



---

# **GCE A LEVEL MARKING SCHEME**

---

**SUMMER 2022**

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

## **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 ENGLISH LITERATURE

## UNIT 4: SHAKESPEARE

### SUMMER 2022 MARK SCHEME

#### General Advice

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

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

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

E	expression
I	irrelevance
e.g.?	lack of an example
X	wrong
(✓)	possible
?	doubtful
R	repetition
- In this component, candidates are required to answer two questions, one from Section A and one from Section B. Section A is to be marked out of 45 marks and Section B is to be marked out of 75 marks. A total of 120 marks is the maximum possible for this unit.
- It is important to remember that final grading is the result of a series of aggregations, making it more difficult for a candidate to gain a particular grade unless due credit is given for positive achievement where it is shown in each element of the examination.

## Prior to the Conference

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

## At the Conference

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

## After the Conference

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

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

## A LEVEL

### MARKING GUIDELINES: SUMMER 2022

#### ENGLISH LITERATURE

#### UNIT 4 SHAKESPEARE

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

#### Section A: Shakespeare extract

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

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

#### Section A: Mark allocation

Mark	AO1	AO2
45	15	30

## King Lear

<b>Q1</b>	<b>With close reference to the language and imagery in this extract, analyse Shakespeare's presentation of Lear and Goneril at this point in the play.</b> <span style="float: right;"><b>[45]</b></span>
<b>AO1</b>	<p><u>Informed</u> responses will demonstrate clear knowledge and understanding of this extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of drama and dramatic verse. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material, use relevant terminology accurately and choose an appropriate academic style and register.</p> <p>Informed responses might show knowledge and understanding through observations such as:</p> <ul style="list-style-type: none"><li>• the conflict here between father and daughter shows Goneril in control and Lear as the difficult guest in her home</li><li>• Goneril's speeches present what seem like reasonable objections to Lear's conduct but also may present contrived excuses to get rid of Lear</li><li>• Lear's impassioned and wilful responses show the extent of his rejection of Goneril's accusations and his defence of his men</li><li>• Lear's ignorance of Goneril's true nature until this moment is compounded by his similarly blind view of Regan, where the audience will anticipate similar treatment</li><li>• Lear shows some recognition of his ill treatment of Cordelia at the end of the extract and his sense that he has made a mistake, but this is undercut by the view that Cordelia's 'small fault' was 'ugly'.</li></ul> <p><b>Band 1</b> responses might attempt a paraphrase and not move beyond a literal reading of the passage. In <b>Band 2</b>, there should be some evidence of engagement with details of the passage and with the relevant concepts. Sometimes expression might obscure meaning but responses will be mostly coherent. By <b>Band 3</b>, we should see a more systematic, well-organised response which engages relevantly with key aspects of the passage. Writing in <b>Bands 4 and 5</b> should be thorough, confident and increasingly sophisticated in the analysis of meaning and technique.</p>

**AO2**

In their analysis of the ways in which Shakespeare shapes meanings in presenting Lear and Goneril through dramatic techniques and language choices, candidates might draw upon the following:

- Goneril's disapproval of Lear's behaviour is expressed in emotive and pejorative language with connotations of immorality, such as *pranks/disorder'd, debosh'd/riotous/epicurism and lust/tavern or brothel/rabble*
- antithesis reinforces her intolerance of the situation, such as *reverend/wise/grac'd palace*
- monosyllabic line shows Goneril's power as she threatens her father that she will do as she wishes *By her who else will take the thing she begs*
- Goneril's control shown through transactional language *instant remedy/disquantity your train* yet she is careful to appear to be asking rather than ordering: *I do beseech you*
- Lear's angry reaction expressed through imperative verbs as he orders to servants to make his exit from Goneril's house *saddle/call/prepare*
- theme of unnatural behaviour shown through images of *fiend* and *sea-monster* with animal imagery of *kite*.

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



## Antony and Cleopatra

<b>Q2</b>	<b>With close reference to the language and imagery in this extract, analyse Shakespeare's presentation of Antony at this point in the play. [45]</b>
<b>AO1</b>	<p><u>Informed</u> responses will demonstrate clear knowledge and understanding of this extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of drama and dramatic verse. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material, use relevant terminology accurately and choose an appropriate academic style and register.</p> <p>Informed responses might show knowledge and understanding through observations such as:</p> <ul style="list-style-type: none"> <li>• Antony presented as imaginative and philosophical as he depicts his decline to his loyal servant in terms of the shifting vision we have of the universe</li> <li>• Antony's recognition of his loss of identity as a successful military leader in defeat leads to suicidal thoughts which he communicates to his servant Eros</li> <li>• Antony is bitter and in despair that Cleopatra has betrayed him and helped Caesar to victory, despite their love for each other which he believed was mutual, and his feeling of defeat is expressed vividly in '<i>robb'd me of my sword</i>'</li> <li>• with Mardian's entrance, Antony is told (unaware that the news is false) that Cleopatra has killed herself before him, and his reaction is harsh: <i>shall die the death</i>.</li> </ul> <p><b>Band 1</b> responses might attempt a paraphrase and not move beyond a literal reading of the passage. In <b>Band 2</b>, there should be some evidence of engagement with details of the passage and with the relevant concepts. Sometimes expression might obscure meaning but responses will be mostly coherent. By <b>Band 3</b>, we should see a more systematic, well-organised response which engages relevantly with key aspects of the passage. Writing in <b>Bands 4 and 5</b> should be thorough, confident and increasingly sophisticated in the analysis of meaning and technique.</p>

**AO2**

In their analysis of the ways in which Shakespeare shapes meanings in presenting Antony through dramatic techniques and language choices, candidates might draw upon the following:

- nature imagery to illustrate the shifts in our perception of the universe and by association with the dissolving of Antony's identity and reputation as a military leader: *cannot hold this visible shape*
- sustained imagery of melting/dissolving and changing: *water is in water/dislimns*
- in contrast, the simple monosyllabic line expressing Antony's belief in their love conveys the tragic consequences of the situation: *Whose heart I thought I had, for she had mine ...now lost*
- imagery of gambling and double dealing: *Pack'd cards/false-play'd* to demean Cleopatra's status
- Antony's resolve to commit suicide expressed in plain language to Eros, though presented by him as a comforting idea: *there is left /Ourselves to end ourselves*
- the brevity of Eros' responses and his evident weeping help to convey the sense of Antony as a loved leader.

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

## Hamlet

<b>Q3</b>	<b>With close reference to the language and imagery in this extract, analyse how Shakespeare presents Hamlet at this point in the play. [45]</b>
<b>AO1</b>	<p><u>Informed</u> responses will demonstrate clear knowledge of this extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of drama and dramatic verse. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material, use relevant terminology accurately and choose an appropriate academic style and register.</p> <p>Informed responses might show knowledge and understanding through observations such as:</p> <ul style="list-style-type: none"><li>• Hamlet is coming to the end of his inquisition of his mother in her closet, after mistakenly killing Polonius behind the arras</li><li>• Gertrude's brief but highly charged utterances show Hamlet is in charge of the situation</li><li>• Hamlet reveals his obsessive concern regarding Gertrude's sexual relationship with Claudius and he attacks his mother's lack of moral purity as he sees it: <i>Assume a virtue, if you have it not</i></li><li>• Hamlet orders rather than begs his mother to refrain from her usual relations with Claudius and instructs her not to let Claudius know the truth, that Hamlet: is only <i>mad in craft</i></li><li>• Hamlet acknowledges his error in killing Polonius and repents his action, but expresses his sense of having the responsibility for cleansing the state of corruption: <i>I must be their scourge and minister</i> but also sees it as a kind of divine punishment.</li></ul> <p><b>Band 1</b> responses might attempt a paraphrase and not move beyond a literal reading of the passage. In <b>Band 2</b>, there should be some evidence of engagement with details of the passage and with the relevant concepts. Sometimes expression might obscure meaning but responses will be mostly coherent. By <b>Band 3</b>, we should see a more systematic, well-organised response which engages relevantly with key aspects of the passage. Writing in <b>Bands 4 and 5</b> should be thorough, confident and increasingly sophisticated in the analysis of meaning and technique.</p>

**AO2**

In their analysis of the ways in which Shakespeare shapes meanings in presenting Hamlet through dramatic techniques and language choices, candidates might draw upon the following:

- religious/moral language *devil/angel/virtue/purer/fair and good/blessing/punish/repent/abstinence* emphasises Hamlet's admonishment of his mother's immoral behaviour as he sees it and conveys his appeal for her to change her behaviour
- Hamlet's moralising and unforgiving stance towards his mother is also expressed through 'cruel' comments which he feels justified to make in order to do his mother an ultimate kindness: *Assume a virtue/when you are desirous to be blest*
- sense created of a reversal of roles, with Hamlet acting as parent admonishing an aberrant child
- Hamlet's revulsion at the idea of his mother's sexual relationship with his uncle is expressed in sensual and physical images which convey his loathing but also his obsession with her behaviour *bloat/pinch wanton/reechy kisses/paddling in your neck/damn'd fingers*
- his last speech in this extract reveals Hamlet's political side as he cautions Gertrude against letting Claudius suspect that Hamlet is not genuinely mad
- the iambic pentameter in this exchange is regular and controlled, suggesting a greater composure to Hamlet's demeanour, and his determination for Gertrude to believe this new, reasonable and outwardly calm and controlling son
- the rhyming couplet at the end of Hamlet's first speech here reveals a philosophical but now clinical and ruthless avenger *kind/behind*.

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

**King Henry IV Part 1**

<b>Q4</b>	<p><b>With close reference to the language and imagery in this extract, analyse Shakespeare’s presentation of the relationship between King Henry and his son the Prince of Wales at this point in the play.</b> [45]</p>
<b>AO1</b>	<p><u>Informed</u> responses will demonstrate clear knowledge of this extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate’s awareness of the principles and conventions of drama and dramatic verse. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material, use relevant terminology accurately and choose an appropriate academic style and register.</p> <p>Informed responses might show knowledge and understanding through observations such as:</p> <ul style="list-style-type: none"> <li>• the King is portrayed here as primarily a disappointed and angry father, rebuking his son the errant Prince in <i>private conference</i></li> <li>• dramatic tension is built during this confrontation between father and son and also there is dramatic irony as the audience has already witnessed Harry’s ‘I know you all’ soliloquy in Act 1</li> <li>• the King alludes to his fear that Harry’s wild behaviour is a kind of divine retribution and punishment <i>revenge/scourge</i> for his own past actions</li> <li>• the tension in their relationship is clearly due to the heir to the throne falling far short of the King’s expectations and causing the King personal and political embarrassment.</li> </ul> <p><b>Band 1</b> responses might attempt a paraphrase and not move beyond a literal reading of the passage. In <b>Band 2</b>, there should be some evidence of engagement with details of the passage and with the relevant concepts. Sometimes expression might obscure meaning but responses will be mostly coherent. By <b>Band 3</b>, we should see a more systematic, well-organised response which engages relevantly with key aspects of the passage. Writing in <b>Bands 4 and 5</b> should be thorough, confident and increasingly sophisticated in the analysis of meaning and technique.</p>

**AO2**

In their analysis of the ways in which Shakespeare shapes meanings in presenting King Henry through dramatic techniques and language choices, candidates might draw upon the following:

- imagery of punishment and correction in the King's first speech expresses both his castigation of Harry's disappointing behaviour and his own sense of God punishing him for *displeasing service*, possibly the usurpation which granted him the throne but violated the Divine Right of Kings: *secret doom/revengement/scourge/vengeance/rod of heaven*
- Prince Harry defends his father's accusations with contrasting language of appeasement: *purge/extenuation/beg/pardon* and casts blame for his bad reputation on the purveyors of gossip: *smiling pick-thanks/base news-mongers* – his knowledge of the court and political life is captured in these phrases
- Harry acknowledges some wrongdoing: *faulty wand'red and irregular*, by suggesting it is due to his youth but argues that what he says now is the truth
- The King's monosyllabic words convey the force of his attack on his son and his acute disappointment in what he sees as Harry's poor candidacy for kingship: *low/poor/bare/lewd/mean*
- the reference to *blood* is repeated in *princes of my blood* to stress how far Harry has strayed from the path of his *ancestors*, the word *alien* conveying powerfully Harry's divergence from expected behaviour.

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

***The Tempest***

<b>Q5</b>	<p><b>With close reference to the language and imagery in this passage, examine how Shakespeare presents Ferdinand at this point in the play. [45]</b></p>
	<p>Informed responses will demonstrate clear knowledge of this extract. We will reward creatively engaged responses for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of concepts will be seen in the candidate's awareness of the principles and conventions of drama and dramatic verse. Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate's ability to organise material, use relevant terminology accurately and choose an appropriate academic style and register.</p> <p>Informed responses might show knowledge and understanding through observations such as:</p> <ul style="list-style-type: none"> <li>• Ferdinand is entranced by Ariel's music as well as overcome with grief for his father who he believes died in the shipwreck. He seems in awe of the power of the music which allayed the tempest and has power over him - <i>it hath drawn me, rather</i></li> <li>• he feels the island must be inhabited by a god, as it appears other-worldly to him – <i>no mortal business</i> - dramatic irony as Prospero the master of the island is controlling everything at this point like a god</li> <li>• Shakespeare uses Ariel's song and the refrain (<i>burden</i>) to express lyrically Ferdinand's grief for his father and further enhance Ferdinand's sense of being in an altered universe</li> <li>• the presence of Miranda and Prospero develops the idea of an illusion further by Miranda's response to seeing Ferdinand for the first time, when she assumes he must be a <i>spirit</i></li> <li>• Prospero corrects her impression of an immortal being - <i>eats and sleeps</i>- to remind the audience that they are watching a carefully created scene with Ferdinand the victim of deception.</li> </ul> <p><b>Band 1</b> responses might attempt a paraphrase and not move beyond a literal reading of the passage. In <b>Band 2</b>, there should be some evidence of engagement with details of the passage and with the relevant concepts. Sometimes expression might obscure meaning, but responses will be mostly coherent. By <b>Band 3</b>, we should see a more systematic, well-organised response which engages relevantly with key aspects of the passage. Writing in <b>Bands 4 and 5</b> should be thorough, confident and increasingly sophisticated in the analysis of meaning and technique.</p>

**AO2**

In their analysis of the ways in which Shakespeare shapes meanings in presenting Ferdinand through dramatic techniques and language choices, candidates might draw upon the following:

- Shakespeare's use of music to help create the sense of enchantment and altered reality for Ferdinand
- dramatic irony in Ferdinand's grief for his father as the audience already know the true situation and further dramatic irony in his belief that he is alone in this scene
- the song lyrics are rich in nautical and marine imagery – *fathom, coral, pearls, sea nymphs*, with the sound of a bell reminding Ferdinand of the shipwreck. The references to his father's drowned body are lyrical, delicate but also designed to keep up the deception of grief for a dead loved one that the audience knows Ferdinand has been tricked into.
- the rhythm and meter of the song help to lighten the mood and atmosphere as it is only a *ditty* (as Ferdinand observes) and some candidates may identify the use of trochees in the form of the 8 line ditty ABABCD CD to show the stressed syllables in each line of 7 syllables.
- imagery of transformation reflects Ferdinand's experience – *a sea-change into something rich and strange* and develops further the audience's understanding of the sense of illusion and changing fortunes for all the characters in the play so far
- repeated use of present participle in Ferdinand's first speech adds to the poignancy of his grief despite our knowledge that this is an illusion – *sitting, weeping*, with the latter word first in a line of rich cadence, the placing of *the King my father* showing the importance to Ferdinand of the believed loss of his parent, as it is central in the line for emphasis, followed by the climax of the word *wreck* which can be felt more as bathos for the all-knowing audience.
- imagery and language of seeing which adds to the sense of illusion – *say what thou seest yond/ This gallant which thou seest*. The metaphor of Miranda's eyelashes as *fringed curtains* reinforces the sense of theatre and artificiality and also reminds the audience that Miranda is also a victim of deception/manipulation
- Prospero's idea of grief expressed in the metaphor *canker* introduces a sense of corruption and something foul, which the audience might relate to as they watch Ferdinand's bewitchment and reflect on the history of Prospero's time in Milan
- in contrast to the lyrical/elegiac language and lyrical of Ariel and Ferdinand, Prospero's language is prosaic and reductive– *it eats and sleeps and hath such senses as we have – such*.

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



## Unit 4: Shakespeare Section A Assessment Grid

Band	<p style="text-align: center;"><b>AO1</b> <i>Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression</i></p> <p style="text-align: center;"><b>15 marks</b></p>	<p style="text-align: center;"><b>AO2</b> <i>Analyse ways in which meanings are shaped in literary texts</i></p> <p style="text-align: center;"><b>30 marks</b></p>
<b>5</b>	<p style="text-align: center;"><b>13-15 marks</b></p> <ul style="list-style-type: none"> <li>• sophisticated, creative and individual response to extract; ideas are thoughtful and response is fully engaged and relevant</li> <li>• confident, perceptive application of literary concepts and terminology</li> <li>• effectively organised; demonstrates flair; high levels of technical accuracy and adopts a clear academic style and register</li> </ul>	<p style="text-align: center;"><b>25-30 marks</b></p> <ul style="list-style-type: none"> <li>• perceptive, sophisticated analysis and evaluation of Shakespeare's use of language and dramatic techniques to create meaning</li> <li>• confident and apt textual support</li> <li>• confident discussion of implicit meaning</li> </ul>
<b>4</b>	<p style="text-align: center;"><b>10-12 marks</b></p> <ul style="list-style-type: none"> <li>• clearly informed, engaged and well-structured response with sound knowledge of the extract</li> <li>• sound and apt application of literary concepts and terminology</li> <li>• expression is accurate and clear; response is organised and shows some evidence of an academic style and register</li> </ul>	<p style="text-align: center;"><b>19-24 marks</b></p> <ul style="list-style-type: none"> <li>• sound, accurate analysis and evaluation of Shakespeare's use of language and dramatic techniques to create meaning</li> <li>• secure, apt textual support</li> <li>• sound, secure grasp of implicit meaning</li> </ul>
<b>3</b>	<p style="text-align: center;"><b>7-9 marks</b></p> <ul style="list-style-type: none"> <li>• clearly engages with extract and response is mostly relevant</li> <li>• some sensible use of key concepts and generally accurate use and application of terminology</li> <li>• reasonably coherent response; generally clearly organised; expression generally accurate and clear, though there may be some lapses</li> </ul>	<p style="text-align: center;"><b>13-18 marks</b></p> <ul style="list-style-type: none"> <li>• purposeful, detailed and mostly relevant analysis of Shakespeare's use of language and dramatic techniques to create meaning</li> <li>• generally clear and accurate textual support</li> <li>• grasps some implicit meanings</li> </ul>
<b>2</b>	<p style="text-align: center;"><b>4-6 marks</b></p> <ul style="list-style-type: none"> <li>• attempts to engage with extract and structure response, though may not always be relevant to the question; response may be restricted to a literal reading</li> <li>• some, though may not always be relevant, use of concepts and terminology</li> <li>• expression may feature some inaccuracies</li> </ul>	<p style="text-align: center;"><b>7-12 marks</b></p> <ul style="list-style-type: none"> <li>• makes some valid points about Shakespeare's use of language and dramatic techniques to create meaning</li> <li>• supports points by some appropriate reference to extract</li> <li>• shows some attempt to grasp implicit meaning</li> </ul>
<b>1</b>	<p style="text-align: center;"><b>1-3 marks</b></p> <ul style="list-style-type: none"> <li>• superficial approach to extract that may show only partial/simple understanding</li> <li>• grasp of basic terminology, though this may be uneven</li> <li>• errors in expression and lapses in clarity</li> </ul>	<p style="text-align: center;"><b>1-6 marks</b></p> <ul style="list-style-type: none"> <li>• identifies basic language and dramatic features</li> <li>• discussion tends to be narrative/descriptive in nature</li> <li>• offers some support in the form of quotations and references which may not always be relevant</li> </ul>
<b>0</b>	<p><b>0 marks:</b> Response not credit worthy or not attempted.</p>	

## Section B: Shakespeare essay

In the rubric for the Section B essay task, candidates are required to *analyse how meanings are shaped* (AO2), *demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received* (AO3) and *show how different interpretations have informed their reading* (AO5). AO1 is also assessed as for all tasks across the specification.

AO3 is double-weighted for this task. Each Section B question **reminds** candidates of the need to **make close reference to relevant contexts**.

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

## Section B: Mark Allocation

Mark	AO1	AO2	AO3	AO5
75	15	15	30	15

## King Lear

<b>Q6</b>	<p><b>How far would you agree that “the play <i>King Lear</i> offers no hope, only despair”? Your response must include close reference to relevant contexts.</b></p> <p style="text-align: right;"><b>[75]</b></p>
<b>AO1</b>	<p><u>Informed</u> responses will demonstrate clear knowledge and understanding of <i>King Lear</i>. We will reward <u>creatively engaged responses</u> for relevant, thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate’s awareness of the principles and conventions of drama and dramatic verse. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material; use relevant terminology accurately and choose an appropriate academic style and register.</p> <p>Writing in <b>Band 1</b> may be brief, descriptive and/or narrative and might assert some basic, relevant ideas. In <b>Band 2</b> we should see more sustained efforts to engage with the text and task in relatively clear but not always accurate language. From here throughout the bands we should see an increasingly accurate and appropriate use of relevant terminology. <b>Band 3</b> responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of verse drama which underpin the play. In <b>Bands 4 and 5</b> writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.</p>
<b>AO2</b>	<p>In their analysis of the ways in which the play may be considered to <i>offer no hope, only despair</i>, possibly through dramatic techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> <li>• presentation of ‘good’ and ‘evil’ characters</li> <li>• the bleak presentation of events and characters at the ending of the play</li> <li>• references to the gods and divine intervention</li> <li>• Edmund’s soliloquies and asides</li> <li>• scenes of despair, including Gloucester’s blinding and his ‘suicide’ and the storm scene with Lear</li> <li>• Christian language and imagery contrasted with pagan references</li> <li>• Lear’s reconciliation with Cordelia.</li> </ul> <p><b>Band 1</b> responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In <b>Band 2</b>, we should expect to see better supported writing with some clear points showing some understanding of Shakespeare’s techniques. <b>Band 3</b> work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. <b>Bands 4 and 5</b> should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>

<p><b>AO3</b></p>	<p>We are likely to see a wide range of reference as candidates consider the significance and influence of the cultural, political, religious and social contexts upon Shakespeare’s writing. There will be some consideration of how different audiences may understand and appreciate the presentation of <i>no hope, only despair</i>.</p> <p>Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions:</p> <ul style="list-style-type: none"> <li>• ideas about kingship</li> <li>• role of Fools/jesters in royal courts</li> <li>• Christian/pagan values and beliefs</li> <li>• contemporary and/or other audiences</li> <li>• madness and attitudes to madness</li> <li>• service and leadership</li> <li>• roles of parents and children.</li> </ul> <p>Taking account of the weighting of this AO (30 of the 75 marks), we would hope to see a <u>range</u> of relevant contexts as well as some <u>depth</u> of knowledge. However, it is essential that candidates use their contextual knowledge and understanding to <u>illuminate their reading</u> of the text in light of the chosen task. Detached writing on contexts for its own sake cannot score highly.</p> <p>In <b>Band 1</b> we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In <b>Band 2</b>, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By <b>Band 3</b>, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in <b>Bands 4 and 5</b> should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.</p>
<p><b>AO5</b></p>	<p>Candidates must show critical engagement with the question. Candidates may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> <li>• by debating alternative ideas and multiple readings of the material they have chosen from <i>King Lear</i></li> <li>• by engaging with critical material including specific references to and quotations from other readers</li> <li>• a combination of both of the above.</li> </ul> <p>We will reward sensible and supported alternative readings of aspects of <i>King Lear</i> which are relevant to the presentation of <i>no hope, only despair</i> and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop <u>a personal approach</u> to the play.</p> <p><b>Band 1</b> responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In <b>Band 2</b> we should see evidence of candidates’ awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate’s personal approach. In <b>Band 3</b>, the recognition of different readings and the use of critical material should be relevant to the candidate’s argument. In <b>Bands 4 and 5</b>, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates’ arguments and understanding of the text.</p>

Q7	<p><b>“The Gloucester sub-plot adds nothing to the story of a king and his tragic downfall.” Examine this view of the play <i>King Lear</i>, making close reference to relevant contexts.</b> [75]</p>
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge and understanding of <i>King Lear</i>. We will reward <u>creatively engaged responses</u> for relevant, thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate’s awareness of the principles and conventions of drama and dramatic verse. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material; use relevant terminology accurately and choose an appropriate academic style and register.</p> <p>Writing in <b>Band 1</b> may be brief, descriptive and/or narrative and might assert some basic, relevant ideas. In <b>Band 2</b> we should see more sustained efforts to engage with the text and task in relatively clear but not always accurate language. From here throughout the bands we should see an increasingly accurate and appropriate use of relevant terminology. <b>Band 3</b> responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of verse drama which underpin the play. In <b>Bands 4 and 5</b> writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.</p>
AO2	<p>In their analysis of the ways in which <i>the Gloucester sub-plot</i> [may add] <i>nothing to the story of a king and his tragic downfall</i> through dramatic techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> <li>• connections between the characterisation of Gloucester and Lear, particularly as foolish fathers and their tragic deaths</li> <li>• parallels between their children, the good and the evil</li> <li>• imagery and symbolism of blindness and errors of judgement/nature imagery</li> <li>• scenes of abusive treatment at the hands of their children, with Gloucester’s blinding graphically depicted through Regan and Cornwall</li> <li>• theme of hubris possibly amplified through the Gloucester story</li> <li>• the idea of loss of power and entitlement emphasised by using two old men rather than one</li> <li>• the ways in which Shakespeare keeps the main plot and sub plot separate yet also intertwines them for great dramatic effect with Edmund’s involvement with Goneril and Regan and Edgar as Poor Tom, Lear’s ‘wise philosopher’.</li> </ul> <p><b>Band 1</b> responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In <b>Band 2</b>, we should expect to see better supported writing with some clear points showing some understanding of Shakespeare’s techniques. <b>Band 3</b> work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. <b>Bands 4 and 5</b> should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>

<b>AO3</b>	<p>We are likely to see a wide range of reference as candidates consider the significance and influence of the cultural, political, religious and social contexts upon Shakespeare's writing. There will be some consideration of how different audiences may understand and appreciate <i>the Gloucester sub-plot adds nothing to the story of a king and his tragic downfall</i>. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions:</p> <ul style="list-style-type: none"><li>• ideas about kingship and social responsibility</li><li>• attitudes towards illegitimacy</li><li>• Christian/pagan values and beliefs</li><li>• contemporary and/or other audiences</li><li>• madness and attitudes to madness</li><li>• attitudes towards the old and vulnerable in society</li><li>• service and leadership</li><li>• roles of parents and children</li><li>• tragedy genre conventions.</li></ul> <p>Taking account of the weighting of this AO (30 of the 75 marks), we should expect to see relevant and telling reference to contexts in support of literary discussion. However, those who write extensively about context are likely to penalise themselves by giving inadequate attention to the other AOs.</p> <p>In <b>Band 1</b> we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In <b>Band 2</b>, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By <b>Band 3</b>, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in <b>Bands 4 and 5</b> should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.</p>
------------	--

<p><b>AO5</b></p>	<p>Candidates must show critical engagement with the question. Candidates may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> <li>• by debating alternative ideas and multiple readings of the material they have chosen from <i>King Lear</i></li> <li>• by engaging with critical material including specific references to and</li> <li>• quotations from other readers</li> <li>• a combination of both of the above.</li> </ul> <p>We will reward sensible and supported alternative readings of aspects of <i>King Lear</i> which are relevant to how <i>the Gloucester sub-plot</i> may add <i>nothing to the story of a king and his tragic downfall</i> especially when the candidate has used a critical reading to develop <u>a personal approach</u> to the play. It is entirely possible that candidates may agree with the statement and suggest that the Gloucester family scenes are only distractions from the Lear story, while those who disagree should have plenty of material to draw in to prove how the sub-plot enriches the main plot and delivers any moral lessons more emphatically.</p> <p><b>Band 1</b> responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In <b>Band 2</b> we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In <b>Band 3</b>, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In <b>Bands 4 and 5</b>, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.</p>
-------------------	--

## Antony and Cleopatra

<b>Q8</b>	<p><b>“A play which depicts above all else the consequences of disloyalty.”</b>  <b>How far would you agree with this view of the play <i>Antony and Cleopatra</i>?</b>  <b>Your response must include close reference to relevant contexts. [75]</b></p>
<b>AO1</b>	<p><u>Informed</u> responses will demonstrate clear knowledge and understanding of <i>Antony and Cleopatra</i>. We will reward <u>creatively engaged responses</u> for relevant, thoughtful and personal rather than mechanical/literal approaches. Understanding and application of concepts will be seen in the candidate’s awareness of the principles and conventions of drama and dramatic verse. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material; use relevant terminology accurately and choose an appropriate academic style and register.</p> <p>Writing in <b>Band 1</b> may be brief, descriptive and/or narrative and might assert some basic, relevant ideas. In <b>Band 2</b> we should see more sustained efforts to engage with the text and task in relatively clear but not always accurate language. From here throughout the bands we should see an increasingly accurate and appropriate use of relevant terminology. <b>Band 3</b> responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of verse drama which underpin the play. In <b>Bands 4 and 5</b> writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.</p>
<b>AO2</b>	<p>In their analysis of the ways in which the play may <i>depict above all the consequences of disloyalty</i> through dramatic techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> <li>• the portrayal of Antony as a man conflicted between his Roman political and personal responsibilities and his passion for Cleopatra</li> <li>• Antony’s claims of betrayal by Cleopatra after their defeat expressed not only in the context of their relationship but also in terms of the consequent loss of his military status</li> <li>• Cleopatra’s fears of Antony’s disloyalty to her, forsaking her for his duties elsewhere, e.g. the messenger scene</li> <li>• the battle of Actium and its significance in the tragic outcome of the play</li> <li>• the presentation of the deaths of Antony and Cleopatra</li> <li>• imagery of instability.</li> </ul> <p><b>Band 1</b> responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In <b>Band 2</b>, we should expect to see better supported writing with some clear points showing some understanding of Shakespeare’s techniques. <b>Band 3</b> work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. <b>Bands 4 and 5</b> should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>



<p><b>AO3</b></p>	<p>We are likely to see a wide range of reference as candidates consider the significance and influence of cultural, political, religious and social contexts upon Shakespeare's writing. There will be some consideration of how different audiences may or may not understand and appreciate how the play <i>may depict above all the consequences of disloyalty</i>. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions:</p> <ul style="list-style-type: none"> <li>• conventions of tragedy</li> <li>• different values and attitudes of Rome and Egypt</li> <li>• codes of honour and military values</li> <li>• Cleopatra's royal status; her influence and power</li> <li>• attitudes to women</li> <li>• attitudes towards servants and masters</li> <li>• influence of society's moral codes.</li> </ul> <p>Taking account of the weighting of this AO (30 of the 75 marks), we should expect to see relevant and telling reference to contexts in support of literary discussion. However, those who write extensively about context are likely to penalize themselves by giving inadequate attention to the other AOs.</p> <p>In <b>Band 1</b> we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In <b>Band 2</b>, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By <b>Band 3</b>, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in <b>Bands 4 and 5</b> should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.</p>
<p><b>AO5</b></p>	<p>Candidates must show critical engagement with the question. It is likely that different kinds of disloyalty are discussed, both the personal and the political. While some may argue that the play is about so much more than the <i>consequences of disloyalty</i>, there should be some engagement with Antony's sense of betrayal and his own disloyalty to Rome. The <i>quality</i> of the argument is of paramount importance.</p> <p>Candidates may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> <li>• by debating alternative ideas and multiple readings of the material they have chosen from <i>Antony and Cleopatra</i></li> <li>• by engaging with critical material including specific references to and</li> <li>• quotations from other readers.</li> <li>• a combination of both of the above.</li> </ul> <p>We will reward sensible and supported alternative readings of aspects of <i>Antony and Cleopatra</i> which are relevant to the exploration of the given view and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop <u>a personal approach</u> to the play.</p> <p><b>Band 1</b> responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In <b>Band 2</b> we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In <b>Band 3</b>, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In <b>Bands 4 and 5</b>, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.</p>

Q9	<p><b>“<i>Antony and Cleopatra</i> has little more to offer its audience than the story of a weak man destroyed by a strong woman.” Discuss this view of the play, making close reference to relevant contexts. [75]</b></p>
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge and understanding of <i>Antony and Cleopatra</i>. We will reward <u>creatively engaged responses</u> for relevant, thoughtful and personal rather than mechanical/literal approaches. Understanding and application of concepts will be seen in the candidate’s awareness of the principles and conventions of drama and dramatic verse. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material; use relevant terminology accurately and choose an appropriate academic style and register.</p> <p>Writing in <b>Band 1</b> may be brief, descriptive and/or narrative and might assert some basic, relevant ideas. In <b>Band 2</b> we should see more sustained efforts to engage with the text and task in relatively clear but not always accurate language. From here throughout the bands we should see an increasingly accurate and appropriate use of relevant terminology. <b>Band 3</b> responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of verse drama which underpin the play. In <b>Bands 4 and 5</b> writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.</p>
AO2	<p>In their analysis of the ways in which the play may be seen as having <i>little more to offer its audience than the story of a weak man destroyed by a strong woman</i> through dramatic techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> <li>• presentation of Cleopatra’s strength as a leader – depiction of her servants and handmaids</li> <li>• presentation of Antony as leader and also his relationships with his men</li> <li>• frequent references to her allure and also suggestions of her manipulation of Antony</li> <li>• Shakespeare’s depiction of the conflict within Antony as competing forces – Cleopatra and the triumvirate – weakens his power and status</li> <li>• contrasting presentation of Rome and Egypt</li> <li>• dramatic impact of the battle scenes</li> <li>• Antony’s bitter speeches regarding the loss of his honour and military prestige</li> <li>• Antony’s acknowledgement of Cleopatra’s superior strength in ending their lives after being (falsely) told of her death- <i>condemn myself to lack the courage of a woman</i></li> <li>• portrayal of Octavia in contrast to Cleopatra.</li> </ul> <p><b>Band 1</b> responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In <b>Band 2</b>, we should expect to see better supported writing with some clear points showing some understanding of Shakespeare’s techniques. <b>Band 3</b> work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. <b>Bands 4 and 5</b> should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>

<p><b>AO3</b></p>	<p>We are likely to see a wide range of reference as candidates consider the significance and influence of the cultural, political, religious and social contexts upon Shakespeare’s writing. There will be some consideration of how different audiences may or may not understand and appreciate the presentation of the play as having <i>little more to offer its audience than the story of a weak man destroyed by a strong woman</i>. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions:</p> <ul style="list-style-type: none"> <li>• conventions of tragedy genre</li> <li>• the contrasting values and lifestyles of Rome and Egypt</li> <li>• ideas about royalty and leadership and the associated responsibilities and ethics</li> <li>• codes of honour and military values</li> <li>• attitudes to marriage/adultery</li> <li>• religious beliefs and ideas</li> <li>• attitudes towards women.</li> </ul> <p>Taking account of the weighting of this AO (30 of the 75 marks), we should expect to see relevant and telling reference to contexts in support of literary discussion. However, those who write extensively about context are likely to penalize themselves by giving inadequate attention to the other AOs.</p> <p>In <b>Band 1</b> we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In <b>Band 2</b>, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By <b>Band 3</b>, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in <b>Bands 4 and 5</b> should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.</p>
<p><b>AO5</b></p>	<p>Candidates must show critical engagement with the question. Candidates may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> <li>• by debating alternative ideas and multiple readings of the material they have chosen from <i>Antony and Cleopatra</i></li> <li>• by engaging with critical material including specific references to and quotations from other readers.</li> <li>• a combination of both of the above.</li> </ul> <p>We will reward sensible and supported alternative readings of aspects of <i>Antony and Cleopatra</i> which are relevant to the idea of <i>little more to offer its audience than the story of a weak man destroyed by a strong woman</i> and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop <u>a personal approach</u> to the play.</p> <p><b>Band 1</b> responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In <b>Band 2</b> we should see evidence of candidates’ awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate’s personal approach. In <b>Band 3</b>, the recognition of different readings and the use of critical material should be relevant to the candidate’s argument. In <b>Bands 4 and 5</b>, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates’ arguments and understanding of the text.</p>

## Hamlet

<b>Q10</b>	<p><b>How far would you agree that “the play’s central idea is that of Hamlet’s inadequacy as an avenger”? Your response must include close reference to relevant contexts. [75]</b></p>
<b>AO1</b>	<p><u>Informed</u> responses will demonstrate clear knowledge and understanding of <i>Hamlet</i>. We will reward <u>creatively engaged responses</u> for relevant, thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate’s awareness of the principles and conventions of drama and dramatic verse. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material; use relevant terminology accurately and choose an appropriate academic style and register.</p> <p>Writing in <b>Band 1</b> may be brief, descriptive and/or narrative and might assert some basic, relevant ideas. In <b>Band 2</b> we should see more sustained efforts to engage with the text and task in relatively clear but not always accurate language. From here throughout the bands we should see an increasingly accurate and appropriate use of relevant terminology. <b>Band 3</b> responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of verse drama which underpin the play. In <b>Bands 4 and 5</b> writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.</p>
<b>AO2</b>	<p>In their analysis of the ways Shakespeare may or may not present the <i>central idea [as] that of Hamlet’s inadequacy as an avenger</i> through dramatic techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> <li>• Hamlet’s soliloquies where he laments his inability to act</li> <li>• presentation of the Ghost’s visitations</li> <li>• Hamlet’s treatment of Rosencrantz and Guildenstern</li> <li>• Hamlet’s relationship with Ophelia</li> <li>• presentation of his antic disposition</li> <li>• final scenes of the play</li> <li>• Hamlet’s relationship with his mother</li> <li>• thoughts and feelings regarding death</li> <li>• the play within the play.</li> </ul> <p><b>Band 1</b> responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In <b>Band 2</b>, we should expect to see better supported writing with some clear points showing some understanding of Shakespeare’s techniques. <b>Band 3</b> work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. <b>Bands 4 and 5</b> should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>

<p><b>AO3</b></p>	<p>We are likely to see a wide range of reference as candidates consider the significance and influence of cultural, political, religious and social contexts upon Shakespeare’s writing. There will be some consideration of how different audiences may understand and appreciate the <i>central idea is that of Hamlet’s inadequacy as an avenger</i>. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions:</p> <ul style="list-style-type: none"> <li>• codes of conduct regarding royalty and the divine right of kings</li> <li>• relationships between fathers and sons</li> <li>• ideas about marriage/adultery/chastity</li> <li>• patriarchal societies’ attitudes and values</li> <li>• tradition of Senecan revenge drama/Aristotelian tragedy</li> <li>• beliefs about the supernatural</li> <li>• religious beliefs and issues</li> <li>• codes of honour and chivalry</li> <li>• order and disorder theories, such as the Elizabethan Chain of Being.</li> </ul> <p>Taking account of the weighting of this AO (30 of the 75 marks), we should expect to see relevant and telling reference to contexts in support of literary discussion. However, those who write extensively about context are likely to penalize themselves by giving inadequate attention to the other AOs.</p> <p>In <b>Band 1</b> we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In <b>Band 2</b>, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By <b>Band 3</b>, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in <b>Bands 4 and 5</b> should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.</p>
<p><b>AO5</b></p>	<p>Candidates must show critical engagement with the question. Candidates may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> <li>• by debating alternative ideas and multiple readings of the material they have chosen from <i>Hamlet</i></li> <li>• by engaging with critical material including specific references to and quotations from other readers.</li> <li>• a combination of both of the above.</li> </ul> <p>We will reward sensible and supported alternative readings of aspects of <i>Hamlet</i> which are relevant to the question and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop <u>a personal approach</u> to the play.</p> <p><b>Band 1</b> responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In <b>Band 2</b> we should see evidence of candidates’ awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate’s personal approach. In <b>Band 3</b>, the recognition of different readings and the use of critical material should be relevant to the candidate’s argument. In <b>Bands 4 and 5</b>, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates’ arguments and understanding of the text.</p>

Q11	<p><b>“A personal tragedy created by state affairs.” Examine this view of the play <i>Hamlet</i>, making close reference to relevant contexts.</b> [75]</p>
A01	<p><u>Informed</u> responses will demonstrate clear knowledge and understanding of <i>Hamlet</i>. We will reward <u>creatively engaged responses</u> for relevant, thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate’s awareness of the principles and conventions of drama and dramatic verse. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material; use relevant terminology accurately and choose an appropriate academic style and register.</p> <p>Writing in <b>Band 1</b> may be brief, descriptive and/or narrative and might assert some basic, relevant ideas. In <b>Band 2</b> we should see more sustained efforts to engage with the text and task in relatively clear but not always accurate language. From here throughout the bands we should see an increasingly accurate and appropriate use of relevant terminology. <b>Band 3</b> responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of verse drama which underpin the play. In <b>Bands 4 and 5</b> writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.</p>
A02	<p>In their analysis of the ways Shakespeare may show <i>a personal tragedy created by state affairs</i> through dramatic techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> <li>• presentation of Elsinore and the state business</li> <li>• presentation of Hamlet’s grief and his concern for the state of Denmark</li> <li>• presentation of the Ghost and his portrayal of both Claudius and Gertrude</li> <li>• Laertes and Fortinbras – their reactions to state affairs</li> <li>• the play within the play</li> <li>• presentation of Polonius and his influence within the court and his family</li> <li>• Hamlet’s relationships with his parents</li> <li>• depiction of Claudius’ kingship</li> <li>• presentation of Ophelia and Hamlet’s treatment of her.</li> </ul> <p><b>Band 1</b> responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In <b>Band 2</b>, we should expect to see better supported writing with some clear points showing some understanding of Shakespeare’s techniques. <b>Band 3</b> work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. <b>Bands 4 and 5</b> should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>

<p><b>AO3</b></p>	<p>We are likely to see a wide range of reference as candidates consider the significance and influence of cultural, political, religious and social contexts upon Shakespeare's writing. There will be some consideration of how different audiences may or may not understand and appreciate the presentation of the play as <i>a personal tragedy created by state affairs</i>. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions:</p> <ul style="list-style-type: none"> <li>• revenge tragedy traditions and conventions</li> <li>• ideas about relationships between father and son</li> <li>• attitudes towards women and their traditional relationships with men</li> <li>• ideas about marriage/adultery/chastity</li> <li>• Elizabethan Chain of Being and related concepts of order and harmony</li> <li>• setting of Denmark/role of royal court in politics</li> <li>• ideas about kingship and succession/usurpation, royal codes of conduct</li> <li>• religious beliefs and attitudes towards the supernatural.</li> </ul> <p>Taking account of the weighting of this AO (30 of the 75 marks), we should expect to see relevant and telling reference to contexts in support of literary discussion. However, those who write extensively about context are likely to penalize themselves by giving inadequate attention to the other AOs.</p> <p>In <b>Band 1</b> we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In <b>Band 2</b>, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By <b>Band 3</b>, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in <b>Bands 4 and 5</b> should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.</p>
<p><b>AO5</b></p>	<p>Candidates must show critical engagement with the question. Candidates may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> <li>• by debating alternative ideas and multiple readings of the material they have chosen from <i>Hamlet</i></li> <li>• by engaging with critical material including specific references to and quotations from other readers</li> <li>• a combination of both of the above.</li> </ul> <p>We will reward sensible and supported alternative readings of aspects of <i>Hamlet</i> which are relevant to the discussion of the play as <i>a personal tragedy created by state affairs</i> and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a <u>personal approach</u> to the play.</p> <p><b>Band 1</b> responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In <b>Band 2</b> we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In <b>Band 3</b>, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In <b>Bands 4 and 5</b>, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.</p>

## King Henry IV Part 1

<b>Q12</b>	<p><b>Examine the view that “<i>King Henry IV Part 1</i> is a play which shows the struggle to move on in a world overshadowed by the past.” Your response must include close reference to relevant contexts. [75]</b></p>
<b>AO1</b>	<p><u>Informed</u> responses will demonstrate clear knowledge and understanding of <i>Henry IV Part 1</i>. We will reward <u>creatively engaged responses</u> for relevant, thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate’s awareness of the principles and conventions of drama and dramatic verse. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material; use relevant terminology accurately and choose an appropriate academic style and register.</p> <p>Writing in <b>Band 1</b> may be brief, descriptive and/or narrative and might assert some basic, relevant ideas. In <b>Band 2</b> we should see more sustained efforts to engage with the text and task in relatively clear but not always accurate language. From here throughout the bands we should see an increasingly accurate and appropriate use of relevant terminology. <b>Band 3</b> responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of verse drama which underpin the play. In <b>Bands 4 and 5</b> writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.</p>
<b>AO2</b>	<p>In their analysis of the ways Shakespeare may show <i>a play which shows the struggle to make progress in a world overshadowed by the past</i> through dramatic techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> <li>• the Prince’s soliloquy ‘I know you all’</li> <li>• the King’s interview with his son</li> <li>• presentation of the rebels, particularly Hotspur</li> <li>• the King’s scenes with the rebels</li> <li>• the King’s reference to the usurpation and the rebels’ version of this period of time</li> <li>• presentation of the relationship between the King and Prince Hal</li> <li>• presentation of the relationship between the Prince and Falstaff</li> <li>• the battle scenes.</li> </ul> <p><b>Band 1</b> responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In <b>Band 2</b>, we should expect to see better supported writing with some clear points showing some understanding of Shakespeare’s techniques. <b>Band 3</b> work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. <b>Bands 4 and 5</b> should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>



<p><b>AO3</b></p>	<p>We are likely to see a wide range of reference as candidates consider the significance and influence of the cultural, political, religious and social contexts upon Shakespeare’s writing. There will be some consideration of how different audiences may understand and appreciate the idea of <i>a play which shows the struggle to make progress in a world overshadowed by the past</i>. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions:</p> <ul style="list-style-type: none"> <li>• theories of kingship and belief in divine right of kings</li> <li>• codes of chivalry</li> <li>• attitudes towards political leaders and their route to power</li> <li>• Renaissance drama</li> <li>• theatre and topical politics/history/comedy dramatic genres</li> <li>• ideas about relationships between parents and children</li> <li>• ideas about friendship and loyalty</li> <li>• attitudes towards different social classes</li> <li>• ideas about masters and servants.</li> </ul> <p>Taking account of the weighting of this AO (30 of the 75 marks), we should expect to see relevant and telling reference to contexts in support of literary discussion. However, those who write extensively about context are likely to penalize themselves by giving inadequate attention to the other AOs.</p> <p>In <b>Band 1</b> we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In <b>Band 2</b>, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By <b>Band 3</b>, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in <b>Bands 4 and 5</b> should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.</p>
<p><b>AO5</b></p>	<p>Candidates must show critical engagement with the question. Candidates may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> <li>• by debating alternative ideas and multiple readings of the material they have chosen from <i>Henry IV Part 1</i></li> <li>• by engaging with critical material including specific references to and quotations from other readers</li> <li>• a combination of both of the above.</li> </ul> <p>We will reward sensible and supported alternative readings of aspects of <i>King Henry IV Part 1</i> which are relevant to the discussion of <i>a play which shows the struggle to make progress in a world overshadowed by the past</i> and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop <u>a personal approach</u> to the play.</p> <p><b>Band 1</b> responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In <b>Band 2</b> we should see evidence of candidates’ awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate’s personal approach. In <b>Band 3</b>, the recognition of different readings and the use of critical material should be relevant to the candidate’s argument. In <b>Bands 4 and 5</b>, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates’ arguments and understanding of the text.</p>

Q13	<p><b>“This history play has little to teach us other than how we measure fitness for kingship.” How far would you agree with this view of <i>King Henry IV Part 1</i>? Your response must include close reference to relevant contexts.</b></p> <p style="text-align: right;"><b>[75]</b></p>
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge and understanding of <i>Henry IV Part 1</i>. We will reward <u>creatively engaged responses</u> for relevant, thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate’s awareness of the principles and <u>conventions</u> of drama and dramatic verse. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material; use relevant terminology accurately and choose an appropriate academic style and register.</p> <p>Writing in <b>Band 1</b> may be brief, descriptive and/or narrative and might assert some basic, relevant ideas. In <b>Band 2</b> we should see more sustained efforts to engage with the text and task in relatively clear but not always accurate language. From here throughout the bands we should see an increasingly accurate and appropriate use of relevant terminology. <b>Band 3</b> responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of verse drama which underpin the play. In <b>Bands 4 and 5</b> writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.</p>
AO2	<p>In their analysis of the ways the play may have <i>little to teach us other than how we measure fitness for kingship</i>, through dramatic techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> <li>• the Prince’s soliloquy revealing his true intentions: <i>I know you all</i></li> <li>• the Prince’s relationship with Falstaff</li> <li>• comic scenes in the Tavern and Gad’s Hill</li> <li>• Shakespeare’s use of prose and blank verse</li> <li>• the King’s lecture to Hal and his references to his own political rise to power</li> <li>• the Prince and Hotspur as dramatic foils</li> <li>• theme of redemption explored primarily through the Prince’s personal development</li> <li>• the battle scenes.</li> </ul> <p><b>Band 1</b> responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In <b>Band 2</b>, we should expect to see better supported writing with some clear points showing some understanding of Shakespeare’s techniques. <b>Band 3</b> work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. <b>Bands 4 and 5</b> should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>

<p><b>AO3</b></p>	<p>We are likely to see a wide range of reference as candidates consider the significance and influence of the cultural, political, religious and social contexts upon Shakespeare’s writing. There will be some consideration of how different audiences may understand and appreciate the idea of that the play may have <i>little to teach us other than how we measure fitness for kingship</i>. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions:</p> <ul style="list-style-type: none"> <li>• theories of kingship and ideas about royal conduct</li> <li>• codes of chivalry and honour</li> <li>• attitudes towards political leaders and their route to power</li> <li>• Renaissance drama and history play genre</li> <li>• Elizabethan Chain of Being</li> <li>• Ideas about relationships between fathers and sons.</li> </ul> <p>Taking account of the weighting of this AO (30 of the 75 marks), we should expect to see relevant and telling reference to contexts in support of literary discussion. However, those who write extensively about context are likely to penalize themselves by giving inadequate attention to the other AOs.</p> <p>In <b>Band 1</b> we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In <b>Band 2</b>, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By <b>Band 3</b>, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in <b>Bands 4 and 5</b> should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.</p>
<p><b>AO5</b></p>	<p>Candidates must show critical engagement with the question. Candidates may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> <li>• by debating alternative ideas and multiple readings of the material they have chosen from <i>Henry IV Part 1</i></li> <li>• by engaging with critical material including specific references to and quotations from other readers</li> <li>• a combination of both of the above.</li> </ul> <p>We will reward sensible and supported alternative readings of aspects of <i>Henry IV Part 1</i> which are relevant to the discussion of the play as having <i>little to teach us other than how we measure fitness for kingship</i> and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop <u>a personal approach</u> to the play.</p> <p><b>Band 1</b> responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In <b>Band 2</b> we should see evidence of candidates’ awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate’s personal approach. In <b>Band 3</b>, the recognition of different readings and the use of critical material should be relevant to the candidate’s argument. In <b>Bands 4 and 5</b>, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates’ arguments and understanding of the text.</p>

***The Tempest***

<b>Q14</b>	<p><b>“Although the end of the play promises reconciliation, it is the play’s focus on punishment which leaves the most lasting impression.” Consider how far you would agree with this view of <i>The Tempest</i>, making close reference to relevant contexts.</b> [75]</p>
<b>AO1</b>	<p><u>Informed</u> responses will demonstrate clear knowledge and understanding of <i>The Tempest</i>. We will reward <u>creatively engaged responses</u> for relevant, thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate’s awareness of the principles and conventions of drama and dramatic verse. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material; use relevant terminology accurately and choose an appropriate academic style and register.</p> <p>Writing in <b>Band 1</b> may be brief, descriptive and/or narrative and might assert some basic, relevant ideas. In <b>Band 2</b> we should see more sustained efforts to engage with the text and task in relatively clear but not always accurate language. From here throughout the bands we should see an increasingly accurate and appropriate use of relevant terminology. <b>Band 3</b> responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of verse drama which underpin the play. In <b>Bands 4 and 5</b> writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.</p>
<b>AO2</b>	<p>In their analysis of the ways in which the <i>play’s focus on punishment may leave the most lasting impression (although the end of the play promises reconciliation)</i> through dramatic techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> <li>• presentation of Caliban and his abusive relationship with Prospero</li> <li>• presentation of magic as a form of punishment</li> <li>• presentation of the island</li> <li>• depiction of Prospero’s past life in Milan and Prospero’s reactions to his treatment there</li> <li>• Miranda and Ferdinand’s relationship a symbolic gesture of reconciliation but also a power bid by Prospero</li> <li>• depiction of the shipwreck and the marriage scenes</li> <li>• Prospero’s final speeches suggesting reconciliation.</li> </ul> <p><b>Band 1</b> responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In <b>Band 2</b>, we should expect to see better supported writing with some clear points showing some understanding of Shakespeare’s techniques. <b>Band 3</b> work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. <b>Bands 4 and 5</b> should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>

<p><b>AO3</b></p>	<p>We are likely to see a wide range of reference as candidates consider the significance and influence of the cultural, political, religious and social contexts upon Shakespeare’s writing. There will be some consideration of how different audiences may understand and appreciate the <i>play’s focus on punishment may leave the most lasting impression (although the end of the play promises reconciliation)</i>. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions:</p> <ul style="list-style-type: none"> <li>• age of discovery and colonisation</li> <li>• political ideas and beliefs</li> <li>• religious attitudes and values</li> <li>• ideas about marriage</li> <li>• attitudes towards magic and the supernatural</li> <li>• ideas about the Noble Savage and about education and civilisation</li> <li>• contemporary Elizabethan/Jacobean drama</li> <li>• theories about order and hierarchy such as the Chain of Being/religious beliefs</li> <li>• ideas about rulers and nobility, masters and servants.</li> </ul> <p>Taking account of the weighting of this AO (30 of the 75 marks), we should expect to see relevant and telling reference to contexts in support of literary discussion. However, those who write extensively about context are likely to penalise themselves by giving inadequate attention to the other AOs.</p> <p>In <b>Band 1</b> we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In <b>Band 2</b>, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By <b>Band 3</b>, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in <b>Bands 4 and 5</b> should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.</p>
<p><b>AO5</b></p>	<p>Candidates must show critical engagement with the question. Candidates may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> <li>• by debating alternative ideas and multiple readings of the material they have chosen from <i>The Tempest</i></li> <li>• by engaging with critical material including specific references to and quotations from other readers</li> <li>• a combination of both of the above.</li> </ul> <p>We will reward sensible and supported alternative readings of aspects of <i>The Tempest</i> which are relevant to the discussion of <i>whether the play’s focus on punishment may leave the most lasting impression (although the end of the play promises reconciliation)</i> and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop <u>a personal approach</u> to the play.</p> <p><b>Band 1</b> responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In <b>Band 2</b> we should see evidence of candidates’ awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate’s personal approach. In <b>Band 3</b>, the recognition of different readings and the use of critical material should be relevant to the candidate’s argument. In <b>Bands 4 and 5</b>, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates’ arguments and understanding of the text.</p>

Q15	<p>Discuss the view that “<i>The Tempest</i> celebrates the unreal to such an extent that we cannot take the play seriously”. Your response must include close reference to relevant contexts. [75]</p>
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge and understanding of <i>The Tempest</i>. We will reward <u>creatively engaged responses</u> for relevant, thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate’s awareness of the principles and conventions of drama and dramatic verse. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material; use relevant terminology accurately and choose an appropriate academic style and register.</p> <p>Writing in <b>Band 1</b> may be brief, descriptive and/or narrative and might assert some basic, relevant ideas. In <b>Band 2</b> we should see more sustained efforts to engage with the text and task in relatively clear but not always accurate language. From here throughout the bands we should see an increasingly accurate and appropriate use of relevant terminology. <b>Band 3</b> responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of verse drama which underpin the play. In <b>Bands 4 and 5</b> writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.</p>
AO2	<p>In their analysis of the ways in which the play may or may not <i>celebrate the unreal to such an extent that we cannot take the play seriously</i> through dramatic techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> <li>• presentation of Prospero the magician and Ariel as his accomplice</li> <li>• presentation of the illusions created and their impact on the other characters</li> <li>• Ariel’s role in the illusions and the comic scenes</li> <li>• shipwreck scene/wedding masque</li> <li>• presentation of Caliban; issues such as his treatment at the hands of the coloniser Prospero</li> <li>• the dramatic impact of illusion on the play’s setting and characterisation:</li> <li>• portrayal of the past events in Milan/issues of betrayal/sibling relationships/political neglect/selfishness/power struggles/tyranny/conspiracy/vengeance as serious ideas.</li> </ul> <p><b>Band 1</b> responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In <b>Band 2</b>, we should expect to see better supported writing with some clear points showing some understanding of Shakespeare’s techniques. <b>Band 3</b> work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. <b>Bands 4 and 5</b> should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>

<p><b>AO3</b></p>	<p>We are likely to see a wide range of reference as candidates consider the significance and influence of the cultural, political, religious and social contexts upon Shakespeare’s writing. There will be some consideration of how different audiences may or may not understand and appreciate how the play may <i>celebrate the unreal to such an extent that we cannot take the play seriously</i>. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions:</p> <ul style="list-style-type: none"> <li>• attitudes towards magic and the supernatural</li> <li>• ideas about rulers and nobility, masters and servants</li> <li>• ideas about duty/punishment</li> <li>• age of discovery and colonisation</li> <li>• ideas about the Noble Savage and about education and civilisation</li> <li>• attitudes towards women and marriage</li> <li>• theories about order and hierarchy such as the Chain of Being/religious beliefs.</li> </ul> <p>Taking account of the weighting of this AO (30 of the 75 marks), we should expect to see relevant and telling reference to contexts in support of literary discussion. However, those who write extensively about context are likely to penalize themselves by giving inadequate attention to the other AOs.</p> <p>In <b>Band 1</b> we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In <b>Band 2</b>, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By <b>Band 3</b>, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in <b>Bands 4 and 5</b> should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.</p>
<p><b>AO5</b></p>	<p>Candidates must show critical engagement with the question. Candidates may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> <li>• by debating alternative ideas and multiple readings of the material they have chosen from <i>The Tempest</i></li> <li>• by engaging with critical material including specific references to and quotations from other readers</li> <li>• a combination of both of the above.</li> </ul> <p>We will reward sensible and supported alternative readings of aspects of <i>The Tempest</i> which are relevant to the discussion of whether the play <i>celebrates the unreal to such an extent that we cannot take the play seriously</i> and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop <u>a personal approach</u> to the play.</p> <p><b>Band 1</b> responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In <b>Band 2</b> we should see evidence of candidates’ awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate’s personal approach. In <b>Band 3</b>, the recognition of different readings and the use of critical material should be relevant to the candidate’s argument. In <b>Bands 4 and 5</b>, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates’ arguments and understanding of the text.</p>

## Unit 4 Shakespeare Section B Assessment Grid

Band	<b>AO1</b> <i>Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression</i> <b>15 marks</b>	<b>AO2</b> <i>Analyse ways in which meanings are shaped in literary texts</i> <b>15 marks</b>	<b>AO3</b> <i>Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received</i> <b>30 marks</b>	<b>AO5</b> <i>Explore literary texts informed by different interpretations</i> <b>15 marks</b>
<b>5</b>	<b>13-15 marks</b> <ul style="list-style-type: none"> <li>sophisticated, creative and individual response to play; ideas are thoughtful and response is fully engaged and relevant</li> <li>confident, perceptive application of literary concepts and terminology</li> <li>effectively organised; demonstrates flair; high levels of technical accuracy and adopts a clear academic style and register</li> </ul>	<b>13-15 marks</b> <ul style="list-style-type: none"> <li>perceptive, sophisticated analysis and evaluation of Shakespeare's use of language and dramatic techniques to create meaning</li> <li>confident and apt textual support</li> <li>confident discussion of implicit meaning</li> </ul>	<b>25-30 marks</b> <ul style="list-style-type: none"> <li>perceptive, productive discussion of significance and influence of contexts</li> <li>confident analysis of the contexts in which texts are written and received</li> <li>confident analysis of connections between play and contexts</li> </ul>	<b>13-15 marks</b> <ul style="list-style-type: none"> <li>mature and confident discussion of other relevant interpretations of play.</li> <li>autonomous, independent reader</li> </ul>
<b>4</b>	<b>10-12 marks</b> <ul style="list-style-type: none"> <li>clearly informed, engaged and well-structured response with sound knowledge of the play</li> <li>sound and apt application of literary concepts and terminology</li> <li>expression is accurate and clear; response is organised and shows some evidence of an academic style and register</li> </ul>	<b>10-12 marks</b> <ul style="list-style-type: none"> <li>sound, accurate analysis and evaluation of Shakespeare's use of language and dramatic techniques to create meaning</li> <li>secure, apt textual support</li> <li>sound, secure grasp of implicit meaning</li> </ul>	<b>19-24 marks</b> <ul style="list-style-type: none"> <li>sound, secure appreciation and understanding of the significance and influence of contexts</li> <li>sound, secure analysis of the contexts in which texts are written and received</li> <li>sound, secure understanding of connections between play and contexts</li> </ul>	<b>10-12 marks</b> <ul style="list-style-type: none"> <li>makes sound and purposeful use of other relevant interpretations of play</li> </ul>
<b>3</b>	<b>7-9 marks</b> <ul style="list-style-type: none"> <li>clearly engages with play and response is mostly relevant</li> <li>some sensible use of key concepts and generally accurate use and application of terminology</li> <li>reasonably coherent response; generally clearly organised; expression generally accurate and clear, though there may be some lapses</li> </ul>	<b>7-9 marks</b> <ul style="list-style-type: none"> <li>purposeful, detailed and mostly relevant analysis of Shakespeare's use of language and dramatic techniques to create meaning</li> <li>generally clear and accurate textual support</li> <li>grasps some implicit meanings</li> </ul>	<b>13-18 marks</b> <ul style="list-style-type: none"> <li>clear grasp of significance and influence of contexts</li> <li>clear grasp of the contexts in which texts are written and received</li> <li>clear understanding of connections between play and contexts</li> </ul>	<b>7-9 marks</b> <ul style="list-style-type: none"> <li>makes clear and appropriate use of other relevant interpretations of play</li> </ul>
<b>2</b>	<b>4-6 marks</b> <ul style="list-style-type: none"> <li>attempts to engage with play and structure response, though may not always be relevant to the question; response may be restricted to a literal reading</li> <li>some, though may not always be relevant, use of concepts and terminology</li> <li>expression may feature some inaccuracies</li> </ul>	<b>4-6 marks</b> <ul style="list-style-type: none"> <li>makes some valid points about Shakespeare's use of language and dramatic techniques to create meaning</li> <li>supports points by some appropriate reference to plays</li> <li>shows some attempt to grasp implicit meaning</li> </ul>	<b>7-12 marks</b> <ul style="list-style-type: none"> <li>acknowledges the importance of contexts</li> <li>basic grasp of the contexts in which texts are written and received</li> <li>makes some connections between play and contexts</li> </ul>	<b>4-6 marks</b> <ul style="list-style-type: none"> <li>acknowledges that the play can be interpreted in more than one way</li> </ul>
<b>1</b>	<b>1-3 marks</b> <ul style="list-style-type: none"> <li>superficial approach to play that may show only partial/simple understanding</li> <li>grasp of basic terminology, though this may be uneven</li> <li>errors in expression and lapses in clarity</li> </ul>	<b>1-3 marks</b> <ul style="list-style-type: none"> <li>identifies basic language and dramatic features</li> <li>discussion tends to be narrative/descriptive in nature</li> <li>offers some support in the form of quotations and references which may not always be relevant</li> </ul>	<b>1-6 marks</b> <ul style="list-style-type: none"> <li>attempts to acknowledge the importance of contexts</li> <li>describes wider contexts in which texts are written and received</li> <li>attempts to make superficial connections between plays and contexts</li> </ul>	<b>1-3 marks</b> <ul style="list-style-type: none"> <li>describes other views of play with partial understanding</li> </ul>
<b>0</b>	<b>0 marks:</b> Response not credit worthy or not attempted.			

1720U40-1 WJEC GCE A Level English Literature – Unit 4 MS S22/CB