPURPOSEFUL
[31]–[40]	COHERENT
[41]–[50]	ASSURED

The information below is intended to **exemplify** the type of content you may see in responses. Reference should be made to some of the following points, and all other valid comments will be rewarded.

Responses should demonstrate the following:

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

Answers should contain:

- knowledge and understanding of the play in appropriate reference and quotation
- order and relevance in conveying ideas
- appropriate and accurate expression
- appropriate use of literary terminology
- skilful and meaningful insertion of quotation.

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

Candidates should:

- take due account of the key terms of the question, examining the relationship between them, i.e. **“Goneril and Regan”, “responsible”, “downfall”, “Lear”**
- offer opinion or judgement in response to the given reading of the text
- make an attempt at reasoning in support of his/her opinion
- provide textual referencing to illustrate his/her opinion
- show awareness of other readings than that expressed in the stimulus statement, e.g. that **Lear could be said to bear responsibility for his own downfall**, or that **as a Tragic Hero he has a fatal flaw which will cause his downfall**.

In addition to the extract, some situations which may be found useful in considering this question are: the removal of Lear's retinue by his daughters; the mock trial of the sisters during the storm; Lear's moments of retrospection when he considers his own actions "Oh, I have ta'en/Too little care of this" (III.IV).

## **AO2: Analyse ways in which meanings are shaped in literary texts.**

Candidates should **identify** and **explore** aspects of Shakespeare's dramatic methods in relation to the key terms of the question.

### **Extract**

- use of several linguistic methods to show Lear's insensitive exercising of power, which suggests he is responsible for his own downfall, e.g. absolute statements and imperatives ("for we/Have no such daughter", "Therefore be gone"); use of the plural pronoun, the so-called Royal "We")
- use of metaphor in Cordelia's final warning ("Time shall unfold what plaited cunning hides") to show that she knows her sisters will play a devious part, working in concert to bring about their father's downfall
- use of irony or sarcasm in Cordelia's reference to her sisters as "The jewels of our father", reinforced for the audience by the rapid revelation of the true nature of Goneril and Regan and the part it may play in Lear's downfall
- rapid change of tone from defensive to conspiratorial suggested by the movement from verse to prose conveys the duplicity of Goneril and Regan and their willingness to bring about Lear's downfall
- use of a verbal pattern of denigration in the references to old age to convey the sisters' contempt for their father ("poor judgment", "infirmity", "unruly waywardness") suggests the part they will play in Lear's downfall
- use of repetition of "us" and "we" to show how the women will work in joint enterprise to plot their father's downfall
- use of elided colloquialism ("We must do something, and i' the heat") to create a febrile atmosphere of plotting to emphasise their intentions to cause Lear's downfall

### **Wider Text**

- use of animal metaphors in a pattern of imagery to describe the ferocious natures of Goneril and Regan ("boarish fangs", "pelican daughters") showing them apt to prey on Lear and bring about his downfall
- use of monstrous metaphors and similes by Lear and others, directed at his daughters ("centaurs", "Like monsters of the deep") to emphasise the savage cruelty they bring to encompassing his downfall
- use of juxtapositioning in the placing of the scene showing Edmund deceiving his father immediately after the extract to emphasise children plotting the downfall of their parents
- use of pathetic fallacy of the storm to emphasise Lear's suffering, the downfall of his reason, at the hands of his daughters who have cast him out into a hostile environment
- use of the 'Tragic arc', in that Lear's tragic enlightenment (anagnorisis) is caused by the fatal flaw ("I have ta'en/Too little care of this") which led to his downfall
- use of tableau where Lear enters, carrying the lifeless body of Cordelia, which may be seen as showing Lear accepting responsibility for his own downfall

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

Literary context – The nature of Shakespearean Tragedy:

- flawed tragic hero who suffers immensely
- suffering will extend to other characters to magnify the impact on the audience, inviting the audience to simultaneously feel pity and recoil in terror that they too, could suffer in a similar way
- catastrophe is inevitable, despite anagnorisis and attempts to make reparations, increasing the terror of the spectacle
- suffering will be disproportionate to the flaw/hamartia of the tragic hero, evoking both pity and terror from the audience
- suffering may be detailed on-stage, extensive and often violent (contravening Aristotelian principles and more closely aligned to Senecan principles) to increase the cathartic impact as pity and terror are purged at the denouement
- the Shakespearean tragic hero is beset by both inner and outer forces which combine to effect his downfall.

**AO4: Explore connections across and within literary texts.**

The characters/themes should be explored both in the extract and throughout the play.

### 3 *The Taming of the Shrew*

**Petruccio's main motivation is his desire for money.**

By referring closely to extract 3 printed in the accompanying Resource Booklet and to other appropriately selected parts of the text, **show to what extent** you would agree with the view expressed above.

Your **argument** should include relevant comments on Shakespeare's dramatic methods, and relevant external contextual information on the nature of Shakespearean Comedy.

**N.B. Equal marks are available for your treatment of the given extract and other relevant parts of the text.**

The following mark scheme should be applied in conjunction with the A2 1 Shakespearean Genres Mark Band Grid and the following table:

[0]	NONE
[1]–[10]	LITTLE UNDERSTANDING
[11]–[20]	BASIC
[21]–[25]	LIMITED
[26]–[30]	INCREASINGLYPURPOSEFUL
[31]–[40]	COHERENT
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The information below is intended to **exemplify** the type of content you may see in responses. Reference should be made to some of the following points, and all other valid comments will be rewarded.

Responses should demonstrate the following:

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

Answers should contain:

- knowledge and understanding of the play in appropriate reference and quotation
- order and relevance in conveying ideas
- appropriate and accurate expression
- appropriate use of literary terminology
- skilful and meaningful insertion of quotation.

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

Candidates should:

- take due account of the key terms of the question, examining the relationship between them, i.e. **“Petruccio's”, “main motivation”, “desire for money”**
- offer opinion or judgement in response to the given reading of the text
- make an attempt at reasoning in support of his/her opinion
- provide textual referencing to illustrate his/her opinion
- show awareness of other readings than that expressed in the stimulus statement, e.g. that **evidence emerges that Petruccio develops a genuine affection for Katherine.**

In addition to the extract, some situations which may be found useful in considering this question are:

Lucentio's opening speech (a counterpart to Petruccio's in the extract), in which he provides an account of his lofty motives in coming to Padua, in contrast with Petruccio's materialism; the web of wooing in the plot of Acts I and II; Petruccio's introduction of himself to the Minola household where his negotiations are conducted in terms of dowries, covenants, land and leases; Petruccio's interactions with Katherine in her father's house; Petruccio's wedding day – in stage action and as reported by Gremio – where Petruccio's motives may be argued from his behaviour; Petruccio's treatment of Kate in his own house, where his arbitrary cruelties are explained in soliloquy and aside; Petruccio's satisfaction at the end of the play and the reasons for it.

## **AO2: Analyse ways in which meanings are shaped in literary texts.**

Candidates should **identify** and **explore** aspects of Shakespeare's dramatic methods in relation to the key terms of the question.

### **Extract**

- use of question and answer on this, Petruccio's arrival in Padua, brings the answer that he aims to "wive and thrive" with an immediate mention of his wealth; love and money are near allied from the beginning with Petruccio: the audience's first impression of Petruccio is sealed with this rhyming phrase
- use of heavy qualification in Hortensio's teasing or hesitating approach to Petruccio ("And yet I'll promise thee she shall be rich,/And very rich: but thou'rt too much my friend,/And I'll not wish thee to her") can suggest Hortensio's opinion that Petruccio's main motivation will be desire for money
- use of musical metaphor ("As wealth is burden of my wooing dance") as Petruccio admits the desire of money as a main motive in seeking a wife
- use of three classical or medieval allusions by Petruccio (Florentius, Sibyl, Xanthippe) to point to three unpleasant qualities in a wife which would be over-ridden by his desire for money – ugliness, age, ill-temper
- use of simile comparing Petruccio's prospective wife to stormy weather, used for the same purpose: "For I will board her, though she chide as loud/As thunder when the clouds in autumn crack"
- use of repetition to emphasise the importance of Petruccio's desire for money in his search for a wife: ("I come to wive it wealthily in Padua;/If wealthily, then happily in Padua")
- use of comic hyperbole in Grumio's suggestion that Petruccio's main motive, his desire for money, would let him marry himself to a series of impossible or unpleasant partners ("a puppet", "an aglet-baby", "an old trot")
- use of a common, semi-proverbial expression in Grumio's phrasing, "nothing comes amiss, so money comes withal" applied to his master's desire for money
- use of triad of unpleasant adjectives, "curst/And shrewd and froward" in Hortensio's speech to emphasise the unpleasantness that Petruccio's desire for money would overlook
- repeated use of hyperbole to emphasise the contrast between Hortensio and Petruccio in what they would be willing to do in their desire for money ("I would not wed her for a mine of gold"; "I will board her, though she chide as loud/As thunder")
- use of staging: three on stage, and the questions of the friend and comic comments of the servant point up Petruccio's main motivation

### **Wider Text**

- use of "curtain" at the end of Act I on the agreement of the three suitors for Bianca's hand that they will "gratify" Petruccio: this keeps the idea of Petruccio's desire for money alive for the audience
- use of unashamed direct question to Baptista may suggest in no subtle way an argument regarding Petruccio's main motivation: "Then tell me, if I get your daughter's love,/What dowry shall I have with her to wife?"
- use of dialogue of competitive bidding as Tranio and Gremio compete in an auction for Bianca maintains the desire for money as a main motivation in all transactions involving the Minola girls

- use of contrast between the money-focused Petruccio of Act I and the wild Petruccio of the wedding day, speaking ostentatiously of love and joy, behaving violently to priest and sexton – but making no mention of money
- use of soliloquy in Act IV scene i – a device where, by dramatic convention, a character's true thoughts and feelings are expressed – to reveal Petruccio's main motive in behaving as he is doing towards Katherine: "All is done in reverend care of her"; desire for money is not mentioned
- staging: the dialogue and busy entrances and exits of Act V scene ii are centred on a wager in which Petruccio stands to win twenty crowns – a considerable sum; however his winnings remain unmentioned, or are transferred from money to a less material currency ("Her new-built virtue and obedience"): an argument against Petruccio's main motivation being desire for money?

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

Literary context – The nature of Shakespearean Comedy.

- love usually a central theme
- builds towards a happy ending, usually in marriage
- plot involves lovers overcoming obstacles to their happiness – these obstacles may be external or internal
- plot may rely on mistaken identity
- may feature various types of comedy – verbal, slap-stick, caricature, social satire
- complex plots – may involve pairs of lovers
- may feature girls disguised as boys
- may feature some aspect of the 'battle of the sexes'
- may feature the idea of the subversion of the social order ("the world turned upside down"), e.g. in the form of witty or impertinent servants or of the young outwitting the old.

**AO4: Explore connections across and within literary texts.**

The characters should be explored both in the extract and throughout the play.

#### 4 As You Like It

##### **Jaques contributes little to the play.**

By referring closely to extract 4 printed in the accompanying Resource Booklet and to other appropriately selected parts of the text, **show to what extent** you would agree with the view expressed above.

Your **argument** should include relevant comments on Shakespeare's dramatic methods, and relevant external contextual information on the nature of Shakespearean Comedy.

##### **N.B. Equal marks are available for your treatment of the given extract and other relevant parts of the text.**

The following mark scheme should be applied in conjunction with the A2 1 Shakespearean Genres Mark Band Grid and the following table:

[0]	NONE
[1]–[10]	LITTLE UNDERSTANDING
[11]–[20]	BASIC
[21]–[25]	LIMITED
[26]–[30]	INCREASINGLYPURPOSEFUL
[31]–[40]	COHERENT
[41]–[50]	ASSURED

The information below is intended to **exemplify** the type of content you may see in responses. Reference should be made to some of the following points, and all other valid comments will be rewarded.

Responses should demonstrate the following:

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

Answers should contain:

- knowledge and understanding of the play in appropriate reference and quotation
- order and relevance in conveying ideas
- appropriate and accurate expression
- appropriate use of literary terminology
- skilful and meaningful insertion of quotation.

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

Candidates should:

- take due account of the key terms of the question, examining the relationship between them i.e. **“Jaques”, “contributes”, “little”**
- offer opinion or judgement in response to the given reading of the text
- make an attempt at reasoning in support of his/her opinion
- provide textual referencing to illustrate his/her opinion
- show awareness of other readings than that expressed in the stimulus statement, e.g. that **Jaques contributes to the debates of the comedy, for example about love, or life in the forest.**

In addition to the extract, some situations which may be found useful in considering this question are: his status in the court-in-exile, as conveyed e.g. by his words and music with Amiens and the other courtiers; his appreciation of Touchstone; his ideas on the satirizing of society; the 'Seven Ages of Man' speech; Jaques' wish to speak of melancholy, both with Orlando and with Rosalind; his observation of the courtship of Touchstone and Audrey; his decision to remain in the forest.

## **AO2: Analyse ways in which meanings are shaped in literary texts.**

Candidates should **identify** and **explore** aspects of Shakespeare's dramatic methods in relation to the key terms of the question.

### **Extract**

- use of reportage, sandwiched between elements of an exciting narrative of flight and pursuit from the court, and suddenly stilling the action to present Jaques' critique of society – a contribution to the debates presented in the play
- use of a series of metaphors (e.g. the deer which "[makes] a testament", the "fat and greasy citizens", the "poor and broken bankrupt") by which the deer become human types in the service of the generalised satire which *may* be seen as Jaques' main contribution to the play
- use of repeated question and answer which may be argued to show that Jaques has an established reputation both as an outsider (in his "sullen fits") and as a critical observer, (his moralizing, "weeping and commenting") – does his status in Duke Senior's entourage enable or preclude him from making a contribution to the play's action and ideas?
- use of epithet to identify and exceptionalize Jaques ("The melancholy Jaques") adding, by the meaning given to the word in the seventeenth century, to the range of attitudes to aspects of life displayed in *As You Like It* – e.g. to the politics of usurpation (extract) and love (wider text)
- use of hyperbolic statement ("a thousand similes") to identify an excessive sentimentality which Jaques contributes to the play
- use of a metaphor repeated in the wider text to identify the sharply satirical outlook which Jaques contributes to the play – "most invectively he pierceth through/The body of the country, city, court,/Yea, and of this our life..."
- staging: retention off-stage of the character of Jaques focuses attention on him as he is discussed, appreciated and finally searched for – all of this might suggest that Shakespeare intended his role in the play to be significant

### **Wider Text**

- use of contrast as the wishes of Jaques to speak of his melancholy to the young lovers are thwarted by a complete lack of sympathy on their side: the generational clash may be seen as contributing to Shakespeare's treatment of the theme of love
- similar use of contrast at the end of the play, where Jaques withdraws from both the merrymaking of the wedding celebrations and the political restitution of Duke senior: his role as an 'outsider' may prompt an argument that he contributes little or nothing to the play, or conceivably that he represents an ever-present constituency of misfits
- use of memorable and surprising similes and metaphors by Jaques to describe his melancholy ("I can suck melancholy out of a song, as a weasel sucks eggs"; "a melancholy of mine own, compounded of many simples") suggesting a complexity to the character – not just melancholy but self-consciously and self-indulgently so: why does Shakespeare develop the character in this way if he is merely minor?
- use of song (sung or spoken, imitating Amiens' song) to convey the acerbic side of Jaques – a contribution to the atmosphere of the forest
- use of set-piece speeches (on the Freedoms of the Fool and on the Seven Ages of Man) suggesting in a pointed way that Jaques' role in the forest may be as an entertainer and satirist, in fact not unlike Touchstone, whom he draws on for the second example above – his may be seen as a significant contribution to both the society in Arden and to the play as a whole

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

Literary context – The nature of Shakespearean Comedy:

- love and attitudes to love usually a central theme
- plot involves lovers overcoming obstacles to their happiness – these obstacles may be external or internal
- builds towards a happy ending, usually in one or more marriages, though this may be shadowed in some way
- there is sometimes contrast or tension between court and country
- plot may rely on mistaken identity
- may feature various types of comedy – verbal, slap-stick, caricature, social satire
- complex plots – may involve pairs of lovers
- may feature girls disguised as boys
- may feature some aspect of the ‘battle of the sexes’

**AO4: Explore connections across and within literary texts.**

The characters/themes should be explored both in the extract and throughout the play.

## 5 Measure for Measure

### **There is no justice in this play.**

By referring closely to extract **5** printed in the accompanying Resource Booklet and to other appropriately selected parts of the text, **show to what extent** you would agree with the view expressed above.

Your **argument** should include relevant comments on Shakespeare's dramatic methods, and relevant external contextual information on the nature of Shakespeare's Problem Plays.

**N.B. Equal marks are available for your treatment of the given extract and other relevant parts of the text.**

The following mark scheme should be applied in conjunction with the A2 1 Shakespearean Genres Mark Band Grid and the following table:

[0]	NONE
[1]–[10]	LITTLE UNDERSTANDING
[11]–[20]	BASIC
[21]–[25]	LIMITED
[26]–[30]	INCREASINGLYPURPOSEFUL
[31]–[40]	COHERENT
[41]–[50]	ASSURED

The information below is intended to **exemplify** the type of content you may see in responses. Reference should be made to some of the following points, and all other valid comments will be rewarded.

Responses should demonstrate the following:

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

Answers should contain:

- knowledge and understanding of the play in appropriate reference and quotation
- order and relevance in conveying ideas
- appropriate and accurate expression
- appropriate use of literary terminology
- skilful and meaningful insertion of quotation.

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

Candidates should:

- take due account of the key terms of the question, examining the relationship between them, i.e. **“no”, “justice”**
- offer opinion or judgement in response to the given readings of the text
- make an attempt at reasoning in support of his/her opinion
- provide textual referencing to illustrate his/her opinion
- show awareness of other readings than that expressed in the stimulus statement, e.g. that **there are occasions when justice may be seen to have been done, for instance the suffering that Angelo goes through may be viewed as a just punishment.**

In addition to the extract, some situations which may be found useful in considering this question are: Claudio's public display as a prisoner in Act 1.2; Angelo's conversation with Escalus in Act 2.1; Isabella's interactions with Angelo in Acts 2:2 and 2.4; Claudio and Isabella's conversation in Act 3.1; and the play's denouement in Act 5.1.

## AO2: Methods

Candidates should **identify** and **explore** aspects of Shakespeare's dramatic methods in relation to the key terms of the question.

### Extract

- use of symbolic setting of a prison in Vienna to suggest this is a society in pursuit of justice, however the irony of this is demonstrated through the events that play out there
- the use of word-play to create gallows humour ("rise and be hanged"/"rise and be put to death" in the sense of "rise" meaning to get up, as well as "rise" meaning to mount the scaffold) makes the attempt to mete out justice comic, if not farcical
- use of disguise for the Duke as the 'ghostly father' (holy confessor) reminds us that the Duke is in fact masquerading as a friar – can deception ever lead to a just outcome?
- use of reversal of expectation for comic effect as the condemned Barnardine refuses to consent to his own execution: taking the Duke off-guard with his regal final announcement and grand exit, appears to suggest that justice cannot and will not be served
- the 'deus ex machina' device of the timely natural death of the Claudio-resembling Ragozine, providing the crucial aid in the Duke's scheme to save Claudio, may suggest that some form of justice is likely to prevail in the play

### Wider Text

- use of soliloquies for the Duke and Angelo at various key points of the play, e.g. the Duke's soliloquy in Act 3.2, offers the audience vital insights into their thoughts, enabling us to consider whether justice is being done, or not ("He who the sword of heaven will bear/Should be as holy as severe")
- use of disguise (the Duke, Mariana) in the play might be argued to be the expedient means of achieving justice, if the end justifies the means
- use of the plot device of the 'bed-trick': the inclusion of this off-stage action might be viewed as a fair means of procuring justice for wronged characters, or not
- use of a coinage metaphor ("Let there be some more test made of my metal/Before so noble and so great a figure/Be stamped upon it", indicating that Angelo is thrust into deputyship without feeling prepared for it, may show a lack of justice regarding the Duke's treatment of Angelo
- use of an equestrian metaphor ("Or whether that the body public be/A horse whereon the governor doth ride") to convey how the new deputy's governorship, and his treatment of Claudio, may suggest a lack of justice
- use of personification of justice ("It rested in your Grace/To unloose this tied-up justice when you pleas'd") to emphasise that the Duke has allowed his people to break the law without consequences, allowing us to contemplate that at this stage in the play, there is no justice
- use of biblical allusion (Matthew 7) to justice: ("Measure still for measure")

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

Literary context – The nature of Shakespeare's Problem Plays:

- usually listed as *All's Well that Ends Well*, *Measure for Measure* and *Troilus and Cressida* but definition and inclusion are disputed
- this group sometimes referred to as the 'problem comedies' or 'dark comedies'
- psychological drama dealing with the dark side of personality and behaviour
- there is a mixture of realistic and fairytale-like aspects
- the resolution may not be felt to be wholly satisfactory: it may be felt that a comedic ending has been imposed on a play which has shown too much of the darker side of human life for such an ending to be convincing

**AO4: Explore connections across and within literary texts.**

The theme should be explored both in the extract and throughout the play.

## 6 *The Winter's Tale*

### **Leontes is a detestable character.**

By referring to extract **6** printed in the accompanying Resource Booklet and to other appropriately selected parts of the text, **show to what extent** you would agree with the view expressed above.

Your **argument** should include relevant comments on Shakespeare's dramatic methods, and relevant external contextual information on the nature of Shakespeare's Last Plays.

### **N.B. Equal marks are available for your treatment of the given extract and other relevant parts of the text.**

The following mark scheme should be applied in conjunction with the A2 1 Shakespearean Genres Mark Band Grid and the following table:

[0]	NONE
[1]–[10]	LITTLE UNDERSTANDING
[11]–[20]	BASIC
[21]–[25]	LIMITED
[26]–[30]	INCREASINGLYPURPOSEFUL
[31]–[40]	COHERENT
[41]–[50]	ASSURED

The information below is intended to **exemplify** the type of content you may see in responses. Reference should be made to some of the following points, and all other valid comments will be rewarded.

Responses should demonstrate the following:

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

Answers should contain:

- knowledge and understanding of the play in appropriate reference and quotation
- order and relevance in conveying ideas
- appropriate and accurate expression
- appropriate use of literary terminology
- skilful and meaningful insertion of quotation.

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

Candidates should:

- take due account of the key terms of the question, examining the relationship between them, i.e. **“Leontes”, “detestable”, “character”**
- offer opinion or judgement in response to the given reading of the text
- make an attempt at reasoning in support of his/her opinion
- provide textual referencing to illustrate his/her opinion
- show awareness of other readings than that expressed in the stimulus statement, e.g. that **whilst Leontes is presented as a detestable character in the first part of the play, he undergoes a spiritual transformation during his sixteen years of repentance and, in doing so, redeems his character.**

In addition to the extract, some situations which may be found useful in considering this question are: the courtiers' accounts in Act I scene i of the close friendship Leontes shared with Polixenes in childhood; the interaction between Leontes and Hermione in Act II scene i where he accuses her of adultery and condemns her to prison; the interaction between Leontes and Paulina in Act II scene iii where she confronts him and sees her task as bringing him back to his right mind, curing him of his delusions about Hermione; the 'statue scene' in Act V scene iii where Hermione forgives Leontes and the two are reconciled.

### **AO2: Analyse ways in which meanings are shaped in literary texts.**

Candidates should **identify** and **explore** aspects of Shakespeare's dramatic methods in relation to the key terms of the question.

#### **Extract**

- use of aside (“Too hot, too hot!...”) to convey Leontes' rapid descent into irrationality and an inexplicable jealousy which may be viewed as detestable, or pitiable
- use of Latin to denote a serious medical condition (“tremor cordis”) which conveys Leontes' anxious insecurity and may lead to an argument that he is more to be pitied than detested
- use of repetitions, e.g. “my heart dances;/But not for joy; not joy” which convey Leontes' jealousy and obsession, which may evoke sympathy rather than a feeling of detestation
- use of simile (“making practised smiles,/As in a looking-glass”) which may hint at Leontes' solipsism – leading to behaviour which may be described as detestable
- use of contrast between Leontes' lengthy monologues and Mamillius' brief, innocent responses emphasises how Leontes imposes his own sordid and detestable reality on outside events
- use of symbolism (“Thou want'st a rough pash and the shoots that I have... /And hardening of my brows”) to suggest that Leontes' misapprehension of himself as a cuckold leads to self-detestation, and in turn to detestable behaviour
- use of loving diminutives for his son reveals a side of Leontes which is by no means detestable

#### **Wider Text**

- use of horticultural metaphors, e.g. “They were trained together in their childhoods; and there rooted betwixt them then such an affection, which cannot but branch now” [Act I scene i] which could be used to form an argument that Leontes is initially presented as a genial character as opposed to a detestable one
- use of term of endearment, e.g. “We are tougher, brother,/Than you can put us to't” [Act I scene ii] to convey Leontes' affection for Polixenes which could be viewed as admirable rather than detestable
- repeated use of questions, e.g. “Is whispering nothing?/Is leaning cheek to cheek? Is meeting noses?” [Act I scene ii] which conveys Leontes' frantic, irrational paranoia and self-delusion which may evoke sympathy rather than a feeling of detestation
- use of motif of damaged sight for ironic purposes, e.g. “And all eyes/Blind with the pin and web but theirs, theirs only” [Act I scene ii] – Leontes, the only party who does not see clearly, accuses others of blindness which indicates an irrational state of mind and may evoke sympathy rather than a feeling of detestation
- use of repetition, e.g. “The bastard brains with these my proper hands/Shall I dash out... / To save this bastard's life – for 'tis a bastard” [Act II scene iii] which may be used to inform an argument on whether Leontes is a detestable character because of his cruel and tyrannical behaviour in refusing to acknowledge Perdita as his daughter and banishment of her from his kingdom
- use of “nothing” motif may be argued to denote the extent of Leontes' break-down, a psychological state which may mitigate his detestable actions
- use of direct appeal Leontes to Apollo, e.g. “I have too much believ'd mine own suspicion... / Apollo, pardon/My great profaneness 'gainst thine Oracle!” [Act III scene ii] conveys Leontes' realisation that his acts of hubris and blasphemy have resulted in the death of his son and the apparent death of his wife, which might be viewed as mitigating his detestability
- use of Chorus to show the passing of time (“I slide/O'er sixteen years” [Act IV scene i]) which may incline the audience to accept that Leontes has submitted to the spiritual discipline imposed upon him by Paulina and, in doing so, is redeeming his earlier detestability

- use of spectacle: the statue coming to life (“Music, awake her, strike!... *Hermione descends*” [Act V scene iii]) to convey Hermione’s forgiveness of Leontes as a reward for his sixteen-year-long repentance for his previous detestable actions
- use of Leontes’ final stage exit (“Lead us from hence, where we may leisurely/Each one demand, and answer to his part/Perform’d in this wide gap of time, since first/We were dissever’d. Hastily lead away” [Act V scene iii]) to reinforce the themes of reconciliation and forgiveness which present Leontes as a character who has redeemed his previous detestable traits

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

Literary context – The nature of Shakespeare’s Last Plays:

- inclusion in this group, and characteristics of the Last Plays are sometimes disputed, but generally held to include *Cymbeline*, *Pericles*, *The Winter’s Tale* and *The Tempest*
- written after the tragedies, featuring mixed elements – comedy, music, a heightened sense of visual spectacle, supernatural elements, features of the fashionable masque form, tragicomedy
- the Last Plays concentrate more on the presentation of incident and action rather than on individual characterisation
- probably responding to a change in popular taste in early years of seventeenth century
- themes: reconciliation, mercy, forgiveness, restoration and regeneration (forming a contrast to the themes of the tragedies); final harmony sometimes achieved through the actions or influences of young lovers; a sense that younger characters can put right the historical wrongs and imbue the future with hope
- there is primarily a courtly setting, or at least a protagonist of noble birth, but contrasting ‘low folk’, usually rustic peasants, will also have a role to play in the action
- the structure may be episodic and take in events occurring over a long period, usually in violation of Aristotle’s ‘Unity of Time’

**AO4: Explore connections across and within literary texts.**

The characters/themes should be explored both in the extract and throughout the play.