



Rewarding Learning

ADVANCED
General Certificate of Education
2018

English Literature
Assessment Unit A2 1
assessing
Shakespearean Genres
[AEL11]

THURSDAY 7 JUNE, AFTERNOON

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 appropriate 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', bearing in mind that weakness in one area may be compensated for by strength in another. 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 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) communication appropriate to literary studies (which is also reflected in the paper's general rubric: "Quality of written communication will be assessed");
 - (ii) the coherent organisation of material in response to the question; and
 - (iii) knowledge and understanding of the text.
- (b) **AO2** This objective requires candidates to **identify, illustrate and explore** such dramatic methods as form, structure, language (including imagery) and tone, and staging. If there are no methods, the answer should be capped at 34; if there are only limited methods, the answer should be capped at 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 AO5, AO1 and AO2 but who provide no external contextual information cannot be rewarded beyond a mark of **34**. Candidates who demonstrate significant strengths in AO5, AO1 and AO2 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 students to make relevant links between the extract and the wider text.
- (e) **AO5** This objective is at the heart of A2 1 and requires students to respond to a stimulus statement which expresses a particular reading of the play by constructing a coherent and cogent argument.

4 Derived Material

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

5 Unsubstantiated Assertions

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

6 Use of Quotation

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

7 Observance of Rubric

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

8 Length of Answers

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

9 Answers in Note Form

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

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

10 Uneven Performance

While some candidates may begin badly, they may “redeem” themselves during the course of the answer. 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)

Bands	AO1 Content and Communication	AO2 Methods	AO3 Context	AO4 Connections	AO5 Argument
0	no attempt is made or answer is completely incorrect or inappropriate				
1(a) [1]–[8] Very Little	shows very little understanding of the text or ability to write about it				
1(b) [9]–[16] General	<ul style="list-style-type: none"> communicates broad and generalised understanding of text writes with very little sense of order and relevance with limited accuracy 				
2 [17]–[22] Suggestion	<ul style="list-style-type: none"> communicates basic understanding of the text conveys simple ideas with a little sense of order and relevance, using a little appropriate textual reference writes with basic accuracy, using a few common literary terms 	<ul style="list-style-type: none"> identifies a few basic methods – but with little understanding occasionally comments on identified methods 	<ul style="list-style-type: none"> may mention a little basic external contextual information 	<ul style="list-style-type: none"> makes simple comments on basic connections 	<ul style="list-style-type: none"> takes a basic account of key terms shows a basic attempt at reasoning in support of her/his opinion
3 [23]–[28] Emergence	<ul style="list-style-type: none"> communicates limited understanding of the text conveys ideas with a developing sense of order and relevance, and with more purposeful use of textual reference writes fairly accurately using a few common literary terms with limited understanding 	<ul style="list-style-type: none"> may identify a few methods – but with limited understanding makes a more deliberate attempt to relate comments on methods to key terms of the question 	<ul style="list-style-type: none"> identifies a limited range of relevant external contextual information 	<ul style="list-style-type: none"> offers a few limited comments on connections 	<ul style="list-style-type: none"> takes a limited account of key terms shows a more deliberate attempt at reasoning in support of his/her opinion reaches a limited personal conclusion
4 [29]–[34] Some	<ul style="list-style-type: none"> communicates some understanding of the text conveys some ideas with some sense of order and relevance, using some appropriate textual reference writes with some accuracy, using some literary terms with some understanding 	<ul style="list-style-type: none"> identifies some methods with some understanding makes some attempt to relate comments on methods to key terms of the question 	<ul style="list-style-type: none"> offers some relevant external contextual information in answering the question 	<ul style="list-style-type: none"> offers some comments on connections 	<ul style="list-style-type: none"> takes some account of key terms makes some attempt at reasoning in support of his/her opinion reaches a personal conclusion to some extent
5 [35]–[40] Competent	<ul style="list-style-type: none"> communicates competent understanding of the text conveys ideas with a competent sense of order and relevance, using competent evidence writes with competent accuracy, using literary terms 	<ul style="list-style-type: none"> identifies a competent selection of methods explains identified methods in relation to key terms in a competent way 	<ul style="list-style-type: none"> makes a competent use of relevant external contextual information 	<ul style="list-style-type: none"> offers competent comments on connections 	<ul style="list-style-type: none"> takes a competent account of key terms offers competent reasoning in support of his/her opinion reaches a competent personal conclusion
6(a) [41]–[46] Good	<ul style="list-style-type: none"> communicates a good understanding of the text conveys mostly sound, well-supported ideas in a logical, orderly and relevant manner writes accurately and clearly, using an appropriate literary register 	<ul style="list-style-type: none"> identifies a good range of methods offers clear, well-developed exploration of use of identified methods in relation to key terms 	<ul style="list-style-type: none"> makes a good use of relevant external contextual information 	<ul style="list-style-type: none"> comments well on connections 	<ul style="list-style-type: none"> takes good account of key terms offers good reasoning in support of her/his opinion reaches a good personal conclusion
6(b) [47]–[50] Excellent	excellent in all respects				

1 *Othello*

The tragic hero Othello is entirely responsible for his own downfall.

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]–[8]	VERY LITTLE (A)
[9]–[16]	GENERAL (B)
[17]–[22]	SUGGESTION
[23]–[28]	EMERGENCE
[29]–[34]	SOME
[35]–[40]	COMPETENT
[41]–[46]	GOOD
[47]–[50]	EXCELLENT

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 appropriate written 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 with appropriate and accurate expression
- appropriate use of literary terminology
- skilful and meaningful insertion of quotation

AO5: Explore literary texts informed by different interpretations

Candidates should:

- take due account of the key terms of the question, examining the relationship between them, e.g. **“the tragic hero Othello”, “entirely”, “responsible”, “his 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 **he is not entirely responsible for his own downfall, that without the machinations of Iago he would not have killed Desdemona and, therefore, would not have precipitated his tragic downfall.**

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:

In addition to the extract, some situations which may be found useful in considering this question are the dialogue between Othello and Emilia where Othello takes responsibility for killing Desdemona: "She's like a liar gone to burning hell:/Twas I that killed her"; and the dialogue between Iago and Roderigo where Iago expresses his desire to bring down Othello: "Let us be conjunctive in our revenge against him".

Extract

- on stage presence of Desdemona's body as a visual signifier of Othello's hamartia/jealousy/brutality and the act that has precipitated his downfall
- use of stage properties – "a letter/Found in the pocket of the slain Roderigo" – to present the scheming Iago, an external agent against Othello
- use of rhetorical question – "O vain boast!/Who can control his fate?" to suggest that Othello considers his downfall to be beyond his control
- use of interjections applied to Iago – "O villain!" – and to himself – "O fool, fool, fool!" suggests that while Iago is wicked, Othello is merely foolish, and that therefore Iago has played a significant role in Othello's downfall
- use of diabolical imagery – "Whip me, ye devils"..."roast me in sulphur" – to show how Othello perceives himself as a sinner being punished in hell for the sins he himself has committed
- use of the tragic denouement to reveal the extent of Iago's machinations, suggesting that these play a role in Othello's downfall

Wider text

- use of the stage property of the handkerchief to present Iago's manipulation of Othello and contribution to his downfall
- use of stage action "*He smothers her*" and implicit stage direction – "I would not have thee linger in thy pain. So, so" – to present the killing of Desdemona by Othello, suggesting that he is a character with agency who is, therefore, responsible for his own downfall
- use of stage action to present Othello's suicide – "*He stabs himself ...He falls on the bed and dies*" – to present Othello as ultimately determining his own fate and downfall
- use of poison imagery – "pour this pestilence into his ear"; "poison his (Brabantio's) delight"; "Dangerous conceits are in their natures poisons" – to present the corrupting influence of Iago and his role in Othello's downfall
- use of asides – "[*Aside*] ...But I'll set down the pegs that make this music" – to present Iago as plotting Othello's downfall
- use of soliloquy – "Tis here, but yet confus'd;/Knavery's plain face is never seen till us'd" – presents Iago's plan of action, which plays a role in Othello's downfall
- use of the tragic denouement to reveal the extent of Othello's responsibility for his own downfall

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

Literary context –

The nature of Shakespearean Tragedy:

- 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
- hubris is the typical tragic flaw
- hamartia is an error of judgement which seals the tragic fate of the hero
- the Shakespearean tragic hero is beset by both inner and outer forces which combine to effect his downfall

AO4: Explore connections across literary texts

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

2 *King Lear*

In *King Lear*, the suffering experienced by Lear and Gloucester evokes more terror than pity in the audience.

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]–[8]	VERY LITTLE (A)
[9]–[16]	GENERAL (B)
[17]–[22]	SUGGESTION
[23]–[28]	EMERGENCE
[29]–[34]	SOME
[35]–[40]	COMPETENT
[41]–[46]	GOOD
[47]–[50]	EXCELLENT

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 appropriate 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 with appropriate and accurate expression
- appropriate use of literary terminology
- skilful and meaningful insertion of quotations

AO5: Explore literary texts informed by different interpretations

Candidates should:

- take due account of the key terms of the question, examining the relationship between them:
- **“the suffering experienced by Lear and Gloucester”, “evokes”, “more terror”, “pity”, “in the audience”**
- 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 suffering of Lear and Gloucester evokes more pity than terror or that the cathartic experience is fully realized as the play evokes equal measures of terror and pity.**

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:

In addition to the extract, some situations which may be found useful in considering the question are: Lear's humiliation at the hands of his daughters; the scenes on the heath involving both Lear and Gloucester; Gloucester's attempted suicide; numerous expressions of regret made by Lear during his peripeteia.

Extract

- use of imagery to suggest the sacrilegious nature in the attack on Lear and hence to evoke terror in the audience (“in his anointed flesh stick boarish fangs”)
- use of dramatic sequencing: Gloucester's immediate recognition of his error and request for forgiveness following the revelation of Edmund's treachery, to evoke feelings of pity towards Gloucester from the audience
- use of irony in Gloucester's rebuke to Regan (e.g. “Because I would not see thy cruel nails/ Pluck out his poor old eyes”) may intensify feelings of pity for Gloucester and his imminent suffering
- use of apostrophe when invoking the gods to emphasise the apparent triumph of the agents of evil over the agents of good, evoking terror from the audience
- use of Gloucester's assisted exit following his physical suffering to evoke pity from the audience

Wider Text

- use of the Gloucester sub-plot generally to intensify the suffering of Lear and the audience's feelings of both pity and terror
- use of the tragic arc to emphasise the level of suffering that Lear endures, evoking feelings of pity
- use of animal imagery (e.g. “boarish fangs”) to emphasise Regan's callous nature and predilection to cause suffering in the extract is also echoed throughout the play (e.g. “pelican daughters”); such predatory animal images, an expression of the subversion of the natural order, may evoke either terror or pity in the audience as they consider the sufferings of Lear and Gloucester
- use of pathetic fallacy (e.g. the storm in Act 3) to heighten the impact of Lear's emotional suffering which may evoke pity for the fallen king
- use of contrast of setting (e.g. King Lear's palace in Act 1 sc 1 to a heath in Act 3 sc 2) to emphasise the suffering Lear must endure because of his hamartia; the tragic fall from grace may evoke fear from the audience that such a fate could befall even a great man, or pity for the tragic hero at his nadir
- use of the pieta tableau may evoke pity for Lear

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

Literary context –

The nature of Shakespearean Tragedy:

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

AO4: Explore connections across literary texts

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

3 *The Taming of the Shrew*

In *The Taming of the Shrew*, Petruccio breaks Kate's spirit.

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 A 2 1 Mark Band Grid and the following table:

[0]	NONE
[1]–[8]	VERY LITTLE (A)
[9]–[16]	GENERAL (B)
[17]–[22]	SUGGESTION
[23]–[28]	EMERGENCE
[29]–[34]	SOME
[35]–[40]	COMPETENT
[41]–[46]	GOOD
[47]–[50]	EXCELLENT

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 appropriate 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 with appropriate and accurate expression
- appropriate use of literary terminology
- skilful and meaningful insertion of quotation

AO5: Explore literary texts informed by different interpretations

Candidates should:

- take due account of the key terms of the question, examining the relationship between them, e.g. **“Petruccio”, “breaks”, “Kate's spirit”**
- 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 **Katherine's happiness at the end of the play indicates that her spirit is unbroken.**

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:

In addition to the extract, some situations which may be found useful in considering this question are: Kate's dialogue with her father, sister, guests, where her unruly spirit is shown in words and actions; Kate's dialogue with the servant Grumio, where she is reduced to begging food unavailingly from a servant and which may be seen as showing a broken spirit; Kate's long speech in Act 5 Scene 2 on the duties of a wife which is open to interpretation – a broken spirit? a short-term tactical retreat? an expression of love?

Extract

- use of contrast in alternation between politeness and threatening violence by Petruccio as part of tactics of confusion and frustration employed to break Kate's spirit
- use of endearments in Petruccio's speeches to and about Kate in a number of situations and with differing motives: "my bonny Kate" (extract) accompanies a veiled threat and a compulsion; elsewhere the endearments are sincere (may offer basis for a counter-argument)
- use of ten-fold list ("my goods, my chattels etc.") to state in most emphatic terms a marital relationship of ownership and control, a clear attack on her spirit of independence
- use of embedded stage directions regarding recipients of remarks in Petruccio's final speech and corresponding rapid changes of tone fluster and disempower Kate, making it easier for him to impose his will on her
- use of embedded stage directions to Grumio to draw his sword – a dramatic annunciation of the departure which ensues, and a clear attempt to bend her spirit to submission

Wider text

- use of contrast between Kate and Bianca to throw Katherine's unmanageable spirit into relief
- use of animal imagery of various kinds ("wild-cat", "shrew", "haggard") to suggest Katherine's high spirit
- use of imagery to suggest the rough methods which Petruccio intends to bring to his wooing (e.g. "where two raging fires meet", and imagery of taming animals and birds) expresses his determination to break her spirit
- use of contrast in dialogue between Katherine and Petruccio: her insults responded to with compliments – breaking her spirit with gentleness
- use of stage action and spectacle to convey violence of Katherine's spirit (e.g. she strikes Bianca, Hortensio, Petruccio) *and* distress when humiliated (she weeps at her wedding)
- lack of revelatory asides and soliloquies from Katherine, leaving open to interpretation whether her spirit is or is not broken
- use of reportage (by Gremio of the wedding, by Grumio of the wedding journey) to suggest Katherine's distress at her husband's treatment of her and hint at her broken spirit

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

Literary context –

The nature of Shakespearean Comedy:

- love usually a central theme
- builds towards a happy ending, usually in marriage
- there is sometimes contrast or tension between court and country, or at least between genteel and "low" characters
- plot involves lovers overcoming obstacles to their happiness – these obstacles may be external or internal
- plot may rely on mistaken identity
- may feature various types of comedy (verbal, slap-stick, caricature, social satire)
- complex plots which may involve pairs of lovers and may feature characters in disguise
- may feature some aspect of the 'battle of the sexes'
- may involve elements of social satire

AO4: Explore connections across literary texts

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

4 *As You Like It*

In *As You Like It*, good order and happiness are restored at the end of 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 Mark Band Grid and the following table:

[0]	NONE
[1]–[8]	VERY LITTLE (A)
[9]–[16]	GENERAL (B)
[17]–[22]	SUGGESTION
[23]–[28]	EMERGENCE
[29]–[34]	SOME
[35]–[40]	COMPETENT
[41]–[46]	GOOD
[47]–[50]	EXCELLENT

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 appropriate 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 with appropriate and accurate expression
- appropriate use of literary terminology
- skilful and meaningful insertion of quotation

AO5: Explore literary texts informed by different interpretations

Candidates should:

- take due account of the key terms of the question, examining the relationship between them, e.g. **“good order”, “happiness”, “restored”, “end of the play”**
- 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 there are elements in the play's ending that cast a cloud over the restored good order and happiness.**

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:

In addition to the extract, some situations which may be found useful in considering this question are: the discussions between Jaques and others in which he is established as an outsider both to the order established in Arden and to the court of Duke Senior to which most will return – this may prompt a question as to whether happiness is entirely restored in his case; the interactions between Duke Frederick and Orlando, Rosalind and Celia in which the lack of good order and the unhappiness of his court are displayed.

Extract

- development of love plots from courtships beset with obstacles to the happiness of the weddings which Hymen announces
- use of spectacle (masque elements – Hymen god of marriage, music and choreographed movement) to convey through conventional Renaissance metaphor harmony, orderliness and happiness
- use of explicit command and continuing presiding presence on stage of Hymen: "Peace, ho! I bar confusion"; good order re-established but future discord and strife acknowledged ("sure together/As the winter to foul weather")
- use of patterned dialogue (both Rosalind and Hymen), imposing order on confusion and misunderstanding

Wider text

- use of setting: movement from court to Arden to projected return to court mirrors movement from injustice and unhappiness through endurance and trial to the restoration of justice and happiness and good order
- use of patterned dialogue in 5.2 (Rosalind, Phebe, Silvius, Orlando) ends in disorder and unhappiness but provokes promise from Rosalind that she will produce the opposite of these
- use of Ovidian metaphor for a state of happiness and order which is lost or elsewhere: "they say many young gentlemen flock to [the old Duke] every day, and fleet the time carelessly, as they did in the golden world"
- use of repeated list of features of orderly and happy life (by Orlando and Duke Senior 2.7)
- use of many metaphors to convey harmonisation, reconciliation and fruitful restoration, e.g. Rosalind's "I have promised to make all this matter even"
- use of on-stage violence in the wrestling bout suggests a brutalized and treacherous court – disorder
- use of disguise by Rosalind and Celia may suggest an argument that through a phase of disorder (gender and class confusions), happiness and good order are at last arrived at

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
- builds towards a happy ending, usually in one or more marriages, though this may be shadowed in some way
- there is sometimes contrast or tension between court and country
- plot may rely on mistaken identity
- may feature 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 some aspect of the 'battle of the sexes'
- may involve elements of social satire

AO4: Explore connections across literary texts

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

5 *Measure for Measure*

In *Measure for Measure*, the Duke is presented as an irresponsible ruler.

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 Mark Band Grid and the following table:

[0]	NONE
[1]–[8]	VERY LITTLE (A)
[9]–[16]	GENERAL (B)
[17]–[22]	SUGGESTION
[23]–[28]	EMERGENCE
[29]–[34]	SOME
[35]–[40]	COMPETENT
[41]–[46]	GOOD
[47]–[50]	EXCELLENT

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 appropriate written 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 with appropriate and accurate expression
- appropriate use of literary terminology
- skilful and meaningful insertion of quotation

AO5: Explore literary texts informed by different interpretations

Candidates should:

- take due account of the key terms of the question, examining the relationship between them, e.g. **“the Duke”**, **“presented”**, **“irresponsible ruler”**
- 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 Duke Vincentio is a mixed character, who demonstrates some degree of responsibility as a ruler.**

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.

In addition to the extract, some other situations which may be found useful in considering this question are: the Duke's explanation to Escalus regarding his sudden 'departure' in Act 1.1; the Duke's interactions with others whilst disguised as the friar in Acts 2–4; and the Duke's treatment of Angelo in Act 1.1 and Angelo and Lucio in Act 5.1.

Extract

- the scene is staged as an intimate duologue, allowing the audience to possibly form a contrasting impression of the Duke's character after the opening scene where his actions seem sudden and unexplained – an irresponsible ruler?
- use of the metaphor 'wrinkled' which might be used in an argument in support of the responsibility of the Duke's 'purpose' (fully mature? profound? not superficial?)
- the use of what appears to be a mixed metaphor: the Duke refers to 'headstrong weeds' instead of the more logical 'headstrong steeds' in order to imply that the people of Vienna simply cannot be governed – but do we agree that this is where the fault chiefly lies? Is this an irresponsible evasion?
- use of personification of abstract concepts suggestive of Morality Play characters: 'And liberty plucks justice by the nose' in order to convey the Duke's indignation regarding the immoral behaviour of his subjects, and, therefore, perhaps suggestive of a responsible, rather than irresponsible, ruler
- the use of the scene's final rhyming couplet to emphasise the Duke's claims that his actions derive from moral, if mysterious, motives and therefore perhaps suggestive of a responsible, rather than irresponsible, ruler

Wider Text

- use of plot device – the 'bed trick'; arguably, such an immoral (and hypocritical) ploy is the action of an irresponsible, rather than a responsible ruler
- use of the Duke's soliloquies and asides in Act 3.2, Act 4.1 and Act 4.3 in order to further the audience's understanding of his character – an irresponsible ruler?
- the use of metaphor: Lucio's description of the Duke as 'the duke of dark corners', adding to the degree to which we may consider the Duke an irresponsible ruler
- the use of metaphor to signify the dual nature of responsible rulership: 'Lent him our terror, dressed him with our love' Act 1.1 (said by the Duke, of his delegation of power to Angelo)
- use of denouement – the forced comic ending could be argued to leave the question of the Duke's responsibility/irresponsibility as a ruler unresolved

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 fairytale-like aspects
- psychological dramas dealing with the dark side of personality and behaviour
- 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 literary texts

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

6 *The Winter's Tale*

In *The Winter's Tale*, the forgiveness and reconciliation are unconvincing.

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 Mark Band Grid and the following table:

[0]	NONE
[1]–[8]	VERY LITTLE (A)
[9]–[16]	GENERAL (B)
[17]–[22]	SUGGESTION
[23]–[28]	EMERGENCE
[29]–[34]	SOME
[35]–[40]	COMPETENT
[41]–[46]	GOOD
[47]–[50]	EXCELLENT

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 appropriate 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 with appropriate and accurate expression
- appropriate use of literary terminology
- skilful and meaningful insertion of quotations

AO5: Explore literary texts informed by different interpretations

Candidates should:

- take due account of the key terms of the question, examining the relationship between: **“forgiveness”, “reconciliation”, “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 expressed in the stimulus statement, e.g. **that forgiveness and reconciliation are achieved at a cost, which may add to the credibility and convincingness.**

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:

In addition to the given extract, some situations which may be found useful in considering this question are: the dialogues between Leontes and Paulina; interactions featuring offence taken and resentment felt e.g. Polixenes and Perdita 4.4.

- **Extract**

- use of spectacle (the statue coming to life) accompanied by music (both features of the masque form) to convey Hermione's forgiveness of, and reconciliation with, Leontes which could be argued to be unconvincing as it exceeds the usual demands on the audience's credulity
- use of stage action ("She embraces him"; "She hangs about his neck") which could be used to form an argument on the unconvincing nature of the forgiveness and reconciliation as Hermione's gesture, and the fact that she does not speak to her husband, could be perceived as unbelievable and unsatisfactory, particularly when contrasted with the presentation of Hermione in the first half of the play
- use of allusion to classical belief system ("Knowing by Paulina that the oracle/Gave hope thou wast in being") which could be used to form an argument on the unconvincing nature of the forgiveness and reconciliation as this is the only, somewhat unsatisfactory, explanation of Hermione's sixteen-year-long sequestration that Shakespeare provides
- use of directives ("Come, Camillo/And take her by the hand") which could be used to form an argument on the unconvincing nature of the forgiveness and reconciliation as Paulina is quickly given a new husband and is not permitted to lament her dead husband
- use of concretizing image ("I put between your holy looks/My ill suspicion"), which could be used to form an argument on the unconvincing nature of the forgiveness and reconciliation as Leontes does not offer any explanation to Hermione or Polixenes for his previous irrational and unfounded jealousy

- **Wider text**

- use of Chorus to show the passing of time ("I slide/O'er sixteen years") which could be used to form an argument on the convincing nature of the forgiveness and reconciliation as time is needed for the change Leontes undergoes to be presented with plausibility; time is also needed for Hermione to grieve and forgive
- use of contrast in the seasonal settings which could be used to form an argument on the convincing nature of the forgiveness and reconciliation, e.g. winter represents Leontes' sin, protracted suffering and repentance; spring represents regeneration and restoration
- reportage of the identification of Perdita and her restoration to Leontes ("This news, which is called true, is so like an old tale that the verity of it is in strong suspicion") which could be used to form an argument on the unconvincing nature of the forgiveness and reconciliation as it alludes to the meaning of the play's title: a fantastic tale, an incredible story
- use of juxtaposition of comedy and tragedy which could be used to form an argument on the unconvincing nature of the forgiveness and reconciliation as the two genres are not blended, but are sharply divided in the two halves of the play, perhaps resulting in an unbelievable incongruity

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

Literary context –

The nature of Shakespeare's Last Plays:

- inclusion in this group, and characteristics of the Last Plays are sometimes disputed, but generally held to include *Cymbeline*, *Pericles*, *The Winter's Tale* and *The Tempest*
- written after the tragedies, featuring mixed elements – comedy, music, a heightened sense of visual spectacle, supernatural elements, features of the fashionable masque form, tragicomedy;

the Last Plays 'synthesise disparate elements in a manner that allows each to exert its energy' (Stanley Wells)

- probably responding to a change in popular taste in early years of seventeenth century
- themes: reconciliation, mercy, forgiveness, restoration and regeneration (forming a contrast to the themes of the tragedies); final harmony sometimes achieved through the actions or influences of young lovers; a sense that younger characters can put right the historical wrongs and imbue the future with hope
- there is primarily a courtly setting, or at least a protagonist of noble birth, but contrasting 'low folk', usually rustic peasants, who will also have a role to play in the action
- 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 literary texts

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