



GCE A LEVEL MARKING SCHEME

SUMMER 2022

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

INTRODUCTION

This marking scheme was used by WJEC for the 2022 examination. It was finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conference was held shortly after the paper was taken so that reference could be made to the full range of candidates' responses, with photocopied scripts forming the basis of discussion. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners.

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

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

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

SUMMER 2022 MARK SCHEME

UNIT 3: SHAKESPEARE

General Advice

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

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

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

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

Prior to the Conference

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

At the Conference

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

After the Conference

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

Once you have been given the go-ahead to send scripts to the office it is vital that a steady flow of batches of 80 - 100 scripts is maintained. The final date for dispatch of scripts is **THURSDAY, 7 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

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	<p>By focusing closely on the linguistic and literary techniques used, explore how Shakespeare presents Enobarbus' attitudes towards Cleopatra in this extract from Act 2, Scene 2.</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 imagery, phonology, 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 Enobarbus' attitudes towards Cleopatra.</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"> • Enobarbus' genuine awe/admiration for Cleopatra • Enobarbus' lavish descriptions of Cleopatra – the wealth, luxury, elegance, sense of occasion • his eagerness and excitement in describing Cleopatra • his awareness of her beauty • his use of sensory imagery • his use of hyperbolic and cosmic imagery • how he establishes Cleopatra as a figure of desire/object for men's passion • his descriptions of Cleopatra as a justification for Antony's attraction to her • his recognition that Cleopatra is enchanting but also powerful • how he suggests she has an unpredictable nature – her insistence that Antony became her guest • his implication that Antony is enticed by her drama, passion and beauty • Enobarbus' belief that Antony is unquestionably committed to Cleopatra.

King Lear

Q2	By focusing closely on the linguistic and literary techniques used, explore how Shakespeare creates dramatic tension in this extract from Act 5, Scene 3. [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 imagery, phonology, 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 create dramatic tension at this point in the play.</p> <p>Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none">• the use of staging and props• the use of sound imagery• the medieval duel• Edgar as the anonymous challenger• the confrontation between Edgar and Edmund• Edgar seeking vengeance and justice• the fight between the brothers• Albany confronting Goneril with the letter• Goneril's exit• Edmund's confession of his guilt• Edgar revealing his true identity• the notion of divine justice.

Much Ado About Nothing

Q3	By focusing closely on the linguistic and literary techniques used, explore how Shakespeare presents the characters and situation in this extract from Act 5, 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 imagery, phonology, 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 characters and situation in this scene.</p> <p>Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none">• how the audience are prepared for a more serious confrontation between Benedick and Don Pedro/Claudio• the juxtaposition in the mood and atmosphere – Don Pedro/Claudio are light-hearted, Benedick is serious/solemn• Benedick's change in behaviour as a result of his love for Beatrice• Benedick's anger• Benedick confronting Claudio about his behaviour• Claudio's inability to grasp the seriousness of Benedick's tone• Don Pedro baiting Benedick with Beatrice's remarks• Don Pedro/Claudio mocking Benedick• the failure of Don Pedro and Claudio to comprehend the true situation and Benedick's mood• Benedick's challenge to Claudio.

Othello

Q4	By focusing closely on the linguistic and literary techniques used, explore how Shakespeare creates dramatic tension in this extract from Act 1, Scene 3. [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 imagery, phonology, 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 create dramatic tension at this point in the play.</p> <p>Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none">• Brabantio's distress and grievance• Brabantio's insistence that Desdemona has been corrupted by spells and medicines – accusations of witchcraft• the Duke's initial reaction to Brabantio's outburst• how the Duke becomes more sceptical when he realises the man in question is Othello• the Duke allowing Othello to defend himself• Othello's admission of his marriage to Desdemona• Othello contradicting Brabantio's allegations of how he 'won' Desdemona• Othello's insistence that Desdemona will corroborate his account of the events• the Duke summoning Desdemona.

The Tempest

Q5	By focusing closely on the linguistic and literary techniques used, explore how Shakespeare creates comedy in this extract from Act 4, 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 imagery, phonology, 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 comedy.</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 use of stage directions • how Prospero and Ariel turn themselves into invisible onlookers • the entrance of Caliban, Stephano and Trinculo – wet from the pool and smelling of 'horse-piss' • how Stephano and Trinculo are annoyed with Caliban over the 'tragic' loss of the wine • how easily Stephano and Trinculo are distracted by the fine clothing • their attempt to steal the clothing • the childish quarrel over who should keep the clothes • Caliban's insistence that their sole concern should be to murder Prospero • how Trinculo and Stephano are more concerned with the beautiful clothes than the plot against Prospero • Trinculo and Stephano refusing to listen to Caliban • how Prospero and Ariel conjure up spirits in the shape of hounds to drive away Trinculo, Stephano and Caliban.

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	<p style="text-align: center;">21-25 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 style="text-align: center;">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 Shakespeare's techniques
4	<p style="text-align: center;">16-20 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 style="text-align: center;">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
3	<p style="text-align: center;">11-15 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 style="text-align: center;">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
2	<p style="text-align: center;">6-10 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 style="text-align: center;">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
1	<p style="text-align: center;">1-5 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 style="text-align: center;">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

Section B: Shakespeare essay

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 presents the significance of honour in both Roman and Egyptian society in <i>Antony and Cleopatra</i>. [80]
A01	<ul style="list-style-type: none"> • Candidates should select relevant supporting material to show how the significance of honour is presented in both Roman and Egyptian Society. • 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 how Shakespeare presents the significance of honour is presented in both Roman and Egyptian Society within the play as a whole. Candidates are free to discuss different interpretations as long as they consider <u>HOW</u> these issues are explored.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • the tensions between Rome and Egypt • Rome as masculine versus Egypt as feminine • Antony's history as a Roman hero • Caesar as representative of supreme Roman status • Pompey as a representative of male authority and power • Caesar's honour in placing political loyalty before emotion – the marriage of his sister Antony • the rivalry between Caesar and Antony • Antony's conflict between love for Cleopatra (personal honour) and his duties to the Roman Empire (public honour) • Antony's fall from Roman grace – loss of honour, political power and authority • how Antony's reputation/masculine honour is destroyed through his relationship with Cleopatra – his feminisation • Antony's shift in identity from military commander to Cleopatra's lover – personal v political honour • 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 honour • Antony's refusal to answer the call of duty from Rome • Antony's abandonment of duty and honour when he returns to Egypt and Cleopatra • Antony returning to Cleopatra and betraying his marriage vows – conflict within honour • Antony's suicide and the impact of that on masculine values – dishonourable death • the rivalry between Caesar and Antony • female honour – Cleopatra's authority as a leader and her subsequent suicide. <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of literary and linguistic features in their response and they should consider <u>HOW</u> meaning has been created.</p>

AO3

Candidates must engage with the contextual focus in the question – the significance of honour in both Roman and Egyptian 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 historical influences in the play
- classical Roman masculinity
- the role of the hero
- public v private spheres
- the role of men/women within a patriarchal society
- male attitudes to women
- the importance of masculine reputation within both Roman and Egyptian society
- the military context of the play
- the masculinity of war
- gender roles.

Q7	<p>How far do you agree with the view that “in <i>Antony and Cleopatra</i> women pose a direct threat to traditional masculine values”? [80]</p>
AO1	<ul style="list-style-type: none"> • Candidates should select relevant supporting material to explore how women as a threat to traditional masculine values 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 women in the play as a whole. Candidates are free to discuss any different interpretations of women and how they pose a threat to masculine values as long as they consider <u>HOW</u> these readings are constructed.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • the social position of the characters and societal expectations of women • the Triumvirate as representative of traditional masculine values • Cleopatra as a powerful female and her control over Antony - Antony’s conflict between love for Cleopatra and his duties to the Roman Empire • how Antony’s reputation/masculine identity is destroyed through his relationship with Cleopatra – his feminisation • love in the public arena – Cleopatra’s expectations that love should be declared grandly • Cleopatra’s authority in requesting that Antony put their personal love above political loyalty • Antony neglecting his public duties to spend time with Cleopatra – personal v political • Cleopatra as ‘masculine’ – command of soldiers, established ruler • Cleopatra’s authority as a leader and her subsequent suicide • Octavia’s lack of power – under Caesar’s control • Octavia’s marriage of ‘duty’ to Antony – an object in a political scheme • Octavia torn between obedience to her brother and husband • juxtaposition between Cleopatra and Octavia. <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of literary and linguistic features in their response and they should consider <u>HOW</u> meaning has been created.</p>

AO3

Candidates must engage with the contextual focus in the question, the ways that women pose a threat to masculine 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
- public v private spheres
- the role of the hero
- the traditional roles of men and women within a patriarchal society
- male attitudes to women
- gender roles in patriarchal societies
- power and social status
- the military context of the play
- western attitudes toward a female leader - embodied in Caesar's attitudes to Cleopatra.

King Lear

Q8	Discuss how Shakespeare uses parent and child relationships to present personal and political issues in <i>King Lear</i>. [80]
AO1	<ul style="list-style-type: none"> • Candidates should select relevant supporting material to show how Shakespeare uses parent and child relationships to present personal and political issues in <i>King Lear</i>. • 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 how Shakespeare uses parent and child relationships to present personal and political issues in the play as a whole. They are free to discuss different interpretations of these relationships 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"> • Lear's relationship with his daughters • 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 monarchy and patriarchal order • Cordelia's banishment • Goneril and Regan's moral weakness in the face of temptation • Lear's madness as a consequence of the breakdown of his relationship with his daughters • 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 • the moral weakness of Edmund as an illegitimate son • how Edmund betrays his father and brother • Gloucester's suffering at the hands of Edmund • how Edgar, as Poor Tom, can be seen to represent the disruption of the natural order caused by Lear, Goneril, Regan and Edmund • the violent blinding of Gloucester • how parents destroy their relationships with their children through a lack of awareness • how parental attitudes leads to sibling jealousy • how Edmund, Goneril and Regan betray their fathers • parental betrayal of their children • Edgar and Cordelia as loyal and dutiful children • the disruption of the Chain of Being. <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

Candidates must engage with the contextual focus of the question – how Shakespeare uses parent and child relationships to present personal and political issues in *King Lear*.

All valid contextual comments should be rewarded.

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

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

Q9	<p>“In jest, there is truth.” Explore the dramatic functions of the Fool in <i>King Lear</i>. [80]</p>
AO1	<ul style="list-style-type: none"> • Candidates should select relevant supporting material to show how the Fool 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 are free to discuss the different functions of the Fool’s character in the play as a whole, as long as they consider <u>HOW</u> these readings have been constructed.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • the Fool’s relationship with Lear • the Fool as a court entertainer • the Fool as a social commentator on Lear’s actions and their consequences • the Fool as a loyal companion to Lear • how the Fool assumes the role of Lear’s protector once Cordelia has been banished • the Fool as Lear’s conscience • the paradoxical wisdom of the Fool • the Fool as the voice of reason • the Fool’s use of sarcasm and humour • how the Fool uses his coxcomb as a symbolic device to illustrate Lear’s foolish division of the kingdom and Kent’s idiocy in his will to follow Lear who has given everything away • how the conversations with the Fool allow the audience insight into Lear’s state of mind - Lear has no soliloquies or moments to reflect privately • how Lear finds glimmers of self-awareness when talking to the Fool • the Fool as a representation of truth and insight • how the Fool establishes a moral structure in a world of chaos, corruption and disorder • the Fool as an outsider – the fact that he stands apart from Renaissance social order allows him certain liberties • the Fool’s songs • the interchangeability of the Fool/Cordelia. <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

Candidates must engage with the contextual focus in the question, the dramatic functions of the Fool.

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 role of the court jester in Elizabethan times
- how the Fool parallels with the Chorus in ancient Greek drama
- parent/child relationships
- gender roles in a patriarchal society
- primogeniture
- the play as a tragedy.

Much Ado About Nothing

Q10	<p>“Get thee a wife, get thee a wife”. Explore Shakespeare’s presentation of attitudes towards marriage in <i>Much Ado About Nothing</i>.</p> <p style="text-align: right;">[80]</p>
AO1	<ul style="list-style-type: none"> • Candidates should select relevant supporting material to show how Shakespeare presents attitudes towards marriage in <i>Much Ado About Nothing</i>. • 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 attitudes towards marriage in the play as a whole, as long as they consider <u>HOW</u> these readings have been constructed.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • traditional courtships • Hero as the ‘ideal’ women’ – respectful, chaste, obedient and quiet • the objectification of Hero • Hero’s conventional submissiveness • Hero’s passivity in her arranged marriage • 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 • the ‘merry war’ between Beatrice and Benedick • how her relationship with Benedick offers a comedic side to love • the comparison between Beatrice and Hero - Beatrice’s unsterotypical behaviour as opposed to Hero’s conventional submissiveness • how Shakespeare parallels Beatrice’s relationship with Benedick with that of Hero and Claudio • Beatrice’s eventual capitulation to the patriarchal values of marriage • the many misunderstandings and deceptions which cause confusion and humour • the happy resolution of the play • the ending 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

Candidates must engage with the contextual focus in the question, how Shakespeare presents attitudes towards marriage.

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	<p>Explore Shakespeare’s presentation of corruption and villainy in society in <i>Much Ado About Nothing</i>. [80]</p>
A01	<ul style="list-style-type: none"> • Candidates should select relevant supporting material to show how Shakespeare presents corruption and villainy in society in <i>Much Ado About Nothing</i>. • 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 corruption and villainy in 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.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • how characters behave in dishonourable ways, e.g. Don John, Claudio • 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 obsession with his own honour at the expense of his relationship with Hero • Don Pedro’s refusal to defend Hero’s honour • Don John’s villainy • Don John’s malevolent deception which leads to Hero being discredited • Don John’s motives • Don John as a ‘comic’ villain • how the failure of Dogberry and the Watch to make Leonato aware of the deception nearly results in tragedy • social values as corrupt. <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

Candidates must engage with the contextual focus in the question - corruption and villainy in 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 play's genre
- elements of both tragedy and comedy
- social status and hierarchy
- concepts of the Shakespearean hero and villain
- the influence of patriarchal expectations
- gender roles
- formal courtships of the period
- expectations regarding female chastity
- illegitimacy
- social values.

Othello

Q12	“A tragic victim who conforms to society’s expectations.” In the light of this statement, discuss Shakespeare’s presentation of Desdemona in <i>Othello</i>. [80]
AO1	<ul style="list-style-type: none"> • Candidates should select relevant supporting material to show how Shakespeare presents Desdemona in <i>Othello</i>. • 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 presents Desdemona and how far she conforms to societal expectations in the play as a whole. Candidates are free to discuss different interpretations as long as they consider <u>HOW</u> these readings are constructed.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • Desdemona as a subversive and submissive female • Desdemona’s relationship with her father - her rebellion against Brabantio, the patriarchal father • Desdemona’s marriage to Othello - their union as a representation of different races • her initial relationship with her husband • the change in Desdemona’s relationship with Othello as a result of his transformation from noble general to irrational husband • the instability within the relationship between Othello and Desdemona • Desdemona as a victim of her husband’s insecurities • Desdemona as a victim of verbal and physical violence • her relationship with Emilia • Iago’s descriptions of Desdemona • the representation of Desdemona as sexually promiscuous • Desdemona as the object of men’s lust • Othello’s belief and obsession with Desdemona’s apparent sexual betrayal • the destruction of Desdemona • the death of Desdemona. <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

Candidates must engage with the contextual focus of the question - the presentation of Desdemona and how far she conforms to societal expectations.

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
- the role of marriage within a male-dominated society
- expectations regarding female chastity
- infidelity in relationships
- power and social status
- male attitudes to women.

Q13	How far do you agree with the view that “<i>Othello</i> is a play with no hero”? [80]
A01	<ul style="list-style-type: none"> • Candidates should select relevant supporting material to explore the concept that ‘<i>Othello</i> is a play with no hero’. They may choose to agree or disagree with this viewpoint. • 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 how Shakespeare uses the concept of the ‘hero’ in the play as a whole. Candidates may choose to agree or disagree with the viewpoint ‘<i>Othello</i> is a play with no hero.’ Candidates are free to discuss different interpretations as long as they consider <u>HOW</u> these readings are constructed.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • the juxtaposition between Othello and Iago • Othello’s ethnicity as a Moor – social position • Othello reputation as a symbol of both military and social power • Othello’s relationship with Desdemona • Othello’s transformation from noble general to irrational husband • Othello’s belief and obsession with Desdemona’s apparent sexual betrayal • how Othello is corrupted by his own power – the constant desire to be in control leads to his own downfall • 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 • Iago seeking Othello’s social power and privilege • Iago’s treatment of Roderigo • Desdemona as a subversive and submissive female • the deaths of Desdemona and Emilia • Cassio’s dismissal as chief lieutenant and his loss of Othello’s respect • how Cassio remains loyal to Othello throughout the play • loss of reputation • failed relationships. <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

Candidates must engage with the contextual focus of the question - the concept that '*Othello* is a play with no hero'.

All valid contextual comments should be rewarded.

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

- social status and hierarchy
- the influence of patriarchal expectations
- the role of the tragic hero
- the Machiavellian villain
- the ideal Elizabethan woman
- gender roles in patriarchal societies
- power and social status
- male attitudes to women
- male rivalry
- male dominance and power
- the concept of masculinity at the time the play was set
- attitudes to death and suicide.

The Tempest

Q14	Discuss how Shakespeare uses the relationship between Prospero and Miranda to present personal and social issues in <i>The Tempest</i>. [80]
AO1	<ul style="list-style-type: none"> • Candidates should select relevant supporting material to show how Shakespeare uses the relationship between Prospero and Miranda to present personal and social issues in <i>The Tempest</i>. • 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 Prospero and Miranda to present personal and social issues in the play as a whole. Candidates are free to discuss any different interpretations of the relationship as long as they consider <u>HOW</u> these readings are constructed.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • Prospero's over-protective and domineering relationship with his daughter • Prospero as the conventional protective father and his demand for parental respect • Prospero's reasons for keeping Miranda's origins from her and why he chooses to reveal the past to Miranda • Prospero's love for his daughter but the clear power imbalance within the relationship • Prospero as the conventional father who chooses his daughter's husband for her, ensuring that she ends up with a suitor of appropriate status • how Prospero controls the development of the relationship between Miranda and Ferdinand • 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 • 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>

AO3

Candidates must engage with the contextual focus of the question - how Shakespeare uses the relationship between Prospero and Miranda to present 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
- attitudes to magic and witchcraft
- social status and hierarchy
- gender roles in a patriarchal society
- father/daughter relationships
- how the relationship between Prospero and Miranda would have been perceived by a Jacobean audience
- how modern audiences may view the relationship.

Q15	<p>“The play offers the audience an optimistic view of society and its ability to forgive.” In the light of this statement, discuss Shakespeare’s presentation of reconciliation and forgiveness in <i>The Tempest</i>. [80]</p>
AO1	<ul style="list-style-type: none"> • Candidates should select relevant supporting material to explore the issues of reconciliation and forgiveness in <i>The Tempest</i>. • 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 issues of reconciliation and forgiveness 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 reconciliation and forgiveness 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"> • Prospero’s all-consuming need for power • his abuse of his own powers • his over-protective and domineering relationship with his daughter • Prospero’s abusive/manipulative relationship with Ariel • Prospero’s treatment of Caliban • Caliban’s plot to kill Prospero • Caliban asking for reconciliation and forgiveness • Prospero’s lack of humility and lack of empathy for anyone else • Prospero’s ‘transformation’ at the end of the play • whether ‘true’ reconciliation between Prospero, Sebastian and Alonso actually occurs • Prospero’s ability to forgive those who have sinned against him once he has emerged triumphant • the relationship between Miranda and Ferdinand as a vehicle for reconciliation • Miranda as a merciful and forgiving human • issues surrounding revenge and retribution • Prospero asking for the audience’s forgiveness • the ending 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>

AO3

Candidates must engage with the contextual focus of the question - the issues of reconciliation and forgiveness.

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
- Christianity
- sovereignty and kingship
- audience reaction – Jacobean and modern.

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 <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 Shakespeare's techniques 	26-30 marks <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	22-28 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 	20-25 marks <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	15-21 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 	14-19 marks <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	8-14 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 	8-13 marks <ul style="list-style-type: none"> basic awareness of the influence of contextual factors on the production and reception of texts basic overview
1	1-7 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 	1-7 marks <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			