

CONFERENCE VERSION – 22/03/18

CONFIDENTIAL



GCE A LEVEL MARKING SCHEME

SUMMER 2018

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

Date of Examination:	Thursday, 7 June 2018 (p.m.)
Date of Examiners' Conference:	Monday, 11 June 2018
Time of Examiners' Conference:	9.30 a.m.
Venue:	Novotel Hotel, Schooner Way, Cardiff. CF10 4RT
Final Date for Return of Scripts:	Monday, 2 July 2018

INTRODUCTION

This marking scheme was used by WJEC for the 2018 examination. It was finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conference was held shortly after the paper was taken so that reference could be made to the full range of candidates' responses, with photocopied scripts forming the basis of discussion. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners.

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

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

**WJEC A LEVEL (NEW)
ENGLISH LANGUAGE AND LITERATURE**

SUMMER 2018 MARK SCHEME

UNIT 3: SHAKESPEARE

Section A: Shakespeare extract

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 on the literary and linguistic techniques used, explore how Shakespeare creates dramatic tension in this extract from Act 2, Scene 5. [40]
AO1	<ul style="list-style-type: none">• Candidates should use accurate coherent expression and apply relevant literary and linguistic approaches, using appropriate terminology.• They may discuss any correct aspect of word, phrase, clause or sentence level terminology. Candidates may also comment on drama terminology such as stage directions, and the spoken language features of drama.
AO2	<p>There is clear tension at this point in the play and this extract is clearly dramatic for an audience watching. Candidates should explore HOW Shakespeare's use of language establishes dramatic tension.</p> <p>Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none">• Cleopatra's extreme emotional reaction• Cleopatra's violent reactions to the messenger's news• the messenger's terrified reaction to Cleopatra's treatment of him• Charmian's defence of the messenger and her attempt to calm Cleopatra• Cleopatra's acknowledgement that her behaviour to the messenger is wrong• Antony's betrayal of Cleopatra• Cleopatra's grief at the news of Antony's marriage• Cleopatra's belief she is being punished for having betrayed the memory of Julius Caesar• Cleopatra's desire to find out more about Octavia – dispatching Alexas• Cleopatra's conflicting emotions.

King Lear

Q2	By focusing closely on the literary and linguistic techniques used, explore how Shakespeare presents Lear in this extract from Act 1, Scene 4. [40]
AO1	<ul style="list-style-type: none">• Candidates should use accurate coherent expression and apply relevant literary and linguistic approaches, using appropriate terminology.• They may discuss any correct aspect of word, phrase, clause or sentence level terminology. Candidates may also comment on drama terminology such as stage directions, and the spoken language features of drama.
AO2	<p>Candidates should explore HOW Shakespeare's use of language is used to present Lear at this point in the play.</p> <p>Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none">• Lear's dehumanisation of Goneril• his uncontrollable rage• the insulting language he uses towards Goneril• the curses he places upon Goneril• the reduction of his followers• the escalating conflict between him and Goneril• his disintegrating relationship with his daughter• his anguish at his daughter's treatment of him• his decision to go to Regan and his lack of insight into her true character• Lear's loss of emotional self-control• his self-pity.

Much Ado About Nothing

Q3	By focusing closely on the linguistic and literary techniques used, explore Shakespeare's presentation of Beatrice's attitudes towards Benedick in this extract from Act 1, Scene 1. [40]
AO1	<ul style="list-style-type: none">• Candidates should use accurate coherent expression and apply relevant literary and linguistic approaches, using appropriate terminology.• They may discuss any correct aspect of word, phrase, clause or sentence level terminology. Candidates may also comment on drama terminology such as stage directions, and the spoken language features of drama.
AO2	<p>Candidates should explore HOW Shakespeare's use of language establishes Beatrice's attitudes to Benedick.</p> <p>Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none">• the 'merry war' between Beatrice and Benedick• her initial light-hearted enquiry about Signior Mountanto• Beatrice's confidence in voicing her opinions about Benedick• her mocking and insulting tone when speaking of Benedick• her witty and sarcastic use of language when describing Benedick• her attempts to belittle Benedick's achievements in battle• the picture she paints of Benedick as an inconstant man• her criticisms of Benedick as intellectually limited• her mockery of his fashion sense• her apparent empathy for Claudio as Benedick's companion.

Othello

Q4	By focusing closely on the literary and linguistic techniques used, explore Shakespeare's presentation of Othello's state of mind in this extract from Act 4, Scene 2. [40]
AO1	<ul style="list-style-type: none">• Candidates should use accurate coherent expression and apply relevant literary and linguistic approaches, using appropriate terminology.• They may discuss any correct aspect of word, phrase, clause or sentence level terminology. Candidates may also comment on drama terminology such as stage directions, and the spoken language features of drama.
AO2	<p>Candidates should explore HOW Shakespeare's use of language establishes Othello's state of mind at this point in the play.</p> <p>Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none">• Othello's questioning of Desdemona• his rage and passion• his confrontational attitude• the fact that he has already condemned her• his belief in Desdemona's infidelity• his accusatory tone towards Desdemona• the insulting language Othello uses against Desdemona• his insistence that he could bear any suffering in the world but not the suffering of his heart• his scornful and bitter attitude towards his wife• his dismissal of Desdemona's weak defence• his unrelenting defamation of Desdemona's character• his struggle with the conflicting emotions of love and jealousy• the pain his wife's presence is causing him.

The Tempest

Q5	<p>By focusing closely on the literary and linguistic techniques used, explore how Shakespeare creates dramatic tension in this extract from Act 1, Scene 1.</p> <p style="text-align: right;">[40]</p>
AO1	<ul style="list-style-type: none"> • Candidates should use accurate coherent expression and apply relevant literary and linguistic approaches, using appropriate terminology. • They may discuss any correct aspect of word, phrase, clause or sentence level terminology. Candidates may also comment on drama terminology such as stage directions, and the spoken language features of drama.
AO2	<p>There is clear tension at this point in the play and this extract is clearly dramatic for an audience watching. Candidates should explore HOW Shakespeare's use of language establishes dramatic tension.</p> <p>Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • the setting – a storm at sea • the use of the stage directions e.g. thunder and lightning • the pace of the action and dialogue • the frantic entrances/exits of characters • the cries from off-stage • the juxtaposition of a natural storm with Prospero's actual conjuring of this event • the danger the storm poses to the characters • juxtaposition between the passengers and the crew – class conflict • the opening confrontation between Gonzalo and the Boatswain • the Boatswain's disregard of rank in the face of a deadly storm – the furious reactions of Antonio and Sebastian • the king's lack of authority in these circumstances – he cannot control nature • the rebellion on board – the captain has most authority in a storm • the atmosphere of chaos and confusion that is established • the establishment of key themes and ideas e.g. power/control, realism/illusion, master/servant relationships, conflict of social class etc.

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 <ul style="list-style-type: none"> • 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 <ul style="list-style-type: none"> • 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 <ul style="list-style-type: none"> • 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 <ul style="list-style-type: none"> • 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 <ul style="list-style-type: none"> • 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 <ul style="list-style-type: none"> • 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 <ul style="list-style-type: none"> • 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 <ul style="list-style-type: none"> • 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 <ul style="list-style-type: none"> • 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 <ul style="list-style-type: none"> • 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	<p>"Shakespeare presents Antony as a man desperate to establish his own identity and his honour as a Roman hero." Discuss the presentation of Antony in the light of this statement. [80]</p>
AO1	<ul style="list-style-type: none"> • Candidates should select relevant supporting material to show how Antony is presented and should consider how far he is 'a man desperate to establish his own identity and his honour as a Roman hero.' • Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic 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	<p>Candidates are free to discuss different interpretations of Antony's character as long as they consider <u>HOW</u> these readings have been constructed.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • Antony's identity crisis – the way he alludes on several occasions to his loss of identity • Antony's history and identity as a Roman hero • Antony's duty as one of the three leaders of the Roman Empire and a proven soldier • Antony's conflicted identity – his refusal to answer the call of duty from Rome and his inability to reconcile his Roman duty with his human passions • Antony's fall from Roman grace - loss of political power and authority • how Antony's reputation/masculine identity is destroyed through his relationship with Cleopatra – his feminisation • Antony's shift in identity from military commander to Cleopatra's lover • how Antony's inner conflict (duty v love) leads to the war with Caesar • Antony's marriage to Octavia • Antony's abandonment of duty when he returns to Egypt and Cleopatra • Antony's suicide and the impact of that on masculine values. <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of literary and linguistic features in their response and they should consider <u>HOW</u> meaning has been created.</p>
AO3	<p>Candidates must engage with the contextual focus in the question, the presentation of Antony as a man desperate to establish his own identity and his honour as a Roman hero.</p> <p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> • the historical influences in the play • classical Roman masculinity • the role of the hero/Roman hero • the role of men 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 • the masculinity of war.

Q7	Explore how Shakespeare presents both personal and political loyalty in <i>Antony and Cleopatra</i>. [80]
AO1	<ul style="list-style-type: none"> • Candidates should select relevant supporting material to show how both personal and political loyalty are presented in the play. • Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic 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	<p>Candidates need to show understanding of the significance of the personal and political loyalty to the play as a whole. Candidates are free to discuss any different interpretations of personal and political loyalty as long as they consider <u>HOW</u> these issues are explored.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • power struggles between personal and professional lives • political, emotional and marital loyalty/disloyalty • Antony's required political loyalty as one of the three leaders of the Roman Empire and a proven soldier • Antony's perceived disloyalty in refusing to answer the call of duty from Rome • Antony neglecting his public duties to spend time with Cleopatra – personal v political loyalty • Cleopatra's request that Antony put their personal love above political loyalty • Antony's shift from military commander (public/political) to Cleopatra's lover (personal) • how Antony's inner conflict (personal v political) leads to the war with Caesar • Caesar's ability to place political loyalty before emotion – the marriage of his sister to Antony • Antony's marriage of duty to Octavia – political loyalty but a betrayal of his personal feelings for Cleopatra • Antony's disloyalty to his marriage vows by returning to Cleopatra Antony's abandonment of political loyalty when he returns to Egypt and Cleopatra • the rivalry between Caesar and Antony • Menas' disloyalty in his betrayal of the triumvirate by suggesting Pompey kill them • the way in which Lepidus and Caesar are disloyal to Antony by going to war against Pompey despite their earlier pact • Enobarbus' disloyalty when abandons his dutiful role to Antony and defects • Cleopatra's loyalty as a leader and her suicide • Antony's suicide and the disloyalty to masculine values • issues of loyalty and duty as represented by the soldiers in the play. <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of literary and linguistic features in their response and they should consider <u>HOW</u> meaning has been created.</p>

A03	<p>Candidates must engage with the contextual focus in the question, personal and political loyalty in the play.</p> <p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none">• the historical influences in the play• issues of masculine loyalty• gender roles• the expected roles of men and women in relationships• the power struggle between the two empires• the significance of male honour• loyalty in the military context of the play• the importance of duty in both Rome and Egypt• the importance of masculine reputation within both Roman and Egyptian society.
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King Lear

Q8	"Shakespeare presents female power and determination in <i>King Lear</i> as a destructive force." How far do you agree with this interpretation of <i>King Lear</i>? [80]
AO1	<ul style="list-style-type: none">• Candidates should select relevant supporting material to show how far Shakespeare presents female power and determination as a destructive force.• Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic 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	<p>Candidates need to show understanding of the significance of female power in the play as a whole. They may choose to agree or disagree with the viewpoint that female power and determination is a destructive force. Candidates are free to discuss different interpretations of female power as long as they consider <u>HOW</u> these readings have been constructed.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none">• the love test and how the daughters react to it• 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 treatment of Lear• how Goneril and Regan betray their father• Goneril and Regan's moral weakness in the face of temptation• violence orchestrated by women• the violent blinding of Gloucester• Goneril's poisoning of her sister and subsequent suicide• how Goneril plots to kill her husband and Regan• the deaths of Goneril and Regan• female promiscuity• how Cordelia's defiance can be seen as a challenge to the patriarchal order• Cordelia's banishment• Cordelia's silence and then her subsequent absence from the play• Cordelia as a moral force of goodness and virtue• Cordelia's role as a selfless daughter who embodies virtues such as compassion, pity and love• Cordelia's tragic death. <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of literary and linguistic features in their response and they should consider <u>HOW</u> meaning has been created.</p>

A03	<p>Candidates must engage with the contextual focus of the question – female power and determination as a destructive force.</p> <p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none">• the historical influences in the play• the Chain of Being• the play as a tragedy• the role of women in a patriarchal society• conventional parent/child relationships• Cordelia’s initial subversion of the stereotypical daughter but then her conformity in the latter stages of the play• how Cordelia’s return could be interpreted as a restoration of patriarchy• how the sisters would have been perceived by a Jacobean audience• how modern audiences may react to the sisters.
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Q9	"The saddest thing about betrayal is that it never comes from your enemies." Examine Shakespeare's presentation of betrayal in <i>King Lear</i> in the light of this statement. [80]
AO1	<ul style="list-style-type: none"> • Candidates should select relevant supporting material to show how betrayal is presented in the play as a whole. • Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic 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	<p>Candidates need to show understanding of the significance of betrayal within the play. Candidates are free to discuss any different interpretations as long as they consider <u>HOW</u> these issues are explored.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • family betrayal • parental betrayal of their children • the lack of loyalty and compassion shown by characters • how far King Lear betrays his duty as a monarch through the division of the country – on a personal and political level • the political tragedy when Lear divides his kingdom and how that manifests itself as a betrayal of family life • Lear's betrayal of the Chain of Being • Lear's banishment of Cordelia and Kent as an act of betrayal • how Goneril plots to kill her husband and Regan • sibling jealousy and betrayal • Shakespeare's use of the sub-plot, focusing on Edmund and his relationships with Gloucester and Edgar • how Edmund, Goneril and Regan betray their fathers • political, emotional and marital betrayal. <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of literary and linguistic features in their response and they should consider <u>HOW</u> meaning has been created.</p>
AO3	<p>Candidates must engage with the contextual focus in the question, the way betrayal is presented.</p> <p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> • the historical influences in the play • the Chain of Being • parent/child relationships • gender roles in a patriarchal society • the divine right of kings • the play as a tragedy • the Wheel of Fortune • Christian virtues and religious influence.

Much Ado About Nothing

Q10	Discuss how Shakespeare uses the relationship between Hero and Claudio to present social and political issues in <i>Much Ado About Nothing</i>. [80]
AO1	<ul style="list-style-type: none"> • Candidates should select relevant supporting material to show how Shakespeare uses the relationship between Hero and Claudio to present social and political issues. • Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic 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	<p>Candidates need to show understanding of how Shakespeare uses the relationship between Hero and Claudio to present social and political issues within the play. Candidates are free to discuss different interpretations as long as they consider <u>HOW</u> these issues are explored.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • first impressions of Claudio as a soldier and a man of honour • the speed with which he falls in love with Hero and the intensity of his emotions • how swift he is to believe the worst of Hero • Claudio's obsession with his own honour • Hero as the 'ideal' women' – respectful, chaste, obedient and quiet • the objectification of Hero and traditional courtships • Hero's conventional submissiveness • the arranged marriage and Hero's passivity • Hero's limited actions and words within the play • Hero's inability to seize back her own honour • Hero's public denunciation and victimisation • 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 treatment of Hero in the face of apparent adversity • Claudio being tricked by Hero • how Shakespeare parallels Claudio's relationship with Hero with that of Benedick and Beatrice • his desire to redeem himself when he realises he has misjudged hero • the play's ending. <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of literary and linguistic features in their response and they should consider <u>HOW</u> meaning has been created.</p>

A03	<p>Candidates must engage with the contextual focus in the question, how Shakespeare uses the relationship between Hero and Claudio to present social and political issues.</p> <p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none">• the play's genre• concepts of the 'ideal' Elizabethan women• the role of women in a patriarchal society• gender inequality• female oppression• formal courtships of the period• the role of marriage within a male-dominated society• conventional father/daughter relationships• the importance of honour in a patriarchal society• expectations regarding female chastity• infidelity in relationships.
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Q11	"For the audience, the entertainment is in the joy of trickery." In the light of this statement, explore Shakespeare's presentation of appearance and reality in <i>Much Ado About Nothing</i>. [80]
A01	<ul style="list-style-type: none"> • Candidates should select relevant supporting material to show how Shakespeare makes use of appearance and reality within the play. • Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic 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.
A02	<p>Candidates need to show understanding of the significance of appearance and reality in the play. There should be some understanding of both the serious and comic nature of the theme. Candidates should discuss any different interpretations as long as they consider <u>HOW</u> these issues are explored.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • the title of the play • the comic role that Dogberry and the Watch play • the self-deception of Dogberry and the Watch • Don John's malevolent deception which leads to Hero being discredited • the way Claudio is deceived by Don John and Borachio • how the failure of Dogberry and the Watch to make Leonato aware of the deception nearly results in tragedy • how the linguistic diversions of Dogberry and the Watch create a barrier to the immediate truth regarding Hero being revealed • Hero's public denunciation and victimisation • Hero's deception of Claudio and his belief that he is marrying someone else • the self-deception of Beatrice and Benedick • how Beatrice and Benedick are tricked by Don Pedro and his accomplices • Benedick over-hearing a conversation which informs him Beatrice is in love with him • the idea of cuckoldry • how appearance v reality causes tension at various points in the play • the resolution of the play. <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of literary and linguistic features in their response and they should consider <u>HOW</u> meaning has been created.</p>

A03	<p>Candidates must engage with the contextual focus in the question, appearance and reality in the play.</p> <p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none">• the play's genre• elements of both tragedy and comedy• social status and hierarchy• the Watch as subjects of satire in the Elizabethan period• the role of the constable in Elizabethan England• male/female honour• concepts of the 'ideal' Elizabethan women• the influence of patriarchal expectations• gender roles• formal courtships of the period• the role of marriage within a male-dominated society• conventional parent/child relationships• the implications of Hero's denunciation on the social standing of her family and the disgrace it would bring.
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Othello

Q12	"Far from the conventional Elizabethan woman." Consider Shakespeare's presentation of Emilia in the light of this statement. [80]
AO1	<ul style="list-style-type: none"> • Candidates should select relevant supporting material to show how Emilia is presented. • Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic 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	<p>Candidates need to show understanding of the significance of Emilia in the play as a whole. They may choose to agree or disagree with the viewpoint given. Candidates are free to discuss different interpretations of Emilia's character as long as they consider <u>HOW</u> these readings have been constructed</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • how other characters perceive Emilia • her relationship with Desdemona • the contrasts between the two women, particularly in terms of their attitudes to marriage • her marriage to Iago • Iago's treatment of Emilia • Emilia's love for her husband, Iago and how it leaves her nothing but regret and deep despair • how Emilia, out of love for her husband, Iago, betrays Desdemona and steals her precious handkerchief. • Emilia's courageous exposure of Iago • the way in which she reveals the truth about Desdemona's infidelity • her role in Iago's downfall - betraying him for justice • her death. <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of literary and linguistic features in their response and they should consider <u>HOW</u> meaning has been created.</p>
AO3	<p>Candidates must engage with the contextual focus of the question, Emilia and whether she is far from the conventional Elizabethan woman.</p> <p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> • the play's genre • concepts of the 'ideal' Elizabethan women • the role of women in a patriarchal society • gender inequality • female oppression • the role of marriage within a male-dominated society • expectations regarding female chastity • infidelity in relationships.

Q13	"I am not what I am." Explore Shakespeare's presentation of status and identity in <i>Othello</i>. [80]
AO1	<ul style="list-style-type: none"> • Candidates should select relevant supporting material to show how status and identity is presented in the play. • Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic 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	<p>Candidates need to show understanding of how Shakespeare uses the issues of status and identity in the play as a whole. Candidates should discuss any different interpretations as long as they consider <u>HOW</u> these issues are explored.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • identity through race, gender, social status or relationships • Othello's ethnicity as a Moor – a symbol of power at the start of the play but it later becomes a source of alienation • Othello as a symbol of both military and social power • Othello's transformation from noble general to irrational husband • Iago seeking Othello's social power and privilege • the juxtaposition between Othello and Iago • Iago's duplicitous personality and the power that gives him • Iago's multi-faceted demeanour • the rivalry between Iago and Cassio • women as submissive females • the representation of women as sexually promiscuous • loss of reputation • identity as changeable rather than stable. <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of literary and linguistic features in their response and they should consider <u>HOW</u> meaning has been created.</p>
AO3	<p>Candidates must engage with the contextual focus of the question, the presentation of status and identity.</p> <p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> • the influence of patriarchal expectations • the role of women in a patriarchal society • the ideal Elizabethan woman • gender roles in patriarchal societies • power and social status • male attitudes to women • male rivalry • marriage • conventional parent/child relationships.

The Tempest

Q14	<p>"A conventional, passive heroine." Discuss Shakespeare's presentation of Miranda in the light of this statement. [80]</p>
AO1	<ul style="list-style-type: none"> • Candidates should select relevant supporting material to show how Miranda is presented. • Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic 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	<p>Candidates need to show understanding of the significance of Miranda in the play as a whole. They may choose to agree or disagree with the viewpoint given. Candidates are free to discuss different interpretations of Miranda's character as long as they consider <u>HOW</u> these readings have been constructed</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • Miranda's life on the island • Miranda as the submissive daughter who complies with Prospero's demand for parental respect • the clear power imbalance within the relationship with her father - Prospero's over-protective and domineering relationship with his daughter • Prospero's reasons for keeping Miranda's origins from her • when and why Prospero chooses to reveal the past to Miranda • the role of marriage – Miranda as the conventional daughter whose father her husband 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 • Miranda's passivity as Prospero and Ferdinand discuss the marriage that is to occur • how Prospero controls the development of the relationship between Miranda and Ferdinand • the way Miranda rebels and talks to Ferdinand despite the 'precepts' her father has given her • Miranda's love of her father but also her awareness of the faults in his character. <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of literary and linguistic features in their response and they should consider <u>HOW</u> meaning has been created.</p>

A03	<p>Candidates must engage with the contextual focus of the question, Miranda as a passive and conventional hero.</p> <p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none">• the play's genre• concepts of the 'ideal' Elizabethan women• the role of women in a patriarchal society• gender inequality• female oppression• the role of marriage within a male-dominated society• expectations regarding female chastity.
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Q15	"An instrument of manipulation, intimidation and control in society." In the light of this statement, explore Shakespeare's presentation of the use of magic in <i>The Tempest</i>. [80]
AO1	<ul style="list-style-type: none"> • Candidates should select relevant supporting material to show how magic is presented in the play. • Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic 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	<p>Candidates need to show understanding of the significance of the magic to the play as a whole. Candidates are free to discuss any different interpretations of power as long as they consider <u>HOW</u> these issues are explored.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • the use of magic as a form of power and control • Prospero's use of magic to give himself God-like power and status • Prospero's books • Prospero's power in conjuring up the storm • Prospero's magic imprisonment of Alonso, Antonio and Sebastian • 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 • the role of Ariel • Ariel's as an ethereal spirit – an elemental being of the higher order • Ariel as a representation of the supernatural elements of the island • the use of magic, spiritual and supernatural power within the play as sources of deception and trickery • how the fate of individuals is decided by supernatural intervention as opposed the characters or their actions. <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of literary and linguistic features in their response and they should consider <u>HOW</u> meaning has been created.</p>
AO3	<p>Candidates must engage with the contextual focus of the question, magic within the play.</p> <p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> • the play's genre • attitudes to magic and witchcraft • social status and hierarchy • gender roles in a patriarchal society • issues of colonialism/cultural imperialism • father/daughter relationships • sovereignty and kingship.

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	<p>29-35 marks</p> <ul style="list-style-type: none"> 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 	<p>13-15 marks</p> <ul style="list-style-type: none"> 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 	<p>26-30 marks</p> <ul style="list-style-type: none"> confident evaluation of impact of contextual factors in shaping the production and reception of texts confident grasp of overview
4	<p>22-28 marks</p> <ul style="list-style-type: none"> 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 	<p>10-12 marks</p> <ul style="list-style-type: none"> 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 	<p>20-25 marks</p> <ul style="list-style-type: none"> sound awareness of the influence of contextual factors on the production and reception of texts secure grasp of overview
3	<p>15-21 marks</p> <ul style="list-style-type: none"> 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 	<p>7-9 marks</p> <ul style="list-style-type: none"> 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 	<p>14-19 marks</p> <ul style="list-style-type: none"> sensible awareness of the influence of contextual factors on the production and reception of texts sensible grasp of overview
2	<p>8-14 marks</p> <ul style="list-style-type: none"> 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 	<p>4-6 marks</p> <ul style="list-style-type: none"> 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 	<p>8-13 marks</p> <ul style="list-style-type: none"> basic awareness of the influence of contextual factors on the production and reception of texts basic overview
1	<p>1-7 marks</p> <ul style="list-style-type: none"> limited evidence of integrated study limited application of concepts and methods irregular use of terminology frequent lapses in clarity response may lack organisation 	<p>1-3 marks</p> <ul style="list-style-type: none"> limited awareness of how some of the most obvious choices in language, form, structure and vocabulary create basic meaning superficial analysis of texts 	<p>1-7 marks</p> <ul style="list-style-type: none"> 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			