



Rewarding Learning

ADVANCED
General Certificate of Education

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

Assessment

**MARK
SCHEME**

General Marking Guidance

Introduction

This marking guidance sets out the approach which should be applied in allocating marks to students' responses. The Mark Grid and its descriptors should be regarded as the fundamental tool of judicious assessment.

An indication of the nature and range of students' responses likely to be worthy of credit is also provided on later pages which focus on each text option. This guidance document could be used in conjunction with the Chief Examiner's Reports and the Exemplification of Examination Performance scripts on the subject page of the CCEA website.

Assessment Objectives

Students 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.

Positive marking

Assessors are encouraged to be positive in their marking, giving appropriate credit for what students know, understand and can do rather than penalizing them for errors or omissions.

Bands of response

In deciding which band of response to award, assessors should primarily be focusing on the Driving Objective. In deciding which mark within a particular band to award to any response, assessors are expected to use their professional judgement.

The following guidance should prove helpful:

- 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 students' responses to all tasks. It is assessed under AO1.

Assessing the Responses of Students

- 1 Assessors are expected to maintain a consistent standard throughout the marking. An agreed departmental method of annotation (perhaps developed through a shared consideration of a small selection of responses from across the teaching groups) may support a consistent approach.
- 2 Be positive in your approach. Look for things to reward, rather than faults to penalize.
- 3 Using the Mark Grid overleaf and the question-specific guidance, decide first which band best describes the attainment of the student in response to the question set and then determine a mark.
- 4 A2 English Literature responses tend to be quite lengthy. Annotating the strengths and weaknesses of the response is a helpful step in holistic assessment and will also benefit colleagues reviewing the responses for the purpose of internal moderation/standardisation. It may be useful to comment on such things as: content, relevance, organization, cogency of argument and quality of expression. This process of annotation will reflect and support the rationale for the final mark awarded. An example of the 'Marking Annotations' for GCE English Literature is available on the CCEA website (final document under the 'General' tab). These annotations are brief and useful but are not mandatory.
- 5 Do not use half marks.

Advice to Assessors

1 Key Terms

From Band 3a upwards you will find responses indicating increasing ability to engage with the precise terms of the question and to construct arguments. Responses in Bands 4 and 5 will address the key terms and construct arguments in an explicit and sustained way. However, responses which are merely narrative/descriptive are unlikely to have engaged with the key terms of the question beyond 'a very little ability' and so, the appropriate mark band would be Band 1.

In all questions, students should take account of the key terms and structure their answers accordingly if they are to be relevant and properly focused. They need not use the key term robotically as a refrain, and a fluent writer will not do so, but an assessor needs to be convinced of the focus and relevance of what s/he reads if credit is to be given.

2 Assessment Objectives

The assessment objectives provide an indication of the skills and abilities which the questions are designed to assess, together with the knowledge and understanding specified in the subject content. In each assessment unit, certain assessment objectives will determine the thrust of the questions set.

In this unit, these are:

AO1 This globalizing objective emphasises three essential qualities:
(i) knowledge and understanding of the text;
(ii) the coherent organization of material in response to the question;
(iii) communication appropriate to literary studies.

AO2 This objective is concerned with Shakespeare's methods used to achieve certain effects. In this unit it requires students to consider aspects of Shakespeare's dramatic methods such as situation, form and structure, language, tones and staging in relation to the question's stimulus statement. Students who provide fleeting or scant discussion of methods should not be rewarded beyond the top of Band 4. The treatment of AO2 may be

regarded as fleeting or scant when the dramatic methods offered are very few in number, or trivial, or lacking variety (e.g. restricted to small language points) or their relevance is not made clear, or they are poorly understood.

Students who provide no discussion of methods should not be rewarded beyond the top of Band 3b.

Failure to consider dramatic methods will severely attenuate the argument.

AO3 The stipulated context in this unit is literary (the nature of the genre under consideration). Students who provide only fleeting or scant relevant external contextual information should not be rewarded beyond the top of Band 4. Students who provide no external contextual information of any kind should not be rewarded beyond the top of Band 3b.

The stipulated contextual area is an integral part of the question structure and will be necessary in the production of a relevant argument. Sometimes contextual information is used which may not be of the stipulated type. The rubric of the question demands 'relevant external contextual information on the nature' of the genre under consideration, i.e. literary context. Social or historical contextual information cannot replace the required literary context but where it is offered, can receive some reward provided it contributes to a relevant argument.

AO4 Each question provides a stimulus statement as the basis for the construction of an argument, which must be pursued across the given extract and the play as a whole. This assessment objective requires students to make relevant links between the extract and the wider play.

The rubric of each question states that equal marks are available for the treatment of each element. Both must be attended to, but it is not necessary to be convinced that equal time and space have been given to each. Where the imbalance is serious, the assessor must take action, perhaps by marking each element separately out of 25 and totaling.

AO5 This objective is the driver of A2 1. The emphasis for this objective should be on the student's ability to respond to the stimulus statement provided in the question which expresses a particular reading of the play by constructing a coherent and cogent argument.
AO5 will be the main determinant of the final mark awarded in the assessment of this unit.

Alternative arguments: the stimulus statement of each question is designed to be contestable. At the very least, for top band responses, an acknowledgement of recalcitrant evidence, and a flexibility of argument signalled by ability to qualify and concede, is expected.

3 Use of Textual Evidence

In all answers, students are expected to provide convincing textual evidence in the form of close reference and/or apt quotation for their comments. Unsupported assertion should not be rewarded.

Quotations should be appropriately selected and adequate to the purpose they are designed to serve.

Proper conventions governing the introduction, punctuation and lineation of quotations should be observed, with particular regard to the students' smooth and syntactically appropriate combining of the quotation with their own words. Inaccurate and/or poorly presented quotations would point to an insecure grasp of AO1.

If the assessment takes place under examination conditions, it will be partly 'open book' (the given extract in the Resource Booklet) and partly 'closed book'. This will affect accuracy at times, and assessors should be realistic.

4 Length of Answers

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

5 Uneven Performance

While a response may begin badly, it may improve as it develops. Obvious weaknesses should not blind the assessor to strengths displayed elsewhere in the answer.

A2 Unit 1 Shakespeare (AEL11)

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

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

For accurate assessment, the introductory pages must be used in conjunction with the information in this section.

1 *Othello*

Desdemona deserves our pity more than the tragic hero Othello.

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 agree with the view expressed above.

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

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

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

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

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. "**Desdemona**", "**deserves our pity**", "**more than**", "**tragic hero Othello**"
- 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 **our primary concern in tragedy is with the tragic hero**; or that **Othello is as much a victim as Desdemona**.

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:

scenes which involve Iago revealing his machinations and duplicity, therefore creating pity for Othello who trusts him; the interaction between Desdemona and Emilia in Act 4 sc 3 which establishes a sense of foreboding in relation to Desdemona's fate, therefore creating pity for her rather than Othello; the killing of Desdemona in Act 5 sc 2 which elicits pity for her but little for Othello; the death of the tragic hero at the end of Act 5 which could be said to elicit pity for the tragic hero.

Extract

- use of stage movement – "*Desdemona kneels*" – to create pity for Desdemona, who feels it necessary to abase herself before her husband to beg him to explain his behaviour
- use of repetition – "Your wife, my lord; your true and loyal wife" – to elicit pity for Desdemona, as she tries to convince her husband that she is an honest partner
- use of hyperbole and simile focused on hell and damnation – "devils themselves/ Should fear to seize thee"; "damn thyself"; "double-damned"; "false as hell" – when Othello speaks to the innocent Desdemona, therefore creating pity for her
- use of parallelism of structure – "had they rained/ All kinds of sores....Steeped me in poverty.... Given to captivity..." to emphasise that Othello could have borne various tortures rather than be scorned for having an unfaithful wife, perhaps suggesting pity for Othello since he has been deceived into believing this, or pity for Desdemona since she is innocent
- use of metaphors – "The fountain from the which my current runs.....a cistern for foul toads/ To knot and gender in!" – to present Desdemona as a life-giving source that has become foul and corrupt, therefore creating pity for the innocent Desdemona who is being degraded, or alternatively for Othello who has been duped into believing his wife corrupted
- use of simile – "as summer flies are in the shambles/ That quicken even with blowing" – applied to the innocent Desdemona, and therefore creating pity for her because of its cruelty
- use of contrast between religious affirmations – "as I am a Christian"; "as I shall be saved" – and epithets of humiliation – "whore"; "strumpet" – to present Desdemona's degradation, therefore creating pity for her

Wider Text

- use of soliloquies, particularly at the end of scenes to stress Iago's duplicity and manipulation, thereby increasing pity for the tragic hero Othello, who is being manipulated and controlled by him
- use of tableau when Othello and Iago kneel to swear vengeance creates pity for Othello because he has been manipulated, but also pity for the innocent Desdemona who will be persecuted
- use of stage action when Othello strikes Desdemona and later kills her, thereby causing the audience to feel pity for her
- repeated use of apocalyptic images – "Blow me about in winds, roast me in sulphur / Wash me in...gulfs of liquid fire!" – to suggest Othello's guilt and turmoil, thereby increasing pity for him
- use of music: in the singing of the Willow Song Desdemona identifies with the unhappiness of its subject and this is likely to be seen as powerful in evoking pity for her
- use of stage movement and prop – "*He stabs himself*" to create pity for the tragic hero.

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 greatly
- suffering will extend to other characters to magnify the effect on the audience
- peripeteia (sudden reversal of fortunes) is essential, followed by recognition of fault where ignorance is transformed into insight or knowledge (anagnorisis)
- pity and terror are purged at the denouement (catharsis) – though there may be exceptions
- according to Aristotle, the audience should be brought to the realisation that justice has been served, though this justice may be ‘rough’
- however, according to A.C. Bradley, seeing the punishment in terms of justice is unhelpful as the suffering is clearly disproportionate to the initial sin of the hero
- Shakespeare is also influenced by Jacobean Revenge Tragedy and Senecan Tragedy

AO4: Explore connections across and within literary texts.

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

For accurate assessment, the introductory pages must be used in conjunction with the information in this section.

2 *King Lear*

There is no justice in the play.

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 agree with the view expressed above.

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

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

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

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

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. **“no justice”, “in 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 **the punishment of certain characters demonstrates that a form of justice is in operation** or that **the concept of justice has no place in the terrifying chaos evoked by Shakespeare.**

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 division of his kingdom at the beginning of the play; the blinding of Gloucester; the scenes on the heath when Lear realises how little awareness he had had of social justice (e.g. "O, I have ta'en too little care of this!"); Gloucester's comments on Divine Justice (e.g. "As flies to wanton boys..."); Edgar's comment to Edmund about their father's crime ("The dark and vicious place where thee he got / Cost him his eyes"); the death of Cordelia.

Extract

- use of an orderly sequence of imperatives as the mad Lear strives to 'organize' a court of justice ("Bring...take...Bench...Sit")
- use of legalese ("equity", "commission", "Arraign") to suggest how Lear now wants to see justice prevail against his daughters rather than simply punish them
- use of parody of the legal process and etiquette ("this honourable assembly") to underline the reality that there is no justice available
- use of a blend of disparate elements (scraps of song, rhetorical questions, Tom's spell or chant, gibberish) which all contribute to the chaotic nature of the scene, suggesting a lack of justice
- use of aside ("My tears begin to take his part") suggests Edgar's belief that there is no justice available for the old king
- use of contrast between the Fool's bluntness and Kent's gentleness as they attempt to disabuse the mad king of the idea that justice is being administered.

Wider Text

- use of the *pieta* tableau symbolises the prevailing lack of justice
- use of the pathetic fallacy in the way Lear and others speak of the storm to demonstrate the chaos in the world of the play, which apparently leaves little room for justice
- use of a tragic arc to emphasise the suffering experienced by Lear, tragic in its disproportion to his crime and calling into question natural justice
- use of parallel sub-plot to underline the lack of justice
- use of a battery of dramatic methods (sennet, props, royal pronoun, stage movement) to shine a light on the unjust action which provokes the catastrophe.

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 greatly
- suffering will extend to other characters to magnify the effect on the audience
- peripeteia (sudden reversal of fortune) is essential, followed by recognition of fault where ignorance is transformed into insight or knowledge (anagnorisis)
- pity and terror are purged at the denouement (catharsis) – though there may be exceptions
- according to Aristotle the audience should be brought to the realisation that justice has been served though this justice may be 'rough'
- however, according to AC Bradley, seeing the punishment in terms of justice is unhelpful as the suffering is clearly disproportionate to the initial sin of the hero
- Shakespeare is also influenced by the Jacobean Revenge Tragedy and Senecan Tragedy

AO4: Explore connections across and within literary texts.

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

For accurate assessment, the introductory pages must be used in conjunction with the information in this section.

3 *The Taming of the Shrew*

In *The Taming of the Shrew* the problems of the three married couples are not resolved.

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 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]–[10]	LITTLE UNDERSTANDING
[11]–[20]	BASIC
[21]–[25]	LIMITED
[26]–[30]	INCREASINGLY PURPOSEFUL
[31]–[40]	COHERENT
[41]–[50]	ASSURED

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. **“problems”, “three married couples”, “not resolved”**
- 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 and Petruccio have achieved stability and happiness in their marriage and that their problems could be regarded as resolved.**

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:

earlier scenes where the aggression and unhappiness of Katherine, and Bianca's readiness to deceive her father are shown; the scenes in Act 4 where the taming (bullying?) of Katherine is effected; the events following the extract, where there is dissatisfaction between Lucentio and Bianca, and Hortensio and the Widow; Katherine's final speech and her *exit* with Petruccio.

The question is answerable from a consideration of the play's conclusion. Be ready to reward candidates who explore some of the earlier material noted above to develop arguments about problems which the Minola sisters may have brought to their marriages.

Extract

- use of mass entrance, and of stage action: the arrival of the entire Padua cast and the provision of a banquet signify the nearness of the play's conclusion and the anticipated comedic resolution of the problems of the lovers
- use of metaphors (of musical harmony after "jarring notes", and peace after "raging war") by Lucentio to signify the celebratory nature of the occasion, and its expected finalizing quality in marking the resolution of all preceding problems for the three married couples
- tone of politeness suggested by Lucentio's use of formal and relational terms of address ("My fair Bianca...Brother Petruccio...") – a tone appropriate to an occasion where differences and problems are, by dramatic convention, resolved
- use of contrast between Lucentio's continuous speech offering a smooth welcome and the brief (often one-line) exchanges which ensue suggests the host's failure to set the tone for a social occasion where problems will be forgotten
- use of a series of double-entendres ("fear", "conceive", "round", "mean", "put her down", "butt") and the response to these indicates a rising level of provocation and offence, and reveals the rancorous feelings that lurk beneath the playfulness – evidence that there are unresolved problems for the married couples
- use of aphorism or proverb ("He that is giddy thinks the world turns round"), intended as and understood as an insult shows malice on the Widow's part and touchiness on Katherine's, suggesting unresolved problems
- use of terms probably derived from fencing and certainly indicative of impending aggression ("To her...", "Have at you...") indicates the irritability that underlies the table-conversation, and the unresolved problems among the couples

Wider Text

- use of contrast in the early presentation of the sisters: the violence of the imagery used by Katherine (e.g. "To comb your noddle with a three-legg'd stool") and the suspiciously "mild behaviour and sobriety" of Bianca might both be used to form arguments about future problems in marriage
- use of stage action (Katherine *strikes* Bianca; *Re-enter Hortensio with his head broke*) to show Katherine's violence, and of dialogue in the form of a mock translation ("...*Hic steterat Priami*, take heed he hear us not, – *regia*, presume not, – *celsa senis*, despair not") to show Bianca's readiness to deceive: qualities which may be argued to be problematic in marriage
- use of staging – multiple exits and entrances of servants at the banquet reveal levels of obedience of the three wives and provoke discussion among the husbands of the problems of the marriages
- use of monologue of Katherine on her return to the banquet: her uninterrupted speech may be argued to express that an equilibrium has been achieved in her marriage, and that the problems of this particular marriage have been resolved
- use of implicit stage direction allows for a kiss between Katherine and Petruccio as they depart at the end of Act 5 sc 2, marvelled at by Lucentio and Hortensio, still smarting from the exposure of their marital problems; there is a second example at the end of Act 5 sc 1.

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
- plot may rely on mistaken identity
- may feature various types of comedy – verbal, slap-stick, caricature, satire
- complex plots – may involve pairs of lovers
- may feature characters in disguise
- may feature some aspect of the ‘battle of the sexes’
- may involve elements of social satire
- may feature lively or impertinent servants as part of a comic disordering of normality or stability
- may feature the tricking of the old by the young as part of the same disordering.

AO4: Explore connections across and within literary texts.

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

For accurate assessment, the introductory pages must be used in conjunction with the information in this section.

4 *As You Like It*

In the Forest of Arden, characters' lives change for the better.

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 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]–[10]	LITTLE UNDERSTANDING
[11]–[20]	BASIC
[21]–[25]	LIMITED
[26]–[30]	INCREASINGLY PURPOSEFUL
[31]–[40]	COHERENT
[41]–[50]	ASSURED

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. "**Forest of Arden**", "**characters' lives**", "**change for the better**"
- 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 **Phoebe's life does not necessarily change for the better having been tricked into a marriage to Silvius in the forest, while Jaques' declining Duke Senior's invitation to stay at the wedding celebrations may be argued to suggest that the Forest's ameliorative effect is limited.**

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 taking on the disguise of Ganymede which allows her a greater freedom in the forest than her role in court; Jaques' grieving over the stag and his judgement of the courtiers' behaviour in the forest; the idyllic representation of the forest in contrast to the court, only for the nobles to return to court once Duke Frederick has converted to a religious life and removed himself from power; Orlando's bravery which results in his brother altering his behaviour towards him; the weddings of the four couples at the end of the play.

Extract

- use of setting: the Forest of Arden allows characters to leave behind constraints that normally govern their lives and to discover themselves in the freedom of the forest ("this wild wood") often ending in significant transformations in the characters' lives which could be argued to change for the better, e.g. Jaques de Boys describes Duke Frederick being "...converted/ Both from his enterprise and from the world"
- use of contrast between Duke Senior's response to the news of Frederick's conversion (where a departure from the forest is suggested) and Jaques' response (where staying in the forest is embraced) show, it could be argued, that not all characters' lives change for the better in the forest
- use of temporal adverbs, e.g. "First", "Meantime" to express Duke Senior's purposeful determination to return to court suggesting characters' lives do not necessarily change for the better in the forest; rather, on return to court, the old hierarchy will remain, "every of this happy number,/.../ Shall share the good of our returned fortune,/ According to the measure of their states"
- use of music: Shakespeare has drawn the comedy to an end in an expected 'happy' ending with music suggesting celebration and resolution with the marriages of the couples – a change for the better can be argued
- use of reportage: Jaques de Boys tells of Duke Frederick's life having changed for the better in the forest "Where, meeting with an old religious man,/ After some question with him, was converted/ Both from his enterprise and from the world" which, it could be argued, also changes other characters' lives for the better.

Wider Text

- use of contrast: the world of forest and court – one idealised and free, the other rigid and corrupt – "Hath not old custom made this life more sweet/ Than that of painted pomp? Are not these woods/ More free from peril than the envious court?" (II.i.2-4) to suggest that characters' lives can change for the better as they reflect on their past actions and present circumstances
- use of gender disguise: while the freedom of the forest allows Rosalind to play a role that is a departure from conventional courtly wooing, it ultimately ends in convention, (*Rosalind to Orlando*) "To you I give myself, for I am yours" (V.iv.109); are characters' lives changed for the better?
- use of dramatic irony: Rosalind dressed as Ganymede can speak to Orlando as herself without him knowing it, "...I do take thee,/ Orlando, for my husband" (IV.i.118-119) – it could be argued that the couple's lives change for the better having discovered in the forest that they truly love each other
- use of metaphor: the "golden world" of the forest is viewed as a rural idyll, set apart from the corruption of the court with the potential for characters' lives to change for the better; however the wounding of the stag points to the threat the courtiers represent to the natural world: "The melancholy Jaques grieves at that,/ And in that kind swears you do more usurp/ Than doth your brother that hath banish'd you" (II.i.26-28)
- use of stage action: (*Enter Orlando with his sword drawn*) – it could be argued Orlando's bravery in the forest changes his life for the better: later, saving his brother's life from the lioness results in his inheritance being reinstated
- use of parody of courtly love: Touchstone comments on the action in the forest, e.g. on Orlando's festooning trees with love poems for Rosalind, "Truly, the tree yields bad fruit" – it could be argued that his role is to point out that characters' lives do not necessarily change for the better in the forest.

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 is often a central theme
- the plot builds towards a happy ending, usually marriage
- the plot often involves lovers overcoming obstacles to their happiness – these obstacles may be external or internal conflicts
- 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, allowed for questions about society, such as the corruptness of civilisation – characters often learn new truths about themselves
- the plot may rely on mistaken identity
- 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.

AO4: Explore connections across and within literary texts.

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

For accurate assessment, the introductory pages must be used in conjunction with the information in this section.

5 Measure for Measure

Isabella and Mariana do not deserve our sympathy.

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 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]–[10]	LITTLE UNDERSTANDING
[11]–[20]	BASIC
[21]–[25]	LIMITED
[26]–[30]	INCREASINGLY PURPOSEFUL
[31]–[40]	COHERENT
[41]–[50]	ASSURED

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. **“Isabella”, “Mariana”, “do not deserve”, “our sympathy”**
- offer opinion or judgement in response to the given reading of the text
- make an attempt at reasoning in support of his/her opinion
- provide textual referencing to illustrate his/her opinion
- show awareness of other readings than that expressed in the stimulus statement, e.g. that **Isabella's virtuous character and intention to devote her life to God and Mariana's shameful treatment at the hands of Angelo ensure that both women deserve our sympathy.**

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:

Isabella's two interviews with Angelo in Act 2 where she pleads for Claudio's life (her initial reluctance, the eventual vigour of her arguments matched by Angelo's subtle presentation of hypothetical situations, and the final ruthless expression of the power he wields over her); the Duke's cruel and prolonged infliction of distress on Isabella, both in the Prison and at the City Gate, making her believe that her brother is dead and threatening her with imprisonment; the interactions involving Mariana at the City Gate as reflecting her willingness to accept Angelo.

Extract

- use of setting: the scene is set in a moated grange outside Vienna, intended to represent Mariana's lack of position in, and exclusion from society – thus presenting her as someone who may deserve our sympathy
- the use of lyrical music about romantic heartbreak may be commented on as intended to mirror Mariana's situation, and so present her as someone who deserves sympathy; alternatively, if we see her as indulging her melancholy, it might be argued that she does not deserve our sympathy
- use of metaphor ("brawling discontent") draws attention to the long-standing unhappiness of Mariana's situation and is likely to be seen as evidence that she may deserve our sympathy
- the use of the Duke's disguise, taken together with the switch to rapid prose in his interaction with Mariana in order to suggest a secret or *sotto voce* exchange, may lead us to feel sympathy for the women, since the audience may feel that they are being deceived or manipulated to some extent
- increasingly frequent use of the first-person pronoun in Isabella's report to the Duke may be cited as evidence of the energy and initiative with which she has entered into the Duke's schemes: does a woman of such clarity of thought need our sympathy? "I have made him know/ I have a servant..."
- use of the stage prop of the keys may be interpreted as demonstrating the complicity of Isabella in the Duke's plot; the degree of sympathy accorded to her will require an argument about whether associating herself with such deception is justified and "doth flourish the deceit"

Wider Text

- use of soliloquy at the conclusion of Angelo's second interview with Isabella, where she may be seen as deserving our sympathy for her mistaken belief that her brother is of the same virtuous mind as herself ("Had he twenty heads to tender down/ ...he'd yield them up,/ Before his sister should her body stoop/ To such abhorr'd pollution"); the reverse case, that such an elevation of chastity over human life smacks of fanaticism may also produce a viable argument
- use of reportage as the Duke tells Isabella of the many undeserved misfortunes of Mariana will probably draw sympathy for Mariana
- use of prop of the letter from Angelo to the provost, treacherously ordering Claudio's death may suggest strongly that Isabella deserves our sympathy in her dealings with such a ruthless adversary
- use of brief soliloquy as the head of Ragozine is despatched to Angelo, in which the Duke plans to torment Isabella with the incorrect news that her brother has been executed ("...I will keep her ignorant of her good,/ To make her heavenly comforts of despair,/ When it is least expected"): this may be perceived as callous manipulation of a woman who deserves our sympathy
- use of an array of rhetorical devices -- repeated questions, exclamations, anaphora, chiasmus – employed by Isabella in the final scene ("That Angelo's forsworn, is it not strange?/ That Angelo's a murderer, is it not strange?/ ...strange and strange?") may create sympathy for her: the question of deserving our sympathy is complicated by the fact that not everything she alleges against Angelo is true
- use of symbolic action in Mariana's public unveiling of her face and identity in the final scene

may be seen as a brave and defiant act, deserving our sympathy, particularly as Angelo goes on to publicly shun her; likewise, her unexpected kneeling later in the same scene in order to beg for his life may be seen as an act of great charity, deserving our sympathy.

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

Literary context –

The nature of Shakespeare's 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
- there may be a comic or satirical element which sits uneasily with the darker themes of the play
- psychological dramas dealing with the dark side of personality and behaviour
- plays presenting a moral or social 'problem'
- the resolution may not be felt to be wholly satisfactory: it may be felt that a happy ending has been imposed on a play which has shown too much of the darker side of human life for such an ending to be convincing.

AO4: Explore connections across and within literary texts.

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

For accurate assessment, the introductory pages must be used in conjunction with the information in this section.

6 *The Winter's Tale*

Shakespeare's development of Polixenes' character is 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 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]–[10]	LITTLE UNDERSTANDING
[11]–[20]	BASIC
[21]–[25]	LIMITED
[26]–[30]	INCREASINGLY PURPOSEFUL
[31]–[40]	COHERENT
[41]–[50]	ASSURED

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. **“development”, “Polixenes' character”, “unconvincing”**
- offer opinion or judgement in response to the given reading of the text
- make an attempt at reasoning in support of his/her opinion
- provide textual referencing to illustrate his/her opinion
- show awareness of other readings than that expressed in the stimulus statement e.g. that **the movement from tragedy to comedy requires the dramatist to take certain liberties with character development which simply have to be accommodated by the audience through a suspension of disbelief.**

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 Polixenes and Camillo in Act 1 sc 2 where Polixenes is horrified to learn about Leontes' jealous suspicions which force him to make a hasty departure from Sicilia; the interaction between Polixenes and Camillo in Act 4 sc 2 where Polixenes reveals his concern about his son's desire to pursue a life independent of his father; interactions in Act 5 where Polixenes reconciles with Leontes and happily agrees to the marriage between Florizel and Perdita.

Extract

- repeated use of questions "Is he not stupid/With age and altering rheums? Can he speak? Hear?" which may be used to form an argument on whether or not the development of Polixenes' character is unconvincing as the specificity of his questions about age and debility portrays his vulnerability and fear of his authority being overthrown
- use of disguise and its removal which may be used to form an argument on whether the development of Polixenes' character is unconvincing as his tricking and testing of Florizel calls into question the relationship between father and son when contrasted with the fondness Polixenes professed for his son sixteen years previously [I.ii.165-71]
- repeated use of insulting epithets "fresh piece/Of excellent witchcraft... this knack" to convey the viciousness and cruelty of Polixenes' attack on Perdita which may be used to form an argument on whether the development of Polixenes' character is unconvincing when contrasted with his seeming recommendation of the marriage between Florizel and Perdita earlier in the scene
- use of allusion to classical Greek mythology "Not hold thee of our blood, no, not our kin,/ Farre than Deucalion off" which may be used to form an argument on whether the development of Polixenes' character is unconvincing because of Polixenes' cruel threat to disinherit his only son
- use of contrast between the scheming Polixenes of the extract ("Methinks a father/ Is at the nuptial of his son a guest/ That best becomes the table") and the frank and open guest of Act I may be expected to provoke argument about whether the development of Polixenes' character is convincing

Wider Text

- use of sharply contrasting imagery, e.g. "My parasite, my soldier, statesman, all./ He makes a July's day short as December" [I.ii] to convey Polixenes' attitudes to his son, which may be used to form an argument on whether the development of Polixenes' character is unconvincing as he heaps praise on the son whom he later threatens
- use of proleptic irony, e.g. "Make me not sighted like the basilisk" [I.ii] which may be used to form an argument on whether the development of Polixenes' character into what he most fears (a despotic and tyrannical old age) is unconvincing
- use of Chorus to show the passing of time, e.g. "I slide/ O'er sixteen years" [IV.i] provides reasonable grounds for suggesting that significant developments may have occurred in the attitudes of Polixenes – convincing/unconvincing?
- use of two-part structure: tragedy/comedy which may be used to form an argument on whether the development of Polixenes' character is unconvincing as the two genres are not blended, but are sharply divided in the two halves of the play, perhaps resulting in an unconvincing 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 the group is generally held to include *Cymbeline*, *Pericles*, *The Winter's Tale* and *The Tempest*
- written after the tragedies, featuring mixed elements – comedy, music, a heightened sense of visual spectacle, supernatural elements, features of the fashionable masque form, tragicomedy
- the Last Plays concentrate more on the presentation of incident and action than on individual characterisation
- 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 influence of young lovers; a sense that younger characters can put right historical wrongs and imbue the future with hope
- there is primarily a courtly setting, or at least a protagonist of noble birth, but contrasting 'low folk', usually rustic peasants, will also have a role to play in the action
- the structure is episodic and takes in events occurring over a long period, usually in violation of Aristotle's 'Unities'

AO4: Explore connections across and within literary texts.

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