



GCE A LEVEL MARKING SCHEME

SUMMER 2023

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

INTRODUCTION

This marking scheme was used by WJEC for the 2023 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 2023 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 **MONDAY, 17 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.

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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

Q1	With close reference to the language and imagery in this extract, analyse Shakespeare's presentation of Cordelia and Lear at this point in the play. [45]
AO1	<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"> • this is the beginning of a reconciliation between Lear and Cordelia • Lear appears to be recovering from his period of madness • Cordelia in the role of carer and compassionate daughter • Cordelia's anger towards her sisters' treatment of her father evident throughout • sense of the forces of good reasserting themselves against the forces of evil. <p>Band 1 responses might attempt a paraphrase and not move beyond a literal reading of the passage. In Band 2, 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 Band 3, we should see a more systematic, well-organised response which engages relevantly with key aspects of the passage. Writing in Bands 4 and 5 should be thorough, confident and increasingly sophisticated in the analysis of meaning and technique.</p>
AO2	<p>In their analysis of the ways in which Shakespeare shapes meanings in presenting Cordelia and Lear through dramatic techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> • imagery of healing and redemption in Cordelia's address to the sleeping Lear: <i>Restoration/medicine/repair</i> • her love, respect for her father's status and age and her compassion for his circumstances and vulnerability are evident in the invocation <i>O my dear father!</i> together with <i>reverence</i> and <i>royal lord; white flakes/thin helm/poor perdu</i> • use of nature imagery to convey the hardships endured by Lear in the storm: <i>warring winds/deep dread bolted thunder/quick cross lightning</i> • use of animal imagery to suggest the inhumanity of her sisters: <i>mine enemy's dog/swine</i> • Cordelia's sense of outrage and injustice is evident here as she relates the circumstances of Lear on the heath • Kent's brief tribute to Cordelia's qualities emphasises the contrast between Cordelia and her sisters in this highly charged scene • Lear's waking shows him initially confused, imagining he is dead and Cordelia is speaking to him from heaven- a foreshadowing of later events and further confirming Cordelia's virtues which he sees properly for the first time • Lear's sense of his own punishment <i>bound upon a wheel of fire</i> suggests a transition point in his character.

	<p>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.</p>
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Antony and Cleopatra

Q2	With close reference to the language and imagery in this extract, analyse Shakespeare's presentation of Antony and Cleopatra at this point in the play. [45]
AO1	<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"> • Antony and Cleopatra's passionate but volatile relationship is evident here at the start of the play, with the accompanying tensions regarding his duties and responsibilities, as he declares he has to return to Rome • Cleopatra accuses Antony of infidelity both to herself and his wife and her passionate outburst against Antony leaves him struggling to interject • Antony carefully outlines the political expediency of his departure, leaving the death of Fulvia until last but suggesting it is the reason why Cleopatra should accept the need for his departure. <p>Band 1 responses might attempt a paraphrase and not move beyond a literal reading of the passage. In Band 2, 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 Band 3, we should see a more systematic, well-organised response which engages relevantly with key aspects of the passage. Writing in Bands 4 and 5 should be thorough, confident and increasingly sophisticated in the analysis of meaning and technique.</p>
AO2	<p>In their analysis of the ways in which Shakespeare shapes meanings in presenting Antony and Cleopatra through dramatic techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> • Cleopatra's questioning of Antony's loyalty based on his falseness to Fulvia and her anger at her own <i>riotous madness</i> for believing his oaths of love and allegiance to herself – dramatic irony as her jealous attack is now futile as Fulvia is dead • Antony's vain attempts to interrupt indicated through the iambic pentameter completing her lines/turn taking <i>Most sweet queen/how now, lady!</i> /until the more authoritative <i>Hear me, Queen</i> • Cleopatra's emotional dependency on Antony evident in her imagery of heaven/<i>eternity/Bliss/race of heaven</i> conveying the love they have enjoyed and their mutual admiration, hers for <i>the greatest soldier</i> with the bathos of <i>the greatest liar</i> • Antony's Roman qualities evident in his composed and more clinical language as he outlines his military obligations: <i>commands/civil swords/domestic powers/scrupulous faction</i> • Antony's powers of political perception evident also in his assessment of the threat posed by Pompey: <i>desperate change</i>.

	<p>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.</p>
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Hamlet

Q3	With close reference to the language and imagery in this extract, analyse how Shakespeare presents King Claudius at this point in the play. [45]
AO1	<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"> • Claudius is recruiting Laertes to kill Hamlet, presenting it as a duty of revenge for the death of Polonius • Laertes quickly becomes the ruthless revenger <i>To cut his throat i 'th' church</i>, easily manipulated by Claudius • Claudius skilfully manages Laertes, from pretending to question Laertes' loyalty to his dead father and appealing to his sense of moral rectitude, to the practical details of the fencing match where the deed will be accomplished, as seen in the last speech of the extract. <p>Band 1 responses might attempt a paraphrase and not move beyond a literal reading of the passage. In Band 2, 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 Band 3, we should see a more systematic, well-organised response which engages relevantly with key aspects of the passage. Writing in Bands 4 and 5 should be thorough, confident and increasingly sophisticated in the analysis of meaning and technique.</p>
AO2	<p>In their analysis of the ways in which Shakespeare shapes meanings in presenting King Claudius through dramatic techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> • Claudius' frequent references to Laertes' filial duty/love from start to finish of this extract to sustain the focus on his emotional manipulation of Laertes: <i>was your father dear to you?/Not that I think.../To show yourself in deed your father's son/Requite him for your father</i> • Imagery of appearance and reality to present Claudius' deception and manipulation: <i>the painting of a sorrow/face without a heart; set a double varnish</i> • the eloquence of Claudius' advice masking his motives through powerful monosyllabic phrases to challenge if Laertes' love for his father has changed: <i>Not that I think you did not love...; the spark and fire of it; Dies in his own too much</i>. This is replicated by Laertes in <i>To cut his throat i 'th' church</i> • repetition of <i>we</i> to convey the idea of partnership • imagery of disease <i>ulcer</i> suggesting Laertes must cure the situation • Claudius presented as ruthlessly amoral in his judgement that <i>No place, indeed, should murder sanctuarize</i>, and that revenge should have <i>no bounds</i>, juxtaposed cleverly with 'good' <i>Laertes</i> • Claudius' shrewd assessment of Hamlet confirms his ruthlessness: <i>being remiss, Most generous, and free from all contriving</i> is countered by the dramatic irony of this last phrase.

	<p>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.</p>
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King Henry IV Part 1

Q4	<p>With close reference to the language and imagery in this extract, analyse Shakespeare's presentation of conflict between the characters at this point in the play. [45]</p>
AO1	<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"> • Shakespeare begins to develop the rebellion plot by introducing dramatic tension in the developing conflict between the King and Worcester, Northumberland and Hotspur • the King asserts his authority over the 'dangerous and disobedient' Worcester: <i>When we need...we shall send for you</i>; however, Worcester reminds the King of his family's assistance when Henry usurped the throne: <i>our own hands Have help to make so portly</i> • the King vows that he will no longer tolerate such <i>indignities</i> such as the disobedient behaviour he has been informed of at the start of the play. <p>Band 1 responses might attempt a paraphrase and not move beyond a literal reading of the passage. In Band 2, 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 Band 3, we should see a more systematic, well-organised response which engages relevantly with key aspects of the passage. Writing in Bands 4 and 5 should be thorough, confident and increasingly sophisticated in the analysis of meaning and technique.</p>
AO2	<p>In their analysis of the ways in which Shakespeare shapes meanings in presenting <i>conflict between the characters</i> through dramatic techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> • the King's anger towards the rebels expressed through his awareness of errors in his political management of his subjects, <i>lost that title of respect</i>, such as his reluctance to punish disobedience: <i>too cold and temperate/Unapt to stir</i> • the contrast between how he wishes and expects to be as King: <i>myself, Mighty and to be fear'd</i>, set against the implied softness, weakness and vulnerability in the similes <i>smooth as oil, soft as young down</i> of his current position where his subjects have taken advantage of him and defied his authority • the King shows his new found strength in telling Worcester to leave and accusing him of being <i>bold and peremptory, moody</i> • the King insults Worcester by reminding him he is a <i>servant</i> to the <i>majesty</i> of the King, increasing the dramatic tension in the scene as Worcester has just alluded to the role his family played in helping the King to the throne.

	<p>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.</p>
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The Tempest

Q5	With close reference to the language and imagery of this extract, analyse Shakespeare's presentation of Prospero's thoughts and feelings at this point in the play. [45]
	<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"> • Prospero's account of events prior to life on the island is a device to enlighten not only Miranda but also the audience, and his frequent reminders to her to pay attention stress the importance of these events and their impact on the shaping of the play's narrative • Prospero's evident bitterness over the political manipulations he was subjected to helps the audience to understand his drive for retribution from this point onwards. <p>Band 1 responses might attempt a paraphrase and not move beyond a literal reading of the passage. In Band 2, 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 Band 3, we should see a more systematic, well-organised response which engages relevantly with key aspects of the passage. Writing in Bands 4 and 5 should be thorough, confident and increasingly sophisticated in the analysis of meaning and technique.</p>
AO2	<p>In their analysis of the ways in which Shakespeare shapes meanings in presenting Prospero's thoughts and feelings through dramatic techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> • in his account of the past, Prospero presents himself as the innocent victim of political scheming by his brother Antonio and Alonso, depicting his thirst for knowledge and scholarly pursuits as laudable (<i>my library Was dukedom enough</i>) but also acknowledging his 'neglect' of <i>worldly ends</i> • the key words <i>dedicated/bettering/trust</i> show his conviction that he did no wrong, and that any evil consequences were the result of his <i>false</i> brother and his <i>evil</i> nature, these words crucially suggesting where the blame lies to Miranda and the audience • the simile comparing his trust <i>like a good parent</i> conveys how his trust in his brother was returned in equal measure by <i>falsehood</i> and disloyalty • Prospero suggests that perhaps his boundless confidence in his brother helped to create the situation where he was taken advantage of and his position usurped; <i>did beget of him</i> • Prospero depicts his brother as hypocritical in allowing himself to believe <i>He was indeed the duke</i>, with the frequent references to <i>my</i> stressing the usurpation and <i>substitution</i> and the metaphor <i>outward face of royalty</i> conveying duplicity

	<ul style="list-style-type: none">• imagery of deception: <i>screen/part he played</i> and moral corruption <i>bend/yet unbowed/ignoble stooping</i>• Prospero demanding that Miranda (and therefore the audience) should acknowledge that this was not the appropriate behaviour of a brother. <p>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.</p>
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Unit 4: Shakespeare Section A Assessment Grid

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

Section B: Shakespeare essay

In the rubric for Section B tasks, (and in addition to AOs 1 and 2) candidates are reminded to take account of relevant contexts, (AO3, the most heavily weighted single objective) and different interpretations (AO5), **even though this is not re-stated in each question**. 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 AOs 1 and 2, 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

Q6	How far would you agree that “in the play <i>King Lear</i>, Shakespeare presents a kingdom disordered by personal and political self-interest”? Your response must include close reference to relevant contexts. [75]
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 <u>mechanical/literal</u> 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 Band 1 may be brief, descriptive and/or narrative and might assert some basic, relevant ideas. In Band 2 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. Band 3 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 Bands 4 and 5 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>Shakespeare [may] present a kingdom disordered by personal and political and self-interest</i>, possibly through dramatic techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> • presentation of Lear’s division of the kingdom in the opening scene • Lear’s self-interested errors as King, noted by the Fool in his choric role • presentation of Goneril and Regan’s self-interested strategy for divesting Lear of his knights • theme of appearance and reality/use of disguises • presentation of Edmund’s individualistic philosophy and scheming for power against his father and his brother • presentation of Edmund’s self-interest in his relationships with the sisters • function and role of the Fool • presentation of scenes of torture and violence motivated by self-interest and ruthless individualism • presentation of the idea of political disorder through exchanges between Kent and the Gentleman • Cordelia’s individual stance against Lear contrasting with her sisters’ self-interest • presentation of Lear’s progress towards altruism • cosmic/natural imagery of disorder and chaos. <p>Band 1 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 Band 2, we should expect to see better supported writing with some clear points showing some understanding of Shakespeare’s techniques. Band 3 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. Bands 4 and 5 should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>

<p>AO3</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>disorder/personal and political self-interest</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"> • ideas about kingship • role of Fools/jesters in royal courts • Christian values and beliefs • contemporary and/or other audiences' attitudes and values • order and disorder/the Chain of Being • masters and servants • relationships between parents and children, husband and wives. • attitudes towards women. <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 Band 1 we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In Band 2, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By Band 3, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in Bands 4 and 5 should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.</p>
<p>AO5</p>	<p>Candidates must engage with the view given in the question. Candidates may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> • by debating alternative ideas and multiple readings of the material they have chosen from <i>King Lear</i> • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. <p>We will reward sensible and supported alternative readings of aspects of <i>King Lear</i> which are relevant to the presentation of <i>disordered kingdom/individualism</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>Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 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 Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In Bands 4 and 5, 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>“King Lear unsettles established ideas about the values of obedience and loyalty”. Discuss this view of the play. 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>King Lear</i>. We will reward <u>creatively engaged responses</u> for relevant, thoughtful and personal rather than <u>mechanical/literal</u> 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 Band 1 may be brief, descriptive and/or narrative and might assert some basic, relevant ideas. In Band 2 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. Band 3 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 Bands 4 and 5 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 Shakespeare may <i>unsettle established ideas about the values of obedience and loyalty</i> through dramatic techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> • presentation of servants and members of Lear’s court whose loyalty works for good or evil in the play: Kent, the Fool, Oswald, Cornwall’s 1st servant in the blinding scene: <i>better service have I never done you /Than now to bid you hold</i> • <i>ideas about disobedience</i> unsettling as it is presented in a positive and moralistic light: Cordelia and Kent’s disobedience to Lear in response to his error of dividing the kingdom; Gloucester aiding Lear despite his personal circumstances • presentation of Oswald unsettling in terms of his unstinting and sycophantic service to Goneril: Edgar’s response after killing him: <i>serviceable villain, /As duteous to the vices of thy mistress/ As badness would desire.</i> • presentation of the conflict between Kent and Oswald in Act 2 unsettling perhaps as well as providing some comic elements, as Oswald’s behaviour is initially courteous, due in part to his ignorance of Kent’s true identity ‘<i>Why dost thou use me thus? I know thee not</i>’, while Kent’s behaviour is confrontational and aggressive, before blank verse presents clearly and eloquently how despicable Oswald’s brand of loyalty is: <i>renege, affirm, turn their halcyon beaks...like dogs</i> • religious/moralistic language and imagery to enforce the value of loyalty and obedience • presentation of Edgar’s loyalty to his father in disguise arguably unsettling as he has to relinquish his identity and status in the process; Kent’s selfless support of Lear also in disguise and similarly at the cost of status and identity. <p>Band 1 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 Band 2, we should expect to see better supported writing with some clear points showing some understanding of Shakespeare’s techniques. Band 3 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. Bands 4 and 5 should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>

<p>AO3</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 <i>the values of obedience/loyalty</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"> • family roles and responsibilities; royal duties and responsibilities • role of servants in royal households • role of court jesters/fools • leadership • moral attitudes and values • political/historical consequences of disobedience/rebellion • attitudes towards women. <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 Band 1 we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In Band 2, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By Band 3, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in Bands 4 and 5 should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.</p>
<p>AO5</p>	<p>Candidates must engage with the view given in the question. Candidates may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> • by debating alternative ideas and multiple readings of the material they have chosen from <i>King Lear</i> • by engaging with critical material including specific references to and • quotations from other readers • a combination of both of the above. <p>We will reward sensible and supported alternative readings of aspects of <i>King Lear</i> which are relevant to how the play may <i>unsettle established views about the values of obedience and loyalty</i>, especially when the candidate has used a critical reading to develop <u>a personal approach</u> to the play.</p> <p>Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 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 Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In Bands 4 and 5, 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

Q8	<p>“Antony is both a flawed leader and a flawed man.” In the light of this view, examine Shakespeare’s exploration of leadership in the play <i>Antony and Cleopatra</i>. 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>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 Band 1 may be brief, descriptive and/or narrative and might assert some basic, relevant ideas. In Band 2 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. Band 3 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 Bands 4 and 5 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 Shakespeare may <i>explore leadership</i> through dramatic techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> • comparative/contrasting presentation of Antony, Caesar and Cleopatra as leaders, as well as the presentation of other leaders such as Pompey • settings of Egypt and Rome • scenes which may show Antony as <i>flawed</i> both as a man and a leader, for example, the battle scenes • Antony’s capacity to lead others properly affected by his relationship with Cleopatra • presentation of leadership qualities projected through those who serve • other characters’ views of Antony, Caesar and Cleopatra • imagery of gods, nobility and cosmos to define leadership qualities as well as the status of the lovers • <i>flawed</i> suggesting Antony’s tragic hero status. <p>Band 1 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 Band 2, we should expect to see better supported writing with some clear points showing some understanding of Shakespeare’s techniques. Band 3 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. Bands 4 and 5 should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>

<p>AO3</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 Shakespeare may explore leadership. 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"> • tragic hero status and conventions of tragedy • other plays presenting flawed leaders/more conventional tragic heroes • political power and its loss, Antony’s subservience to Cleopatra at the expense of his empire • Roman attitudes and values • codes of honour • Cleopatra’s royal status; her influence and power • attitudes to women • attitudes towards servants and masters • influence of society’s moral codes. <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 Band 1 we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In Band 2, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By Band 3, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in Bands 4 and 5 should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.</p>
<p>AO5</p>	<p>Candidates must engage with the view given in the question. It is possible of course that candidates may argue that while Antony is a flawed leader, he may not be a flawed man, or vice versa. We may see an uneven distribution of focus on Antony or Cleopatra or the triumvirate, but candidates are free to structure their argument in this way, provided they have considered key aspects of the characters’ <i>leadership</i>. It is the <i>quality</i> of the argument that is of paramount importance.</p> <p>Candidates may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> • by debating alternative ideas and multiple readings of the material they have chosen from <i>Antony and Cleopatra</i> • by engaging with critical material including specific references to and quotations from other readers. • a combination of both of the above. <p>We will reward sensible and supported alternative readings of aspects of <i>Antony and Cleopatra</i> which are relevant to the exploration of <i>leadership</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>Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 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 Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In Bands 4 and 5, 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>
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Q9	<p>How far would you agree that “in the play <i>Antony and Cleopatra</i>, we see a world made unstable through the conflict between pleasure and duty”? 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>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 Band 1 may be brief, descriptive and/or narrative and might assert some basic, relevant ideas. In Band 2 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. Band 3 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 Bands 4 and 5 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 Shakespeare may or may not show us <i>a world made unstable through the conflict between pleasure and duty</i> through dramatic techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> • portrayal of Antony’s relationship with Cleopatra conflicting with his roles and responsibilities for Rome and for Fulvia/Octavia • the Roman desire for political stability shown in the marriage between Antony and Octavia: <i>a hoop/staunch/edge to edge</i> • presentation of the battle scenes and Antony’s response to his losses • presentation of Egyptian values and lifestyle in contrast with those of Rome • the instability of Cleopatra’s temperament despite being <i>marble-constant</i> • imagery of instability/disintegration: <i>melting/fading/discandyng/dissolving</i>. <p>Band 1 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 Band 2, we should expect to see better supported writing with some clear points showing some understanding of Shakespeare’s techniques. Band 3 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. Bands 4 and 5 should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>

<p>AO3</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 <i>a world made unstable through the conflict between pleasure and duty</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"> • conventions of tragedy genre • the contrasting values and lifestyles of Rome and Egypt • ideas about royalty and leadership and the associated responsibilities and ethics • codes of honour • attitudes to marriage/adultery • religious beliefs and ideas • attitudes towards women. <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 Band 1 we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In Band 2, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By Band 3, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in Bands 4 and 5 should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.</p>
<p>AO5</p>	<p>Candidates must engage with the view given in the question. Candidates may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> • by debating alternative ideas and multiple readings of the material they have chosen from <i>Antony and Cleopatra</i> • by engaging with critical material including specific references to and quotations from other readers. • a combination of both of the above. <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>a world made unstable through the conflict between pleasure and duty</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>Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 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 Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In Bands 4 and 5, 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

Q10	<p>“A struggle for identity in a world where everyone is playing a part.” How far would you agree with this view of the play <i>Hamlet</i>? 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>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 Band 1 may be brief, descriptive and/or narrative and might assert some basic, relevant ideas. In Band 2 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. Band 3 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 Bands 4 and 5 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 Shakespeare may or may not present <i>a struggle for identity in a world where everyone is playing a part</i> through dramatic techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> • presentation of Hamlet’s antic disposition and its effects on other characters, especially Ophelia in the ‘nunnery’ scene • Hamlet’s grief over the death of his father and his reactions at each appearance of the Ghost • Hamlet’s soliloquies – his questioning of his identity as avenger • presentation of other avengers Laertes/Fortinbras as foils to Hamlet • presentation of Claudius as duplicitous, also Polonius and possibly Rosencrantz and Guildenstern • Hamlet’s challenge of his mother’s new identity as wife to Claudius in the ‘closet’ scene • the meta-theatrical aspects of the play with the visit by the Players and the impact of their performance. <p>Band 1 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 Band 2, we should expect to see better supported writing with some clear points showing some understanding of Shakespeare’s techniques. Band 3 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. Bands 4 and 5 should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>

<p>AO3</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 <i>the struggle for identity in a world where everyone is playing a part</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"> • the tradition of Senecan revenge drama/Aristotelian tragedy • contemporary dramatists of Shakespeare • religious beliefs and issues • codes of honour and chivalry • order and disorder theories, such as the Elizabethan Chain of Being • attitudes towards kingship and life of the royal court • use of metatheatre. <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 Band 1 we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In Band 2, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By Band 3, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in Bands 4 and 5 should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.</p>
<p>AO5</p>	<p>Candidates must engage with the view given in the question. Candidates may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> • by debating alternative ideas and multiple readings of the material they have chosen from <i>Hamlet</i> • by engaging with critical material including specific references to and quotations from other readers. • a combination of both of the above. <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>Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 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 Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate’s argument. In Bands 4 and 5, 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>Examine the view that “Shakespeare’s play <i>Hamlet</i> is less about revenge and more about the consequences of excessive grief.” 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>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 Band 1 may be brief, descriptive and/or narrative and might assert some basic, relevant ideas. In Band 2 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. Band 3 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 Bands 4 and 5 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 Shakespeare may show <i>Hamlet is less about revenge and more about the consequences of excessive grief</i> through dramatic techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> • Hamlet’s grief shown as isolating him in the royal court due to the perception of it as excessive • Hamlet’s contrasting attitudes towards his parents • Hamlet’s reactions to the Ghost’s visitations • Hamlet arguably grieving over his mother’s infidelity as much as over his father’s murder • Hamlet’s soliloquies revealing his emotional conflict and his despair • Laertes’ grief for his sister and father leading him to <i>Revenge should have no bounds</i> • antic disposition as a strategy for revenge but leading to Ophelia’s grief for his decline • presentation of heightened emotion and the blurring between real and assumed madness. <p>Band 1 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 Band 2, we should expect to see better supported writing with some clear points showing some understanding of Shakespeare’s techniques. Band 3 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. Bands 4 and 5 should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>

<p>AO3</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>less about revenge and more about the consequences of excessive grief</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"> • attitudes towards women and their traditional relationships with men • ideas about marriage/adultery/chastity • Elizabethan Chain of Being and related concepts of order and harmony • setting of Denmark/role of royal court in politics • ideas about kingship and succession/usurpation, royal codes of conduct • religious beliefs • female characters' roles in contemporary drama • attitudes towards/beliefs in melancholia • conventions of mourning • revenge tragedy genre. <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 Band 1 we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In Band 2, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By Band 3, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in Bands 4 and 5 should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.</p>
<p>AO5</p>	<p>Candidates must engage with the view given in the question. Candidates may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> • by debating alternative ideas and multiple readings of the material they have chosen from <i>Hamlet</i> • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. <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 possibly <i>less about revenge and more about the consequences of excessive grief</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>Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 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 Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In Bands 4 and 5, 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

Q12	<p>“How far would you agree that “Shakespeare’s main concern in the play <i>King Henry IV Part 1</i> is to show the struggle for political authority”? 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>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 Band 1 may be brief, descriptive and/or narrative and might assert some basic, relevant ideas. In Band 2 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. Band 3 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 Bands 4 and 5 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 Shakespeare’s <i>main concern</i> may or may not be to <i>show the struggle for political authority</i> through dramatic techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> • presentation of King Henry as a political leader and previous usurper • presentation of the King as a father advising his son how he should act as heir to the throne and how to gain political authority • portrayal of the rivalry between Prince Harry and Hotspur • depiction of the rebels and their attitudes towards the King • use of comedy in the depiction of Falstaff and the tavern scenes • presentation of battle scenes • the Prince’s relationship with Falstaff. <p>Band 1 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 Band 2, we should expect to see better supported writing with some clear points showing some understanding of Shakespeare’s techniques. Band 3 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. Bands 4 and 5 should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>

<p>AO3</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 the <i>battle for political authority</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"> • theories of kingship and belief in divine right of kings • codes of chivalry • attitudes towards political leaders and their route to power • Renaissance drama • theatre and topical politics/history/comedy dramatic genres • ideas about relationships between parents and children • ideas about friendship and loyalty • attitudes towards different social classes • ideas about masters and servants. <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 Band 1 we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In Band 2, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By Band 3, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in Bands 4 and 5 should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.</p>
<p>AO5</p>	<p>Candidates must engage with the view given in the question. Candidates may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> • by debating alternative ideas and multiple readings of the material they have chosen from <i>Henry IV Part 1</i> • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. <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 whether <i>Shakespeare's main concern in the play King Henry IV Part 1 is to show the struggle for political authority</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>Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 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 Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In Bands 4 and 5, 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>“King Henry 1V Part 1 is quite simply a play about personal reputation.” Discuss this view of the play. 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>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 Band 1 may be brief, descriptive and/or narrative and might assert some basic, relevant ideas. In Band 2 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. Band 3 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 Bands 4 and 5 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 Shakespeare may or may not present <i>a play about personal reputation</i> through dramatic techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> • sensitivity of the King to attacks on his personal/political reputation and his anger when reminded of the debt he owes to those who helped him to the throne • presentation of the King’s past as the usurper Bolingbroke • initial presentation of the Prince as a rebel in his relationship with Falstaff, jeopardising his personal reputation and his father’s lecture regarding reputation • Falstaff’s comedic speeches regarding reputation and honour • the Prince’s soliloquies revealing his plans to deceive everyone and establish his reputation • presentation of Hotspur as one who is secure in his own reputation • Hotspur as a foil to the Prince • themes and imagery of appearance and reality/acting/clothing and disguise • presentation of the Prince as the conforming hero in the battle scenes. <p>Band 1 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 Band 2, we should expect to see better supported writing with some clear points showing some understanding of Shakespeare’s techniques. Band 3 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. Bands 4 and 5 should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>

<p>AO3</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 Shakespeare’s presentation of <i>personal reputation</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"> • theories of kingship and ideas about royal conduct • codes of chivalry and honour • attitudes towards political leaders and their route to power • Renaissance drama and history play genre • Elizabethan Chain of Being • relationships between parents and children, king and subjects. <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 Band 1 we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In Band 2, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By Band 3, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in Bands 4 and 5 should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.</p>
<p>AO5</p>	<p>Candidates must engage with the view given in the question. Candidates may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> • by debating alternative ideas and multiple readings of the material they have chosen from <i>Henry IV Part 1</i> • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. <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 <i>simply about personal reputation</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>Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 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 Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate’s argument. In Bands 4 and 5, 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

Q14	<p>How far would you agree that “in <i>The Tempest</i>, Shakespeare draws a fine line between authority and tyranny”? 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 Band 1 may be brief, descriptive and/or narrative and might assert some basic, relevant ideas. In Band 2 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. Band 3 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 Bands 4 and 5 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 Shakespeare may draw a <i>fine line between authority and tyranny</i> through dramatic techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> • presentation of Ariel and Prospero’s magic • Prospero’s relationship with both Caliban and Ariel • various characters’ perceptions of the island • characterisation and role of Caliban and Ariel • themes of service and control/illusion and reality/transformation • Prospero’s account of the past to Miranda • Prospero’s relationship with Miranda • references to the inhabitants’ past and its dramatic importance. <p>Band 1 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 Band 2, we should expect to see better supported writing with some clear points showing some understanding of Shakespeare’s techniques. Band 3 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. Bands 4 and 5 should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>

<p>AO3</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 <i>authority and tyranny</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"> • age of discovery and colonisation • political ideas and beliefs • attitudes towards magic and the supernatural • ideas about the Noble Savage and about education and civilisation • contemporary Elizabethan/Jacobean drama • theories about order and hierarchy such as the Chain of Being/religious beliefs • ideas about rulers and nobility, masters and servants • attitudes towards relationships between parents and children. <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 Band 1 we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In Band 2, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By Band 3, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in Bands 4 and 5 should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.</p>
<p>AO5</p>	<p>Candidates must engage with the view given in the question. Candidates may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> • by debating alternative ideas and multiple readings of the material they have chosen from <i>The Tempest</i> • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. <p>We will reward sensible and supported alternative readings of aspects of <i>The Tempest</i> which are relevant to the discussion of whether <i>Shakespeare draws a fine line between authority and tyranny</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>Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 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 Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In Bands 4 and 5, 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>“Despite its dramatic focus on art and music, the play exposes humankind’s most uncivilised qualities.” Examine this view of <i>The Tempest</i>. Your response must include close reference to relevant contexts.</p> <p style="text-align: right;">[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 Band 1 may be brief, descriptive and/or narrative and might assert some basic, relevant ideas. In Band 2 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. Band 3 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 Bands 4 and 5 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 Shakespeare may or may not expose humankind’s most uncivilised qualities despite the play’s dramatic focus on art and music through dramatic techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> • presentation of Prospero and Ariel’s magic and its impact on the other characters • Ariel’s songs and their significance • shipwreck scene/wedding masque • presentation of the island • presentation of Caliban and attitudes towards him • the dramatic impact of magic on the play’s setting and characterisation: reprehensible/uncivilised behaviour such as Sebastian and Antonio’s plan to betray Alonso • portrayal of Prospero as artist/magician, and his final gesture of renouncing his magic • Prospero’s control over others and his motivation. <p>Band 1 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 Band 2, we should expect to see better supported writing with some clear points showing some understanding of Shakespeare’s techniques. Band 3 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. Bands 4 and 5 should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>

<p>AO3</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 Shakespeare may <i>expose humankind's most uncivilised qualities despite the play's dramatic focus on art and music</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"> • ideas about usurpation/rulers and nobility, masters and servants • attitudes towards parental and sibling relationships • ideas about duty/punishment • age of discovery and colonisation • attitudes towards magic and the supernatural • ideas about the Noble Savage and about education and civilisation • attitudes towards women and marriage • theories about order and hierarchy such as the Chain of Being/religious beliefs. <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 Band 1 we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In Band 2, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By Band 3, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in Bands 4 and 5 should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.</p>
<p>AO5</p>	<p>Candidates must engage with the view given in the question. Candidates may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> • by debating alternative ideas and multiple readings of the material they have chosen from <i>The Tempest</i> • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. <p>We will reward sensible and supported alternative readings of aspects of <i>The Tempest</i> which are relevant to the discussion of whether Shakespeare <i>exposes humankind's most uncivilised qualities despite the play's dramatic focus on art and music</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>Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 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 Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In Bands 4 and 5, 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	AO1 <i>Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression</i> 15 marks	AO2 <i>Analyse ways in which meanings are shaped in literary texts</i> 15 marks	AO3 <i>Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received</i> 30 marks	AO5 <i>Explore literary texts informed by different interpretations</i> 15 marks
5	13-15 marks <ul style="list-style-type: none"> sophisticated, creative and individual response to play; ideas are thoughtful and response is fully engaged and relevant confident, perceptive application of literary concepts and terminology effectively organised; demonstrates flair; high levels of technical accuracy and adopts a clear academic style and register 	13-15 marks <ul style="list-style-type: none"> perceptive, sophisticated analysis and evaluation of Shakespeare's use of language and dramatic techniques to create meaning confident and apt textual support confident discussion of implicit meaning 	25-30 marks <ul style="list-style-type: none"> perceptive, productive discussion of significance and influence of contexts confident analysis of the contexts in which texts are written and received confident analysis of connections between play and contexts 	13-15 marks <ul style="list-style-type: none"> mature and confident discussion of other relevant interpretations of play. autonomous, independent reader
4	10-12 marks <ul style="list-style-type: none"> clearly informed, engaged and well-structured response with sound knowledge of the play sound and apt application of literary concepts and terminology expression is accurate and clear; response is organised and shows some evidence of an academic style and register 	10-12 marks <ul style="list-style-type: none"> sound, accurate analysis and evaluation of Shakespeare's use of language and dramatic techniques to create meaning secure, apt textual support sound, secure grasp of implicit meaning 	19-24 marks <ul style="list-style-type: none"> sound, secure appreciation and understanding of the significance and influence of contexts sound, secure analysis of the contexts in which texts are written and received sound, secure understanding of connections between play and contexts 	10-12 marks <ul style="list-style-type: none"> makes sound and purposeful use of other relevant interpretations of play
3	7-9 marks <ul style="list-style-type: none"> clearly engages with play and response is mostly relevant some sensible use of key concepts and generally accurate use and application of terminology reasonably coherent response; generally clearly organised; expression generally accurate and clear, though there may be some lapses 	7-9 marks <ul style="list-style-type: none"> purposeful, detailed and mostly relevant analysis of Shakespeare's use of language and dramatic techniques to create meaning generally clear and accurate textual support grasps some implicit meanings 	13-18 marks <ul style="list-style-type: none"> clear grasp of significance and influence of contexts clear grasp of the contexts in which texts are written and received clear understanding of connections between play and contexts 	7-9 marks <ul style="list-style-type: none"> makes clear and appropriate use of other relevant interpretations of play
2	4-6 marks <ul style="list-style-type: none"> 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 some, though may not always be relevant, use of concepts and terminology expression may feature some inaccuracies 	4-6 marks <ul style="list-style-type: none"> makes some valid points about Shakespeare's use of language and dramatic techniques to create meaning supports points by some appropriate reference to plays shows some attempt to grasp implicit meaning 	7-12 marks <ul style="list-style-type: none"> acknowledges the importance of contexts basic grasp of the contexts in which texts are written and received makes some connections between play and contexts 	4-6 marks <ul style="list-style-type: none"> acknowledges that the play can be interpreted in more than one way
1	1-3 marks <ul style="list-style-type: none"> superficial approach to play that may show only partial/simple understanding grasp of basic terminology, though this may be uneven errors in expression and lapses in clarity 	1-3 marks <ul style="list-style-type: none"> identifies basic language and dramatic features discussion tends to be narrative/descriptive in nature offers some support in the form of quotations and references which may not always be relevant 	1-6 marks <ul style="list-style-type: none"> attempts to acknowledge the importance of contexts describes wider contexts in which texts are written and received attempts to make superficial connections between plays and contexts 	1-3 marks <ul style="list-style-type: none"> describes other views of play with partial understanding
0	0 marks: Response not credit worthy or not attempted.			

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