



GCE A LEVEL MARKING SCHEME

SUMMER 2025

**A LEVEL (NEW)
ENGLISH LITERATURE - UNIT 4
1720U40-1**

About this marking scheme

The purpose of this marking scheme is to provide teachers, learners, and other interested parties, with an understanding of the assessment criteria used to assess this specific assessment.

This marking scheme reflects the criteria by which this assessment was marked in a live series and was finalised following detailed discussion at an examiners' conference. A team of qualified examiners were trained specifically in the application of this marking scheme. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners. It may not be possible, or appropriate, to capture every variation that a candidate may present in their responses within this marking scheme. However, during the training conference, examiners were guided in using their professional judgement to credit alternative valid responses as instructed by the document, and through reviewing exemplar responses.

Without the benefit of participation in the examiners' conference, teachers, learners and other users, may have different views on certain matters of detail or interpretation. Therefore, it is strongly recommended that this marking scheme is used alongside other guidance, such as published exemplar materials or Guidance for Teaching. This marking scheme is final and will not be changed, unless in the event that a clear error is identified, as it reflects the criteria used to assess candidate responses during the live series.

GCE A LEVEL ENGLISH LITERATURE
MARKING GUIDELINES: SUMMER 2025
UNIT 4 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 45 marks and Section B is to be marked out of 75 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 **14 July**.

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.

English Literature essays involve personal responses and arguments/discussions may be conducted in a wide variety of relevant and effective ways. Choices of material for discussion (even within a passage chosen for critical analysis) will vary from candidate to candidate and examiners must rely upon their professional judgement and subject expertise in deciding whether or not candidates' choices and approaches are effective and valid when they fall outside the boundaries of the examples suggested in this mark scheme. Examiners are reminded that it is crucially important to be alert to the unexpected or highly individual but nevertheless valid approach.

Section A: Shakespeare extract

In Section A we will reward well-informed and well-organised responses which are creatively engaged and which make use of appropriate terminology (AO1). Candidates will also need to demonstrate their analytical skills as they explore Shakespeare's use of language, imagery and literary devices (AO2).

The following guidelines indicate where and how rewards can be earned and offer suggestions about the approaches candidates might take. When judging how much reward a candidate has earned under the different assessment objectives, examiners must consult the relevant assessment grid and look for a best fit which will then dictate a numerical mark.

Section A: Mark allocation

Mark	AO1	AO2
45	15	30

King Lear

Q1	With close reference to the language and imagery in this extract, analyse Shakespeare's presentation of Gloucester and Edgar at this point in the play. [45]
AO1	Informed responses will demonstrate clear knowledge and understanding of this extract. We will reward creatively engaged responses for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of concepts will be seen in the candidate's awareness of the principles and conventions of drama and dramatic verse. Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate's ability to organise material, use relevant terminology accurately and choose an appropriate academic style and register. Informed responses might show knowledge and understanding through observations such as: - Edgar's two identities are presented simultaneously in this extract: himself in his asides to the audience as Edgar and as Poor Tom to his father and the Old Man - Edgar's asides to the audience add poignancy as he gives vent to his thoughts and feelings about his blind father before him - the Old Man as Gloucester's support here adds to the dramatic tension in the situation –he also is unaware of Edgar's identity, and there is pathos in the way he acts as Gloucester's eyes - Gloucester's speeches indicate his newly remorseful attitude towards Edgar and also a deeply pessimistic view of life. Band 1 responses might attempt a paraphrase and not move beyond a literal reading of the passage. In Band 2, there should be some evidence of engagement with details of the passage and with the relevant concepts. Sometimes expression might obscure meaning but responses will be mostly coherent. By Band 3, we should see a more systematic, well-organised response which engages relevantly with key aspects of the passage. Writing in Bands 4 and 5 should be thorough, confident and increasingly sophisticated in the analysis of meaning and technique.
AO2	In their analysis of the ways in which Shakespeare shapes meanings in presenting Gloucester and Edgar through dramatic techniques and language choices, candidates might draw upon the following: - dramatic irony and dramatic tension created throughout this extract with the two other characters unaware that the man before them is really Edgar - Edgar's contribution to the scene consists of asides only - Shakespeare's use of the generic Old Man from the Morality plays tradition, reflecting and highlighting some of the themes of youth and age, wisdom and folly; he also acts at times as a choric figure, emphasising Gloucester's folly and vulnerability - The use of animal imagery to present Gloucester's pessimism and despair about the low worth and futility of human life – <i>worm, flies</i> - Edgar adds his own philosophy in an aside debating the meaning of 'worst' in the context of his own and his father's suffering - Shakespeare reminds us of Poor Tom's lack of clothing to reinforce the theme of human suffering while also reminding the audience of attitudes towards madness - Ironic references to Edgar's acting/playing a part, such as <i>Bad is the trade that must play fool to sorrow</i> - Gloucester's final thought is a reflection on the sense of upheaval and chaos in his world at this point in the play as roles are reversed or inverted, with <i>Madmen lead the blind</i>, developing further the theme of sight/blindness. Band 1 responses may be brief and might make a small number of general observations about the passage. In Band 2 we should see more specific and relevant points noted with some sense of an organised approach. Band 3 responses will show engagement with a selection of well-organised, relevant points and show some clear understanding of how language choices shape subtext. In Bands 4 and 5 we should see increasingly confident and perceptive approaches to language and imagery with sophisticated analysis in the very best examples.

Antony and Cleopatra

Q2	With close reference to the language and imagery in this extract, analyse Shakespeare's presentation of Cleopatra's thoughts and feelings at this point in the play. [45]
AO1	<u>Informed</u> responses will demonstrate clear knowledge and understanding of this extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of drama and dramatic verse. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material, use relevant terminology accurately and choose an appropriate academic style and register. Informed responses might show knowledge and understanding through observations such as: • Cleopatra's speeches here all focus on the expression of her love and grief for Antony, while Dolabella frequently interrupts or tries to correct her ideas about Antony as his mission is to hand her over to Caesar • Dolabella also shows some compassion for Cleopatra in her display of grief- <i>smites my very heart at root</i> Band 1 responses might attempt a paraphrase and not move beyond a literal reading of the passage. In Band 2, there should be some evidence of engagement with details of the passage and with the relevant concepts. Sometimes expression might obscure meaning but responses will be mostly coherent. By Band 3, we should see a more systematic, well-organised response which engages relevantly with key aspects of the passage. Writing in Bands 4 and 5 should be thorough, confident and increasingly sophisticated in the analysis of meaning and technique.
AO2	In their analysis of the ways in which Shakespeare shapes meanings in presenting Cleopatra's thoughts and feelings through dramatic techniques and language choices, candidates might draw upon the following: • Cleopatra's depiction of Antony is part eulogy and part idolatry • Cosmic imagery – <i>heav'ns/sun/moon/earth/ocean</i> to emphasise his greatness • Nature imagery throughout to suggest not only his military command but also his command of the elements– <i>thunder, dolphin, autumn, reaping</i> • The use of god-like and mythological images of epic proportion reinforce his legendary military status: <i>legs bestrid the ocean / arm crested the world</i> • Power and strength are conveyed frequently through physical imagery of Antony's body as he towered over realms and islands, dropping them like <i>plates from his pocket</i>, the simile suggesting how insignificant these places were to the god-like Antony but also his total control and power over them as kingdoms -represented through synecdoche as <i>crowns and coronets</i> - became part of his battle clothes - <i>livery</i> • Cleopatra suggests the reality of Antony was better than any dream or fantasy could be, confirming the extent of her idolatry. Band 1 responses are likely to be brief and might make a small number of general observations about the passage. In Band 2 we should see more specific and relevant points noted with some sense of an organised approach. Band 3 responses will show engagement with a selection of well-organised, relevant points and show some clear understanding of how language choices shape subtext. In Bands 4 and 5 we should see increasingly confident and perceptive approaches to language and imagery with sophisticated analysis in the very best examples.

Q3	With close reference to the language and imagery in this extract, analyse Shakespeare's presentation of Hamlet and Horatio at this point in the play. [45]
AO1	<u>Informed</u> responses will demonstrate clear knowledge of this extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of drama and dramatic verse. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material, use relevant terminology accurately and choose an appropriate academic style and register. Informed responses might show knowledge and understanding through observations such as: • Hamlet on his return from England confides in Horatio about his dealings with Rosencrantz and Guildenstern, and how he has no regrets for getting his former friends killed in order to foil Claudius' plot to kill Hamlet himself- <i>they did make love to this employment-/They are not near my conscience</i> • he also shares with Horatio his thoughts that it would be a good thing to kill Claudius and he seems finally mentally prepared to take revenge on Claudius -<i>is't not perfect conscience/To quit him with this arm?</i> • Horatio expresses his dismay at Claudius' plotting which endorses Hamlet's actions at this point – <i>Why, what a king is this!</i> • Hamlet is aware that time is of the essence and expresses his regret that in killing Polonius he has hurt Laertes, recognising that he went too far in reacting to Laertes' grief over Ophelia - <i>forgot myself</i> and that Laertes and he himself are both grieving sons for fathers who have been murdered – <i>image of my cause I see/The portraiture of his</i> • Shakespeare's use of comedy with Osric at the end of the extract, with Hamlet and Horatio making fun of <i>this waterfly</i> may act to deflect from the gravity of what is planned and partially reinstates Hamlet's playfulness from earlier in the play; however, his new ruthless side is also in evidence as he advises Horatio of Osric's <i>vice</i>. Band 1 responses might attempt a paraphrase and not move beyond a literal reading of the passage. In Band 2, there should be some evidence of engagement with details of the passage and with the relevant concepts. Sometimes expression might obscure meaning but responses will be mostly coherent. By Band 3, we should see a more systematic, well-organised response which engages relevantly with key aspects of the passage. Writing in Bands 4 and 5 should be thorough, confident and increasingly sophisticated in the analysis of meaning and technique.
AO2	In their analysis of the ways in which Shakespeare shapes meanings in presenting Hamlet and Horatio through dramatic techniques and language choices, candidates might draw upon the following: • Hamlet seems to have overcome his scruples and his <i>conscience</i> which previously made him doubt and question the task of revenge– <i>not near my conscience ... is't not perfect conscience</i> • he seems to have matured into a more pragmatic, decisive character, pointing out to Horatio that Rosencrantz and Guildenstern deserved their fate after colluding with Claudius • evident throughout this extract as Hamlet speaks in confidence • dramatic irony in Hamlet's description of their <i>baser nature</i> caught between <i>mighty opposites</i> as Shakespeare uses fencing imagery with the sword thrust (pass) and evil (<i>fell</i>)of <i>incensed points</i> foreshadowing the poisoned tip of Laertes' foil

- Hamlet's portrayal of Claudius succinctly outlines why he deserves to be killed – the active verbs emphasising the aggression of the king's actions – *kill'd/ whor'd/ popp'd in/thrown out/*, while *Claudius' plotting as coz'nage* highlights his duplicity; Hamlet's use of *quit* has a similar tone of aggression
- Imagery of corruption – *canker*
- Irony of Hamlet's intention to *court* Laertes' *favours* after denouncing Rosencrantz and Guildenstern's *courting the King's favours* – *they did make love to this employment*
- the theme of the shortness of life/ death/idea of carpe diem- *a man's life ...'one'* adding to the dramatic tension of Hamlet's situation
- theme of appearance and reality in *image* and *portraiture* and also the suggestion of the two bereaved men as foils to each other.

Band 1 responses may be brief and might make a small number of general observations about the passage. In **Band 2** we should see more specific and relevant points noted with some sense of an organised approach. **Band 3** responses will show engagement with a selection of well-organised, relevant points and show some clear understanding of how language choices shape subtext. In **Bands 4 and 5** we should see increasingly confident and perceptive approaches to language and imagery with sophisticated analysis in the very best examples.

King Henry IV Part 1

Q4	With close reference to the language and imagery in this extract, analyse Shakespeare's presentation of Falstaff and the Prince at this point in the play. [45]
AO1	<u>Informed</u> responses will demonstrate clear knowledge of this extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of drama and dramatic verse. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material, use relevant terminology accurately and choose an appropriate academic style and register. Informed responses might show knowledge and understanding through observations such as: • this extract is set on a battlefield where we see Falstaff and the Prince's different attitudes towards war and battle- Shakespeare creates comic relief through Falstaff's comic monologue, clearly engaging with the audience for laughs despite the serious situation • on the Prince's entry the tone starts to change as the Prince is angry with Falstaff's war efforts – <i>What, standst thou idle here?</i> • The Prince's engagement with the battle and his vow to take revenge against those who killed men on his side – <i>unreveng'd</i> -is in contrast to Falstaff's casual approach to the dead body of Sir Walter Blunt and his playful reluctance to give the Prince his weapon • Falstaff's attitude towards honour is entertaining for the audience but underneath the jokes about it a clear philosophy of common sense and pragmatism – <i>Give me life-</i> ends the extract on a sober note. Band 1 responses might attempt a paraphrase and not move beyond a literal reading of the passage. In Band 2, there should be some evidence of engagement with details of the passage and with the relevant concepts. Sometimes expression might obscure meaning but responses will be mostly coherent. By Band 3, we should see a more systematic, well-organised response which engages relevantly with key aspects of the passage. Writing in Bands 4 and 5 should be thorough, confident and increasingly sophisticated in the analysis of meaning and technique.
AO2	In their analysis of the ways in which Shakespeare shapes meanings in presenting Falstaff and the Prince through dramatic techniques and language choices, candidates might draw upon the following: • comedy created by Falstaff's soliloquy at the start of the extract as he clearly addresses the audience -his attitudes regarding the battle and his whimsical thoughts about honour on seeing the dead body of Sir Walter Blunt -<i>There's honour for you!! I need no more weight than mine own bowels</i> • the use of physical imagery adds to the sense of fun created while at the same time denigrates the military/ chivalric code regarding honour • use of colloquial language to further show Falstaff's humorous approach to the gravity of war – <i>scape shot-free/fed my ragamuffins/ they are for the town's end</i> • The Prince is portrayed here as very serious about the battle, in contrast to Falstaff – <i>Why standst thou idle here?</i> • The picture created by Falstaff of battle and honour is now transformed into a gloomy one of death and destruction as the Prince's language and alliteration heightens the physical suffering and reality of death– <i>stark and stiff/hooofs of vaunting enemies</i>

- The Prince is depicted as eager for revenge- yet *unreveng'd* - for the noblemen's deaths, now seeming to have become the honourable figure he earlier promised to become
- the argument over the sword on stage is used for both laughter and to symbolise the difference between the Prince and Falstaff
- bathos and once more comedy created in the stage direction as the Prince pulls out of Falstaff's pistol case not a weapon but a *bottle of sack* ,the subsequent action of throwing the bottle at Falstaff as the Prince exits again creating both a comic and serious moment in this exchange, inviting the audience to perhaps reflect on the significant loss of camaraderie in their relationship as the Prince shows anger at Falstaff's attempt to draw laughter – *is it a time to jest and dally now*
- Falstaff's earlier boasts about having killed Hotspur and his own comical claim to be like *Turk Gregory* failed to amuse the Prince but after he exits the stage Falstaff returns to the idea, this time more seriously, as he resolves to try to fight with a final attack on the code of honour- grinning honour and his preference for life over honour – *Give me life.*

Band 1 responses may be brief and might make a small number of general observations about the passage. In **Band 2** we should see more specific and relevant points noted with some sense of an organised approach. **Band 3** responses will show engagement with a selection of well-organised, relevant points and show some clear understanding of how language choices shape subtext. In **Bands 4 and 5** we should see increasingly confident and perceptive approaches to language and imagery with sophisticated analysis in the very best examples.

The Tempest

Q5	With close reference to the language and imagery of this extract, analyse Shakespeare's presentation of Prospero and Alonso at this point in the play. [45]
	<u>Informed</u> responses will demonstrate clear knowledge of this extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of drama and dramatic verse. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material, use relevant terminology accurately and choose an appropriate academic style and register. Informed responses might show knowledge and understanding through observations such as: • this extract is part of the play's resolution, with Prospero disclosing his identity to Alonso – <i>know for certain/ That I am Prospero</i> • however, Prospero's use of illusion and deception is also evident as he claims he has lost his daughter in the tempest before revealing the seemingly impossible <i>wonder</i> of Ferdinand and Miranda playing chess • Alonso and the others' astonishment and incomprehension are stressed in this scene, as Prospero enjoys manipulating them • Prospero's regaining of his dukedom enables him to offer the compensation of seeing Ferdinand and Miranda- <i>I will requite you with as good a thing.</i> Band 1 responses might attempt a paraphrase and not move beyond a literal reading of the passage. In Band 2, there should be some evidence of engagement with details of the passage and with the relevant concepts. Sometimes expression might obscure meaning but responses will be mostly coherent. By Band 3, we should see a more systematic, well-organised response which engages relevantly with key aspects of the passage. Writing in Bands 4 and 5 should be thorough, confident and increasingly sophisticated in the analysis of meaning and technique.
AO2	In their analysis of the ways in which Shakespeare shapes meanings in presenting Prospero and Alonso through dramatic techniques and language choices, candidates might draw upon the following: • theme of appearance and reality/mental confusion such as <i>scarce think Their eyes do offices of truth/justled from your senses/devour their reason/do so much admire</i> • dramatic irony in Alonso's wish that his son and Prospero's daughter could be the king and queen of Naples • frequent references to the tempest itself and its symbolism • imagery of freedom /imprisonment – <i>This cell's my court</i> emphasising Prospero's attitude towards his changed circumstances on the island- <i>landed To be the lord on't</i> • pun on Miranda's name – <i>bring forth a wonder/so admire</i> which also adds to the theme of illusion/ reality • Prospero's resentment of his past treatment expressed through the use of physical verbs - <i>thrust forth</i> • Alonso's love for Ferdinand shown through his wish to be the one <i>mudded in that oozy bed</i> • The stage direction – <i>Here Prospero discovers</i> creates dramatic tension and reinforces the idea of Prospero as Magus • Irony of the dialogue between Miranda and Ferdinand which is focused on the idea of deception and trickery. Band 1 responses may be brief and might make a small number of general observations about the passage. In Band 2 we should see more specific and relevant points noted with some sense of an organised approach. Band 3 responses will show engagement with a selection of well-organised, relevant points and show some clear understanding of how language choices shape subtext. In Bands 4 and 5 we should see increasingly confident and perceptive approaches to language and imagery with sophisticated analysis in the very best examples.

Unit 4: Shakespeare Section A Assessment Grid

Band	AO1 <i>Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression</i> 15 marks	AO2 <i>Analyse ways in which meanings are shaped in literary texts</i> 30 marks
5	13-15 marks - sophisticated, creative and individual response to extract; ideas are thoughtful and response is fully engaged and relevant - confident, perceptive application of literary concepts and terminology - effectively organised; demonstrates flair; high levels of technical accuracy and adopts a clear academic style and register	25-30 marks - perceptive, sophisticated analysis and evaluation of Shakespeare's use of language and dramatic techniques to create meaning - confident and apt textual support - confident discussion of implicit meaning
4	10-12 marks - clearly informed, engaged and well-structured response with sound knowledge of the extract - sound and apt application of literary concepts and terminology - expression is accurate and clear; response is organised and shows some evidence of an academic style and register	19-24 marks - sound, accurate analysis and evaluation of Shakespeare's use of language and dramatic techniques to create meaning - secure, apt textual support - sound, secure grasp of implicit meaning
3	7-9 marks - clearly engages with extract and response is mostly relevant - some sensible use of key concepts and generally accurate use and application of terminology - reasonably coherent response; generally clearly organised; expression generally accurate and clear, though there may be some lapses	13-18 marks - purposeful, detailed and mostly relevant analysis of Shakespeare's use of language and dramatic techniques to create meaning - generally clear and accurate textual support - grasps some implicit meanings
2	4-6 marks - attempts to engage with extract and structure response, though may not always be relevant to the question; response may be restricted to a literal reading - some, though may not always be relevant, use of concepts and terminology - expression may feature some inaccuracies	7-12 marks - makes some valid points about Shakespeare's use of language and dramatic techniques to create meaning - supports points by some appropriate reference to extract - shows some attempt to grasp implicit meaning
1	1-3 marks - superficial approach to extract that may show only partial/simple understanding - grasp of basic terminology, though this may be uneven - errors in expression and lapses in clarity	1-6 marks - identifies basic language and dramatic features - discussion tends to be narrative/descriptive in nature - offers some support in the form of quotations and references which may not always be relevant
0	0 marks: Response not credit worthy or not attempted.	

Section B: Shakespeare essay

Each Section B question reminds candidates of the need to make close reference to **relevant contexts**.

We should expect to see significant reference to contextual materials for AO3, but examiners must bear in mind that candidates should be writing a literary essay which is fully and relevantly supported by references to contexts. Context-led essays with scant attention to the texts will not be able to score highly because contextual references are useful only insofar as they illuminate the critical reading and appreciation of texts. Similarly, the use of AO5 {different interpretations}, which is weighted identically to AO1 and AO2, will need to be fully integrated into the candidate's discussion of the texts in light of the chosen task; displays of critical reading which are divorced from the texts and task cannot be rewarded highly.

Section B: Mark Allocation

Mark	AO1	AO2	AO3	AO5
75	15	15	30	15

King Lear

Q6	“Despite all the suffering we witness, the play <i>King Lear</i> is not without hope”. Discuss this view of the play, making close reference to relevant contexts. [75]
AO1	<u>Informed</u> responses will demonstrate clear knowledge and understanding of <i>King Lear</i>. We will reward <u>creatively engaged responses</u> for relevant, thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate’s awareness of the principles and conventions of drama and dramatic verse. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material; use relevant terminology accurately and choose an appropriate academic style and register. Writing in Band 1 may be brief, descriptive and/or narrative and might assert some basic, relevant ideas. In Band 2 we should see more sustained efforts to engage with the text and task in relatively clear but not always accurate language. From here throughout the bands we should see an increasingly accurate and appropriate use of relevant terminology. Band 3 responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of verse drama which underpin the play. In Bands 4 and 5 writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.
AO2	In their analysis of the ways in which “despite all the suffering we witness, the play <i>King Lear</i> is not without hope”, possibly through dramatic techniques and language choices, candidates might draw upon the following: • presentation of Lear’s behaviour before and after the storm when he at last gains wisdom and insight– his reconciliation with Cordelia and his relationship with Kent and the Fool as all arguably optimistic despite the tragic ending of the play • Christian imagery, Nature and animal imagery, symbolism of the storm to highlight both the negative and positive aspects of the play • Edgar’s selflessness and loyalty to his father Gloucester parallels with Cordelia’s relationship with Lear • scenes of human suffering add to our sense of bleakness- the blinding scene possibly the most shocking but the servants’ intervention another example of grounds for optimism • presentation of Edgar as Poor Tom -the epitome of human suffering • other characters – Albany -Old Man shown to develop further the forces of good against evil • theme of seeing prominent throughout play -lessons learned by both Lear and Gloucester- tragedy genre conventions -anagnorisis. Band 1 responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In Band 2, we should expect to see better supported writing with some clear points showing some understanding of Shakespeare’s techniques. Band 3 work should demonstrate a well-organised and detailed discussion with well-chosen, convincing support and clear engagement with the implications of characters’ words and actions. Bands 4 and 5 should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.

AO3	We are likely to see a wide range of reference as candidates consider the significance and influence of historical, literary, cultural, political, religious, social and other relevant contexts upon Shakespeare's writing. There will be some consideration of how different audiences may understand and appreciate the presentation of how "Despite all the suffering we witness, the play <i>King Lear</i> is not without hope". Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions: • ideas about kingship • role of Fools/jesters in royal courts • Christian/pagan values and beliefs • contemporary and/or other audiences • tragedy genre • madness and attitudes to madness • service and leadership • relationships between parents and children, and between siblings • Chain of Being/divine right of kings. Taking account of the weighting of this AO (30 of the 75 marks), we would hope to see a <u>range</u> of relevant contexts as well as some <u>depth</u> of knowledge. However, it is essential that candidates use their contextual knowledge and understanding to <u>illuminate their reading</u> of the text in light of the chosen task. Detached writing on contexts for its own sake cannot score highly. In Band 1 we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In Band 2, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By Band 3, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in Bands 4 and 5 should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.
AO5	Candidates must engage with the view given in the question. Candidates may approach AO5 in 3 ways: • by debating alternative ideas and multiple readings of the material they have chosen from <i>King Lear</i> • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. We will reward sensible and supported alternative readings of aspects of <i>King Lear</i> which are relevant to "despite all the suffering we witness, the play <i>King Lear</i> is not without hope" <i>and</i> we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop <u>a personal approach</u> to the play. Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.

Q7	“How far would you agree that “in his play <i>King Lear</i>, Shakespeare shows us a world where truth has little value”? Your response must include close reference to relevant contexts. [75]
AO1	<u>Informed</u> responses will demonstrate clear knowledge and understanding of <i>King Lear</i>. We will reward <u>creatively engaged responses</u> for relevant, thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate’s awareness of the principles and conventions of drama and dramatic verse. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material; use relevant terminology accurately and choose an appropriate academic style and register. Writing in Band 1 may be brief, descriptive and/or narrative and might assert some basic, relevant ideas. In Band 2 we should see more sustained efforts to engage with the text and task in relatively clear but not always accurate language. From here throughout the bands we should see an increasingly accurate and appropriate use of relevant terminology. Band 3 responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of verse drama which underpin the play. In Bands 4 and 5 writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.
AO2	In their analysis of the ways in which Shakespeare “shows us a world where truth has little value” through dramatic techniques and language choices, candidates might draw upon the following: • presentation of the opening scene and the scene on the heath with Poor Tom and the Fool • role and presentation of the Fool- in particular his doggerel advice to Lear • presentation of Kent and Cordelia • Lear’s descent into madness; symbolism of the storm • Presentation of Gloucester • Theme of sight/blindness; appearance and reality • Goneril and Regan’s scenes with Lear • Animal and Nature imagery • Presentation of Lear in his madness and after his recovery. Band 1 responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In Band 2, we should expect to see better supported writing with some clear points showing some understanding of Shakespeare’s techniques. Band 3 work should demonstrate a well-organised and detailed discussion with well-chosen, convincing support and clear engagement with the implications of characters’ words and actions. Bands 4 and 5 should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.

AO3	We are likely to see a wide range of reference as candidates consider the significance and influence of historical, literary, cultural, political, religious, social and other relevant contexts upon Shakespeare's writing. There will be some consideration of how different audiences may understand and appreciate "<i>shows us a world where truth has little value</i>". Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions: • ideas about kingship and social responsibility • role of Fools/jesters in royal courts • Christian/pagan values and beliefs • contemporary and/or other audiences • attitudes towards youth and age • attitudes towards the old and vulnerable in society • service and leadership • moral attitudes and value • roles of parents and children • relationships between siblings • attitudes towards women. Taking account of the weighting of this AO (30 of the 75 marks), we should expect to see relevant and telling reference to contexts in support of literary discussion. However, those who write extensively about context are likely to penalise themselves by giving inadequate attention to the other AOs. In Band 1 we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In Band 2, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By Band 3, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in Bands 4 and 5 should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.
AO5	Candidates must engage with the view given in the question. Candidates may approach AO5 in 3 ways: • by debating alternative ideas and multiple readings of the material they have chosen from <i>King Lear</i> • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. We will reward sensible and supported alternative readings of aspects of <i>King Lear</i> which are relevant to how the play may "<i>show us a world where truth has little value</i>", especially when the candidate has used a critical reading to develop <u>a personal approach</u> to the play. Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.

Antony and Cleopatra

Q8	How far would you agree that “Shakespeare leaves us in no doubt that Antony is conquered not by Caesar but by his own failings”? Your response must include close reference to relevant contexts. [75]
AO1	<u>Informed</u> responses will demonstrate clear knowledge and understanding of <i>Antony and Cleopatra</i>. We will reward <u>creatively engaged</u> responses for relevant, thoughtful and personal rather than mechanical/literal approaches. Understanding and application of concepts will be seen in the candidate’s awareness of the principles and conventions of drama and dramatic verse. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material; use relevant terminology accurately and choose an appropriate academic style and register. Writing in Band 1 may be brief, descriptive and/or narrative and might assert some basic, relevant ideas. In Band 2 we should see more sustained efforts to engage with the text and task in relatively clear but not always accurate language. From here throughout the bands we should see an increasingly accurate and appropriate use of relevant terminology. Band 3 responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of verse drama which underpin the play. In Bands 4 and 5 writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.
AO2	In their analysis of the ways in which they discuss whether “Shakespeare leaves us in no doubt that Antony is conquered not by Caesar but by his own failings” through dramatic techniques and language choices, candidates might draw upon the following: • presentation of Antony’s scenes with both Cleopatra and Octavia • presentation of the relationship between Antony and Cleopatra • characterisation of Octavius • Antony’s speeches with his men before and after losing the battle • presentation of Antony as reckless/other characters’ observations of his behaviour and also Enobarbus’ attempts to advise him • dialogue within the triumvirate – attitudes towards both Antony and Cleopatra • characterisation of Enobarbus • Antony’s relationship with Octavia • presentation of battle scenes • presentation of death scenes • imagery of melting/dissolution/water/nature • presentation of Egypt and Rome. Band 1 responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In Band 2, we should expect to see better supported writing with some clear points showing some understanding of Shakespeare’s techniques. Band 3 work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. Bands 4 and 5 should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.

AO3	We are likely to see a wide range of reference as candidates consider the significance and influence of historical, literary, cultural, political, religious, social and other relevant contexts upon Shakespeare's writing. There will be some consideration of how different audiences may or may not understand and appreciate how "Shakespeare leaves us in no doubt that Antony is conquered not by Caesar but by his own failings". Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions: • conventions of tragedy • tragic hero status • political power • codes of honour and military values • Cleopatra's royal status; her influence and power • attitudes to women • attitudes towards servants and masters • influence of society's moral codes. Taking account of the weighting of this AO (30 of the 75 marks), we should expect to see relevant and telling reference to contexts in support of literary discussion. However, those who write extensively about context are likely to penalize themselves by giving inadequate attention to the other AOs. In Band 1 we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In Band 2, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By Band 3, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in Bands 4 and 5 should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.
AO5	Candidates must engage with the view given in the question. It is the <i>quality</i> of the argument that is of paramount importance. Candidates may approach AO5 in 3 ways: • by debating alternative ideas and multiple readings of the material they have chosen from <i>Antony and Cleopatra</i> • by engaging with critical material including specific references to and quotations from other readers. • a combination of both of the above. We will reward sensible and supported alternative readings of aspects of <i>Antony and Cleopatra</i> which are relevant to the exploration of the given view and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop <u>a personal approach</u> to the play. Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.

Q9	“Shakespeare shows us clearly throughout <i>Antony and Cleopatra</i> that love and politics do not mix well.” Examine this view of the play, making close reference to relevant contexts. [75]
AO1	<u>Informed</u> responses will demonstrate clear knowledge and understanding of <i>Antony and Cleopatra</i>. We will reward <u>creatively engaged responses</u> for relevant, thoughtful and personal rather than mechanical/literal approaches. Understanding and application of concepts will be seen in the candidate’s awareness of the principles and conventions of drama and dramatic verse. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material; use relevant terminology accurately and choose an appropriate academic style and register. Writing in Band 1 may be brief, descriptive and/or narrative and might assert some basic, relevant ideas. In Band 2 we should see more sustained efforts to engage with the text and task in relatively clear but not always accurate language. From here throughout the bands we should see an increasingly accurate and appropriate use of relevant terminology. Band 3 responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of verse drama which underpin the play. In Bands 4 and 5 writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.
AO2	In their analysis of the ways in which they might discuss how “Shakespeare shows us clearly throughout <i>Antony and Cleopatra</i> that love and politics do not mix well” through dramatic techniques and language choices, candidates might draw upon the following: • presentation of key scenes between the lovers • Antony’s relationships with Octavius and Octavia • presentation of Egypt and Rome • presentation of the triumvirate and other political figures • battle scenes • death scenes. Band 1 responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In Band 2, we should expect to see better supported writing with some clear points showing some understanding of Shakespeare’s techniques. Band 3 work should demonstrate a well-organised and detailed discussion with well-chosen, convincing support and clear engagement with the implications of characters’ words and actions. Bands 4 and 5 should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.

AO3	We are likely to see a wide range of reference as candidates consider the significance and influence of historical, literary, cultural, political, religious, social and other relevant contexts upon Shakespeare’s writing. There will be some consideration of how different audiences may or may not understand and appreciate how “Shakespeare shows us clearly throughout <i>Antony and Cleopatra</i> that love and politics do not mix well.” Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions: • political context of Roman Empire • the contrasting values and lifestyles of Rome and Egypt • ideas about royalty and leadership and the associated responsibilities and ethics • codes of honour and military values • attitudes to marriage/adultery • religious beliefs and ideas • attitudes towards women. Taking account of the weighting of this AO (30 of the 75 marks), we should expect to see relevant and telling reference to contexts in support of literary discussion. However, those who write extensively about context are likely to penalize themselves by giving inadequate attention to the other AOs. In Band 1 we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In Band 2, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By Band 3, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in Bands 4 and 5 should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.
AO5	Candidates must engage with the view given in the question. Candidates may approach AO5 in 3 ways: • by debating alternative ideas and multiple readings of the material they have chosen from <i>Antony and Cleopatra</i> • by engaging with critical material including specific references to and quotations from other readers. • a combination of both of the above. We will reward sensible and supported alternative readings of aspects of <i>Antony and Cleopatra</i> which are relevant to the idea of “Shakespeare shows us clearly throughout <i>Antony and Cleopatra</i> that love and politics do not mix well” and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop <u>a personal approach</u> to the play. Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates’ awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate’s personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate’s argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates’ arguments and understanding of the text.

Hamlet

Q10	How far would you agree that “death is the central unifying theme of Shakespeare’s play <i>Hamlet</i>”? Your response must include close reference to relevant contexts. [75]
AO1	<u>Informed</u> responses will demonstrate clear knowledge and understanding of <i>Hamlet</i>. We will reward <u>creatively engaged responses</u> for relevant, thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate’s awareness of the principles and conventions of drama and dramatic verse. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material; use relevant terminology accurately and choose an appropriate academic style and register. Writing in Band 1 may be brief, descriptive and/or narrative and might assert some basic, relevant ideas. In Band 2 we should see more sustained efforts to engage with the text and task in relatively clear but not always accurate language. From here throughout the bands we should see an increasingly accurate and appropriate use of relevant terminology. Band 3 responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of verse drama which underpin the play. In Bands 4 and 5 writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.
AO2	In their analysis of the ways in which candidates may argue that “death is the central unifying theme of Shakespeare’s play <i>Hamlet</i>” through dramatic techniques and language choices, candidates might draw upon the following: • the revenge play structure and genre characteristics with death the core element • presentation of the Ghost and his appearances at pivotal moments – the Ghost’s detailed account of his murder to Hamlet and the revenge request • attitudes towards the Ghost; setting and staging of his appearances • Hamlet’s soliloquies regarding various aspects of death • Ophelia’s death and burial/her songs • Yorick’s skull – significant moment for Hamlet and a key staging point for the play • presentation of the death of Polonius and the consequent grief • Christian beliefs regarding the afterlife • parallelism of Hamlet, Laertes and Fortinbras all linked by death and revenge • the final scene. Band 1 responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In Band 2, we should expect to see better supported writing with some clear points showing some understanding of Shakespeare’s techniques. Band 3 work should demonstrate a well-organised and detailed discussion with well-chosen, convincing support and clear engagement with the implications of characters’ words and actions. Bands 4 and 5 should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.

AO3	We are likely to see a wide range of reference as candidates consider the significance and influence of historical, literary, cultural, political, religious, social and other relevant contexts upon Shakespeare’s writing. There will be some consideration of how different audiences may understand and appreciate how “death is the central unifying theme of Shakespeare’s play <i>Hamlet</i>.” Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions: • attitudes towards women and their traditional relationships with men • ideas about marriage/adultery/chastity • patriarchal societies’ attitudes and values • tradition of Senecan revenge drama/Aristotelian tragedy • female characters’ roles in contemporary drama ideas • beliefs about the supernatural • religious beliefs and issues • codes of honour and chivalry • order and disorder theories, such as the Elizabethan Chain of Being. Taking account of the weighting of this AO (30 of the 75 marks), we should expect to see relevant and telling reference to contexts in support of literary discussion. However, those who write extensively about context are likely to penalize themselves by giving inadequate attention to the other AOs. In Band 1 we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In Band 2, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By Band 3, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in Bands 4 and 5 should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.
AO5	Candidates must engage with the view given in the question. Candidates may approach AO5 in 3 ways: • by debating alternative ideas and multiple readings of the material they have chosen from <i>Hamlet</i> • by engaging with critical material including specific references to and quotations from other readers. • a combination of both of the above. We will reward sensible and supported alternative readings of aspects of <i>Hamlet</i> which are relevant to the question and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a <u>personal approach</u> to the play. Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates’ awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate’s personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate’s argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates’ arguments and understanding of the text.

Q11	“Hamlet’s main problem in moving forwards is that he is too caught up in the past.” Discuss this view of the play <i>Hamlet</i>, making close reference to relevant contexts. [75]
AO1	<u>Informed</u> responses will demonstrate clear knowledge and understanding of <i>Hamlet</i>. We will reward <u>creatively engaged responses</u> for relevant, thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate’s awareness of the principles and conventions of drama and dramatic verse. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material; use relevant terminology accurately and choose an appropriate academic style and register. Writing in Band 1 may be brief, descriptive and/or narrative and might assert some basic, relevant ideas. In Band 2 we should see more sustained efforts to engage with the text and task in relatively clear but not always accurate language. From here throughout the bands, we should see an increasingly accurate and appropriate use of relevant terminology. Band 3 responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of verse drama which underpin the play. In Bands 4 and 5 writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.
AO2	In their analysis of the ways Shakespeare may show that “Hamlet’s main problem in moving forwards is that he is too caught up in the past” through dramatic techniques and language choices, candidates might draw upon the following: • presentation of Hamlet’s grief over his father’s death and his inability to come to terms with his mother’s remarriage to his uncle- expressed through soliloquies and asides • the Ghost and his instruction to avenge making it impossible for Hamlet to move forwards unless he fulfils his duty -<i>O cursed spite</i> • presentation of Hamlet’s relationship with Ophelia • presentation of Hamlet’s antic disposition • Hamlet’s changed relationship with Rosencrantz and Guildenstern • the closet scene an example of Hamlet’s inability to shake off his life with his parents before old Hamlet was murdered as he torments and questions Gertrude before and after the murder of Polonius about her alleged infidelity • Hamlet dwelling on his relationship with Yorick, using the skull to reflect on his memories • frequent references to his friendships in youth emphasise how different his life is now. Band 1 responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In Band 2, we should expect to see better supported writing with some clear points showing some understanding of Shakespeare’s techniques. Band 3 work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. Bands 4 and 5 should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.

AO3	We are likely to see a wide range of reference as candidates consider the significance and influence of historical, literary, cultural, political, religious, social and other relevant contexts upon Shakespeare's writing. There will be some consideration of how different audiences may or may not understand and appreciate that "Hamlet's main problem in moving forwards is that he is too caught up in the past." Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions: • Revenge tragedy traditions and conventions • ideas about relationships between father and son • attitudes towards women and their traditional relationships with men • ideas about marriage/adultery/chastity • Elizabethan Chain of Being and related concepts of order and harmony • setting of Denmark/role of royal court in politics • ideas about kingship and succession/usurpation, royal codes of conduct • religious beliefs and attitudes towards the supernatural. Taking account of the weighting of this AO (30 of the 75 marks), we should expect to see relevant and telling reference to contexts in support of literary discussion. However, those who write extensively about context are likely to penalize themselves by giving inadequate attention to the other AOs. In Band 1 we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In Band 2, there should be some relevant connections between the text and some contexts, but the approach might still be broad and assertive. By Band 3, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in Bands 4 and 5 should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.
AO5	Candidates must engage with the view given in the question. Candidates may approach AO5 in 3 ways: • by debating alternative ideas and multiple readings of the material they have chosen from <i>Hamlet</i> • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. We will reward sensible and supported alternative readings of aspects of "Hamlet's main problem in moving forwards is that he is too caught up in the past" and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a <u>personal approach</u> to the play. Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.

King Henry IV Part 1

Q12	“The central conflict of the play is not that of the King and the rebels; it is the rivalry presented between the Prince and Hotspur.” Discuss this view of the play <i>King Henry the IV Part 1</i>, making close reference to relevant contexts. [75]
AO1	<u>Informed</u> responses will demonstrate clear knowledge and understanding of <i>Henry IV Part 1</i>. We will reward <u>creatively engaged responses</u> for relevant, thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate’s awareness of the principles and conventions of drama and dramatic verse. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material; use relevant terminology accurately and choose an appropriate academic style and register. Writing in Band 1 may be brief, descriptive and/or narrative and might assert some basic, relevant ideas. In Band 2 we should see more sustained efforts to engage with the text and task in relatively clear but not always accurate language. From here throughout the bands we should see an increasingly accurate and appropriate use of relevant terminology. Band 3 responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of verse drama which underpin the play. In Bands 4 and 5 writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.
AO2	In their analysis of the ways Shakespeare may show “the central conflict of the play is not that of the King and the rebels; it is the rivalry presented between the Prince and Hotspur” through dramatic techniques and language choices, candidates might draw upon the following: • presentation of Hotspur and the Prince in the beginning stages of the play- attitudes shown by the King towards the two young men • presentation of the relationship between the Prince and Falstaff • presentation of the relationship between the Prince and his father • the tavern scenes and other comic scenes suggesting the Prince as unsuitable material for kingship • the Prince’s <i>I know you all</i> soliloquy and the later speeches by Vernon confirming his transformation • the King’s recounting of how he achieved the throne and the rebels’ version of this period of time • the battle scenes. Band 1 responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In Band 2, we should expect to see better supported writing with some clear points showing some understanding of Shakespeare’s techniques. Band 3 work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. Bands 4 and 5 should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.

AO3	We are likely to see a wide range of reference as candidates consider the significance and influence of historical, literary, cultural, political, religious, social and other relevant contexts upon Shakespeare's writing. There will be some consideration of how different audiences may understand and appreciate the idea that "the central conflict of the play is not that of the King and the rebels; it is the rivalry presented between the Prince and Hotspur". Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions: • theories of kingship and belief in divine right of kings • codes of chivalry • attitudes towards political leaders and their route to power • Renaissance drama • theatre and topical politics/history/comedy dramatic genres • ideas about relationships between parents and children • ideas about friendship and loyalty • attitudes towards different social classes • ideas about masters and servants. Taking account of the weighting of this AO (30 of the 75 marks), we should expect to see relevant and telling reference to contexts in support of literary discussion. However, those who write extensively about context are likely to penalize themselves by giving inadequate attention to the other AOs. In Band 1 we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In Band 2, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By Band 3, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in Bands 4 and 5 should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.
AO5	Candidates must engage with the view given in the question. Candidates may approach AO5 in 3 ways: • by debating alternative ideas and multiple readings of the material they have chosen from <i>Henry IV Part 1</i> • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. We will reward sensible and supported alternative readings of aspects of <i>King Henry IV Part 1</i> which are relevant to the discussion of "the central conflict of the play is not that of the King and the rebels; it is the rivalry presented between the Prince and Hotspur" and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop <u>a personal approach</u> to the play. Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.

Q13	How far would you agree that “Shakespeare’s main concern in the play <i>King Henry IV Part 1</i> is to show the struggle for political control”? Discuss this view of the play, making close reference to relevant contexts. [75]
AO1	<u>Informed</u> responses will demonstrate clear knowledge and understanding of <i>Henry IV Part 1</i>. We will reward <u>creatively engaged responses</u> for relevant, thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate’s awareness of the principles and conventions of drama and dramatic verse. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material; use relevant terminology accurately and choose an appropriate academic style and register. Writing in Band 1 may be brief, descriptive and/or narrative and might assert some basic, relevant ideas. In Band 2 we should see more sustained efforts to engage with the text and task in relatively clear but not always accurate language. From here throughout the bands we should see an increasingly accurate and appropriate use of relevant terminology. Band 3 responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of verse drama which underpin the play. In Bands 4 and 5 writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.
AO2	In their analysis of the ways Shakespeare may or may not present “the main concern in the play <i>King Henry IV Part 1</i> is to show the struggle for political control” through dramatic techniques and language choices, candidates might draw upon the following: • presentation of the rebels and their version of past events re the usurpation • the King’s lecture to Harry framed through his own struggle to gain the throne • the prince’s soliloquy revealing his true intentions to gain political control as heir to the throne: <i>I know you all</i> • Shakespeare’s use of prose and blank verse • the Prince and Hotspur as dramatic foils regarding military honour • theme of redemption explored primarily through the Prince’s personal development • the battle scenes. Band 1 responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In Band 2, we should expect to see better supported writing with some clear points showing some understanding of Shakespeare’s techniques. Band 3 work should demonstrate a well-organised and detailed discussion with well-chosen, convincing support and clear engagement with the implications of characters’ words and actions. Bands 4 and 5 should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.

AO3	We are likely to see a wide range of reference as candidates consider the significance and influence of historical, literary, cultural, political, religious, social and other relevant contexts upon Shakespeare's writing. There will be some consideration of how different audiences may understand and appreciate the idea of "the main concern in the play <i>King Henry IV Part 1</i> is to show the struggle for political control." Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions: • theories of kingship and ideas about royal conduct • codes of chivalry and honour • attitudes towards political leaders and their route to power • Renaissance drama and history play genre • Elizabethan Chain of Being • Ideas about relationships between fathers and sons. Taking account of the weighting of this AO (30 of the 75 marks), we should expect to see relevant and telling reference to contexts in support of literary discussion. However, those who write extensively about context are likely to penalize themselves by giving inadequate attention to the other AOs. In Band 1 we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In Band 2, there should be some relevant connections between the text and some contexts, but the approach might still be broad and assertive. By Band 3, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in Bands 4 and 5 should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.
AO5	Candidates must engage with the view given in the question. Candidates may approach AO5 in 3 ways: • by debating alternative ideas and multiple readings of the material they have chosen from <i>Henry IV Part 1</i> • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. We will reward sensible and supported alternative readings of aspects of <i>Henry IV Part 1</i> which are relevant to the discussion of "the main concern in the play <i>King Henry IV Part 1</i> is to show the struggle for political control." and we will give credit for reference to relevant critical views especially when the candidate has used a critical reading to develop <u>a personal approach</u> to the play. Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.

The Tempest

Q14	Examine the view that “Shakespeare presents Prospero as the only truly significant character in <i>The Tempest</i> – all the others are simply puppets controlled by a master puppeteer.” Your response must include close reference to relevant contexts. [75]
AO1	<u>Informed</u> responses will demonstrate clear knowledge and understanding of <i>The Tempest</i>. We will reward <u>creatively engaged responses</u> for relevant, thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of drama and dramatic verse. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material; use relevant terminology accurately and choose an appropriate academic style and register. Writing in Band 1 may be brief, descriptive and/or narrative and might assert some basic, relevant ideas. In Band 2 we should see more sustained efforts to engage with the text and task in relatively clear but not always accurate language. From here throughout the bands we should see an increasingly accurate and appropriate use of relevant terminology. Band 3 responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of verse drama which underpin the play. In Bands 4 and 5 writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.
AO2	In their analysis of the ways in which they may discuss whether Shakespeare presents Prospero as the only truly significant character in <i>The Tempest</i> – all the others are simply puppets controlled by a master puppeteer through dramatic techniques and language choices, candidates might draw upon the following: • Prospero's total control over events and characters on the island • presentation of Prospero's past in his speeches to Miranda and his portrayal at the end of the play • presentation of Miranda and Ferdinand • presentation of the shipwreck and the marriage masque • presentation of Prospero and Ariel's magic spells • presentation of Antonio, Alonso, Ferdinand, Sebastian and Gonzalo • Prospero's speeches in asides and soliloquy/monologue • characterisation of Prospero as the greedy magus with echoes of colonialism in his relationship with Caliban • Prospero's control of Miranda and Ferdinand's relationship • themes/imagery of transformation/impermanence • Nature imagery • Themes of imprisonment/loss of freedom • presentation of the island. Band 1 responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In Band 2, we should expect to see better supported writing with some clear points showing some understanding of Shakespeare's techniques. Band 3 work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters' words and actions. Bands 4 and 5 should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.

AO3	We are likely to see a wide range of reference as candidates consider the significance and influence of historical, literary, cultural, political, religious, social and other relevant contexts upon Shakespeare’s writing. There will be some consideration of how different audiences may understand and appreciate “Shakespeare presents Prospero as the only truly significant character in <i>The Tempest</i> – all the others are simply puppets controlled by a master puppeteer “. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions: • age of discovery and colonisation • political ideas and beliefs • religious attitudes and beliefs • attitudes towards magic and the supernatural • ideas about the Noble Savage and about education and civilisation • contemporary Elizabethan/Jacobean drama • theories about order and hierarchy such as the Chain of Being/religious beliefs • ideas about rulers and nobility, masters and servants • attitudes towards women and marriage. Taking account of the weighting of this AO (30 of the 75 marks), we should expect to see relevant and telling reference to contexts in support of literary discussion. However, those who write extensively about context are likely to penalise themselves by giving inadequate attention to the other AOs. In Band 1 we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In Band 2, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By Band 3, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in Bands 4 and 5 should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.
AO5	Candidates must engage with the view given in the question. Candidates may approach AO5 in 3 ways: • by debating alternative ideas and multiple readings of the material they have chosen from <i>The Tempest</i> • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. We will reward sensible and supported alternative readings of aspects of <i>The Tempest</i> which are relevant to the discussion of whether “Shakespeare presents Prospero as the only truly significant character in <i>The Tempest</i> – all the others are simply puppets controlled by a master puppeteer “.and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop <u>a personal approach</u> to the play. Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates’ awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate’s personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate’s argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates’ arguments and understanding of the text.

Q15	How far would you agree that ‘a sense of harmony is clearly achieved by the end of the play’? Discuss this view of <i>The Tempest</i>, making close reference to relevant contexts. [75]
AO1	<u>Informed</u> responses will demonstrate clear knowledge and understanding of <i>The Tempest</i>. We will reward <u>creatively engaged responses</u> for relevant, thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate’s awareness of the principles and conventions of drama and dramatic verse. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material; use relevant terminology accurately and choose an appropriate academic style and register. Writing in Band 1 may be brief, descriptive and/or narrative and might assert some basic, relevant ideas. In Band 2 we should see more sustained efforts to engage with the text and task in relatively clear but not always accurate language. From here throughout the bands we should see an increasingly accurate and appropriate use of relevant terminology. Band 3 responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of verse drama which underpin the play. In Bands 4 and 5 writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.
AO2	In their analysis of the ways in which <i>a sense of harmony is (or may not be) clearly achieved by the end of the play</i> through dramatic techniques and language choices, candidates might draw upon the following: • presentation of magic and illusion and its ability to alter Nature and to use the features of the island as entertaining and in some cases to provide comic scenes • presentation of the power of the natural world in the shipwreck • presentation of Ariel and his/her/their relationship with Prospero • presentation of Caliban and his appreciation of the island as well as natural imagery to suggest torture as punishment by Prospero • dramatic use of the masque • Caliban’s speeches about the island and his past relationship with Prospero • Prospero’s disclosure of his identity and the reality of the situation to the noblemen in the play’s resolution. Band 1 responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In Band 2, we should expect to see better supported writing with some clear points showing some understanding of Shakespeare’s techniques. Band 3 work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. Bands 4 and 5 should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.

AO3	We are likely to see a wide range of reference as candidates consider the significance and influence of historical, literary, cultural, political, religious, social and other relevant contexts upon Shakespeare's writing. There will be some consideration of how different audiences may or may not understand and appreciate how <i>a sense of harmony is clearly achieved by the end of the play</i>. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions: • ideas about duty/punishment • age of discovery and colonisation • attitudes towards magic and the supernatural • ideas about the Noble Savage and about education and civilisation • attitudes towards women and marriage • theories about order and hierarchy such as the Chain of Being/religious beliefs • attitudes towards women. Taking account of the weighting of this AO (30 of the 75 marks), we should expect to see relevant and telling reference to contexts in support of literary discussion. However, those who write extensively about context are likely to penalize themselves by giving inadequate attention to the other AOs. In Band 1 we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In Band 2, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By Band 3, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in Bands 4 and 5 should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.
AO5	Candidates must engage with the view given in the question. Candidates may approach AO5 in 3 ways: • by debating alternative ideas and multiple readings of the material they have chosen from <i>The Tempest</i> • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. We will reward sensible and supported alternative readings of aspects of <i>The Tempest</i> which are relevant to the discussion of whether <i>a sense of harmony is clearly achieved by the end of the play</i> and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop <u>a personal approach</u> to the play. Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.

Unit 4 Shakespeare Section B Assessment Grid

Band	AO1 <i>Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression</i> 15 marks	AO2 <i>Analyse ways in which meanings are shaped in literary texts</i> 15 marks	AO3 <i>Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received</i> 30 marks	AO5 <i>Explore literary texts informed by different interpretations</i> 15 marks
5	13-15 marks - sophisticated, creative and individual response to play; ideas are thoughtful and response is fully engaged and relevant - confident, perceptive application of literary concepts and terminology - effectively organised; demonstrates flair; high levels of technical accuracy and adopts a clear academic style and register	13-15 marks - perceptive, sophisticated analysis and evaluation of Shakespeare's use of language and dramatic techniques to create meaning - confident and apt textual support - confident discussion of implicit meaning	25-30 marks - perceptive, productive discussion of significance and influence of contexts - confident analysis of the contexts in which texts are written and received - confident analysis of connections between play and contexts	13-15 marks - mature and confident discussion of other relevant interpretations of play. - autonomous, independent reader
4	10-12 marks - clearly informed, engaged and well-structured response with sound knowledge of the play - sound and apt application of literary concepts and terminology - expression is accurate and clear; response is organised and shows some evidence of an academic style and register	10-12 marks - sound, accurate analysis and evaluation of Shakespeare's use of language and dramatic techniques to create meaning - secure, apt textual support - sound, secure grasp of implicit meaning	19-24 marks - sound, secure appreciation and understanding of the significance and influence of contexts - sound, secure analysis of the contexts in which texts are written and received - sound, secure understanding of connections between play and contexts	10-12 marks makes sound and purposeful use of other relevant interpretations of play
3	7-9 marks - clearly engages with play and response is mostly relevant - some sensible use of key concepts and generally accurate use and application of terminology - reasonably coherent response; generally clearly organised; expression generally accurate and clear, though there may be some lapses	7-9 marks - purposeful, detailed and mostly relevant analysis of Shakespeare's use of language and dramatic techniques to create meaning - generally clear and accurate textual support - grasps some implicit meanings	13-18 marks - clear grasp of significance and influence of contexts - clear grasp of the contexts in which texts are written and received - clear understanding of connections between play and contexts	7-9 marks makes clear and appropriate use of other relevant interpretations of play
2	4-6 marks - attempts to engage with play and structure response, though may not always be relevant to the question; response may be restricted to a literal reading - some, though may not always be relevant, use of concepts and terminology - expression may feature some inaccuracies	4-6 marks - makes some valid points about Shakespeare's use of language and dramatic techniques to create meaning - supports points by some appropriate reference to plays - shows some attempt to grasp implicit meaning	7-12 marks - acknowledges the importance of contexts - basic grasp of the contexts in which texts are written and received - makes some connections between play and contexts	4-6 marks - acknowledges that the play can be interpreted in - more than one way
1	1-3 marks - superficial approach to play that may show only partial/simple understanding - grasp of basic terminology, though this may be uneven - errors in expression and lapses in clarity	1-3 marks - identifies basic language and dramatic features - discussion tends to be narrative/descriptive in nature - offers some support in the form of quotations and references which may not always be relevant	1-6 marks - attempts to acknowledge the importance of contexts - describes wider contexts in which texts are written and received - attempts to make superficial connections between plays and contexts	1-3 marks describes other views of play with partial understanding
0	0 marks: Response not credit worthy or not attempted.			