



*Rewarding Learning*

**ADVANCED**  
**General Certificate of Education**  
**2019**

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## **English Literature**

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

**[AEL11]**  
**FRIDAY 31 MAY, 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 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 these answers 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; and
  - (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. Responses with no methods cannot be rewarded beyond a mark of 34; responses where the consideration of methods is limited 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 **34**. 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 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"> <li>communicates broad and generalised understanding of text</li> <li>writes with very little sense of order and relevance with limited accuracy</li> </ul>				
2 [17]–[22] Suggestion	<ul style="list-style-type: none"> <li>communicates basic understanding of the text</li> <li>conveys simple ideas with a little sense of order and relevance, using a little appropriate textual reference</li> <li>writes with basic accuracy, using a few common literary terms</li> </ul>	<ul style="list-style-type: none"> <li>identifies a few methods – but with little understanding occasionally comments on identified methods</li> </ul>	<ul style="list-style-type: none"> <li>may mention a little basic external contextual information</li> </ul>	<ul style="list-style-type: none"> <li>makes simple comment on basic connections</li> </ul>	<ul style="list-style-type: none"> <li>takes a basic account of key terms</li> <li>shows a basic attempt at reasoning in support of her/his opinion</li> </ul>
3 [23]–[28] Emergence	<ul style="list-style-type: none"> <li>communicates limited understanding of the text</li> <li>conveys ideas with a developing sense of order and relevance, and with more purposeful use of textual reference</li> <li>writes fairly accurately using a few common literary terms with limited understanding</li> </ul>	<ul style="list-style-type: none"> <li>may identify methods – but with limited understanding makes a more deliberate attempt to relate comments on methods to key terms of the question</li> </ul>	<ul style="list-style-type: none"> <li>identifies a limited range of relevant external contextual information</li> </ul>	<ul style="list-style-type: none"> <li>offers a few limited comments on connections</li> </ul>	<ul style="list-style-type: none"> <li>takes a limited account of key terms</li> <li>shows a more deliberate attempt at reasoning in support of his/her opinion</li> <li>reaches a limited personal conclusion</li> </ul>
4 [29]–[34] Some	<ul style="list-style-type: none"> <li>communicates some understanding of the text</li> <li>conveys some ideas with some sense of order and relevance, using some appropriate textual reference</li> <li>writes with some accuracy, using some literary terms with some understanding</li> </ul>	<ul style="list-style-type: none"> <li>identifies some methods with some understanding</li> <li>makes some attempt to relate comments on methods to key terms of the question</li> </ul>	<ul style="list-style-type: none"> <li>offers some relevant external contextual information in answering the question</li> </ul>	<ul style="list-style-type: none"> <li>offers some comments on connections</li> </ul>	<ul style="list-style-type: none"> <li>takes some account of key terms</li> <li>makes some attempt at reasoning in support of his/her opinion</li> <li>reaches a personal conclusion to some extent</li> </ul>
5 [35]–[40] Competent	<ul style="list-style-type: none"> <li>communicates competent understanding of the text</li> <li>conveys ideas with a competent sense of order and relevance, using competent evidence</li> <li>writes with competent accuracy, using literary terms</li> </ul>	<ul style="list-style-type: none"> <li>identifies a competent selection of methods</li> <li><b>explains</b> identified methods in relation to key terms in a competent way</li> </ul>	<ul style="list-style-type: none"> <li>makes a competent use of relevant external contextual information</li> </ul>	<ul style="list-style-type: none"> <li>offers competent comments on connections</li> </ul>	<ul style="list-style-type: none"> <li>takes a competent account of key terms</li> <li>offers competent reasoning in support of his/her opinion</li> <li>reaches a competent personal conclusion</li> </ul>
6(a) [41]–[46] Good	<ul style="list-style-type: none"> <li>communicates a good understanding of the text</li> <li>conveys mostly sound, well-supported ideas in a logical, orderly and relevant manner</li> <li>writes accurately and clearly, using an appropriate literary register</li> </ul>	<ul style="list-style-type: none"> <li>identifies a good range of methods</li> <li>offers clear, well-developed <b>exploration</b> of use of identified methods in relation to key terms</li> </ul>	<ul style="list-style-type: none"> <li>makes a good use of relevant external contextual information</li> </ul>	<ul style="list-style-type: none"> <li>comments well on connections</li> </ul>	<ul style="list-style-type: none"> <li>takes good account of key terms</li> <li>offers good reasoning in support of her/his opinion</li> <li>reaches a good personal conclusion</li> </ul>
6(b) [47]–[50] Excellent	excellent in all respects				

1 *Othello***Othello's fatal flaw is his sense of honour.**

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 associated concepts and terminology, and coherent, accurate written expression.**

Answers should contain:

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

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

Candidates should:

- take due account of the key terms of the question, examining the relationship between them, i.e. **“Othello's fatal flaw”**, **“sense of honour”**
- 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 **Othello's sexual jealousy or his gullibility might be considered his fatal flaw.**

**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 interaction between Othello and Iago (Act III scene iii) when Iago introduces the idea of Desdemona's infidelity and Othello becomes angry and jealous; Othello's soliloquy (Act III scene iii); the interactions between Iago and Othello regarding Cassio's dream and the handkerchief, resulting in Othello's resolution to kill Desdemona; Othello's and Desdemona's interaction in Act IV scene ii where he expresses love and jealousy; the interaction of Act V scene ii where Othello defends the murder of Desdemona as one done "in honour".

**Extract**

- use of poison metaphor – "Dangerous conceits are in their natures poisons..." to present Othello as easily manipulated: it may be argued that gullibility rather than his sense of honour is his fatal flaw
- use of theft imagery: "stolen hours of lust"; "He that is robbed...and he's not robbed at all" to stress Othello's jealousy, suggesting that it is this and his awareness of being robbed, rather than his sense of honour, that is his fatal flaw
- use of rhetorical techniques (repetition, interjection, listing technique) – "O, now for ever...Pride, pomp and circumstance of glorious war!" – to emphasise aspects of honour and reputation lost as a result of Desdemona's supposed infidelity
- use of the third person – "Farewell: Othello's occupation's gone" to suggest that Desdemona's infidelity has deprived him of his sense of himself as a soldier of honour and reputation
- use of soliloquy to present Iago's machinations and Othello's gullibility: it may be argued that gullibility rather than his sense of honour is his fatal flaw
- use of stage action (*catching hold of him*) – the action perhaps impelled by jealousy

**Wider text**

- use of oxymoron – "honourable murderer" – to indicate that this is how Othello views the killing of Desdemona, suggesting that his fatal flaw is his sense of honour
- pervasive use of irony in relation to Othello's perception of Iago – "This honest creature doubtless/Sees and knows more, much more than he unfolds" – to present gullibility, rather than his sense of honour, as a fatal flaw
- use of animal imagery: "I had rather be a toad...Than keep a corner in a thing I love/For others' uses"; "to be discarded thence; Or keep it as a cistern for foul toads/To knot and gender in!" to present Othello's repulsion about Desdemona's supposed infidelity: it could be argued to provide the basis for an argument about honour
- use of violent imagery – "I'll tear her all to pieces!"; "O, blood, blood, blood!"; "I will chop her into messes" – could suggest his fatal flaw is sexual jealousy rather than his sense of honour
- use of the tragic *denouement*, precipitated by the stage property of the handkerchief, to suggest that his fatal flaw is gullibility rather than a sense of honour: "O thou dull Moor!"

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

The nature of Shakespearean Tragedy:

- inevitable doom is at the heart of Aristotelian tragedy
- the hero of classical tragedy is usually of high status in order to emphasise the extent of the tragic fall
- the tragic hero is in possession of a trait which is simultaneously something that makes him great, and the flaw that becomes his downfall
- hubris is the typical tragic flaw
- the tragic fall (peripeteia)
- attainment of tragic knowledge (anagnorisis)

- purgation of pity and fear (catharsis), thus allowing the audience a sense of relief and exaltation, whereby they are reconciled to the nature and limitation of their human condition
- 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***Lear’s punishment far exceeds his crime.**

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
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[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 associated concepts and terminology, and coherent, accurate written expression.**

Answers should contain:

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

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

Candidates should:

- take due account of the key terms of the question, examining the relationship between them, i.e. **“Lear’s punishment”, “far exceeds”, “crime”**
- offer opinion or judgement in response to the given reading of the text
- make an attempt at reasoning in support of his/her opinion
- provide textual referencing to illustrate his/her opinion
- show awareness of other readings than that expressed in the stimulus statement, e.g. that **Lear’s crime is the catastrophic disruption of the natural order and, in view of the damage that Lear does to his family and his kingdom, his punishment is commensurate with his crime.**

**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:

Lear's decision to abdicate and divide his kingdom; his initial treatment of those around him such as the banishment of Kent and treatment of Cordelia; his behaviour after he has abdicated where he and his knights cause problems; his reconciliation with Cordelia.

**Extract**

- use of pathetic fallacy: the disturbance in the natural order reflecting the enormity of Lear's crime, but also, perhaps the excessiveness of the punishment that ensues ("Man's nature cannot carry/Th' affliction nor the fear")
- use of violent natural imagery ("sheets of fire" and "wrathful skies") to convey the severity of the punishment which is being inflicted on Lear
- use of dramatic irony ("Let the great gods...Find out their enemies now") conveys Lear's failure to grasp the seriousness of his crime and the punishment which is to follow
- use of listing technique to display a range of imagined criminals awaiting punishment without Lear's being aware that he belongs among them (the murderer, the committer of incest, the perjurer, etc.)
- use of climax in the dramatic irony of Lear's speech in the line "I am a man/More sinned against than sinning" emphasises Lear's feeling that his punishment is excessive
- use of structural turning-point ("I am a man/More sinned against than sinning...My wits begin to turn...How dost, my boy?") – arguably the beginning of Lear's *anagnorisis* – showing a dawning awareness of the nature of his crime, and the punishment he is undergoing
- use of images of reduction ("bareheaded", "hovel") to convey, by highlighting Lear's reduced state, another dimension of the punishment inflicted on the king
- use of range of methods – song, riddles, couplets – to convey a confused message that Lear's crime exceeds the familial ("Then shall the realm of Albion/Come to great confusion").

**Wider Text**

- use of imagery of sight ("See better, Lear, and let me still remain/The true blank of thine eye...") to show Kent's awareness of the seriousness of the crime ("I'll tell thee, thou dost evil")
- use of sub-plot to reinforce the extreme nature of the suffering undergone by Lear (and Gloucester) as a result of their crimes
- use of staging: the tableau of Lear with Cordelia in his arms is itself a visual articulation of extreme suffering
- use of inarticulate sounds and simple repetition after the death of Cordelia communicates the extremity of the punishment which Lear has endured.

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

The nature of Shakespearean Tragedy:

- the royal persona who has the power to act
- the flawed character who is guilty of hubris
- the tragic fall (peripeteia)
- attainment of tragic knowledge (anagnorisis)
- purgation of pity and fear (catharsis), thus allowing the audience a sense of relief and exaltation whereby they are reconciled to the nature and the limitations of their human condition
- it is taken as given that man lives under a dispensation that is more than human ("the gods", the "divine law"); man exercises his powers in an arena whose limits he does not clearly know but where transgression is literally "fatal"
- the destruction of the tragic hero as a result of his over-reaching was one important strand in Classical Tragedy. A second strand emphasised the ending in transcendence and reconciliation, and the message of human powerlessness in the face of the non-human could be made less harsh. Shakespearean Tragedy reflects an interest in the legitimacy of power and in its exercise in a period of individualism and scepticism.

**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*

#### **Baptista is a responsible father.**

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

Responses should demonstrate the following:

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

Answers should contain:

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

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

Candidates should:

- take due account of the key terms of the question, examining the relationship between them, i.e. "**Baptista**", "**responsible father**"
- 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 favouritism humiliated his older daughter and spoiled his younger one.**

**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 interaction between Hortensio and Petruccio on the latter's arrival in Padua suggests the consequences of Baptista's plan – Petruccio's initial interest in Kate is purely monetary, and three imposters plot to infiltrate Baptista's household; Baptista's insistence that Petruccio must gain Kate's love before he marries her should be set against his determination that the wealthiest suitor shall win Bianca; his apparent complacency at the departure of Kate and Petruccio and suggestion that Bianca occupy the bride's place at the feast may be seen as further evidence of irresponsible favouritism; Katherine's abandonment of the evidence of her own senses in order to agree with her husband (Act IV scene v) might be interpreted as the damaging consequence of Baptista's policy.

**Extract**

- use of opening stage direction indicates that Lucentio and Tranio *stand by*, in effect eaves-dropping – may be argued to weaken our view of Baptista as responsible father by presenting his plans for his daughters as undermined from the very beginning
- use of stage entrance to present Baptista as a man under pressure, "Gentlemen, importune me no farther..." and struggling to cope with the problems of being a father
- use of aside by Gremio to reveal Baptista's problem as a father – Katherine's violence
- use of imagery ("To make a stale of me amongst these mates", "doubt not her care should be/ To comb your noddle with a three-legg'd stool") by which Kate herself expresses violence and resentment, thus drawing attention to the consequences of Baptista's parenting
- use of contrast between the sisters ("all such devils", "stark mad" v "mild behaviour", "Minerva"), later revealed to be ironic or just plain wrong: may afford an argument about paternal responsibility as Baptista is central to the misunderstanding of the nature of his two daughters
- use of contrasts in Baptista's behaviour to his daughters may form basis for an argument about favouritism and irresponsible parenting
- use of stage exits of Baptista (to seek Bianca) and Kate (to avoid company) may also feature in an argument about irresponsible parenting
- use of repetition of "I am resolved" may indicate his determination as a father to take responsible control of an unruly domestic situation, or the bluster of a weak man, shortly to be shown as gullible and easily deceived.

**Wider text**

- staging: the violent stage action (striking and tying of hands) inflicted on Bianca by her sister may be traced to the father's irresponsibility
- use of proverb by Kate expressing her jealousy ("For your love to her lead apes in hell") – this jealousy construable as consequence of irresponsible parenting?
- explicit and obtrusive use of terms of relationship as Kate sarcastically criticises Baptista's parenting: "Call you me daughter... You have showed a tender fatherly regard..."
- use of his repeated trademark phrase (see extract) "I am thus resolved" as Baptista effectively sells Bianca to the highest bidder – a responsible father? (Act II scene i)
- staging: Kate's tearful distress and exit at Petruccio's non-appearance reveals the danger of his course of action with his daughters (Act III scene ii)
- use of proverb ("Pitchers have ears") by Baptista as he moves the scene of the betrothal negotiations for Bianca away from his house might suggest lack of openness in his dealings and prompt a comment on his paternal policy
- complex irony of the stage action as Baptista undermines his own fatherly plans by sending his servant "Cambio" to his daughter to instruct her to marry Lucentio (Act IV scene iv)
- use of question at *denouement* reveals Baptista's powerlessness, despite happy outcome: "have you married my daughter without asking my good will?"
- use of delayed entrance of Bianca in final banquet scene may be interpreted as a damaging consequence of Baptista's irresponsible spoiling of his daughter.

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

The nature of Shakespearean Comedy:

- love usually a central theme
- builds towards a happy ending, usually in marriage
- plot involves lovers overcoming obstacles to their happiness – these obstacles may be external or internal
- plot may rely on mistaken identity 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
- complex plots – may involve pairs of lovers
- may feature girls disguised as boys
- may feature some aspect of the “battle of the sexes”
- may feature some elements of “the world turned upside down” e.g. as regards gender or social relationships.

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

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

4 *As You Like It***Orlando does not deserve the love of Rosalind.**

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 associated concepts and terminology, and coherent, accurate written expression.**

Answers should contain:

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

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

Candidates should:

- take due account of the key terms of the question, examining the relationship between them, i.e. **“Orlando”, “does not deserve”, “love of Rosalind”**
- 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 **Orlando acts in good faith and commits fully to his love for her suggesting perhaps that he fully deserves Rosalind's love.**

**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:

Rosalind's and Orlando's first meeting at court; Orlando festooning the trees with love poems; Rosalind and Celia's dialogue when Rosalind fears Orlando will not honour their arrangement to meet; Orlando saving Oliver from the lioness; Orlando deciding he has had enough of the pretence and proving his love which culminates in the final act when Rosalind's disguise and trickery are known.

**Extract**

- use of gender disguise: Rosalind disguised as Ganymede has the opportunity to question the authenticity of Orlando's love for her; it may be argued his constancy is proof that he deserves her love
- use of simile – Rosalind suggests she can wash Orlando's liver "as clean as a sound sheep's heart": which teasingly expresses a view that his love is inconstant, in which case he would not deserve her love
- use of metaphor – love is no more than a "cage of rushes" i.e. a set of unconvincing delusions, and Orlando is too self-regarding to be in love or deserve love
- use of metaphor: "love is merely a madness" demonstrates Rosalind setting up a situation where Orlando can be tested to prove his desert.

**Wider text**

- use of formal setting of the court (staging) allows ideas of breeding and courtesy to be discussed – Orlando is identified as a worthy or a good match for Rosalind, e.g. "O excellent young man"
- use of staging (*Enter Orlando with his sword drawn* Act II scene vii) and reportage (by Oliver in Act IV scene iii): to associate Orlando with ideals of chivalric endeavour, and so deserving the love of a well-born lady like Rosalind
- use of hyperbole, by Orlando, "Then, in mine own person I die"; Ganymede replies "Men have died...but not for love" and her realism challenges his windy rhetoric, questioning his desert
- use of Biblical references: Celia refers to Orlando as Judas when he has not appeared to meet Rosalind as Ganymede, suggesting he does not deserve her love
- use of puns and word play: e.g. Rosalind puns on 'hart' when she hears that Orlando is dressed like a hunter, "He comes to kill my heart" highlighting that her choice has been made and that desert is beside the point
- use of symbolism of the bloody napkin: Orlando's natural goodness and courage are exemplified through chivalric endeavour suggesting he deserves the love of Rosalind.

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

The nature of Shakespearean Comedy:

- love is often a central theme
- the plot builds towards a happy ending, usually a couple's marriage
- there can be a contrast or tension between the settings of court and country – being out of court often allows the comedy to thrive and allows female characters to achieve some degree of equality
- bringing courtly characters into a natural landscape, such as a forest, allows for questions about society, such as the corruptness of civilisation – characters often learn new truths about themselves
- the plot often involves lovers overcoming obstacles to their happiness – these obstacles may be external or internal
- the plot may rely on mistaken identity and disguise
- the play may feature various types of comedy – verbal, slap-stick, caricature, social satire

- plots can be complex – may involve pairs of lovers
- the plot may feature cross-dressing or gender disguise
- “the world turned upside down” – expectations of gender roles and of social subordination may be subverted.

**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* it is impossible to sympathise with Angelo.

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 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.**

Candidates should:

- take due account of the key terms of the question, examining the relationship between them, i.e. **“impossible”, “sympathise”, “Angelo”**
- offer opinion or judgement in response to the given readings of the text
- make an attempt at reasoning in support of his/her opinion
- provide textual referencing to illustrate his/her opinion
- show awareness of other readings than that expressed in the stimulus statement, e.g. that **Angelo deserves some sympathy as he is put into a situation where he comes under great pressure.**

**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 conversation with Angelo and Escalus regarding his sudden 'departure' in Act I scene i; Angelo's interactions with Isabella in Act II scene ii and Act II scene iv; Angelo's involvement in the 'bed-trick'; Angelo's letter to the Provost in Act IV scene ii; Angelo's interactions with Escalus followed by Angelo's soliloquy in Act IV scene iv; and Angelo's conduct and treatment in Act V scene i.

**Extract**

- use of staging – the scene (Act V scene i) is staged as a formal gathering: possibly allowing us to form a sympathetic view of Angelo through the public nature of his fall from grace and subsequent punishment
- the use of biblical allusion from Matthew 7:1-2 (indicated by the Duke's words – "Measure still for Measure") adds to the moral authority of the Duke in his passing of judgement on Angelo, possibly strengthening the weight of his argument that Angelo is not deserving of sympathy
- the use of morbid metaphor and death imagery ("Her brother's ghost his paved bed would break"), used disingenuously by the Duke to turn opinion away from Angelo, may for us achieve the opposite effect, with a possible impact on the degree of sympathy we extend towards Angelo
- the use of a metaphor in Mariana's plea ("They say best men are moulded out of faults") may suggest that Angelo's flawed humanity has been revealed, thereby possibly allowing a degree of sympathy for him
- the use of a cluster of images in the last few lines of Isabella's speech about actions thwarted and the harmlessness of mere unacted intentions may serve to mitigate our sense of Angelo's wrong-doing, and therefore allow us to feel more sympathy towards him
- the repeated symbolic gesture as each woman kneels in a traditionally petitionary position (whilst Angelo remains onstage but silent) may further increase, or decrease, sympathy towards him.

**Wider Text**

- use of plot device (the bed-trick) raises all sorts of moral ambiguities regarding Angelo which complicate the issue of sympathy for Angelo
- the use of clothing metaphor in Act I scene i to signify the temporary assigning of rulership: "Lent him our terror, dressed him with our love" – placing Angelo in a prominent position both of power and of vulnerability – this may or may not encourage us to sympathise with him
- the use of coinage metaphor in Act I scene i ("Let there be some more test made of my mettle, /Before so noble and so great a figure/Be stamped upon it") arguably creates sympathy for Angelo as he asks not to be placed in authority
- the use of biblical allusion and metaphor in Act I scene iv – "...scarce confesses/That his blood flows; or that his appetite/Is more to bread than stone" along with the use of metaphor in Act I scene v ("a man whose blood/Is very snow-broth") establishes a pattern of images characterising Angelo unsympathetically as inhuman and cold for all his virtue
- the use of aside in Act II scene ii during Angelo's exchange with Isabella is a pivotal moment denoting the swiftness, suddenness and forcefulness that marks Angelo's descent from good to evil, indicative of the elements of tragedy within the play, and perhaps discouraging sympathy towards him
- use of Angelo's soliloquies in Act II scene ii, Act II scene iv and Act IV scene iv furthers our insights into his character and influences the extent of our sympathies towards him and his 'indecent proposal' to Isabella.

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

The nature of Shakespeare's Problem Plays:

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

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

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

6 *The Winter's Tale***Leontes does not receive the punishment he deserves.**

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.

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

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

Candidates should:

- take due account of the key terms of the question, examining the relationship between them, i.e. "**Leontes**", "**does not receive**", "**punishment**", "**he deserves**"
- 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, **in the death of his son, Leontes is punished beyond the limits of what he may deserve, or that the nature of the tragi-comic genre means that the need for reconciliation is likely to override the meting out of punishment.**

**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 interaction between Leontes and Hermione in Act II scene i where he accuses her of adultery and condemns her to prison; the interaction between Leontes and Paulina in Act II scene iii where she confronts him and sees her task as bringing him back to his right mind, curing him of his delusions about Hermione; the 'statue scene' in Act V scene iii where Hermione forgives Leontes and the two are reconciled.

**Extract**

- repeated use of questions ("Is whispering nothing?/Is leaning cheek to cheek? Is meeting noses?") which conveys Leontes, frantic, irrational paranoia and self-delusion and may be used to form an argument on whether Leontes does receive the punishment he deserves
- use of repetition ("You lie, you lie!/I say thou liest, Camillo") which may be used to form an argument on how Leontes is irrational, which may mitigate any idea of his deserving punishment
- use of imagery of damaged sight for ironic purposes: Leontes, the only party who does not see clearly, accuses others of blindness – indicative of an irrational state which may not deserve punishment
- use of "nothing" motif may be argued to denote the extent of Leontes' break-down, a psychological state which deserves treatment rather than punishment
- use of sinister euphemism "To give mine enemy a lasting wink" may in the circumstances raise questions about Leontes' rationality and hence, whether he deserves punishment.

**Wider text**

- use of asides, e.g. "Too hot, too hot!" [Act I scene ii] which may be used to form an argument about how far Leontes can be considered to be rational at this point, and whether punishment is appropriate
- use of classical allusion to Apollo, e.g. "Apollo's angry, and the heavens themselves/Do strike at my injustice" [Act III scene ii] which may be used to form an argument on how Leontes does receive the punishment he deserves as he interprets the death of his son as retribution from the gods for his sins
- use of Chorus to show the passing of time ("I slide/O'er sixteen years" [Act IV scene i]) which conveys that Leontes has submitted to the spiritual discipline imposed upon him by Paulina which may colour our opinion of what he deserves and also suggest what his punishment has been
- use of religious imagery "A saint-like sorrow" to describe Leontes' state of mind (Act V scene i) indicative of a spiritual transformation which may influence our view of whether Leontes has received his just deserts
- use of the tragi-comic form dictates that Leontes will not receive the punishment he may deserve.

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

The nature of Shakespeare's Last Plays:

- inclusion in this group, and characteristics of the Last Plays are sometimes disputed, but generally held to include *Cymbeline*, *Pericles*, *The Winter's Tale* and *The Tempest*
- written after the tragedies, featuring mixed elements – comedy, music, a heightened visual spectacle, supernatural elements, features of the fashionable masque form, tragicomedy
- 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
- the last plays were probably responding to a change in popular taste in the early years of the 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
- 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, 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.