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# **GCE A LEVEL MARKING SCHEME**

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**SUMMER 2023**

**A LEVEL  
ENGLISH LANGUAGE AND LITERATURE - UNIT 3  
1710U30-1**

## **INTRODUCTION**

This marking scheme was used by WJEC for the 2023 examination. It was finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conference was held shortly after the paper was taken so that reference could be made to the full range of candidates' responses, with photocopied scripts forming the basis of discussion. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners.

It is hoped that this information will be of assistance to centres but it is recognised at the same time that, without the benefit of participation in the examiners' conference, teachers may have different views on certain matters of detail or interpretation.

WJEC regrets that it cannot enter into any discussion or correspondence about this marking scheme.

# GCE A LEVEL ENGLISH LANGUAGE AND LITERATURE

## SUMMER 2023 MARK SCHEME

### UNIT 3: SHAKESPEARE

#### General Advice

Examiners are asked to read and digest thoroughly all the information set out in the document "*Instructions for Examiners*" sent as part of the stationery pack. It is essential for the smooth running of the examination that these instructions are adhered to by **all**. Particular attention should be paid to the following instructions regarding marking:

- Make sure that you are familiar with the assessment objectives (**AOs**) that are relevant to the questions that you are marking, and the respective **weighting** of each AO. The advice on weighting appears at the start of each Section and also in the Assessment Grids at the end.
- Familiarise yourself with the questions, and each part of the marking guidelines.
- The mark-scheme offers two sources of marking guidance and support for each Section:
  - **'Notes' on the material which may be offered in candidates' responses**
  - **Assessment Grid, offering band descriptors for each Assessment Objective, and weightings for each Assessment Objective.**
- Be positive in your approach: look for details to reward in the candidate's response rather than faults to penalise.
- As you read the candidate's response, annotate using details from the Assessment Grid/Notes/overview as appropriate. Tick points you reward and indicate inaccuracy or irrelevance where it appears.
- Decide which mark band **best fits** the performance of the candidate **for each Assessment Objective** in response to the question set. Give a mark for each relevant Assessment Objective.
- Explain your mark with an assessment of the quality of the response at the end of each answer. Your comments should indicate both the positive and negative points as appropriate.
- Ticks over a significant word or words are very helpful in highlighting what you regard as of merit.
- Use your professional judgement, in the light of decisions made at the marking conference, to fine-tune the mark you give.
- It is important that the **full range of marks** is used. Full marks should not be reserved for perfection. Similarly, there is a need to use the marks at the lower end of the scale. No allowance can be given for incomplete answers other than what candidates actually achieve.

- Consistency in marking is of the highest importance. If you have to adjust after the initial sample of scripts has been returned to you, it is particularly important that you make the adjustment without losing your consistency.
- In certain cases (e.g. variable marks, or mistimed question) it is useful if an overall comment can be made on the front page of the answer booklet. Many scripts will be reviewed at a later stage (samples extracted for standardising, borderline candidates, requests for reports or re-marks).
- Mark positively, always seeking to give credit for what is there rather than to penalise omissions. There are no fixed penalties for particular errors. Errors of spelling and grammar, for example, are covered by considerations of relevant assessment objectives.
- Examiners can only mark what is on the paper, so do not over-reward fragmentary last answers. Such candidates may already have won "extra" marks for spending more time on a previous answer, so it would be quite unfair to give them a "sympathy" mark for what they might have done had there been world enough and time.
- In the case of a rubric infringement, mark all the answers and then delete the lowest mark commensurate with the fulfilling of the rubric. **Please write "rubric infringement" on the front cover of the script.** At the end of the marking period send a list with full details of the rubric infringements to the WJEC GCE English Subject Officer: please explain clearly the nature of the difficulty and give centre and candidate number.
- If you wish to refer a script to the Principal Examiner for a second opinion, if, for example, poor handwriting makes fair assessment difficult, then write "**Refer to P/E**" on the front of the script. Send a note of the centre and candidate number to the WJEC GCE English Subject Officer at the end of the marking period.
- It is essential that all comments relate to the marking guidelines and can be justified to the centres and candidates. Some indication that each page has been read must be given.
- Please do not use personal abbreviations, as they can be misleading or puzzling to a second reader. You may, however, find the following symbols useful:
 

E	expression
I	irrelevance
e.g.?	lack of an example
X	wrong
(✓)	possible
?	doubtful
R	repetition
- In this component, candidates are required to answer two questions, one from Section A and one from Section B. Section A is to be marked out of **40 marks** and Section B is to be marked out of **80 marks**.
- A total of **120 marks** is the maximum possible for this unit.
- It is important to remember that final grading is the result of a series of aggregations, making it more difficult for a candidate to gain a particular grade unless due credit is given for positive achievement where it is shown in each element of the examination.

### **Prior to the Conference**

Examiners are asked to go carefully through the examination paper prior to the conference and to consider all of the questions on the paper, so that any queries may be put to the Principal Examiner. **Then about 10 scripts should be provisionally assessed**, so that an idea of standards and of candidates' response to the paper is formed. If possible, these scripts should represent a range of ability and of question choice. Any marking on scripts at this stage must be in pencil, not in red.

### **At the Conference**

Duplicated specimen scripts will be marked at the conference and will form the basis for discussion, but it is important that a broader survey of scripts has been undertaken prior to the meeting by each examiner. This will underpin and inform the discussion and marking on the day.

### **After the Conference**

After the standard has been set at the conference, re-mark your original scripts. Send a sample of 10 scripts to the Principal Examiner, ensuring they cover a wide spread of marks. Include a stamped, addressed envelope. Always record full details of any script sent to the Principal Examiner, including the mark. **Mark in red**, but when the Principal Examiner makes his/her response to your sample, be prepared to make whatever adjustment is necessary to the scripts marked so far.

Once you have been given the go-ahead to send scripts to the office it is vital that a steady flow of batches of 80 - 100 scripts is maintained. The final date for dispatch of scripts is **Monday 26 June**.

The following guidelines contain an overview, notes, suggestions about possible approaches candidates may use in their response, and an assessment grid.

The mark scheme, however, should not be regarded as a checklist.

Candidates are free to choose any approach that can be supported by evidence, and they should be rewarded for all valid interpretations of the texts. Candidates can (and will most likely) discuss parts of the texts other than those mentioned in the mark scheme.

### **Section A: Shakespeare extract**

#### **Mark allocation**

	<b>AO1</b>	<b>AO2</b>
40 marks	25	15

The indicative content, reference to relevant terms and contextual factors are suggested approaches rather than an exhaustive list. Do not expect to see all of the points below. It is possible that candidates may select entirely different approaches. We should keep an open mind and reward valid, well-supported ideas which demonstrate independent thinking. Candidates may choose to discuss stylistic features and parts of the plays which do not appear in the mark scheme. Reward all valid points.

In their response, candidates are required to:

- apply concepts and methods from integrated linguistic and literary study
- analyse how meanings are shaped.

## *Antony and Cleopatra*

<b>Q1</b>	<b>By focusing on the linguistic and literary techniques used, explore how Shakespeare creates dramatic tension in this extract from Act 4, Scene 14.</b> <b>[40]</b>
<b>AO1</b>	<p>Candidates should use accurate coherent expression and apply relevant literary and linguistic approaches, using appropriate terminology.</p> <p>They may discuss any correct aspect of word, phrase, clause or sentence level terminology. Candidates may also comment on imagery, phonology, drama terminology such as stage directions, and the spoken language features of drama.</p>
<b>AO2</b>	<p>Candidates should explore HOW Shakespeare's use of language is used to create dramatic tension at this point in the play.</p> <p>Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis.</p> <p><b>Reward all valid interpretations.</b></p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"><li>• how in this extract the audience witnesses the consequences of Antony's poor judgement</li><li>• Antony's belief he has lost everything</li><li>• how Antony welcomes death rather than being taken to Rome as a prisoner</li><li>• Antony's request that Eros kill him</li><li>• Eros' dilemma – disobeying Antony's request v killing his leader</li><li>• Eros stabbing himself rather than Antony</li><li>• Antony's attempted suicide</li><li>• the fact that Antony is merely wounded rather than dies</li><li>• the refusal of the other men to finish what Antony has started</li><li>• Diomedes' revelation that Cleopatra is actually alive</li><li>• Antony's wish to see Cleopatra before he dies.</li></ul>

**King Lear**

<b>Q2</b>	<b>By focusing on the linguistic and literary techniques used, explore how Shakespeare creates dramatic tension in this extract from Act 3, Scene 7.</b> <b>[40]</b>
<b>AO1</b>	<p>Candidates should use accurate coherent expression and apply relevant literary and linguistic approaches, using appropriate terminology.</p> <p>They may discuss any correct aspect of word, phrase, clause or sentence level terminology. Candidates may also comment on imagery, phonology, drama terminology such as stage directions, and the spoken language features of drama.</p>
<b>AO2</b>	<p>Candidates should explore HOW Shakespeare's use of language is used to create dramatic tension at this point in the play.</p> <p>Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis.</p> <p><b>Reward all valid interpretations.</b></p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"><li>• the uncivilised and predatory behaviour displayed by Cornwall and Regan</li><li>• the interrogation of Gloucester</li><li>• Gloucester's unwavering loyalty to Lear</li><li>• the violence and brutality displayed by Cornwall and Regan</li><li>• their enjoyment of gratuitous violence</li><li>• the physical and verbal torturing of Gloucester</li><li>• the intervention by the servant</li><li>• Regan assuming a 'masculine' role by attacking the servant</li><li>• the death of the servant</li><li>• Regan's callous behaviour when she instructs the servants to 'thrust' Gloucester out</li><li>• the fatal wounding of Cornwall.</li></ul>



***Much Ado About Nothing***

<b>Q3</b>	<b>By focusing closely on the linguistic and literary techniques used, explore how Shakespeare creates dramatic tension in this extract from Act 4, Scene 1.</b> <span style="float: right;"><b>[40]</b></span>
<b>AO1</b>	<p>Candidates should use accurate coherent expression and apply relevant literary and linguistic approaches, using appropriate terminology.</p> <p>They may discuss any correct aspect of word, phrase, clause or sentence level terminology. Candidates may also comment on imagery, phonology, drama terminology such as stage directions, and the spoken language features of drama.</p>
<b>AO2</b>	<p>Candidates should explore HOW Shakespeare's use of language is used to create dramatic tension at this point in the play.</p> <p>Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis.</p> <p><b>Reward all valid interpretations.</b></p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"><li>• the reversal of the traditional wedding ceremony</li><li>• Leonato's anxiousness/desire to have the ceremony concluded</li><li>• Claudio's deliberate decision to leave Hero at the altar</li><li>• Claudio's public denunciation of Hero</li><li>• the almost 'tragic' nature of the language Claudio employs</li><li>• Claudio's deception and his lack of realisation that he is also a victim</li><li>• Leonato's shock/disbelief at having his daughter refused</li><li>• Hero's denial of her unfaithfulness</li><li>• Don Pedro's support for Claudio's actions</li><li>• how Hero is put on public trial in the church.</li></ul>

## *Othello*

<b>Q4</b>	<b>By focusing closely on the linguistic and literary techniques used, explore how Shakespeare presents the characters and situation in this extract from Act 1, Scene 2. [40]</b>
<b>AO1</b>	<p>Candidates should use accurate coherent expression and apply relevant literary and linguistic approaches, using appropriate terminology.</p> <p>They may discuss any correct aspect of word, phrase, clause or sentence level terminology. Candidates may also comment on imagery, phonology, drama terminology such as stage directions, and the spoken language features of drama.</p>
<b>AO2</b>	<p>Candidates should explore HOW Shakespeare's use of language establishes the characters and situation in this scene.</p> <p>Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis.</p> <p><b>Reward all valid interpretations.</b></p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"><li>• Cassio's message that the Duke requires Othello's presence urgently</li><li>• Iago's revelation that Othello is married</li><li>• the confrontation between the two groups of men - how both sides draw swords</li><li>• Iago's attempt to retaliate with violence</li><li>• the way Brabantio confronts Othello</li><li>• Brabantio threatening Othello with physical violence</li><li>• Brabantio's inflammatory and derogatory language</li><li>• Brabantio's accusations of Othello's use of sorcery to entice Desdemona</li><li>• Brabantio's prejudicial language</li><li>• Brabantio's demand for Othello's arrest and imprisonment</li><li>• Othello's attempts to deflect the situation</li><li>• the contrast between Othello and Brabantio.</li></ul>

***The Tempest***

<b>Q5</b>	<b>By focusing closely on the linguistic and literary techniques used, explore how Shakespeare presents the characters and situation in this extract from Act 2, Scene 2.</b> <span style="float: right;"><b>[40]</b></span>
<b>AO1</b>	<p>Candidates should use accurate coherent expression and apply relevant literary and linguistic approaches, using appropriate terminology.</p> <p>They may discuss any correct aspect of word, phrase, clause or sentence level terminology. Candidates may also comment on imagery, phonology, drama terminology such as stage directions, and the spoken language features of drama.</p>
<b>AO2</b>	<p>Candidates should explore HOW Shakespeare's use of language establishes the characters and situation in this scene.</p> <p>Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis.</p> <p><b>Reward all valid interpretations.</b></p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"><li>• the use of dramatic irony</li><li>• the drunken behaviour of Stephano and Trinculo</li><li>• how Caliban innocently aligns himself with these ridiculous characters</li><li>• Caliban getting drunk</li><li>• the comedy of the characters worshipping alcohol</li><li>• the realisation by Stephano and Trinculo that Caliban is simple and gullible rather than a monster</li><li>• Caliban wrongly believing that Stephano is a God</li><li>• Caliban's offer to serve Stephano</li><li>• Stephano's shift from servant to master</li><li>• how Stephano and Trinculo mock Caliban and make him treat them as superior</li><li>• Stephano's belief they will 'inherit'</li><li>• Caliban's increasing drunkenness</li><li>• Caliban's belief that he is free of Prospero.</li></ul>

### Unit 3 Section A Shakespeare Assessment Grid

Band	<b>AO1</b> <b>Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression</b> <b>(25 marks)</b>	<b>AO2</b> <b>Analyse ways in which meanings are shaped in texts</b> <b>(15 marks)</b>
5	<b>21-25 marks</b> <ul style="list-style-type: none"> <li>• thorough knowledge, understanding and insights gained from integrated study</li> <li>• sophisticated and purposeful application of concepts and methods; apt textual support</li> <li>• accurate and precise use of terminology</li> <li>• effectively organised response, utilising an academic style and register</li> <li>• confident and fluent expression</li> </ul>	<b>13-15 marks</b> <ul style="list-style-type: none"> <li>• perceptive analysis of how language choices, form and structure affect meaning</li> <li>• mature and assured reading of texts</li> <li>• confident understanding of and appreciation of Shakespeare's techniques</li> </ul>
4	<b>16-20 marks</b> <ul style="list-style-type: none"> <li>• clear evidence of integrated study</li> <li>• purposeful use of terminology</li> <li>• clearly understands and applies relevant concepts and methods</li> <li>• accurate and coherent written expression</li> <li>• effectively organised and shaped response</li> </ul>	<b>10-12 marks</b> <ul style="list-style-type: none"> <li>• sustained analysis of how language choices, form and structure affect meaning</li> <li>• thoughtful reading of texts</li> <li>• secure reading of implicit meaning</li> <li>• sound understanding of literary/linguistic features</li> </ul>
3	<b>11-15 marks</b> <ul style="list-style-type: none"> <li>• some evidence of integrated study</li> <li>• reasonable use of terminology</li> <li>• some understanding of literary/linguistic concepts and methods, not always relevant</li> <li>• generally accurate and coherent written expression</li> <li>• clearly organised</li> </ul>	<b>7-9 marks</b> <ul style="list-style-type: none"> <li>• some analysis of how language choices, form and structure affect meaning, though may not always be sustained</li> <li>• sensible reading of texts</li> <li>• sensible reading of implicit meaning</li> <li>• sensible understanding of literary/ linguistic features</li> </ul>
2	<b>6-10 marks</b> <ul style="list-style-type: none"> <li>• basic evidence of integrated study</li> <li>• basic use of key terminology, though may include some inaccuracy</li> <li>• basic understanding of concepts and methods</li> <li>• lapses in quality of written expression</li> <li>• straightforward organisation</li> </ul>	<b>4-6 marks</b> <ul style="list-style-type: none"> <li>• basic analysis of how language choices, form and structure affect meaning</li> <li>• awareness of key linguistic/ literary features</li> <li>• straightforward understanding of texts with some generalisation and simplification</li> </ul>
1	<b>1-5 marks</b> <ul style="list-style-type: none"> <li>• limited evidence of integrated study</li> <li>• limited application of concepts and methods</li> <li>• irregular use of terminology</li> <li>• frequent lapses in clarity</li> <li>• response may lack organisation</li> </ul>	<b>1-3 marks</b> <ul style="list-style-type: none"> <li>• limited awareness of how some of the most obvious choices in language, form, structure and vocabulary create basic meaning</li> <li>• superficial analysis of texts</li> </ul>

## Section B: Shakespeare essay

### Section B Mark Allocation

	<b>AO1</b>	<b>AO2</b>	<b>AO3</b>
<b>80 marks</b>	35	15	30

The indicative content, reference to relevant terms and contextual factors are suggested approaches rather than an exhaustive list. Do not expect to see all of the points below. It is possible that candidates may select entirely different approaches. We should keep an open mind and reward valid, well-supported ideas which demonstrate independent thinking.

Candidates may choose to discuss stylistic features and parts of the plays which do not appear in the mark scheme. Reward all valid points.

*In their response, candidates are required to:*

- apply concepts and methods from integrated linguistic and literary study
- analyse how meanings are shaped
- demonstrate understanding of the significance and influence of the contexts in which texts are produced and received.

**Antony and Cleopatra**

<b>Q6</b>	<b>How far would you agree with the view that “in <i>Antony and Cleopatra</i>, there is a clear conflict between personal and political responsibility”? [80]</b>
<b>AO1</b>	<p>Candidates should select relevant supporting material to show how far they agree with the viewpoint that ‘In <i>Antony and Cleopatra</i>, there is a clear conflict between personal and political responsibility’.</p> <p>Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis.</p> <p>Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register.</p>
<b>AO2</b>	<p>Candidates need to show understanding of the conflict between personal and political responsibility in the play as a whole. Candidates are free to discuss different interpretations as long as they consider <u>HOW</u> these issues are explored.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>• the tensions between Rome and Egypt</li> <li>• Antony’s role as a Roman hero</li> <li>• Caesar placing political responsibility before emotion – the marriage of his sister to Antony</li> <li>• Antony’s conflict between love for Cleopatra (personal) and his duties to the Roman Empire (political)</li> <li>• how Antony’s inner conflict (political responsibility v love) leads to the war with Caesar</li> <li>• Antony’s fall from Roman grace - lack of political responsibility</li> <li>• how Antony’s political reputation is destroyed through his personal relationship with Cleopatra</li> <li>• Antony’s shift in identity from military commander (political) to Cleopatra’s lover (personal)</li> <li>• Cleopatra’s request that Antony put his personal love above political responsibility</li> <li>• Antony neglecting his public duties to spend time with Cleopatra – personal v political responsibility</li> <li>• Antony’s refusal to answer the call of duty from Rome – abandons his political responsibility when he returns to Egypt and Cleopatra</li> <li>• Cleopatra’s political responsibility as a leader and her suicide</li> <li>• the consequence of the conflict between personal/political responsibility – the tragedy of Antony and Cleopatra.</li> </ul> <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of literary and linguistic features in their response and they should consider <u>HOW</u> meaning has been created.</p>

**AO3**

Candidates must engage with the contextual focus in the question – the conflict between personal and political responsibility.

All valid contextual comments should be rewarded.

Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:

- the historical influences in the play
- classical Roman masculinity
- the role of the hero
- public v private spheres
- the role of men/women within a patriarchal society
- male attitudes to women
- the importance of masculine reputation within both Roman and Egyptian society
- the military context of the play
- gender roles.

<b>Q7</b>	<p><b>“An emotional, unpredictable and manipulative heroine.” In the light of this statement, discuss Shakespeare’s presentation of Cleopatra in <i>Antony and Cleopatra</i>.</b> [80]</p>
<b>AO1</b>	<p>Candidates should select relevant supporting material to explore how Cleopatra is presented in the play as a whole.</p> <p>Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis.</p> <p>Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register.</p>
<b>AO2</b>	<p>Candidates need to show understanding of Cleopatra’s character in the play as a whole. Candidates are free to discuss any different interpretations of Cleopatra as long as they consider <u>HOW</u> these readings are constructed.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>• Cleopatra’s emotional outbursts</li> <li>• the way she challenges patriarchal conduct</li> <li>• the way she transforms conventional definitions of femininity</li> <li>• Cleopatra’s subversion of conventional gender roles</li> <li>• Cleopatra as a powerful female and her control over Antony</li> <li>• love in the public arena – Cleopatra’s expectations that love should be declared grandly</li> <li>• Cleopatra request that Antony put their personal love above political loyalty</li> <li>• Cleopatra as a ‘masculine’ persona – command of soldiers, established ruler</li> <li>• female honour - Cleopatra’s authority as a leader and her subsequent suicide</li> <li>• Cleopatra’s desire to be re-united with Antony in death.</li> </ul> <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of literary and linguistic features in their response and they should consider <u>HOW</u> meaning has been created.</p>
<b>AO3</b>	<p>Candidates must engage with the contextual focus in the question, how far Cleopatra is an emotional, unpredictable and manipulative heroine.</p> <p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> <li>• the historical influences in the play</li> <li>• public v private spheres</li> <li>• the role of the hero/heroine</li> <li>• the traditional roles of men and women within a patriarchal society</li> <li>• male attitudes to women</li> <li>• gender roles in patriarchal societies</li> <li>• power and social status</li> <li>• the military context of the play</li> <li>• western attitudes toward a female leader - embodied in Caesar’s attitudes to Cleopatra.</li> </ul>



**King Lear**

<b>Q8</b>	<b>How far do you agree with the view that “power in <i>King Lear</i> is a corrupting and destructive force within society”?</b>	<b>[80]</b>
<b>AO1</b>	<p>Candidates should select relevant supporting material to show how Shakespeare presents power in <i>King Lear</i> and whether it is a corrupting force.</p> <p>Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis.</p> <p>Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register.</p>	
<b>AO2</b>	<p>Candidates need to show how Shakespeare presents power in the play as a whole. They are free to discuss different interpretations as long as they consider <u>HOW</u> these readings have been constructed.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>• Lear’s relationship with his daughters and his abuse of power</li> <li>• the love test and how his daughters react to it</li> <li>• how Goneril and Regan initially flatter Lear and appear to be dutiful daughters, then abuse the power they have been given</li> <li>• Cordelia’s banishment</li> <li>• Kent’s banishment</li> <li>• Lear’s madness as a consequence of loss of power</li> <li>• Shakespeare’s use of the sub-plot, focusing on Edmund and his relationships with Gloucester and Edgar</li> <li>• Edmund’s marginalisation in society and his thirst for power</li> <li>• how Edmund betrays his father and brother in order to attain power</li> <li>• Gloucester’s suffering at the hands of Edmund</li> <li>• the violent blinding of Gloucester</li> <li>• the psychopathic behaviour of Cornwall and Regan</li> <li>• how the relationship between Goneril and Regan disintegrates</li> <li>• the deaths of Goneril and Regan</li> <li>• Edmund’s demise</li> <li>• the unjust deaths of Lear and Cordelia</li> <li>• the disruption of the Chain of Being.</li> </ul> <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of literary and linguistic features in their response and they should consider <u>HOW</u> meaning has been created.</p>	

**AO3**

Candidates must engage with the contextual focus of the question – how far Shakespeare presents power as a corrupting force *King Lear*.

All valid contextual comments should be rewarded.

Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:

- the historical influences in the play
- the Chain of Being
- the play as a tragedy
- the laws of primogeniture
- the role of women in a patriarchal society
- conventional parent/child relationships
- the Wheel of Fortune
- Divine Justice.

<b>Q9</b>	<p><b>“Rather than a man more sinned against than sinning, Lear is a tragic hero who must be held fully responsible for his own downfall.” In the light of this statement, discuss Shakespeare’s presentation of Lear in <i>King Lear</i></b></p> <p style="text-align: right;"><b>[80]</b></p>
<b>AO1</b>	<p>Candidates should select relevant supporting material to show how the Lear is presented in the play as a whole and how far he can be held responsible for his own downfall.</p> <p>Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis.</p> <p>Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register.</p>
<b>AO2</b>	<p>Candidates are free to discuss interpretations of Lear and how far they consider him to be responsible for his own downfall in the play as a whole, as long as they consider <u>HOW</u> these readings have been constructed. Candidates may choose to agree or disagree with the viewpoint.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>• Lear as egotistical</li> <li>• how far Lear abandons his duty as a monarch through the division of the country – on a personal and political level</li> <li>• the political tragedy when Lear divides his kingdom and how that manifests itself as a betrayal of family life</li> <li>• the public nature of the love test</li> <li>• Lear’s betrayal of the Chain of Being</li> <li>• Lear’s banishment of Cordelia and Kent</li> <li>• the chaos and disorder that subsequently occurs within the kingdom as a result of Lear’s initial decision</li> <li>• the way Goneril and Regan betray and treat Lear</li> <li>• how far Lear destroys his relationships with his children through a lack of awareness</li> <li>• Lear’s descent into madness</li> <li>• Lear on the heath and his request for divine justice</li> <li>• the imaginary trial</li> <li>• the deaths of Lear and his daughters</li> <li>• Lear as a tragic hero.</li> </ul> <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of literary and linguistic features in their response and they should consider <u>HOW</u> meaning has been created.</p>

**AO3**

Candidates must engage with the contextual focus in the question, how far Lear is responsible for his own downfall.

All valid contextual comments should be rewarded.

Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:

- the historical influences in the play
- the Chain of Being
- Lear as a tragic hero
- the play as a tragedy
- the laws of primogeniture
- the role of women in a patriarchal society
- conventional parent/child relationships
- the Wheel of Fortune
- Divine Justice.

***Much Ado About Nothing***

<b>Q10</b>	<p><b>“A woman-hater who upholds patriarchal values or a true romantic hero?”</b>  <b>In the light of this comment, consider Shakespeare’s presentation of Benedick in <i>Much Ado About Nothing</i>.</b> <span style="float: right;"><b>[80]</b></span></p>
<b>AO1</b>	<p>Candidates should select relevant supporting material to explore how Benedick is presented in <i>Much Ado About Nothing</i>.</p> <p>Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis.</p> <p>Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register.</p>
<b>AO2</b>	<p>Candidates are free to discuss different interpretations of Benedick’s character in the play as a whole, as long as they consider <u>HOW</u> these readings have been constructed.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>• traditional courtships</li> <li>• the ‘merry war’ between Beatrice and Benedick</li> <li>• how Benedick’s relationship with Beatrice offers a comedic side to love</li> <li>• Benedick over-hearing a conversation which informs him Beatrice is in love with him</li> <li>• the idea of cuckoldry</li> <li>• the comparison between Benedick and Claudio as romantic heroes</li> <li>• how Shakespeare parallels Benedick’s relationship with Beatrice with that of Hero and Claudio</li> <li>• Benedick’s self-deception</li> <li>• Beatrice's request that Benedick avenge Hero's honour</li> <li>• the happy resolution of the play – Benedick’s romantic capitulation</li> <li>• Benedick as the true romantic hero of the play.</li> </ul> <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of literary and linguistic features in their response and they should consider <u>HOW</u> meaning has been created.</p>

**AO3**

Candidates must engage with the contextual focus in the question, how Shakespeare presents Benedick.

All valid contextual comments should be rewarded.

Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:

- the play's genre - elements of both tragedy and comedy
- concepts of masculinity
- gender inequality
- formal courtships of the period
- the role of marriage within a male-dominated society
- the importance of male honour in a patriarchal society
- social status and hierarchy
- concepts of the Shakespearean hero.

Q11	<p><b>How far do you agree with the view that “although a comedy, <i>Much Ado About Nothing</i> is a serious criticism of the values that existed within society at the time the play was set”?</b> [80]</p>
AO1	<p>Candidates should select relevant supporting material to consider the statement ‘Although a comedy, <i>Much Ado About Nothing</i> is a serious criticism of the values that existed within society at the time the play was set’.</p> <p>Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis.</p> <p>Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register.</p>
AO2	<p>By considering the play as a whole, candidates need to show understanding of both comedy and how the play can be read as a criticism of the society in which it is set. Candidates may choose to agree or disagree with the viewpoint given. Candidates are free to discuss any different interpretations as long as they consider <u>HOW</u> these issues are explored.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>• the title of the play in relation to the plot itself</li> <li>• interpretations of ‘noting’ – observing/overhearing/music/sexual connotations</li> <li>• traditional courtships</li> <li>• Hero as the ‘ideal’ women’ – respectful, chaste, obedient and quiet</li> <li>• the objectification of Hero, her conventional submissiveness, the arranged marriage</li> <li>• Hero’s public denunciation and victimisation</li> <li>• Claudio’s rejection of Hero because of the accusations made against her and the way society would have perceived her</li> <li>• Claudio’s obsession with his own honour at the expense of his relationship with Hero</li> <li>• Leonato’s treatment of Hero and his fear of social judgement</li> <li>• Don John’s malevolent deception which leads to Hero being discredited</li> <li>• how the failure of Dogberry and the Watch to make Leonato aware of the deception nearly results in tragedy</li> <li>• the ‘merry war’ between Beatrice and Benedick</li> <li>• Beatrice’s eventual capitulation to the patriarchal values of marriage</li> <li>• the many misunderstandings and deceptions that cause confusion and humour</li> <li>• the happy resolution of the play</li> <li>• social values as corrupt.</li> </ul> <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of literary and linguistic features in their response and they should consider <u>HOW</u> meaning has been created.</p>

**AO3**

Candidates must engage with the contextual focus in the question – comedy and social criticism.

All valid contextual comments should be rewarded.

Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:

- the play's genre - elements of both tragedy and comedy
- social status and hierarchy
- the influence of patriarchal expectations
- concepts of the 'ideal' Elizabethan women
- expectations regarding female chastity
- the role of women in a patriarchal society
- male attitudes to women
- gender roles/inequality
- female oppression
- formal courtships of the period - the role of marriage within a male-dominated society
- conventional parent/child relationship
- concepts of the Shakespearean hero and villain.



## Othello

<b>Q12</b>	<p><b>“Even though Iago is the embodiment of the Machiavellian villain, audiences find him difficult to resist.” In the light of this statement, discuss Shakespeare’s presentation of Iago in <i>Othello</i>.</b></p> <p style="text-align: right;"><b>[80]</b></p>
<b>AO1</b>	<p>Candidates should select relevant supporting material to show how Shakespeare presents Iago in <i>Othello</i>.</p> <p>Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis.</p> <p>Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register.</p>
<b>AO2</b>	<p>By referring to the play as a whole, candidates need to show understanding of how Shakespeare presents Iago and how audience may respond to his character. Candidates may choose to agree or disagree with the viewpoint given. Candidates are free to discuss any different interpretations as long as they consider <u>HOW</u> these issues are explored.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"><li>• Iago’s duplicitous personality</li><li>• Iago’s disloyalty to Othello when he exposes his secret marriage to Desdemona</li><li>• Iago seeking Othello’s social power and privilege - jealousy</li><li>• the way Iago uses Cassio’s friendship with Desdemona to play on Othello’s insecurities about Desdemona’s fidelity</li><li>• the juxtaposition between Othello and Iago</li><li>• the dishonourable nature of Iago – both his use of language and actions</li><li>• the rivalry between Iago and Cassio</li><li>• Iago’s engineering of Cassio’s downfall and the way he manipulates the situation</li><li>• Iago’s treatment of Roderigo</li><li>• his relationship with Emilia</li><li>• his unrepentant and unremorseful nature</li><li>• his role as the villain</li><li>• the destructive effect of his actions.</li></ul> <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of literary and linguistic features in their response and they should consider <u>HOW</u> meaning has been created.</p>

**AO3**

Candidates must engage with the contextual focus of the question - the presentation of Iago and how audiences may respond to his character.

All valid contextual comments should be rewarded.

Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:

- social status and hierarchy
- the role of the tragic hero
- the Machiavellian villain
- gender roles in patriarchal societies
- power and social status
- male attitudes to women
- male rivalry
- male dominance and power
- the concept of masculinity at the time the play was set
- audience response – modern and contemporary.

<b>Q13</b>	<b>How far would you agree with the view that “in <i>Othello</i>, women are forced to conform to traditional gender roles”?</b> <span style="float: right;"><b>[80]</b></span>
<b>AO1</b>	<p>Candidates should select relevant supporting material to explore the notion that ‘In <i>Othello</i>, women are forced to conform to traditional gender roles.’ They may choose to agree or disagree with this viewpoint.</p> <p>Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis.</p> <p>Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register.</p>
<b>AO2</b>	<p>Candidates need to show understanding of how women conform to traditional gender roles in the play as a whole. Candidates may choose to agree or disagree with the viewpoint “In <i>Othello</i>, women are forced to conform to traditional gender roles.’ Candidates are free to discuss different interpretations as long as they consider <u>HOW</u> these readings are constructed.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>• Desdemona as a subversive and submissive female</li> <li>• Desdemona’s relationship with her father - her rebellion against Brabantio, the patriarchal father</li> <li>• Desdemona’s marriage to Othello and the instability within the relationship</li> <li>• Desdemona as a victim of her husband’s insecurities</li> <li>• Desdemona as a victim of verbal and physical violence</li> <li>• Iago’s descriptions of Desdemona and the representation of Desdemona as sexually promiscuous</li> <li>• Desdemona as the object of men’s lust</li> <li>• the destruction and death of Desdemona</li> <li>• the relationship between Desdemona and Emilia - the contrasts between the two women, particularly in terms of their attitudes to marriage</li> <li>• Iago’s treatment of Emilia</li> <li>• Emilia’s love for Iago and how it leaves her nothing but regret and deep despair</li> <li>• how Emilia, out of love for her husband, Iago, betrays Desdemona and steals her precious handkerchief.</li> <li>• Emilia’s courageous exposure of Iago and her role in his downfall - betraying him for justice</li> <li>• Emilia’s death</li> <li>• women as victims of patriarchy.</li> </ul> <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of literary and linguistic features in their response and they should consider <u>HOW</u> meaning has been created.</p>

**AO3**

Candidates must engage with the contextual focus of the question - how 'In *Othello*, women are forced to conform to traditional gender roles.'

All valid contextual comments should be rewarded.

Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:

- the play's genre
- concepts of the 'ideal' Elizabethan women
- the role of women in a patriarchal society
- the influence of patriarchal expectations
- gender inequality
- female oppression
- the role of marriage within a male-dominated society
- expectations regarding female chastity
- infidelity in relationships
- power and social status
- male attitudes to women.

***The Tempest***

<b>Q14</b>	<b>“Freedom in society is nothing more than an illusion.” In the light of this statement, discuss Shakespeare’s presentation of control and imprisonment in <i>The Tempest</i>.</b> <span style="float: right;"><b>[80]</b></span>
<b>AO1</b>	<p>Candidates should select relevant supporting material to show how Shakespeare presents control and imprisonment in <i>The Tempest</i>.</p> <p>Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis.</p> <p>Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register.</p>
<b>AO2</b>	<p>Candidates need to show understanding of how Shakespeare present control and imprisonment in the play as a whole. Candidates are free to discuss any different interpretations as long as they consider <u>HOW</u> these readings are constructed.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"><li>• physical or emotional imprisonment</li><li>• Prospero’s imprisonment on the island</li><li>• Prospero’s all-consuming need for control</li><li>• the use of magic as a form of control and manipulation</li><li>• Prospero’s use of magic to give himself God-like power and status</li><li>• Prospero’s over-protective and domineering relationship with his daughter</li><li>• how Prospero controls the development of the relationship between Miranda and Ferdinand</li><li>• Miranda’s lack of control over her life</li><li>• Prospero’s abusive/manipulative relationship with Ariel</li><li>• master/servant relationships e.g. Prospero’s dominance of Caliban</li><li>• Caliban as a symbol of colonial injustice</li><li>• Prospero’s use of magic to imprison Alonso, Antonio and Sebastian</li><li>• spiritual control</li><li>• how the fate of individuals is decided by supernatural intervention as opposed the characters or their actions.</li></ul> <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of literary and linguistic features in their response and they should consider <u>HOW</u> meaning has been created.</p>

**AO3**

Candidates must engage with the contextual focus of the question - how Shakespeare present control and imprisonment.

All valid contextual comments should be rewarded.

Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:

- the play's genre
- attitudes to magic and witchcraft
- social status and hierarchy
- gender roles in a patriarchal society
- father/daughter relationships
- issues of colonialism/cultural imperialism
- sovereignty and kingship.

<b>Q15</b>	<b>“A society in chaos and disorder.” In the light of this statement, discuss the significance of the title of the play <i>The Tempest</i>. [80]</b>
<b>AO1</b>	<p>Candidates should select relevant supporting material to explore the significance of the title of the play - <i>The Tempest</i>.</p> <p>Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis.</p> <p>Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register.</p>
<b>AO2</b>	<p>Candidates need to show understanding of how the play’s title is relevant to the play as a whole. Candidates are free to discuss different interpretations as long as they consider <u>HOW</u> these readings have been constructed</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>• the tempest itself as a literal and figurative device</li> <li>• the significance of the tempest as a narrative device</li> <li>• the opening scene</li> <li>• the literal tempest which brings Prospero and Miranda to the island</li> <li>• Prospero’s power in conjuring up the storm</li> <li>• the storm as a physical manifestation of Prospero’s state of mind</li> <li>• metaphorical tempests within the play in terms of character relationships</li> <li>• thematic links to freedom and imprisonment, power, social upheaval, etc.</li> <li>• Ariel as a representation of mischievous chaos</li> <li>• Antonio overthrowing Prospero</li> <li>• Prospero’s treatment of Caliban</li> <li>• Caliban’s plot to kill Prospero</li> <li>• the tempest as a purging force</li> <li>• the ending of the play and the restoration at the end of the play.</li> </ul> <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of literary and linguistic features in their response and they should consider <u>HOW</u> meaning has been created.</p>

**AO3**

Candidates must engage with the contextual focus of the question – the relevance of the title.

All valid contextual comments should be rewarded.

Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:

- the play's genre
- attitudes to magic and witchcraft
- Shakespeare's use of storm imagery in his work e.g. *King Lear*, *Macbeth*
- the significance of colonialism in Shakespeare's time
- social status and hierarchy
- gender roles in a patriarchal society
- issues of colonialism/cultural imperialism
- Christianity
- sovereignty and kingship
- audience reaction – Jacobean and modern.



### Unit 3 Section B Shakespeare Assessment Grid

Band	<b>AO1</b> <b>Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression</b> <b>(35 marks)</b>	<b>AO2</b> <b>Analyse ways in which meanings are shaped in texts</b>  <b>(15 marks)</b>	<b>AO3</b> <b>Demonstrate the significance and influence of the contexts in which texts are produced and received</b>  <b>(30 marks)</b>
5	<b>29-35 marks</b> <ul style="list-style-type: none"> <li>• thorough knowledge, understanding and insights gained from integrated study</li> <li>• sophisticated and purposeful application of concepts and methods; apt textual support</li> <li>• accurate and precise use of terminology</li> <li>• effectively organised response, utilising an academic style and register</li> <li>• confident and fluent expression</li> </ul>	<b>13-15 marks</b> <ul style="list-style-type: none"> <li>• perceptive analysis of how language choices, form and structure affect meaning</li> <li>• mature and assured reading of texts</li> <li>• confident understanding of and appreciation of Shakespeare's techniques</li> </ul>	<b>26-30 marks</b> <ul style="list-style-type: none"> <li>• confident evaluation of impact of contextual factors in shaping the production and reception of texts</li> <li>• confident grasp of overview</li> </ul>
4	<b>22-28 marks</b> <ul style="list-style-type: none"> <li>• clear evidence of integrated study</li> <li>• purposeful use of terminology</li> <li>• clearly understands and applies relevant concepts and methods</li> <li>• accurate and coherent written expression</li> <li>• effectively organised and shaped response</li> </ul>	<b>10-12 marks</b> <ul style="list-style-type: none"> <li>• sustained analysis of how language choices, form and structure affect meaning</li> <li>• thoughtful reading of texts</li> <li>• secure reading of implicit meaning</li> <li>• sound understanding of literary/linguistic features</li> </ul>	<b>20-25 marks</b> <ul style="list-style-type: none"> <li>• sound awareness of the influence of contextual factors on the production and reception of texts</li> <li>• secure grasp of overview</li> </ul>
3	<b>15-21 marks</b> <ul style="list-style-type: none"> <li>• some evidence of integrated study</li> <li>• reasonable use of terminology</li> <li>• some understanding of literary/linguistic concepts and methods, not always relevant</li> <li>• generally accurate and coherent written expression</li> <li>• clearly organised</li> </ul>	<b>7-9 marks</b> <ul style="list-style-type: none"> <li>• some analysis of how language choices, form and structure affect meaning, though may not always be sustained</li> <li>• sensible reading of texts</li> <li>• sensible reading of implicit meaning</li> <li>• sensible understanding of literary/ linguistic features</li> </ul>	<b>14-19 marks</b> <ul style="list-style-type: none"> <li>• sensible awareness of the influence of contextual factors on the production and reception of texts</li> <li>• sensible grasp of overview</li> </ul>
2	<b>8-14 marks</b> <ul style="list-style-type: none"> <li>• basic evidence of integrated study</li> <li>• basic use of key terminology, though may include some inaccuracy</li> <li>• basic understanding of concepts and methods</li> <li>• lapses in quality of written expression</li> <li>• straightforward organisation</li> </ul>	<b>4-6 marks</b> <ul style="list-style-type: none"> <li>• basic analysis of how language choices, form and structure affect meaning</li> <li>• awareness of key linguistic/ literary features</li> <li>• straightforward understanding of texts with some generalisation and simplification</li> </ul>	<b>8-13 marks</b> <ul style="list-style-type: none"> <li>• basic awareness of the influence of contextual factors on the production and reception of texts</li> <li>• basic overview</li> </ul>
1	<b>1-7 marks</b> <ul style="list-style-type: none"> <li>• limited evidence of integrated study</li> <li>• limited application of concepts and methods</li> <li>• irregular use of terminology</li> <li>• frequent lapses in clarity</li> <li>• response may lack organisation</li> </ul>	<b>1-3 marks</b> <ul style="list-style-type: none"> <li>• limited awareness of how some of the most obvious choices in language, form, structure and vocabulary create basic meaning</li> <li>• superficial analysis of texts</li> </ul>	<b>1-7 marks</b> <ul style="list-style-type: none"> <li>• limited awareness of the influence of contextual factors on the production and reception of texts</li> <li>• limited overview</li> </ul>
<b>0 marks: response not worthy of credit or not attempted</b>			