



*Rewarding Learning*

**ADVANCED**  
**General Certificate of Education**  
**2025**

---

**English Literature**  
Assessment Unit A2 1  
*assessing*  
Shakespearean Genres  
**[AEL11]**  
**THURSDAY 22 MAY, MORNING**

---

**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.

## Advice to Examiners

### 1 Description v Argumentation

Answers which consist of narration or description as opposed to the argumentation required by AO5 should not be rewarded beyond Band 2. From Band 3a upwards you will find scripts indicating increasing ability to begin 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 the 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” situations, 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 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 A2 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	
	AO3	increasingly purposeful comments on external context	
	AO4	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>	
	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>	At the <b>bottom</b> of the band, responses will engage more deliberately with the key terms but with limited development and understanding.
<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>	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.
	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>	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.
<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>	At the <b>top</b> of the band, responses will make some unconnected points in relation to the text; the response will lack clarity.
	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>	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.
<b>Band 0</b> <b>0</b>			No attempt to respond

## 1 *Othello*

### **Iago is more than just a detestable character.**

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.**

This **driving objective** will require the candidate to:

- take due account of the key terms of the question, examining the relationship between them, i.e. **“Iago”, “more than”, “just”, “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: candidates may, for example, argue that **Iago’s amorality and nihilism make him an overwhelmingly detestable character.**

## Situations

In addition to the extract, some situations which may be incorporated into an argument are:

- Iago's soliloquies in which he reveals his plans to deceive Othello
- Iago's interaction with Brabantio
- Iago's orchestration of the drunken brawl
- the fortuitous discovery of the handkerchief
- Iago's attempts to kill Cassio and Roderigo
- Iago's silence at the end of the play

## 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 a contemptuous exclamation ("Virtue! a fig!") to demonstrate Iago's outright rejection of conventional morality, in a way that could be deemed either detestable, or the utterance of an exceptional individual, or both
- use of metaphor of the human body as a garden, with the human will as a gardener ("Our bodies are our gardens, to the which our wills are gardeners...we have reason to cool our raging motions"): is Iago's utilisation of the language of philosophical wisdom for his own malicious purposes of base manipulation a detestable tactic?
- use of dramatic irony ("I have professed me thy friend") to present Iago as having cruelly deceived Roderigo over the issue of friendship, thus presenting him as a detestable liar
- use of repetition ("Put money in thy purse") which presents Iago's pragmatic strategy for the lovesick Roderigo – detestable because it is part of Iago's deception, or not simply detestable because it encourages self-sufficiency and action rather than passive lamentation
- use of metaphor of time as a mother ("There are many events in the womb of time, which will be delivered") with which Iago attempts to dupe and manipulate Roderigo, bending him to his own will — detestable for its cynicism or mesmerising in its audacity?
- use of a rapid series of imperatives, farewells and questions by Iago to disorientate and dismiss the dupe Roderigo is likely to be considered detestable

### Wider Text

- use of a simile of Othello as an ass ("The Moor is of a free and open nature,/That thinks men honest that but seem to be so,/And will as tenderly be led by the nose/As asses are") to present Iago's cynical and detestable strategy of taking advantage of Othello's good nature
- use of metaphors ("...an old black ram/Is tuppung your white ewe", "your daughter and the Moor are now making the beast with two backs") which presents Iago's misogynistic and racist attempts to goad Desdemona's father – all of this is detestable
- use of pattern of soliloquies at the end of scenes and acts in which Iago reveals his plans which could be argued as presenting Iago as just detestable due to his malevolence, or conversely as a charismatic presence because of the wit and energy with which they are infused
- use of simile of suspicions as poison ("For that I do suspect the lusty Moor / Hath leap'd into my seat, the thought whereof/Doth, like a poisonous mineral, gnaw my inwards..."): its use in soliloquy presents Iago as more than just detestable, but also as vulnerable to paranoia
- use of dramatic irony when Iago feigns reluctance to vilify Cassio after the drunken brawl ("I had rather have this tongue cut from my mouth/Than it should do offence to Michael Cassio"): this hypocrisy presents him as a detestable liar
- use of the prop of the handkerchief which presents Iago as an inventive opportunist, and so as more than just a detestable character

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

The nature of Shakespearean Tragedy:

- the Aristotelian idea of inevitable doom has been assimilated into Shakespearean tragedy
- the Shakespearean tragic hero is beset by both inner and outer forces which combine to effect his downfall
- the 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
- the effect on the audience: according to Aristotle the effect of tragedy is of the evocation and allaying pity and fear (*catharsis*), thus allowing the audience a sense of relief and even exaltation, whereby they are reconciled to the nature and limitation of their human condition

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

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

## 2 *King Lear*

**The subplot makes a significant contribution to the tragedy.**

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]	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.**

This **driving objective** will require the candidate to:

- take due account of the key terms of the question, examining the relationship between them, i.e. **“subplot”, “significant”, “contribution”, “tragedy”**
- 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: candidates may, for example, argue that the **subplot dilutes the intensity of the experience of tragedy in the main plot.**

## Situations

In addition to the extract, some situations which may be incorporated into an argument are:

- Edmund's plotting
- interactions where the subplot and main plot merge e.g. Edmund's involvement with Goneril and Regan
- the blinding of Gloucester
- the emergence of Edgar in the final scene as the most powerful character of continuity

## 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 ("My tears begin to take his part so much,/They'll mar my counterfeiting") by which Edgar conceals his compassion for Lear: this contribution is significant as it shows another character from the subplot reacting with pity to the sufferings of the tragic hero
- use of doggerel ("For, with throwing thus my head,/Dogs leap the hatch, and all are fled") to convey a disorder which will be echoed by the words which follow from Lear and the Fool ("And I'll go to bed at noon") – this spreading disorder is central to the tragedy
- use of a rhetorical question by Lear ("Is there any cause in nature that makes these hard hearts?") shows both Lear's realisation of his daughter's responsibility in her father's downfall and his continuing self-pity; the fact that this is said in response to Edgar's comforting him could be used to support an argument that here the subplot is being significantly integrated with the main plot
- use of metaphor ("Oppressed nature sleeps") forms part of a pattern of disorder (in body and mind, in the family and the commonwealth, and in nature) – the main theme of the play in both the plot and subplot
- use of soliloquy in Edgar's final speech to meditate upon the meaning of suffering and to economically link the plot and subplot thematically and thus underscore the tragedy
- use of parallelism in Edgar's words ("that which makes me bend makes the king bow" and "He childed as I father'd") to comment on the tragic significance of the disruption of family order in both the main and subplots
- use of metaphor ("How light and portable my pain seems now") in which Edgar introduces a new and significant perspective on how pain and suffering may be made bearable by knowing that others also suffer; a perspective that Lear, the tragic hero struggles to achieve

### Wider Text

- use of parallelism in the treatment of major themes of filial ingratitude, betrayal, blindness and deception (e.g. Gloucester: "I stumbled when I saw"; and Kent: "See better Lear") to demonstrate the significant mirroring and magnifying contribution of subplot to the main plot of the tragedy
- use of a lengthy and complex subplot, which is dealt with intermittently, may be argued as diluting and distracting from the main action of Lear's downfall
- the duplication of action (e.g. the banishment of Cordelia by Lear, the expulsion of Edgar by Gloucester) could be argued as making a significant contribution to the central themes of blindness and the disruption of the natural order
- use of disguise in both subplot and main plot (Edgar and Kent): the fact that they can operate only outside their individual identities expands audience awareness of the increasing forces of tragic disintegration
- use of on-stage violent action (the grotesque blinding of Gloucester): the unique brutality exhibited here enacts concerns expressed in the main plot that a breakdown in nature itself is occurring ("Humanity must perforce prey on itself,/Like monsters of the deep")
- use of parallelism in the driving home of the significant message of both subplot and main plot — that each of us must abide by the inevitable and inescapable consequences of our actions (Edgar: "The gods are just, and of our pleasant vices/Make instruments to plague us:/The dark and vicious place where thee he got/Cost him his eyes"; Lear: "O, I have ta'en/Too little care of this!")

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

The nature of Shakespearean Tragedy:

- inevitable doom is at the heart of tragedy
- Shakespearean tragedy often does not adhere to the Aristotelian Unities in that it may include a diverse range of characters, multiple locations and a subplot in addition to the central narrative
- the Shakespearean tragic hero is beset by both inner and outer forces which combine to effect his downfall
- attainment of tragic knowledge (*anagnorisis*) gained through suffering
- effect on the audience: according to Aristotle the effect of tragedy is moderation of pity and terror (*catharsis*), thus allowing the audience a sense of relief and even exaltation, whereby they are reconciled to the nature and limitation of their human condition

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

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

### 3 *The Taming of the Shrew*

#### **There are no winners in the battle of the sexes.**

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]	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.**

This **driving objective** will require the candidate to:

- take due account of the key terms of the question, examining the relationship between them, i.e. **“no”, “winners”, “battle of the sexes”**
- 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: candidates may, for example, argue that **Petruccio gets the wife he wants, at the expense of Katherine's independence.**

### Situations

In addition to the extract, some situations which may be incorporated into an argument are:

- the Tranio-Gremio bidding war for Bianca, and Bianca's assertion and demonstration of independence in the tutoring scene
- the wedding of Petruccio in anticipation and report
- Petruccio's treatment of Katherine in his house and on the road, and the outcome of this treatment
- the banquet and the outcome of the obedience wager

### 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 repetition in the soliloquy ("Say that she rail.../Say that she frown.../If she do bid me pack.../If she deny to wed...") as Petruccio hypothesises about Katherine's likely behaviour in the impending interview, developing his own plans for the battle to come
- excessive use of repetition of Katherine's familiar name, aggravating the provocation and forwarding the process which will lead to violence – the male-female dynamic rapidly resolving itself into a battle – first verbal, later physical
- use of irony in the compliments ("my super-dainty Kate,/For dainties are all Kates") showered on Katherine, running counter to her reputation as a shrew, and perhaps intended to present Petruccio attempting to disorientate the enemy in this battle of the sexes
- use of contrast between the voluble flattering Petruccio and the surly Katherine ("I knew you at the first/You were a moveable") leaves for the moment some doubt as to whether Katherine will 'show up' for the battle
- use of word-play of various kinds – on her name, on her role as his future wife ("Women are made to bear, and so are you"): the weakness of the pun ("Should be! should — buzz!") from the disconcerted Petruccio may encourage us to see Katherine as the winner of this round of the battle
- use of innuendo (Petruccio: "Who knows not where a wasp does wear his sting?/In his tail") at which Katherine takes notable offence: is her loss of composure a sign that she is losing in this skirmish?
- use of stage action (*She strikes him*): is her resorting to overt violence to be interpreted as a moment of victory or defeat?
- use of contrast in rapid change from repartee and word-play to a blow and retaliatory blunt threat ("I swear I'll cuff you, if you strike again") – Petruccio re-writing the rules of battle in more serious terms, and expressing his determination that he will be the winner

#### Wider Text

- use of metaphors ("two raging fires...extreme gusts") to suggest Petruccio's belief in his ability to cope successfully with the potential violence of the male-female encounter, and perhaps also in a resolution in peace ("So I to her and so she yields to me"), in a reciprocal "yielding" where there will be neither winner nor loser
- use of the taming motif ("I am he am born to tame you Kate,/And bring you from a wild Kate to a Kate/ Conformable to other household Kates") recasts the confrontation from a battle to an exercise in education or training – processes of mutual benefit rather than winning or losing
- use of a series of commodifying metaphors ("She is my goods, my chattels...etc.") as a domineering Petruccio asserts his rights suggests an obvious but perhaps spurious argument that Petruccio is a winner

- use of contrast between the strident Katherine of the earlier scenes and the increasingly bedraggled and apologetic figure she cuts after the wedding suggests that Petruccio is a winner
- use of Petruccio’s soliloquy (“Thus have I politicly begun my reign”) may suggest either an argument that he will be a winner in the battle – in that he thinks of his marriage as a “reign” – or that his “politic” proceeding will ensure a future where ‘reverend kindness’ will ensure that both parties are winners
- repeated and emphatic use of the puppet metaphor (“Belike you mean to make a puppet of me”) suggests Katherine’s fear that to become a loser in the battle of the sexes will mean the loss of her personhood
- use of irony (“At last, though long, our jarring notes agree”): the traditional comedic ending in harmony, carried by the traditional musical metaphor, is undermined, as frequently in Shakespeare: expectations are not met, and a battle between the sexes continues — apart from Katherine and Petruccio, there are no winners in sight
- use of lexical pattern of subordination (“lord”, “sovereign”, “tribute”, “obedience”, “subject”, “rebel” “traitor”), as Katherine sets the terms of the final settlement of the battle, may suggest an argument, which will be resisted by some, that a winner has emerged

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

The nature of Shakespearean Comedy:

- love usually a central theme; the plot will involve lovers overcoming obstacles to their happiness – these obstacles may be external or internal
- complex plots – may involve pairs of lovers; may feature girls disguised as boys
- often features strong and intelligent young heroines
- builds towards a happy ending, usually in marriage
- plot may rely on mistaken identity and/or disguise (disguise by a dramatic convention was held to be impenetrable)
- may feature various types of comedy – verbal, slap-stick, caricature, social satire

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

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

#### 4 *As You Like It*

##### **The presentation of love in the play is unconvincing.**

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]	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.**

This **driving objective** will require the candidate to:

- take due account of the key terms of the question, examining the relationship between them, i.e. **“presentation of love”**, **“unconvincing”**
- 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: candidates may, for example, argue that **differing kinds of love, and differing ways of presenting it feature in the play, so that a general view is likely to be a qualified one.**

## Situations

In addition to the extract, some situations which may be incorporated into an argument are:

- the interaction after the wrestling, culminating in Rosalind's giving the necklace to Orlando
- the interactions between the pairs of lovers
- comments of e.g. Rosalind, Celia, Hymen, Jaques on the lovers they observe
- Hymen's role in the conclusion of the play

## 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 metaphor ("her frown might kill me") to express Orlando's exaggerated view of the power exerted over him by the woman with whom he is in love: such exaggeration, though conventional, may be considered unconvincing
- use of a rhetorical question ("Are you not good?") to instigate Rosalind's little piece of mock logic by means of which she not only expresses her own feelings of love but also reinforces the playfulness of the exchange: the blending of heartfelt seriousness and play may be seen as likely to convince an audience
- use of a selection of quoted fragments from *The Book of Common Prayer* (Rosalind: You must begin, "Will you, Orlando — ") may be seen as Rosalind's constructing a satisfying exercise in the progress of her love, i.e. getting married to the man she loves, which is psychologically convincing for the audience
- use of dramatic irony ("there's a girl goes before the priest; and certainly a woman's thought runs before her actions"): the revelation of Rosalind's impatience in love is likely to carry conviction as it offers the audience – through the exclusion of Orlando from the full meaning of what is being said — the satisfaction of being 'in the know'
- use of contrast between Orlando's romantic idealism ("For ever and a day") and Rosalind's realism ("Say 'a day', without the ever'. No, no, Orlando; men are April when they woo, December when they wed...") maintains the dual perspective on love, critiquing the former by application of the latter, and may be viewed as making the presentation more convincing because less simplistic
- use of an extensive series of similes ("I will be more jealous of thee than a Barbary cock-pigeon over his hen, more clamorous than a parrot against rain...I will weep for nothing, like Diana in the fountain... I will laugh like a hyen") to develop a picture of how love can sour, and so to increase the convincingness of the presentation

### Wider Text

- use of a multi-strand plot featuring four love stories of varying kinds (spirited, bloodless, conventionally literary, calculating and sensual) which are commented on by numerous characters: the theme is thus addressed from several perspectives and this may be viewed as adding to the convincingness of the presentation
- use of symbolic action (*Giving him a chain from her neck*) by which Rosalind binds herself to Orlando may, because of the danger he has just survived and her emotional response to it, be viewed as convincing
- use of parody (of Silvius's self-absorbed and despairing effusions of love) in the speeches of Touchstone adds a convincing realism to the presentation of love
- use of props (the pages containing love poems pinned to trees which Orlando, Rosalind and Celia handle and read aloud) may be considered too far-fetched or clichéd to be convincing
- use of a series of rapid questions (e.g. "What did he when thou saw'st him? What said he? How look'd he? Wherein went he? What makes him here? Did he ask for me? Where remains he? How parted he with thee? and when shalt thou see him again? Answer me in one word") to express in a most convincing manner the fluctuations of feelings of love in Rosalind
- use of listing ("A lean cheek ... a blue eye and sunken ... an unquestionable spirit ... a beard neglected ... etc.) to develop a critique of conventional ideas of lovers' behaviour and

appearance: this may attract a range of arguments about, e.g. the unconvincing crudity of the psychology, or the convincingly spirited repartee of Rosalind, excited by her proximity to the one she loves

- use of contrast (particularly in Act III, where three of the love affairs are alternately presented) may be argued as contributing to the convincing comprehensiveness with which love is treated in the play
- use of imagery at times realistic to the point of cynicism (e.g. the metaphors “Sell when you can: you are not for all markets” and “love hath made thee a tame snake” applied to Phebe and Silvius respectively as lovers) can have a convincingly deflating quality

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

The nature of Shakespearean Comedy:

- love usually a central theme; the plot will involve lovers overcoming obstacles to their happiness
- complex plots – may involve pairs of lovers
- may feature some aspect of the ‘battle of the sexes’
- often features strong and intelligent young heroines
- builds towards a happy ending, usually in marriage
- plot may rely on mistaken identity and/or disguise (disguise by a dramatic convention was held to be impenetrable)
- may feature various types of comedy – verbal, slap-stick, caricature, social satire
- may include a Fool among the *Dramatis Personae*, either a language-mangling buffoon, or a “wise fool” who may offer satirical comment

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

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

## 5 *Measure for Measure*

### **The Duke's deceptions are justifiable.**

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]	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.**

This **driving objective** will require the candidate to:

- take due account of the key terms of the question, examining the relationship between them, i.e. **“the Duke’s”, “deceptions”, “justifiable”**
- 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: candidates may, for example, argue that **the Duke's wielding of supreme power and morally questionable designs can be difficult to accept as justifiable.**

### Situations

In addition to the extract, some situations which may be incorporated into an argument are:

- the Duke's explanation to Escalus regarding the reasons for his departure
- the Duke's interactions with others whilst disguised as a friar
- the device of the bed-trick involving Isabella and Mariana
- the Duke's return

### **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 short soliloquy preceding Isabella's entrance ("I will keep her ignorant of her good,/ To make her heavenly comforts of despair") to offer an insight into the Duke's possibly reprehensible motivation in the deception of Claudio's 'death': his willingness to exploit Isabella's "despair" for what he perceives to be good reasons may be viewed as unjustifiable
- repeated use of the term "daughter" by the Duke (dressed as the Friar), suggestive of paternal/ pastoral love and concern is dramatically ironic and perhaps morally unjustifiable given his unscrupulous intention to deceive Isabella
- use of a series of imperatives in the disguised Duke's interactions with Isabella ("Forbear it therefore; give your cause to heaven. Mark what I say ... dry your eyes") to create in Isabella a sense of his authority and trustworthiness, which may be regarded as unjustifiable as it is based on deception
- use of metaphors ("If you can, pace your wisdom/In that good path that I would wish it go") to convey the Duke's desire that Isabella should follow his advice: this advice is benign, and hence may be regarded as justifiable; it is based on deception, and hence may be regarded as unjustifiable
- use of prop ("Wend you with this letter:/Command these fretting waters from your eyes/With a light heart") to emphasise that the Duke is in full control of the situation, and is actively working (the letter is pre-written) to secure a happy and justifiable outcome
- use of dramatic irony ("if the old fantastical duke of dark corners had been at home, [Claudio] had lived") to remind the audience that the Duke's interactions with Claudio and Lucio are based on deception, and therefore problematising the idea of their justifiability

#### **Wider Text**

- use of coinage metaphor ("Let there be some more test made of my metal,/Before so noble and so great a figure/Be stamp'd upon it") to highlight Angelo's reluctance to act in place of the Duke: the expression of Angelo's serious reservations and his subsequent disastrous career problematises the justifiability of the Duke's plan of deception
- use of contrast between the Duke's initial trust in Angelo ("In our remove be thou at full yourself...") and subsequent realisation of Angelo's wickedness highlights the unjustifiability of the Duke's abdication of responsibility
- use of disguise (the Duke disguised as a Friar) is a deception which effectively facilitates spying on the citizens of Vienna: such state intrusion and surveillance may be regarded as morally unjustifiable; alternatively, his intention to rescue the city from depravity and demoralisation could be seen as justifying his methods of deception
- ironic use of simile of light ("Heaven doth with us as we with torches do,/Not light them for themselves; for if our virtues/Did not go forth of us, 'twere all alike/As if we had them not") to present the Duke's advocacy of actively virtuous conduct: the disparity between his words and deceptive conduct serves to complicate the justifiability of such actions

- use of soliloquy positioned at the end of Act III (“Craft against vice I must apply...”), this is an inflection point where the Duke as Friar seeks to rationalise that cunning is necessary to defeat vice: his argument for deception is predicated on the morally dubious idea that ‘the ends justify the means’
- use of a series of imperatives at the end of the play (“Restore... Forgive...”) as the Duke re-establishes his power and authority by delivering ‘just deserts’: his actions may be viewed as an attempt to restore ‘moral order’ and to justify his expedient use of deception, or alternatively as a a morally unsatisfactory (because based on deception) conclusion to the play

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

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 is sometimes referred to as the ‘Problem Comedies’ or ‘Dark Comedies’
- psychological drama dealing with the dark side of personality and behaviour, often involving the characters and the audience being faced with moral conundrums
- 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
- “A play in which we find a concern with a moral problem which is central to it, presented in such a manner that we are unsure of our moral bearings, so that uncertain and divided responses to it in the minds of the audience are possible and even probable” – Ernest Schanzer, *The Problem Plays of Shakespeare*

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

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

## 6 *The Winter's Tale*

### **Paulina is powerful and determined.**

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]	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.**

This **driving objective** will require the candidate to:

- take due account of the key terms of the question, examining the relationship between them, i.e. **“Paulina”, “powerful”, “determined”**
- 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: candidates may, for example, argue that **other characters, such as Leontes, try to undermine Paulina, showing the limitations of her power.**

## Situations

In addition to the extract, some situations which may be incorporated into an argument are:

- the prison scene where Paulina attempts to visit Hermione
- the initial interaction between Paulina and Leontes
- the trial scene where Paulina announces the death of Hermione
- Paulina's interaction with Leontes when she insists he must not re-marry until she approves
- the closing scene of the play in which Paulina is instrumental in bringing about restoration

## 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 imperative ("Let him that makes but trifles of his eyes/First hand me") which conveys Paulina's determination in her conviction that she is doing the right thing by bringing the baby to Leontes to prompt his conscience
- use of stage action (*She lays down the child*): while this may present Paulina's determination to make Leontes see sense and accept his paternity, ultimately his reaction ("Out!") demonstrates the limitations of her power
- repeated use of insulting epithets ("A mankind witch!.../A most intelligencing bawd!", "A callat/Of boundless tongue") to suggest that Leontes by vilifying her is attempting to counteract Paulina's power
- use of metaphor ("for he/The sacred honour of himself, his queen's,/His hopeful son's, his babe's, betrays to slander,/Whose sting is sharper than the sword's") shows Paulina's determination: she is fearlessly outspoken in her upbraiding of Leontes for his tyrannical actions
- use of listing ("Behold, my lords,/Although the print be little, the whole matter/And copy of the father, eye, nose, lip;/The trick of's frown, his forehead, nay, the valley,/The pretty dimples of his chin...") to present Paulina's unyielding determination to make Leontes see the error of his ways
- use of stage action (*They slowly push her towards the door* "I pray you, do not push me, I'll be gone") demonstrates that despite the use of physical force to remove her from Leontes' presence Paulina reclaims her moral power by leaving on her own terms

### Wider Text

- repeated use of imperatives (e.g. "The keeper of the prison, call to him", "Conduct me to the queen", "Tell her, Emilia,/I'll use that tongue I have", "Do not you fear") to convey Paulina's determination in her refusal to be intimidated by authority
- use of medical metaphors (e.g. "I/Do come with words as med'cinal as true, .../... to purge him of that humour/That presses him from sleep", "who professes / Myself your loyal servant, your physician") to convey how Paulina perceives herself as having the power to cure Leontes of his diseased mind
- use of Paulina's monologue (e.g. "The queen, the queen,/The sweet'st, dear'st creature's dead! And vengeance for't/Not dropp'd down yet") to convey her as determined in her loyalty to the queen and as powerful in her angry accusations against Leontes
- use of allusion to classical belief system ("For has not the divine Apollo said,/Is't not the tenor of his oracle,/That King Leontes shall not have an heir/ Till his lost child be found?") shows Paulina aligning herself with the power of divine sanction for the action she is taking
- use of setting (Paulina's chapel) and use of spectacle (the statue coming to life) conveys the power of Paulina as instrumental in bringing about the 'resurrection' of Hermione and as acting as a catalyst for forgiveness and reconciliation
- repeated use of implicit stage direction as Leontes resumes his power over the lives of others ("Come, Camillo/And take her by the hand.../... Good Paulina,/Lead us from hence") which may be argued to convey Paulina's lack of power of choice in this arranged marriage

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

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 than on individual characterisation
- themes: reconciliation, mercy, forgiveness, restoration and regeneration (forming a contrast to the themes of the tragedies); final harmony sometimes achieved through the actions or influence of young lovers; a sense that younger characters can put right the historical wrongs and imbue the future with hope
- the structure is episodic and takes 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 stimulus statement should be explored both in the extract and throughout the play.