



GCE A LEVEL MARKING SCHEME

SUMMER 2025

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

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 LANGUAGE AND LITERATURE
SUMMER 2025 MARK SCHEME
UNIT 3: SHAKESPEARE

General Advice

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

- Make sure that you are familiar with the assessment objectives (**AOs**) that are relevant to the questions that you are marking, and the respective **weighting** of each AO. The advice on weighting appears at the start of each Section and also in the Assessment Grids at the end.
- Familiarise yourself with the questions, and each part of the marking guidelines.
- The mark-scheme offers two sources of marking guidance and support for each Section:
 - **'Notes' on the material which may be offered in candidates' responses**
 - **Assessment Grid, offering band descriptors for each Assessment Objective, and weightings for each Assessment Objective.**
- Be positive in your approach: look for details to reward in the candidate's response rather than faults to penalise.
- As you read the candidate's response, annotate using details from the Assessment Grid/Notes/overview as appropriate. Tick points you reward and indicate inaccuracy or irrelevance where it appears.
- Decide which mark band **best fits** the performance of the candidate **for each Assessment Objective** in response to the question set. Give a mark for each relevant Assessment Objective.
- Explain your mark with an assessment of the quality of the response at the end of each answer. Your comments should indicate both the positive and negative points as appropriate.
- Ticks over a significant word or words are very helpful in highlighting what you regard as of merit.
- Use your professional judgement, in the light of decisions made at the marking conference, to fine-tune the mark you give.

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

E	expression
I	irrelevance
e.g. ?	lack of an example
X	wrong
(✓)	possible
?	doubtful
R	repetition

- In this component, candidates are required to answer two questions, one from Section A and one from Section B. Section A is to be marked out of 40 marks and Section B is to be marked out of 80 marks.
- A total of 120 marks is the maximum possible for this unit.
- It is important to remember that final grading is the result of a series of aggregations, making it more difficult for a candidate to gain a particular grade unless due credit is given for positive achievement where it is shown in each element of the examination.

Prior to the Conference

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

At the Conference

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

After the Conference

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

Once you have been given the go-ahead to send scripts to the office it is vital that a steady flow of batches of 80 - 100 scripts is maintained. The final date for dispatch of scripts is **WEDNESDAY, 16 JUNE**.

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

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

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

Section A – Shakespeare Extract

Section A Mark Allocation

	AO1	AO2
40 marks	25	15

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

In their response, candidates are required to:

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

Antony and Cleopatra

Q1	By focusing closely on the linguistic and literary techniques used, explore how Shakespeare presents attitudes to Antony's death in this extract from Act 5, Scene 1. [40]
A01	• Candidates should use accurate coherent expression and apply relevant linguistic and literary approaches, using appropriate terminology. • They may discuss any correct aspect of word, phrase, clause or sentence level terminology. Candidates may also comment on imagery, phonology, drama terminology such as stage directions, and the spoken language features of drama.
A02	Candidates should explore HOW Shakespeare's use of language is used to present attitudes to Antony's death at this point in the play. Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. Reward all valid interpretations. Candidates may choose to explore: • how Antony's death is treated as a monumental event that warrants universal recognition and lamentation • the reference to Antony's noble qualities, his courage, and his significant role in history • Caesar's acknowledgement of Antony's unique character and valour • Caesar's respect for Antony as an honourable opponent • how Maecenas and Agrippa react to Antony's death with solemnity, sorrow and philosophical reflections • how Maecenas reflects on Antony's virtues and flaws • Agrippa's admiration for Antony's spirit • their respect for Antony despite their political allegiance to Caesar • the political implications of Antony's death • the tragedy of Antony's death.

King Lear

Q2	By focusing closely on the linguistic and literary techniques used, explore how Shakespeare presents Lear in this extract from Act 3, Scene 2. [40]
A01	• Candidates should use accurate coherent expression and apply relevant linguistic and literary approaches, using appropriate terminology. • They may discuss any correct aspect of word, phrase, clause or sentence level terminology. Candidates may also comment on imagery, phonology, drama terminology such as stage directions, and the spoken language features of drama.
A02	Candidates should explore HOW Shakespeare's use of language is used to present Lear at this point in the play. Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. Reward all valid interpretations. Candidates may choose to explore: • Lear's confused and violent state of mind • Lear's attempt to command the storm • the use of destructive imagery and Lear's desire for revenge • Lear's self-pity • the storm as a physical manifestation of Lear's mental state • Lear's fixation on his mistreatment by his daughters • his paranoid delusion that the storm is in league with his daughters • Lear's arrogant vulnerability • Lear's emerging self-awareness • his consideration of the injustice in the world that has gone unpunished • Lear's increasing isolation.

Much Ado About Nothing

Q3	By focusing closely on the linguistic and literary techniques used, explore how Shakespeare presents the characters and situation in this extract from Act 3, Scene 5. [40]
A01	• Candidates should use accurate coherent expression and apply relevant linguistic and literary approaches, using appropriate terminology. • They may discuss any correct aspect of word, phrase, clause or sentence level terminology. Candidates may also comment on imagery, phonology, drama terminology such as stage directions, and the spoken language features of drama.
A02	Candidates should explore HOW Shakespeare's use of language establishes the characters and situation in this scene. Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. Reward all valid interpretations. Candidates may choose to explore: • Dogberry's attempts to impress Leonato • how Dogberry misuses language in an attempt to look clever and aristocratic • how Dogberry's convoluted language adds to the confusion • Dogberry's failure to mention the deception he has uncovered • Leonato's impatience • Leonato's instruction that Dogberry and Verges examine the criminals themselves • Leonato's anxiety about the wedding • the dramatic irony • the complete incompetence of Dogberry and Verges • the miscommunication and delay in conveying significant information.

Othello

Q4	By focusing closely on the linguistic and literary techniques used, explore Shakespeare's presentation of the characters and situation in this extract from Act 3, Scene 4. [40]
AO1	• Candidates should use accurate coherent expression and apply relevant linguistic and literary approaches, using appropriate terminology. • They may discuss any correct aspect of word, phrase, clause or sentence level terminology. Candidates may also comment on imagery, phonology, drama terminology such as stage directions, and the spoken language features of drama.
AO2	Candidates should explore HOW Shakespeare's use of language establishes the characters and situation in this scene. Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. Reward all valid interpretations. Candidates may choose to explore: • the interaction between Cassio and Desdemona • Cassio's earnest plea to Desdemona • Desdemona's empathetic and proactive response • Desdemona's willingness to advocate for Cassio despite her own troubles with Othello • Iago's brief appearance • Iago's subtle manipulation and control of Othello • Emilia's reference to Othello's jealousy • Desdemona's inner conflict - caught between Cassio's plea and Othello's changing demeanour • Cassio's desperation • Desdemona's determination to confront Othello and advocate for Cassio • the foreshadowing of tragedy.

The Tempest

Q5	By focusing closely on the linguistic and literary techniques used, explore Shakespeare's presentation of the characters and situation in this extract from Act 1, Scene 2. [40]
A01	• Candidates should use accurate coherent expression and apply relevant linguistic and literary approaches, using appropriate terminology. • They may discuss any correct aspect of word, phrase, clause or sentence level terminology. Candidates may also comment on imagery, phonology, drama terminology such as stage directions, and the spoken language features of drama.
A02	Candidates should explore HOW Shakespeare's use of language establishes the characters and situation in this scene. Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. Reward all valid interpretations. Candidates may choose to explore: • Miranda's naivety and limited experience with people • Miranda's wonder and awe at Ferdinand • Miranda's romantic idealism • Prospero's control and orchestration of the meeting • Prospero's use of magic to manipulate events • Prospero's deliberate testing of Ferdinand • Ferdinand's composure and integrity • the developing romance between Ferdinand and Miranda • the interplay between the human and magical worlds.

Unit 3 Section A Shakespeare Assessment Grid

Band	AO1 Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression (25 marks)	AO2 Analyse ways in which meanings are shaped in texts (15 marks)
5	21-25 marks - thorough knowledge, understanding and insights gained from integrated study - sophisticated and purposeful application of concepts and methods; apt textual support - accurate and precise use of terminology - effectively organised response, utilising an academic style and register - confident and fluent expression	13-15 marks - perceptive analysis of how language choices, form and structure affect meaning - mature and assured reading of texts - confident understanding of and appreciation of writers' techniques
4	16-20 marks - clear evidence of integrated study - purposeful use of terminology - clearly understands and applies relevant concepts and methods - accurate and coherent written expression - effectively organised and shaped response	10-12 marks - sustained analysis of how language choices, form and structure affect meaning - thoughtful reading of texts - secure reading of implicit meaning - sound understanding of literary/linguistic features
3	11-15 marks - some evidence of integrated study - reasonable use of terminology - some understanding of literary/linguistic concepts and methods, not always relevant - generally accurate and coherent written expression - clearly organised	7-9 marks - some analysis of how language choices, form and structure affect meaning, though may not always be sustained - sensible reading of texts - sensible reading of implicit meaning - sensible understanding of literary/ linguistic features
2	6-10 marks - basic evidence of integrated study - basic use of key terminology, though may include some inaccuracy - basic understanding of concepts and methods - lapses in quality of written expression - straightforward organisation	4-6 marks - basic analysis of how language choices, form and structure affect meaning - awareness of key linguistic/ literary features - straightforward understanding of texts with some generalisation and simplification
1	1-5 marks - limited evidence of integrated study - limited application of concepts and methods - irregular use of terminology - frequent lapses in clarity - response may lack organisation	1-3 marks - limited awareness of how some of the most obvious choices in language, form, structure and vocabulary create basic meaning - superficial analysis of texts

Section B Shakespeare essay

Section B Mark Allocation

	AO1	AO2	AO3
80 marks	35	15	30

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

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

In their response, candidates are required to:

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

Antony and Cleopatra

Q6	“It is not power that corrupts men but the choices which they make.” Explore Shakespeare’s presentation of male power in <i>Antony and Cleopatra</i> in the light of this statement. [80]
AO1	• Candidates should select relevant supporting material to show how male power is presented in the play. • Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. • Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register.
AO2	Candidates need to show understanding of male power in the play as a whole. Candidates are free to discuss different interpretations as long as they consider <u>HOW</u> these issues are explored. Candidates may choose to agree or disagree with the viewpoint. Reward all valid interpretations. Candidates may choose to explore: • the Triumvirate • the tensions between Rome and Egypt • male power struggles – Lepidus, Antony and Caesar • Antony’s role as a Roman hero • Antony’s identity crisis – the way he alludes on several occasions to his loss of identity • Antony’s role as a Roman hero and his authority over his soldiers • Antony’s diminishing power/authority in the public arena - shift from military commander to Cleopatra’s lover • Antony’s fall from Roman grace – loss of reputation, political power and authority • Pompey as a representative of male authority and power • Caesar as a military leader and representative of supreme Roman status, power and authority • Caesar’s treatment of Lepidus • the rivalry between Caesar and Antony • how Antony’s inner conflict leads to the war with Caesar • Antony’s abandonment of duty when he returns to Egypt and Cleopatra • how Antony’s reputation is destroyed through his relationship with Cleopatra – his feminisation/loss of male power • Antony’s suicide and the impact of that on masculine values • the consequence of power struggles – the tragedy of Antony and Cleopatra • male attitudes to women. Candidates should support their analysis with relevant textual reference. There should be some analysis of linguistic and literary features in their response and they should consider <u>HOW</u> meaning has been created.

AO3	Candidates must engage with the contextual focus in the question – male power in <i>Antony and Cleopatra</i>. All valid contextual comments should be rewarded. Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: • the historical influences in the play • classical Roman masculinity • the role of the hero • public v private spheres • the role of men/women within a patriarchal society • male attitudes to women • the importance of masculine reputation within both Roman and Egyptian society • the military context of the play • gender roles • the tragic genre.
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Q7	How far would you agree with the view that “Shakespeare’s <i>Antony and Cleopatra</i> is a tragedy of passion”? [80]
AO1	• Candidates should select relevant supporting material to show how far Shakespeare presents Antony and Cleopatra as a tragedy of passion. • Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. • Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register.
AO2	Candidates need to show how Shakespeare presents the play as ‘a tragedy of passion’. They are free to discuss different interpretations as long as they consider <u>HOW</u> these readings have been constructed. Candidates may choose to agree or disagree with the viewpoint. Reward all valid interpretations. Candidates may choose to explore: • Antony’s struggle between reason and emotion • Antony’s marriage of duty to Octavia rather than for love • Antony returning to Cleopatra and betraying his marriage vows to Octavia • Antony’s refusal to answer the call of duty from Rome when he returns to Egypt and Cleopatra • Antony’s fall from Roman grace - how his political reputation is destroyed through his personal relationship with Cleopatra • how Antony’s inner conflict (duty v love) leads to the war with Caesar • Cleopatra’s emotional outbursts • Cleopatra’s request that Antony put his personal love above political responsibility • love in the public arena – Cleopatra’s expectations that love should be declared grandly • Cleopatra’s desire to be re-united with Antony in death – eternal love • Antony’s suicide and the impact of that on masculine values – dishonourable death • the consequence of passion – the tragedy of Antony and Cleopatra • the lack of happy ending. Candidates should support their analysis with relevant textual reference. There should be some analysis of linguistic and literary features in their response and they should consider <u>HOW</u> meaning has been created.

A03	Candidates must engage with the contextual focus in the question – the play as ‘a tragedy of passion’. All valid contextual comments should be rewarded. Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: • the historical influences in the play • public v private spheres • the role of the hero/heroine • the traditional roles of men and women within a patriarchal society • male attitudes to women • gender roles in patriarchal societies • power and social status • the military context of the play • western attitudes toward a female leader • the tragic genre.
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King Lear

Q8	“Shakespeare’s <i>King Lear</i> is a portrayal of social, political and personal rebellion.” Explore Shakespeare’s presentation of rebellion in <i>King Lear</i> in the light of this statement. [80]
AO1	• Candidates should select relevant supporting material to show how Shakespeare presents rebellion in <i>King Lear</i>. • Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. • Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register.
AO2	Candidates need to show how Shakespeare presents rebellion in the play as a whole. They are free to discuss different interpretations as long as they consider <u>HOW</u> these readings have been constructed. Reward all valid interpretations. Candidates may choose to explore: • the parallelism of the main and sub-plots • Lear as egotistical – a father who requires flattery and adoration • how far Lear abandons his duty as a monarch through the division of the country – rebellion on a personal and political level • Lear’s relationship with his daughters and his abuse of power • how Cordelia’s defiance can be seen as rebelling against the patriarchal order • Cordelia’s banishment • Kent’s rebellious attitude towards Lear and his consequent banishment • how Goneril and Regan rebel and betray Lear • the way Goneril and Regan rebel against conventional female behaviour in order to survive in a patriarchal society • Edmund’s marginalisation in society and his thirst for power – how he rebels against the established order • the moral weakness of Edmund as an illegitimate son – the chaos and disorder his rebellious actions cause • the rebellious behaviour of Cornwall and Regan towards Lear/Gloucester • the consequences of rebellion - the deaths of Goneril, Regan and Edmund; the unjust deaths of Lear and Cordelia • the disruption of the Chain of Being. Candidates should support their analysis with relevant textual reference. There should be some analysis of linguistic and literary features in their response and they should consider <u>HOW</u> meaning has been created.

AO3	Candidates must engage with the contextual focus of the question – Shakespeare's presentation of rebellion in <i>King Lear</i>. All valid contextual comments should be rewarded. Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: • the historical influences in the play • the Chain of Being • the play as a tragedy • the laws of primogeniture • the role of women in a patriarchal society • conventional parent/child relationships • the Wheel of Fortune • Divine Justice.
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Q9	“It is not our enemies who hurt us the most, it is the people we thought we could trust.” Discuss how Shakespeare uses family conflict to present social and political issues in <i>King Lear</i>. [80]
AO1	• Candidates should select relevant supporting material to explore how Shakespeare presents family conflict in <i>King Lear</i>. • Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. • Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register.
AO2	Candidates need to show how Shakespeare presents family conflict in the play as a whole. They are free to discuss different interpretations as long as they consider <u>HOW</u> these readings have been constructed. Reward all valid interpretations. Candidates may choose to explore: • the parallelism of the main and sub-plots • the political tragedy when Lear divides his kingdom and how that manifests itself as a tragedy of family life • the love test • Lear’s banishment of Cordelia • how Goneril and Regan initially flatter Lear and appear to be dutiful daughters • the motivation behind the actions of Goneril and Regan • Goneril and Regan’s subsequent treatment of Lear • Lear’s descent into madness • Shakespeare’s use of the sub-plot, focusing on Edmund and his relationships with Gloucester and Edgar • Edmund’s social status and his marginalisation in society • Gloucester’s suffering at the hands of Edmund • how Edmund betrays his father and brother in order to attain power • the violent blinding of Gloucester • sibling jealousy • the irrational behaviour of Goneril and Regan towards each other • how Edmund, Goneril and Regan betray their fathers • how parents destroy their relationships with their children through a lack of awareness • the consequences of family conflict - the deaths of Goneril, Regan and Edmund; the unjust deaths of Lear and Cordelia. Candidates should support their analysis with relevant textual reference. There should be some analysis of linguistic and literary features in their response and they should consider <u>HOW</u> meaning has been created.

A03	Candidates must engage with the contextual focus in the question – family conflict in <i>King Lear</i>. All valid contextual comments should be rewarded. Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: • the historical influences in the play • the Chain of Being • Lear as a tragic hero • the play as a tragedy • the laws of primogeniture • the role of women in a patriarchal society • conventional parent/child relationships • the Wheel of Fortune • Divine Justice • the role of the court jester in Elizabethan times • how the Fool parallels with the Chorus in ancient Greek drama
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Much Ado About Nothing

Q10	“The play attacks patriarchal values and promotes female liberation.” Examine Shakespeare’s presentation of attitudes towards women in <i>Much Ado About Nothing</i> in the light of this statement. [80]
AO1	• Candidates should select relevant supporting material to explore how attitudes towards women are presented in <i>Much Ado About Nothing</i>. • Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. • Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register.
AO2	Candidates need to show how Shakespeare presents attitudes towards women in the play as a whole. They are free to discuss different interpretations as long as they consider <u>HOW</u> these readings have been constructed. Candidates may choose to agree or disagree with the viewpoint. Reward all valid interpretations. Candidates may choose to explore: • the importance of male honour and reputation • traditional courtships • male perceptions of Hero as the ‘ideal’ women’ – respectful, chaste, obedient and quiet • the objectification of Hero • Hero’s conventional submissiveness and her passivity in her arranged marriage • Hero’s limited actions and words within the play • Claudio’s rejection of Hero in the face of apparent adversity • how Hero’s reputation is publicly slandered - the accusations made against Hero and the way society would have perceives her as a result • Claudio's obsession with his own honour at the expense of his relationship with Hero • Leonato's treatment of Hero and his fear of social judgement • Don John’s malevolent deception which leads to Hero being discredited • Hero’s victimisation by the men in play • the comparison between Beatrice and Hero - Beatrice’s unsterotypical behaviour as opposed to Hero’s conventional submissiveness • the ‘merry war’ between Beatrice and Benedick • Beatrice’s eventual capitulation to the patriarchal values of marriage • the romantic resolution of the play • sexual and social honour. Candidates should support their analysis with relevant textual reference. There should be some analysis of linguistic and literary features in their response and they should consider <u>HOW</u> meaning has been created.

AO3	Candidates must engage with the contextual focus in the question – attitudes towards women in <i>Much Ado About Nothing</i>. All valid contextual comments should be rewarded. Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: • the play's genre - elements of both tragedy and comedy • traditional gender roles • concepts of masculinity • concepts of the 'ideal' Elizabethan women • the role of women in a patriarchal society • gender inequality • formal courtships of the period • the role of marriage within a male-dominated society • the importance of male honour in a patriarchal society • social status and hierarchy • concepts of the Shakespearean hero/heroine.
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Q11	“Chaos is at the heart of the comedy.” In the light of this statement, discuss Shakespeare’s presentation of disorder in <i>Much Ado About Nothing</i>. [80]
AO1	• Candidates should select relevant supporting material to consider how Shakespeare presents disorder within the play. • Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. • Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register.
AO2	Candidates need to show how Shakespeare presents disorder in the play as a whole. They are free to discuss different interpretations as long as they consider <u>HOW</u> these readings have been constructed. Reward all valid interpretations. Candidates may choose to explore: • the title of the play in relation to the plot itself • interpretations of ‘noting’ – observing/overhearing/music/sexual connotations • traditional courtships • the idea of cuckoldry • the comic role that Dogberry and the Watch play • how Dogberry and the Watch overhear the conversation between Borachio and Conrad • Don John’s malevolent deception which leads to Hero being discredited • how the failure of Dogberry and the Watch to make Leonato aware of the deception nearly results in tragedy • Hero as the ‘ideal’ women’ – respectful, chaste, obedient and quiet - and how her reputation is destroyed • Hero’s public denunciation and victimisation • Claudio’s rejection of Hero because of the accusations made against her and the way society would have perceived her • Leonato’s treatment of Hero and his fear of social judgement • Claudio being tricked by Hero • the self-deception of Beatrice and Benedick • the ‘merry war’ between Beatrice and Benedick • the deception of Beatrice and Benedick by Don Pedro and his accomplices • the happy resolution of the play • social values as corrupt. Candidates should support their analysis with relevant textual reference. There should be some analysis of linguistic and literary features in their response and they should consider <u>HOW</u> meaning has been created.

AO3	Candidates must engage with the contextual focus in the question – disorder within the play. All valid contextual comments should be rewarded. Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: • the play's genre - elements of both tragedy and comedy • social status and hierarchy • the influence of patriarchal expectations • concepts of the 'ideal' Elizabethan women • expectations regarding female chastity • the role of women in a patriarchal society • male attitudes to women • gender roles/inequality • female oppression • formal courtships of the period - the role of marriage within a male-dominated society • conventional parent/child relationship • the Watch as subjects of satire in the Elizabethan period • the role of the constable in Elizabethan England • concepts of the Shakespearean hero and villain.
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Othello

Q12	“Every betrayal begins with trust.” Discuss how Shakespeare uses betrayal to present social and personal issues in <i>Othello</i>. [80]
AO1	• Candidates should select relevant supporting material to show how Shakespeare presents betrayal in <i>Othello</i>. • Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. • Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register.
AO2	By referring to the play as a whole, candidates need to show understanding of how Shakespeare presents betrayal. Candidates are free to discuss any different interpretations as long as they consider <u>HOW</u> these issues are explored. Reward all valid interpretations. Candidates may choose to explore: • sexual jealousy and betrayal • Iago’s duplicitous personality • the manipulative power of Iago – both his use of language and actions • Iago’s perception that he has been betrayed by Othello and his subsequent jealousy of Cassio • Iago’s engineering of Cassio’s downfall and the way he manipulates the situation • Iago’s betrayal of Roderigo • Desdemona’s betrayal of her father by marrying Othello • Iago’s betrayal of Othello when he exposes his secret marriage to Desdemona • Iago’s disloyalty to Othello when he exposes his secret marriage to Desdemona • Iago’s desire to destroy Othello’s life • the way in which Iago’s malevolence is the catalyst for much of the jealousy and instability in Othello’s relationship with Desdemona • Othello’s transformation from noble general to irrational husband • Othello’s belief and obsession with Desdemona’s apparent sexual betrayal • Desdemona as a victim of her husband’s insecurities • Othello’s disloyalty to his wife by betraying her love and trust • Iago’s marriage to Emilia and his treatment of her • how Emilia, out of love for her husband, Iago, betrays Desdemona and steals her precious handkerchief • Emilia’s disloyalty to her husband by betraying him for justice • Emilia’s death at the hands of her husband • the tragic nature of the play. Candidates should support their analysis with relevant textual reference. There should be some analysis of linguistic and literary features in their response and they should consider <u>HOW</u> meaning has been created.

AO3	Candidates must engage with the contextual focus of the question – betrayal in the play. All valid contextual comments should be rewarded. Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: • social status and hierarchy • the role of the tragic hero • the Machiavellian villain • concepts of the 'ideal' Elizabethan women • the influence of patriarchal expectations • gender inequality • female oppression • gender roles in patriarchal societies • power and social status • male attitudes to women • masculine rivalry • the military context of the play • the concept of masculinity at the time the play was set • audience response – modern and contemporary • societal expectations regarding female chastity.
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13	“A weak character who brings tragedy upon himself.” In the light of this statement, consider Shakespeare’s presentation of Othello throughout the play <i>Othello</i>. [80]
AO1	• Candidates should select relevant supporting material to explore how Shakespeare presents Othello in <i>Othello</i>. • Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. • Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register.
AO2	Candidates are free to discuss interpretations of Othello, as long as they consider <u>HOW</u> these readings have been constructed. Candidates may choose to agree or disagree with the viewpoint. Reward all valid interpretations. Candidates may choose to explore: • Othello as a victim of racial bias and abuse • Brabantio’s attitude towards Othello and his racially charged description of Othello • how Othello internalises racial prejudice • how prejudicial attitudes play upon Othello’s insecurities and self-belief • Othello as a symbol of both military and social power • Othello’s transformation from noble general to irrational husband • Othello as the romantic hero – brave, daring, adventurous • Othello as a successful, active soldier • how Othello and Desdemona come from completely different worlds • how from the very beginning, Othello faces a dilemma of vulnerability because of his marriage to Desdemona - it shows that although one can truly love a person, the need for human control can destroy any relationship • Othello’s jealousy, lack of trust and insecurity • Iago’s manipulation of Othello and Othello’s belief that Desdemona has betrayed him • Othello’s self-betrayal • Othello’s betrayal of Desdemona’s love and trust • Othello’s belief and obsession with Desdemona’s apparent sexual betrayal • Othello’s suicide • the way in which that Iago’s malevolence is the catalyst for much of the jealousy and instability in Othello’s relationship with Desdemona • how Iago succeeds in breaking Othello’s fragile trust and destroys his peace of mind • how the impact of jealousy leads to the tragic ending of the play. Candidates should support their analysis with relevant textual reference. There should be some analysis of linguistic and literary features in their response and they should consider <u>HOW</u> meaning has been created.

AO3	Candidates must engage with the contextual focus of the question – the presentation of Othello in <i>Othello</i>. All valid contextual comments should be rewarded. Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: • the play's genre • social status and hierarchy • the role of women in a patriarchal society • gender inequality • power and social status • male attitudes to women • male rivalry • the role of the Machiavellian villain • the revenge tragedy • audience response – modern and contemporary.
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The Tempest

Q14	How far would you agree with the view that “Shakespeare’s <i>The Tempest</i> is a play with no hero”? [80]
AO1	• Candidates should select relevant supporting material to explore the concept of the hero within <i>The Tempest</i> and show how the play may be considered to have no hero. • Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. • Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register.
AO2	Candidates need to show understanding of how Shakespeare uses the concept of the ‘hero’ in the play as a whole. Candidates may choose to agree or disagree with the viewpoint ‘<i>The Tempest</i> is a play with no hero.’ Candidates are free to discuss different interpretations as long as they consider <u>HOW</u> these readings are constructed. Reward all valid interpretations. Candidates may choose to explore: • Prospero as the all-controlling, omnipresent ruler • Prospero’s use of magic to give himself God-like power and status • Prospero’s power in conjuring up the storm • Ariel’s trickery of Alonso, Antonio and Sebastian • the use of magic as a form of control and manipulation • Prospero as the conventional protective father and his demand for parental respect • the way Prospero uses magic to charm Miranda asleep so that he can set about the plan of procuring a husband • Prospero’s deceptive manipulation of Miranda and Ferdinand • Ferdinand’s position as Alonso’s son and heir to the throne of Naples • his relationship with Miranda and his efforts to win her from Prospero • master/servant relationships e.g. Prospero’s dominance of Caliban • Prospero’s overthrow and enslavement of Caliban • Caliban as a symbol of colonial injustice • Caliban’s plot to kill Prospero • Antonio overthrowing Prospero. Candidates should support their analysis with relevant textual reference. There should be some analysis of linguistic and literary features in their response and they should consider <u>HOW</u> meaning has been created.

AO3	Candidates must engage with the contextual focus of the question – the concept that ‘<i>The Tempest</i> is a play with no hero’. All valid contextual comments should be rewarded. Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: • the play’s genre • attitudes to magic and witchcraft • social status and hierarchy • gender roles in a patriarchal society • father/daughter relationships • audience reaction – Jacobean and modern.
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Q15	“A central concern within <i>The Tempest</i> is the abuse of power.” In the light of this statement, consider Shakespeare’s presentation of power in <i>The Tempest</i>. [80]
AO1	• Candidates should select relevant supporting material to explore the presentation of power in <i>The Tempest</i>. • Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. • Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register.
AO2	Candidates need to show understanding of the theme of power in the play as a whole. Candidates are free to discuss different interpretations as long as they consider <u>HOW</u> these readings have been constructed. Reward all valid interpretations. Candidates may choose to explore: • the use of magic as a form of control and manipulation • Ariel’s initial imprisonment by the previous ruler, Sycorax • Prospero’s all-consuming need for control • Prospero’s use of magic to give himself God-like power and status • Prospero’s power in conjuring up the storm • Prospero’s over-protective and domineering relationship with his daughter - the clear power imbalance within the relationship • Prospero’s control of Miranda and his demand for parental respect • Prospero as the conventional father who chooses a husband for his daughter for her, ensuring that she ends up with a suitor of appropriate status • Miranda’s lack of control over her life - the way Prospero uses magic to charm Miranda asleep to that he can set about the plan of procuring a husband for her • how Prospero controls the development of the relationship between Miranda and Ferdinand • Prospero’s magic imprisonment of Alonso, Antonio and Sebastian • Antonio overthrowing Prospero • Prospero’s abusive/manipulative relationship with Ariel • master/servant relationships e.g. Prospero’s dominance of Caliban • Caliban as a symbol of colonial injustice • Prospero’s overthrow and enslavement of Caliban • the abuse of power e.g. Stephano and Trinculo allowing Caliban to think they are Gods, Prospero spying on Miranda • Antonio seizing Prospero’s title and property • the use of magic, spiritual and supernatural power within the play a sources of deception and trickery • how the fate of individuals is decided by supernatural intervention as opposed to the characters or their actions. Candidates should support their analysis with relevant textual reference. There should be some analysis of linguistic and literary features in their response and they should consider <u>HOW</u> meaning has been created.

AO3	Candidates must engage with the contextual focus of the question – the theme of power. All valid contextual comments should be rewarded. Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: • the play's genre • attitudes to magic and witchcraft • Shakespeare's use of storm imagery in his work e.g., <i>King Lear</i>, <i>Macbeth</i> • the significance of colonialism in Shakespeare's time • social status and hierarchy • gender roles in a patriarchal society • conventional parent/child relationships • issues of colonialism/cultural imperialism • Christianity • sovereignty and kingship • audience reaction – Jacobean and modern.
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Unit 3 Section B Shakespeare Assessment Grid

Band	AO1 Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression (35 marks)	AO2 Analyse ways in which meanings are shaped in texts (15 marks)	AO3 Demonstrate the significance and influence of the contexts in which texts are produced and received (30 marks)
5	29-35 marks - thorough knowledge, understanding and insights gained from integrated study - sophisticated and purposeful application of concepts and methods; apt textual support - accurate and precise use of terminology - effectively organised response, utilising an academic style and register - confident and fluent expression	13-15 marks - perceptive analysis of how language choices, form and structure affect meaning - mature and assured reading of texts - confident understanding of and appreciation of Shakespeare's techniques	26-30 marks - confident evaluation of impact of contextual factors in shaping the production and reception of texts - confident grasp of overview
4	22-28 marks - clear evidence of integrated study - purposeful use of terminology - clearly understands and applies relevant concepts and methods - accurate and coherent written expression - effectively organised and shaped response	10-12 marks - sustained analysis of how language choices, form and structure affect meaning - thoughtful reading of texts - secure reading of implicit meaning - sound understanding of literary/linguistic features	20-25 marks - sound awareness of the influence of contextual factors on the production and reception of texts - secure grasp of overview
3	15-21 marks - some evidence of integrated study - reasonable use of terminology - some understanding of literary/linguistic concepts and methods, not always relevant - generally accurate and coherent written expression - clearly organised	7-9 marks - some analysis of how language choices, form and structure affect meaning, though may not always be sustained - sensible reading of texts - sensible reading of implicit meaning - sensible understanding of literary/ linguistic features	14-19 Marks - sensible awareness of the influence of contextual factors on the production and reception of texts - sensible grasp of overview
2	8-14 marks - basic evidence of integrated study - basic use of key terminology, though may include some inaccuracy - basic understanding of concepts and methods - lapses in quality of written expression - straightforward organisation	4-6 marks - basic analysis of how language choices, form and structure affect meaning - awareness of key linguistic/ literary features - straightforward understanding of texts with some generalisation and simplification	8-13 marks - basic awareness of the influence of contextual factors on the production and reception of texts - basic overview
1	1-7 marks - limited evidence of integrated study - limited application of concepts and methods - irregular use of terminology - frequent lapses in clarity - response may lack organisation	1-3 marks - limited awareness of how some of the most obvious choices in language, form, structure and vocabulary create basic meaning - superficial analysis of texts	1-7 marks - limited awareness of the influence of contextual factors on the production and reception of texts - limited overview
0 marks: response not worthy of credit or not attempted			