



*Rewarding Learning*

**ADVANCED  
General Certificate of Education  
2022 Reserve Series**

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**English Literature**  
Assessment Unit A2 1  
*assessing*  
Shakespearean Genres

**[AEL11]**

**TUESDAY 28 JUNE, AFTERNOON**

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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 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” 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 are 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>	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>	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>	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	At the <b>bottom</b> of the band, responses will engage more deliberately with the key terms but with limited development and understanding.
	<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>	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	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>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>	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	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.
	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*

**Iago's energy and inventiveness make him a character to be admired.**

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 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 text 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 candidates to:

- take due account of the key terms of the question, examining the relationship between them, i.e. **“Iago”, “energy”, “inventiveness”, “character to be admired”**
- 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 **no admiration is possible for a character of Iago's malignity and nihilism.**

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

- other interactions between Iago and Roderigo, and between Iago and Othello where Iago's control and quick-wittedness are displayed, especially the jealousy scene and the utilisation of the handkerchief
- Iago's soliloquies, where he reveals his motives and contempt for other characters
- scenes showing Iago's versatility in coping easily with a range of company and situations
- Iago's exposure

## **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 ("where each second/Stood heir to the first"): Iago's preference for automatic promotion by seniority – "Buggins' turn" – may contain the seeds of an argument of some lack of energy in Iago's outlook, and this preference may temper admiration
- use of vigorous imperative ("Whip me such honest knaves") to express the energy of Iago's disgust for the loyal but uninventive servant wearing out his time "much like his master's ass": Iago's energy is manifested in his habitual vehemence, which may attract some admiration
- use of a series of metaphors ("trimm'd in forms and visages of duty... shows of service") to convey Iago's relish of the inventiveness which is inseparable from long-term deception: is his admiration shared by the audience?
- use of contrast between the long and voluble speeches of Iago, with their vivid expressions and the brief responses of Roderigo leaves little doubt that the energy and inventiveness of the scene reside with Iago: whether these qualities are to be admired will probably be tempered by an assessment of the ends which are to be served by his plan
- use of a long series of imperatives ("Rouse... make... poison... Proclaim... incense... Plague... throw...") as Iago's plan is invented and energetically put into practice by him may be argued as admirable, or, because of Iago's malign relish of Brabantio's fall from happiness to grief, the reverse
- staging: use of sound – the sudden rise in volume as the shouting begins ("thieves! thieves! thieves!") creates its own energy, generated by Iago – his control of the situation may provoke admiration
- use of simile ("with like timorous accent and dire yell/As when, by night and negligence, the fire/Is spied...") to convey the energy which Iago is instilling into Roderigo – the manipulation of the dupe Roderigo should be assessed as to whether it is admirable

### **Wider Text**

- use of violent and disturbing metaphors in Iago's speech to produce consternation in others (e.g. "an old black ram/Is tugging your white ewe... the devil will make a grandsire of you", "Beware, my lord, of jealousy;/It is the green-eyed monster...etc.") might be admired for its inventiveness, or deplored for its malignity
- use of Iago's rapid and sudden exits and returns, and of whispered asides (e.g. to Roderigo in order to prevent him from becoming discouraged) as he scurries about his business: these staging devices combine to convey his energy and inventiveness
- use of vehement repetition and expletives ("Put money in thy purse") through which Iago's professions of loyalty and friendship are enforced – admiration may be extended on account of the energy invested, or withheld because of the moral bankruptcy of the advice
- repeated use of soliloquies in which Iago is to be seen in the very process of invention ("How, how?—Let's see... I have't. It is engendered. Hell and night/Must bring this monstrous birth to the world's light") – the energetic prosecution of his designs may draw admiration
- use of a range of staging devices – positioning, stage action and the prop of the handkerchief, where Iago contrives to place Othello in hiding to observe Cassio laughing, which may draw admiration because of the inventiveness of the stratagem and the energy invested in its execution

**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 – this flaw is often excessive pride (*hubris*)
- the Shakespearean tragic hero is beset by both inner and outer forces which combine to effect his downfall
- attainment of tragic knowledge (*anagnorisis*)
- effect on the audience: according to Aristotle the effect of tragedy is purgation of 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
- Shakespearean tragedy often incorporated sentimental or pathetic elements

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

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

## 2 *King Lear*

**Lear is entirely responsible for his own downfall.**

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 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 text 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 candidates to:

- take due account of the key terms of the question, examining the relationship between them i.e. **“Lear”, “entirely”, “responsible”, “own downfall”**
- 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 **Goneril and Regan are immediate agents of Lear’s downfall.**

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

- Lear’s treatment of his three daughters during the ‘love test’
- the interactions where Lear is stripped of his knights
- the storm scenes where Lear recognises his errors
- final scenes with Cordelia

### **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 deflating metaphors in the speeches of the Fool (e.g. “the hedge-sparrow fed the cuckoo”, “a cart draws the horse”) to point out the ignominy of Lear’s fall, and that Lear himself bears responsibility for it
- use of doggerel and popular songs and rhymes (e.g. “Whoop, Jug! I love thee”) adds impact to the Fool’s commentary on Lear’s lack of wisdom, and the responsibility he must accept for his reduced status
- tone of veiled threat conveyed by extended metaphor (“the fault/Would not ’scape censure, nor the redresses sleep...”) reveals Goneril’s determination to erode her father’s status: this might be enlisted in an argument that she bears some responsibility for her father’s downfall
- use of rhetorical questions at various points in the extract (“Are you our daughter?”, “Doth any here know me?”, “Who is it that can tell me who I am?”) shows both Lear’s dawning realisation of the downfall of his loss of identity, and his belief that his daughter is responsible
- use of asseveration where Lear swears “by the marks of sovereignty, knowledge and reason”: placing “sovereignty” first may be seen as indicating his denial of his downfall (still conceived of narrowly as loss of kingship) – for him the issue of responsibility cannot arise
- repeated use of the respectful term of address (“sir”) stands in ironic contrast to the tenor of Goneril’s message, which is the fall in her father’s status – the irony lies in the fact that both the false respect and the real responsibility are perceived by the audience
- use of insulting epithet (“Degenerate bastard!”) and of imperatives (“Saddle my horses; call my train together”) may be used to support an argument that Lear attributes responsibility for his fall to Goneril, and an argument that Lear is severing family bonds – compounding his responsibility in relation to his own downfall

#### **Wider Text**

- use of animal metaphors in a pattern of imagery to describe the ferocity of Goneril and Regan (“boarish fangs”, “pelican daughters”, “Tigers, not daughters”) showing them apt to prey on Lear and bring about his downfall
- use of monstrous metaphors and similes in the speeches by Lear and others, directed at his daughters (“centaurs”, “monsters of the deep”) to emphasise the savage cruelty they bring to encompassing his downfall
- staging: use of sound and lighting effects in the storm scenes to emphasise Lear’s suffering and the downfall of his reason, which he initially sees to be, at the hands of his daughters
- use of the ‘Tragic arc’, in that Lear’s enlightenment (*anagnorisis*) is his awareness of his lack of humanity (“I have ta’en/Too little care of this”), and so he accepts responsibility for the entire tragic action
- use of tableau where Lear enters, carrying the lifeless body of Cordelia, which may be seen as bringing home to the audience the magnitude of the 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:

- 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 – this flaw is often excessive pride (*hubris*)
- the Shakespearean tragic hero is beset by both inner and outer forces which combine to effect his downfall
- attainment of tragic knowledge (*anagnorisis*)
- effect on the audience: according to Aristotle the effect of tragedy is purgation of 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
- Shakespearean tragedy often incorporated sentimental or pathetic and even humorous elements

**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 to dominate Katherine.**

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
[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 text 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 candidates to:

- take due account of the key terms of the question, examining the relationship between them i.e. **“Petruccio”, “main motivation”, “desire to dominate”, “Katherine”**
- 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 **love for Katherine, rather than a desire to dominate, is Petruccio’s main motive.**

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

- the arrival of Petruccio in Padua and what he says about his plans
- other interactions between Petruccio and Katherine (in Minola's house, at the wedding, at Petruccio's house)
- the banquet scene

## **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 verbal signposts/discourse markers ("Thus, in plain terms...", "And, to conclude..."), by means of which Petruccio frames his desire to dominate the interactions with Katherine and her father – in the extract the desire to dominate is likely to be argued as Petruccio's main motivation
- use of a change from second to third person when Baptista enters: abandoning direct address to Katherine enables Petruccio to dominate her by means of excluding her from the conversation so that her acceptance of his version of events is assumed
- use of modal verbs ("And, will you, nill you, I will marry you", "Thou must be married to no man but me") allows for emphatic expression of Petruccio's determination to dominate Katherine
- selective use of forms of her name are an indicator of Petruccio's desire to dominate Katherine: beginning and ending with the formal "Katherine", he otherwise employs to excess the intimate "Kate", so insisting that the parameters of this conversation shall be as he, not she, decides
- use of the taming motif ("For I am he am born to tame you Kate") as a clear sign of Petruccio's desire to dominate her in this situation
- use of repetitive word-play ("bring you from a wild Kate to a Kate/Conformable to other household Kates") continues this process and further expresses the dominance Petruccio desires to achieve
- proleptic use of address to Baptista ("Father, 'tis thus..."), by taking for granted the outcome of the entire transaction, establishes a dominance over Katherine (and her not unwilling father)
- use of a series of similes and allusions (e.g. "modest as the dove ... a second Grissel") in outlining the qualities Petruccio desires to instil or call forth in her, functions to provide a replacement Katherine – whether this desire to dominate is Petruccio's main motivation will be assessed in the light of previous and later events

### **Wider Text**

- use of various staging actions (e.g. her striking him and his response, his demanding a kiss from her and her response to this) may provoke a range of interpretation as to whether dominance is Petruccio's main motivation
- 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, and insisting on his dominance ("I will be master of what is mine own") suggests a range of interpretations as to what Petruccio's main motivation may be at differing stages of the play
- 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 that Petruccio's main motive now in behaving as he is doing towards Katherine is her welfare ("reverend care of her", "And thus I'll curb her mad and headstrong humour")
- extended use of the 'taming motif' in soliloquy ("till she stoop she must not be full gorged") retains dominance as a motivation for Petruccio, but now presented clearly as a means to an end, calling into question whether it is or ever was his main motivation ("All is done in reverend care of her")

**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
- plot involves lovers overcoming obstacles to their happiness – these obstacles may be external or internal
- may feature some aspect of the ‘battle of the sexes’
- 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
- may feature lively or impertinent servants as part of a comic disordering of normality or stability
- may feature the tricking of the old by the young as part of the same disordering
- 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 comment satirically on the action.

**AO4: Explore connections across literary texts**

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

#### 4 *As You Like It*

##### **Touchstone makes a significant contribution 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 text 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 candidates to:

- take due account of the key terms of the question, examining the relationship between them i.e. **“Touchstone”, “significant contribution”**
- 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 **Touchstone is peripheral to the main action and even disappears from stage for the entirety of Act 4.**

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

- Celia's confidence in Touchstone's love and loyalty
- his parody of Silvius's courtship when he talks of Jane Smile;
- his contribution to the play's debates on love and his mockery of Orlando's love verses;
- his assumption of lofty dignity (even bullying) when addressing Corin and later William, exploiting the air of court prestige that hangs about him;
- the satire of various aspects of court life

## **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 in which Jaques gives a dramatized account of his meeting with Touchstone: his version of the Fool's words which combine a garbling of a long-established philosophical reflection on happiness ("Call me not fool till heaven hath sent me fortune"), solemn statement of the obvious ("It is ten o'clock... 'Tis but an hour ago since it was nine...."), and homely sayings ("Thus we may see...how the world wags", "And thereby hangs a tale") contributes significantly to the entertainment of the play by means of their oddness and incongruity
- use of foils (Jaques: eccentric, outsider, philosophical, lofty, malcontent, critic versus Touchstone: eccentric, outsider, mock-philosophical, parodic lover, critic) rounds out and adds to the significance of the contribution which Touchstone makes to the play
- repeated use of the word "motley", the identifying garb of the Fool, suggesting firstly a contribution to the play shaped by sixteenth- and seventeenth-century stage tradition, and secondly the Fool's freedom to tell the truth, arguably the significant contribution that Touchstone brings to the play
- use of a contrast between the status of the Fool ("the roynish clown" II, ii) and the lucidity with which Touchstone expresses himself ("in good terms,/In good set terms") – a suggestion that he will contribute more significantly to the play than by mere foolery
- use of an anticipatory parody ("And so, from hour to hour, we ripe and ripe/And then from hour to hour, we rot and rot") of Jaques' 'Seven Ages of Man' speech of later in the scene: does Touchstone contribute significantly to the play by parodying or travesty ideas taken seriously elsewhere?
- use of simile ("his brain,/Which is as dry as the remainder biscuit/After a voyage") to point up the cynicism of the views expressed by Touchstone, which, it may be argued, is part of Touchstone's contribution to the play – to provide a bracing astringency in a play about love

### **Wider Text**

- use of aptronym – the name 'Touchstone' (a word with the metaphorical meaning of 'standard' or 'criterion') has an application to the play's debates on love, the court and the pastoral life that is at times but not always ironic: the significance of his contribution needs to be constantly assessed by the audience
- use of lists: in a play of lists, Touchstone contributes his share (on the behaviour of the courtier – "I have trod a measure", quarrelling, and "the degrees of the lie") which is significant in the satirical element of the play
- use of a scholarly lexis for satirical purpose ("in respect that", "if...if...then", "Instance briefly", "perpend") as Touchstone employs the apparatus of logical argument to draw specious conclusions in his interaction with Corin ("Wast ever at court?/No truly./Then thou art damn'd") – the significance of this abuse of learning may be assessed with other examples of his bamboozling of the rustics (Audrey, William) when considering his contribution to the play
- frequent use of telling contrast e.g. his parody of love-verses is juxtaposed with Rosalind's presumably ecstatic entrance *with a paper, reading*; his flat and leg-weary opinion of Arden ("Ay, now am I in Arden, the more fool I") contrasts with Duke senior's florid enthusiasm for forest life; the naturalism of the detailing in his account of the wooing of Jane Smile ("I remember the kissing of her batler") is juxtaposed with Silvius's artificially literary pastoral

courtship; the cynicism of his insinuating approach to Audrey is juxtaposed with the vivacity of the first meeting in Arden between Rosalind and Orlando: consideration of these may feature in an argument that his contribution to the play is significant for both thematic and dramatic purposes

**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 and/or disguise
- may feature girls disguised as boys
- may feature various types of comedy – verbal, slap-stick, caricature, social satire
- complex plots – may involve pairs of lovers
- may feature lively or impertinent servants as part of a comic disordering of normality or stability
- may feature the tricking of the old by the young as part of the same disordering
- may include a Fool among the Dramatis Personae, either a word-mangling buffoon, or a “wise fool” who may comment satirically on the action.

**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

### Characters in the play get the rewards and punishments they deserve.

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 text 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 candidates to:

- take due account of the key terms of the question, examining the relationship between them i.e. **“characters”, “rewards” “punishments”, “they deserve”**
- 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 **the Duke's handling of Angelo at the end of the play falls short of what Angelo deserves.**

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

- Isabella’s appeal to Angelo and subsequent visit to the prison
- Claudio’s anguish in the prison
- the Duke’s plans involving Isabella and Mariana to entrap Angelo
- the Duke’s claiming of Isabella at the end of the play: is this a reward? is it deserved?

### **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 disguise as the method of presenting the Duke as agent of a rectification of a disordered justice, working towards the allocation of reward and punishment according to desert
- use of a setting (the prison) where society intends that punishment shall be meted out according to desert, and where we are reminded Claudio is being punished beyond what he deserves
- use of prop (semi-inflated football, bag – and Provost to carry it): this piece of deception is to confirm Angelo in the belief that his wrong-doing in executing Claudio has succeeded and so, when he faces the Duke brazenly, may prompt an argument that he deserves greater punishment than he gets
- use of paradoxical phrase in the Duke’s speech (“I will... make her heavenly comforts of despair”): is keeping Isabella in ignorance here an undeserved refinement of cruelty and itself a punishment? or is it a punishment deserved because of her placing her chastity above her brother’s life? or is it even a blasphemous arrogation to himself by the Duke of a power to judge desert and allot punishment to which man has no title?
- use on the Duke’s part of a deliberate ambiguity (“He hath releas’d him, Isabel, from the world”) which intensifies, through the suspenseful delay in the delivery of bad news, the cruelty meted out to Isabella – is this a punishment, and if so, is it deserved?
- use of prop (the letter) to expedite the Duke’s plans for the administering of justice, where he intends reward and punishment will be meted out according to desert

#### **Wider Text**

- use of an overarching dramatic irony (present in the extract) in that most characters believe the Duke to be absent, whereas the audience is aware that he is directing events toward a denouement where rewards and punishments will be distributed according to desert
- prevalent use of irony of reversal (e.g. Angelo: “When I that censure [Claudio] do so offend/ Let mine own judgment pattern out my death”) in the play’s presentation of the punitive aspect of justice – how do the punishments correspond with what the characters who suffer them deserve?
- use of Angelo’s soliloquies (e.g. 2.ii, 2.iv etc.) charting his progress in evil-doing and inviting argument about whether he receives the punishment he deserves
- use of sudden contrast in Claudio as he faces death (from “I will encounter darkness as a bride,/And hug it in mine arms” to “Death is a fearful thing”) reveals his anguish as he is tempted to hope: an argument that his punishment exceeds what he deserves seems likely here
- use of biblical allusion (“Measure still for measure”) in the Duke’s sentencing of Angelo to death – a punishment which is, deservedly or undeservedly, not carried out
- use of multiple staging devices in the play’s denouement (e.g. massing of characters onstage, positioning, ceremonial entrance, stage action – Isabella’s arrest, Mariana unveiling herself, the re-assumption of the Duke’s disguise etc.) provides an absorbing spectacle as Angelo is first apparently vindicated and then exposed: a kind of distribution of rewards and punishments can then follow in a world restored to order
- use of a series of factitious plot devices (beds, heads, threads) to produce the meting out of both rewards and punishments may be argued to undermine the idea of deserving, or may be seen in the context of the necessary rectification effected by the conclusion of comedy

**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’
- there is a mixture of realistic and fairy-tale-like aspects
- there may be a comic or satirical element which sits uneasily with the darker themes of the play
- psychological dramas dealing with the dark side of personality and behaviour
- present a moral or social ‘problem’
- the resolution may not be felt to be wholly satisfactory: it may be felt that a happy 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/character(s) should be explored both in the extract and throughout the play.

## 6 *The Winter's Tale*

### **Leontes is a character who deserves sympathy.**

By referring closely 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 text 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 candidates to:

- take due account of the key terms of the question, examining the relationship between them i.e. **“Leontes”, “deserves”, “sympathy”**
- 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 **his jealousy is so violent in its effects and the expression of it so repulsive that it is not possible to extend sympathy to Leontes.**

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

- the early scenes featuring Leontes' breakdown and the cruelty of his behaviour (Hermione, Perdita)
- his haranguing by Paulina, and her constant reminders of what he has done
- the arrival of Apollo's oracle
- his reactions as the statue comes to life

### **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**

- staging: use of bystanders (this interaction takes place in the presence of the court) ensures that Hermione's humiliation is public, which may found an argument that Leontes does not deserve sympathy
- use of juxtaposition of contradictory views in Leontes' speech ("How blest am I/In my just censure, in my true opinion!/Alack, for lesser knowledge! How accursed/In being so blest!") plays its part in revealing his feverish state of mind, which if it is interpreted as suffering, may be used in an argument that he deserves sympathy
- use of sweeping generalisation ("All's true that is mistrusted") may be offered as evidence of Leontes' paranoia, a state of mind which deserves sympathy – or, as it may pose a danger to others, does not
- use of an extended metaphor expressing atavistic disgust ("There may be in the cup/A spider steep'd") where the cup is individual awareness and the spider a threat of which the individual is unaware, is developed into areas of the violent expulsion of toxins ("he cracks his gorge, his sides/With violent hefts"): the acute distress to Leontes of painful knowledge of his wife's adultery may be argued to deserve sympathy – the baselessness of this 'knowledge' may produce a contrary argument
- repeated use of commands which function as implicit stage directions ("Give me the boy... Bear the boy hence") may be interpreted as insensitive or worse in the treatment of a young child, and enlisted in an argument that Leontes does not deserve sympathy
- use of histrionic imitation of comments by others on Leontes' situation as betrayed husband, conveyed by onomatopoeia, the expression of imagined remarks, and probably gesture ("these shrugs, these hums and ha's,/When you have said, "she's goodly," come between,/Ere you can say "she's honest"") by conveying the self-lacerating excitability of Leontes' mind, may be used in an argument that he deserves sympathy

#### **Wider Text**

- frequent use of asides in the early scenes featuring Leontes (e.g. "Too hot, too hot!") by showing his mental degeneration, may or may not provoke sympathy
- use of similes and metaphors (e.g. "They were trained together in their childhoods: and there rooted betwixt them then such an affection, which cannot but branch now"; "We were as twinned lambs that did frisk i' the sun,/And bleat the one at the other: what we changed/Was innocence for innocence"), by reminding us of the young Leontes, could be used in an argument that he deserves sympathy in his mental distress
- use of a range of devices to present the disorder of Leontes speech, e.g. rapid and repeated questions, use of the "nothing" motif, ("Is whispering nothing?/Is leaning cheek to cheek? Is meeting noses") may draw the conclusion that he deserves sympathy because of his distress
- use of several staging devices (ceremonial stage entrance of Cleomenes and Dion, stage property – the document from which the ruling of the Oracle will be read, and timing – the announcement of the death of Mamillius immediately upon Leontes' defiance of the Oracle) provides a rich field for argument about how much sympathy, if any, Leontes deserves
- use of contrast between the Leontes of the early scenes and Leontes when he hears news of his wife's death, marked by the appearance of remorse and repentance and his own denial that he deserves sympathy ("I have deserved/All tongues to talk their bitterest")

- use of the Chorus to inform the audience of the duration – sixteen years – of Leontes’ grief may feature in an argument about whether he deserves sympathy
- use of reportage to describe the overwhelming impact on Leontes of the discovery that Perdita is alive (“Our king, being ready to leap out of himself for joy of his found daughter, as if that joy were now become a loss, cries “O, thy mother, thy mother”) seems likely to draw some sympathy for Leontes
- use of staging devices in the statue scene: setting (Paulina’s chapel), and spectacle made suspenseful by the use of curtain, solemnise and by slowing the action focus attention on Leontes’ mingled feelings of loss and restoration (“this affliction has a taste as sweet/As any cordial comfort”) – this scene will feature in most if not all arguments as to whether Leontes deserves sympathy

**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 visual spectacle, supernatural elements, features of the fashionable masque form, tragicomedy
- the Last Plays were probably responding to a change in popular taste in the early years of the seventeenth century
- in a tragicomedy, there is less time to present the slow transformation in the mind of a hero (such as in *Othello*); the Last Plays concentrate more on the presentation of incident and action rather than on individual characterisation
- themes: reconciliation, mercy, forgiveness, restoration and forgiveness (forming a contrast to the themes of the tragedies); final harmony is 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
- 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 is episodic and takes in events occurring over a long period, and in scattered locations, sometimes in violation of Aristotle’s ‘Unities’.

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

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