GCE A LEVEL MARKING SCHEME

SUMMER 2019

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

INTRODUCTION

This marking scheme was used by WJEC for the 2019 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.

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ENGLISH LANGUAGE AND LITERATURE

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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 (**AO**s) 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 unit, candidates are required to answer two questions, one from Section A and one from Section B. Section A and Section B are to be marked out of 60 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.

2

Prior to the Conference

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

At the Conference

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

After the Conference

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

Once you have been given the go-ahead to send scripts to the office it is vital that a steady flow of batches of 80 - 100 scripts is maintained. The final date for dispatch of scripts is **Monday, 1st of July.**

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

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

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

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.

4

	Antony and Cleopatra

Q1	**By focusing closely on the linguistic and literary techniques used, explore Shakespeare's presentation of Caesar's attitudes towards Antony in this extract from *Act 1, Scene 4*.** [40]
AO1	• 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 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 Caesar's attitudes to Antony. Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. **Reward all valid interpretations**. Candidates may choose to explore: • Caesar's critical attitudes towards Antony • Caesar as angry and upset • Caesar's criticism of Antony's moral failure • Caesar's criticism of what he perceives to be Antony's decadent lifestyle • Caesar's perception that Cleopatra has more power than Antony • Antony as effeminate • how Caesar sees Antony's life in Egypt as a betrayal of their alliance • Caesar's desire that Antony return • his recognition of Antony's worth as a soldier.

5

	King Lear

Q2	**By focusing closely on the linguistic and literary techniques used, explore how Shakespeare creates dramatic tension in this extract from *Act 1, Scene 1*.** [40]
AO1	• 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 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 creates dramatic tension at this point in the play. Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. **Reward all valid interpretations**. Candidates may choose to explore: • the culmination of the love test • Lear's initial confidence • Cordelia's refusal to comply with Lear's wishes • Cordelia's blunt responses and her refusal to provide false flattery • Cordelia's attempts to rationalize her behaviour • Lear's rage • Lear's disowning of Cordelia • Lear's impulsive and rash behaviour • Lear's blindness to the reality of the situation • Kent's attempts to intervene • Lear's decision to divide Cordelia's share of the land and bequeath it to Goneril and Regan.

6

	Much Ado About Nothing

Q3	**By focusing closely on the linguistic and literary techniques used, explore how Shakespeare creates comedy in this extract Act 4, Scene 2.** **[40]**
AO1	• 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 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 comedy in this scene. Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. **Reward all valid interpretations**. Candidates may choose to explore: • Dogberry's ineptitude • the use of malapropisms – comic misuse of language • the time taken to uncover what has happened • Dogberry's insistence that everything be written down • Dogberry's pompous behavior and use of language • Dogberry's concern with the formalities of the court • the Sexton needing to take control • Conrade and Borachio insulting Dogberry • Dogberry defensively asserting his integrity • Dogberry's offence at the names he has been called.

	Othello

Q4	**By focusing closely on the linguistic and literary techniques used, explore how Shakespeare creates dramatic tension in this extract from *Act 5, Scene 1*.** **[40]**
AO1	• 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 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 creates dramatic tension at this point in the play. Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. **Reward all valid interpretations**. Candidates may choose to explore: • Iago's duplicitous nature • how Iago convinces Roderigo to attack Cassio • Iago's manipulation of the action – he masterminds the entire situation • Roderigo's attack and Cassio's counter-attack • Iago stabbing Cassio • the staging – the dark setting • Iago's pretence of discovering Cassio who begs him for help • the obliviousness of Gratiano and Lodovico to Iago's control of the events • Iago stabbing Roderigo – shift from friend/advisor to murderer • Othello's misinterpretation of events • Othello's misplaced loyalty to Iago • appearance versus reality • uncertain outcomes.

The Tempest

Q5	**By focusing closely on the linguistic and literary techniques used, explore Shakespeare's presentation of Prospero this extract from *Act 5, Scene 1*. [40]**
AO1	• 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 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 Prospero's character. Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. **Reward all valid interpretations**. Candidates may choose to explore: • Prospero revealing his identity • his welcoming attitude • Alonso's returning of the dukedom to Prospero • Prospero's praise of Gonzalo • Prospero's humanity towards Antonio and Sebastian despite the fact they are traitors • Prospero's forgiveness of Antonio • attitudes towards Prospero • how Prospero withholds information about Ferdinand • how Prospero 'commiserates' with the King citing the 'loss' of his own daughter • his re-affirmation of his identity.

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	**Discuss how Shakespeare uses the relationship between Antony and Cleopatra to present personal and political conflict in *Antony and Cleopatra*.** **[80]**
AO1	- Candidates should select relevant supporting material to show how the relationship between Antony and Cleopatra is used to present personal and political conflict. - 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	Candidates need to show understanding of how Shakespeare uses the relationship between Antony and Cleopatra to present personal and political conflict within the play. Candidates are free to discuss different interpretations as long as they consider <u>HOW</u> these issues are explored. **Reward all valid interpretations.** Candidates may choose to explore: - Antony's history as a Roman hero - Antony's conflict between love for Cleopatra and his duties to the Roman Empire - the impact of Antony's love for Cleopatra and the effects it has on his behaviour and emotional reactions - 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 - love in the public arena – Cleopatra's expectations that love should be declared grandly - Cleopatra's request that Antony put their personal love above formal duty - Antony neglecting his public duties to spend time with Cleopatra – personal v political - Antony's marriage to Octavia as a betrayal of his feelings for Cleopatra - Antony returning to Cleopatra and betraying his marriage vows - Antony's abandonment of duty when he returns to Egypt and Cleopatra - the failure of love – the tragedy of Antony and Cleopatra - Antony's suicide and the impact of that on masculine values - Cleopatra's desire to be re-united with Antony in death. 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.

AO3	Candidates must engage with the contextual focus in the question – how the relationship between Antony and Cleopatra is used to present personal and political conflict. **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/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	'Authority melts from me.' Explore Shakespeare's presentation of different types of authority in *Antony and Cleopatra.* [80]
AO1	- Candidates should select relevant supporting material to show how different types of authority 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	Candidates need to show understanding of authority to the play as a whole. Candidates are free to discuss any different interpretations of authority as long as they consider <u>HOW</u> these issues are explored. Reward all valid interpretations. Candidates may choose to explore: - the social position of the characters - the Triumvirate - the tensions between Rome and Egypt - Caesar as representative of supreme Roman status - Pompey as a representative of male authority and power - Cleopatra's authority in requesting that Antony put their personal love above political loyalty - Antony's authority over his soldiers - Antony's diminishing authority in the public arena - shift from military commander (public/political) to Cleopatra's lover (personal) - the rivalry between Caesar and Antony - how Antony's inner conflict (personal v political) leads to the war with Caesar - Cleopatra's authority as a leader and her subsequent suicide. 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.
AO3	Candidates must engage with the contextual focus in the question, different types of authority. 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 - 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.

14

King Lear

Q8	**"In *King Lear*, Shakespeare presents a disintegrating world." In the light of this comment, discuss Shakespeare's presentation of chaos and disorder in *King Lear.* [80]**
AO1	- Candidates should select relevant supporting material to show how far Shakespeare presents chaos and disorder. - 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	Candidates need to show how Shakespeare presents chaos and disorder. Candidates are free to discuss different interpretations of how society disintegrates into chaos and disorder as long as they consider <u>HOW</u> these readings have been constructed. **Reward all valid interpretations.** Candidates may choose to explore: - the disruption of the Chain of Being - the love test and how the daughters react to it - how Goneril and Regan initially flatter Lear and appear to be dutiful daughters - how Cordelia's defiance can be seen as a challenge to the patriarchal order - Cordelia's banishment - Goneril and Regan's moral weakness in the face of temptation - Lear's madness - how Edmund, Goneril and Regan betray their fathers - Edgar as Poor Tom - symbolic of social and mental madness - how Poor Tom can be seen to represent the disruption of the natural order caused by Lear, Goneril, Regan and Edmund - the Fool as a social commentary - 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 - the deaths of Cordelia and Lear - how parents destroy their relationships with their children through a lack of awareness - sibling jealousy - the ending of the play. 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.

AO3	Candidates must engage with the contextual focus of the question – chaos and disorder.
	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 role of women in a patriarchal society - conventional parent/child relationships - the Wheel of Fortune - Divine Justice.

Q9	'A victim of an unjust society or a stereotypical villain?' Consider Shakespeare's presentation of Edmund in *King Lear* in the light of this comment. [80]
AO1	• Candidates should select relevant supporting material to show how Edmund 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	Candidates are free to discuss different interpretations of Edmund's character as long as they consider <u>HOW</u> these readings have been constructed. Reward all valid interpretations. Candidates may choose to explore: • 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 • Edmund's suffering within society • the moral weakness of Edmund as an illegitimate son • his duplicitous nature • sibling jealousy • how Edmund betrays his father and brother • Gloucester's suffering at the hands of Edmund • his relationships with both Goneril and Regan • Edmund's role as a soldier • his imprisonment and his ordering the deaths of Lear and Cordelia • the duel between Edgar and Edmund • his attempt to repent and save Lear and Cordelia. 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.
AO3	Candidates must engage with the contextual focus in the question - Edmund is a victim of society or a villain? 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 Machiavellian villain • the Chain of Being • parent/child relationships • gender roles in a patriarchal society • primogeniture • the play as a tragedy • the Wheel of Fortune • Christian virtues and religious influence.

Much Ado About Nothing	

Q10	**'An unconventional female who challenges patriarchal order.' In the light of this statement, discuss Shakespeare's presentation of Beatrice in *Much Ado About Nothing*.** **[80]**
AO1	• Candidates should select relevant supporting material to show how Shakespeare presents Beatrice. • 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	Candidates are free to discuss different interpretations of Beatrice's character as long as they consider <u>HOW</u> these readings have been constructed. **Reward all valid interpretations.** Candidates may choose to explore: • the 'merry war' between Beatrice and Benedick • how her relationship with Benedick offers a comedic side to love • Beatrice's confidence in voicing her opinions about Benedick • her witty use of language • Beatrice's self-deception • Beatrice's deception by Don Pedro and his accomplices • the comparison between Beatrice and Hero - Beatrice's unstereotypical behaviour as opposed to Hero's conventional submissiveness • how Shakespeare parallels Beatrice's relationship with Benedick with that of Hero and Claudio • her reaction to Hero's denunciation • Beatrice's request that Benedick avenge Hero's honour • Beatrice's eventual capitulation to the patriarchal values of marriage • the ending of the play. 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.

AO3	Candidates must engage with the contextual focus in the question, how Shakespeare presents Beatrice as an unconventional heroine who challenges patriarchal order. **All valid contextual comments should be rewarded.** Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: • the play's genre • concepts of the 'ideal' Elizabethan women • the role of women in a patriarchal society • 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.

Q11	**Discuss how Shakespeare presents the significance of male honour in Elizabethan society in *Much Ado About Nothing*.** **[80]**
AO1	- Candidates should select relevant supporting material to show how Shakespeare presents male honour. - 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	Candidates need to show understanding of the significance of male honour in the play. 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: - first impressions of Claudio as a soldier and a man of honour - the way Claudio is deceived by Don John and Borachio - Claudio's rejection of Hero because of the accusations made against her and the way society would have perceived her - Claudio's treatment of Hero in the face of apparent adversity - Claudio's desire to redeem himself when he realises he has misjudged Hero - Claudio's obsession with his own honour - Leonato's treatment of Hero and his fear of social judgement - Don Pedro's refusal to defend Hero's honour - Beatrice's request that Benedick avenge Hero's honour - how characters behave in dishonourable ways, e.g. Don John - the idea of cuckoldry - reputation - the appearance and reality of honour in society - sexual and social honour. 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.

| AO3 | Candidates must engage with the contextual focus in the question, male honour.

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
- male/female honour - how men could defend their honour (unlike women)
- the different standards for men and women of the time with regards to honour and chastity
- 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
- how honour is linked to male friendship and the military. |
|---|---|

Othello

Q12	**Discuss how Shakespeare uses the relationship between Othello and Desdemona to present personal and social issues in *Othello*.** [80]
AO1	• Candidates should select relevant supporting material to show how Shakespeare uses the relationship between Othello and Desdemona is used to present personal and social 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	Candidates need to show understanding of how Shakespeare uses the relationship between Othello and Desdemona to present personal and social issues within the play. Candidates are free to discuss different interpretations as long as they consider <u>HOW</u> these issues are explored. **Reward all valid interpretations.** Candidates may choose to explore: • their union as a representation of different races • 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 recollection of how his stories won Desdemona's love • Othello's transformation from noble general to irrational husband • Othello's attempts to assert his power over Desdemona • Othello's disloyalty to his wife by betraying her love and trust • how 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 insecurit*y* • the way in which Iago's malevolence is the extraordinary catalyst for much of the instability within the relationship between Othello and Desdemona • Desdemona as a subversive and submissive female • the representation of Desdemona as sexually promiscuous • Othello's belief and obsession with Desdemona's apparent sexual betrayal • the death of Desdemona. 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.

AO3	Candidates must engage with the contextual focus of the question, the relationship between Desdemona and Othello and how it is used to explore personal and social issues. **All valid contextual comments should be rewarded.** Some of the key contextual points which could be rewarded if used relevantly in response to this question might be: • the play's genre • concepts of the 'ideal' Elizabethan woman • 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 • power and social status • male attitudes to women • male rivalry.

Q13	**"O, I have lost my reputation!" Discuss how Shakespeare presents the importance of reputation and honour in _Othello._** [80]
AO1	• Candidates should select relevant supporting material to show how reputation and honour within society are 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	Candidates need to show understanding of how Shakespeare uses the importance of reputation and honour within society in the play as a whole. 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: • Desdemona's betrayal of her father by marrying Othello • Othello's ethnicity as a Moor • Othello's reputation as a symbol of both military and social power • Othello's relationship with Desdemona • 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 • the dishonourable nature of Iago – both his use of language and actions • the rivalry between Iago and Cassio • Iago's engineering of Cassio's downfall and the way he manipulates the situation • the way Iago uses Cassio's friendship with Desdemona to play on Othello's insecurities about Desdemona's fidelity • Cassio's dismissal as chief lieutenant and his loss of Othello's respect • how Cassio remains loyal to Othello throughout the play • the theft of the handkerchief • Emilia's decision to reveal the truth about Desdemona • Othello's belief and obsession with Desdemona's apparent sexual betrayal • the deaths of Desdemona and Emilia • wronged reputations. 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.

AO3	Candidates must engage with the contextual focus of the question, the importance of reputation and honour within society.
	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 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	**How far do you agree with the view that "In *The Tempest*, Shakespeare presents a world where true freedom cannot exist"?** **[80]**
AO1	• Candidates should select relevant supporting material to show how Shakespeare presents a world where true freedom cannot exist. • 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	Candidates need to show understanding of the significance of the freedom or lack of freedom to the play as a whole. Candidates are free to discuss any different interpretations of freedom as long as they consider <u>HOW</u> these issues are explored. Reward all valid interpretations. Candidates may choose to explore: • the use of magic as a form of power and control • Ariel's initial imprisonment by the previous ruler, Sycorax • the enslavement of Caliban • the manipulation and taunting of Ariel • Prospero's imprisonment on the island • Prospero as the all-controlling, omnipresent ruler • Prospero's power in conjuring up the storm • Prospero's magic imprisonment of Alonso, Antonio and Sebastian • Miranda's lack of control over her life - the way Prospero uses magic to charm Miranda asleep so 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 • physical or emotional imprisonment • 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 literary and linguistic 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 issue of freedom in society 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 • 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.

Q15	**"A victim of social injustice rather than a savage beast." Consider Shakespeare's presentation of Caliban in *The Tempest* in the light of this statement.** [80]
AO1	- Candidates should select relevant supporting material to show how Caliban 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	Candidates need to show understanding of the significance of Caliban 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 Caliban's character as long as they consider <u>HOW</u> these readings have been constructed Reward all valid interpretations. Candidates may choose to explore: - master/servant relationships e.g. Prospero's dominance of Caliban - Prospero's description of Caliban - Prospero's overthrow and enslavement of Caliban - Caliban's physical deformity as a reflection of his moral degradation - Caliban as a child of Sycorax and the devil himself - how Stephano and Trinculo describe Caliban - the way that Stephano and Trinculo treat Caliban - Stephano and Trinculo allowing Caliban to think they are Gods - Caliban as a foil to Ariel - Caliban as a symbol of social hierarchy - his attempt to rape Miranda - Caliban's plot to kill Prospero - Caliban as the personification of evil - Caliban as a symbol of colonial injustice. 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.
AO3	Candidates must engage with the contextual focus of the question, Caliban as a victim of social injustice or a savage beast. **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 - issues of colonialism/cultural imperialism - sovereignty and kingship.

27

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 writers' 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		