



GCE A LEVEL MARKING SCHEME

SUMMER 2018

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

INTRODUCTION

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

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

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

**WJEC A LEVEL
ENGLISH LITERATURE**

SUMMER 2018 MARK SCHEME

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	<p>With close reference to the language and imagery in this extract, analyse Shakespeare's presentation of Goneril and Albany at this point in the play.</p> <p style="text-align: right;">[45]</p>
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"> • Albany's strongly voiced disapproval of his wife's behaviour towards Lear (and also that of Regan) which he sees as profoundly unnatural • Goneril's contempt for Albany's perceived weakness and lack of action and her complete disregard for morality • the contrast between Albany's focus on what has happened and Goneril's focus on the present situation • through Albany's revulsion towards Goneril, a sense of the pendulum shifting towards good rather than evil forces. <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 Goneril and Albany through dramatic techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> • sustained animal imagery throughout the extract, conveying Albany's disgust at Goneril's inhuman and immoral behaviour towards her father • nature imagery (trees) to reinforce Goneril's unnatural behaviour and attitudes • vituperative language to convey Albany's horror: <i>vile, Filths, barbarous, degenerate</i> • simile used to conclude his attack (<i>like monsters of the deep</i>) in a prophetic warning which rounds off his moral perspective on <i>Filths savour but themselves</i> • Goneril's attack on his manhood with her taunts about his perceived passivity (<i>milk-liver'd</i>) through the repetition of 'fool' and her pride in her own political expediency: <i>where's thy drum?</i>

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.

Antony and Cleopatra

Q2	<p>With close reference to the language and imagery in this extract, analyse Shakespeare's presentation of Antony's thoughts and feelings at this point in the play. [45]</p>
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's despair at losing the battle, his honour and the loyalty of his men • above all his sense that Cleopatra is to blame for the situation he finds himself in and he accuses her several times of betrayal: <i>beguil'd me to the very heart of loss</i> • his anger at Cleopatra elicits a pettiness and selfishness which may be seen as demeaning: <i>let patient Octavia plough thy visage up with her prepared nails.</i> <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's thoughts and feelings through dramatic techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> • antipathy towards Cleopatra's role in his defeat revealed in the language of cursing: <i>foul Egyptian, triple-turn'd whore, false soul of Egypt, grave charm, right gipsy</i> • his love for her presented as his undoing: <i>whose bosom was my crownet</i> • his contempt for Octavius Caesar: <i>this novice</i> • imagery of betrayal by his soldiers drawn from animals: <i>spaniel'd</i> suggesting fawning and from food such as sweets: <i>discandy, melt their sweets</i>, with alliteration conveying the callousness of their betrayal: <i>cast their caps and carouse</i> • nature imagery of loss: <i>this pine is bark'd That overtopped them all.</i>

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.

Hamlet	
Q3	With close reference to the language and imagery in this extract, analyse how Shakespeare presents Hamlet's thoughts and feelings 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"> • Hamlet is harshly self-critical regarding his lack of action in committing revenge throughout this extract, and he compares himself unfavourably with the player King who apparently motivates himself to a display of grief over Hecuba's fate which is 'fiction' • it is clear Hamlet feels himself unequal to the task of avenger and interrogates himself to see if he is a coward: <i>pigeon-liver'd</i>, <i>lack gall</i>, imagining attackers whose taunting he would fully deserve • at the end of this extract he attempts to rekindle his motivation through reminding himself of his hatred of Claudius. <p>Band 1 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 Hamlet's thoughts and feelings through dramatic techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> • this soliloquy of self-questioning is illustrated throughout by repeated questions and reinforced by exclamations, with three very short lines at intervals to convey his thought processes • theme of appearance and reality shows the contrast between the Player's emotional response and Hamlet's lack of passion up to this point: <i>fiction</i>, <i>dream of passion</i>, <i>conceit</i> • Hamlet's self-loathing for his own lack of action is expressed in his admiration for the Player's performance and his imagined impact if he were Hamlet through forceful verbs: <i>drown</i>, <i>cleave</i>, <i>make mad</i>, <i>appal</i>, <i>confound</i>, <i>amaze</i> in contrast with his self image as <i>pigeon-liver'd</i> and lacking <i>gall</i> • he projects himself as a figure of fun in the language of caricature to underline his despair at his own inadequacy: <i>dull and muddy-mettl'd rascal</i>, <i>John-a-dreams</i> • the extract ends with an attempt to rekindle his rage against Claudius or possibly shows his vented anger which has already been ignited by the Player, the repetition of sounds and suffix <i>less</i> in the last line reinforcing the absence of feeling he projects on to Claudius.

	<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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Henry IV part 1

Q4	<p>With close reference to the language and imagery in this extract, analyse Shakespeare's presentation of Prince Harry 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"> • the Prince responds with generosity of spirit to the death of his defeated arch rival Hotspur, acknowledging his bravery and chivalry but also his <i>ill-weav'd ambition</i> which set them as enemies • Hotspur's dying speech is directed towards his conqueror and confirms that his own drive towards honour is excessive in comparison with Harry's when he refers to the loss of '<i>proud titles</i>' being worse than the loss of life • Harry contemplates the levelling effect of death and shows his own chivalry in covering the body with his '<i>favours</i>' in a '<i>rite of tenderness</i>' • his reaction to seeing the imagined corpse of Falstaff also shows his sensitivity in reflecting he would miss Falstaff yet this is tempered by his awareness that the relationship did him no good: <i>if I were much in love with vanity!</i> <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 Prince Harry at this point in the play through dramatic techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> • the dramatic juxtaposition of the conquering Prince and the dying Hotspur emphasises their rivalry, and this is reinforced in the run-on dialogue at the point of death • Harry's vision and potential for kingship is emphasised in his realistic and measured attitude to death and its reductive impact on <i>ambition, spirit</i> and bravery • his chivalry is shown in the act of covering Hotspur's body and his magnanimity expressed in the wish that Hotspur will take his praise to heaven and leave the shame of his defeat (<i>ignominy</i>) in his grave • his speech over Falstaff's imagined corpse is reflective, sensitive yet also humorous: <i>Could not all this flesh Keep in a little life?</i> • the punning in <i>deer</i> and <i>dearer</i> with the personification of Death reminds the audience of Falstaff's capacity for comedy and also his status in society: <i>though many dearer.</i>

	<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	<p>With close reference to the language and imagery of this extract, analyse how Shakespeare presents Prospero's and Miranda's attitudes towards Caliban 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"> • both Prospero and Miranda show their disapproval and loathing of Caliban • they accuse him of ingratitude after the attempts by Prospero to take care of him and by Miranda to educate and civilise him, shown in his attempt to 'violate the honour' of Miranda • Miranda accuses him of being incapable of goodness but also suggests his 'vile race' is partly the reason for his abhorrent behaviour • Prospero reminds Caliban of his power to punish him, which Caliban acknowledges in an aside • Shakespeare shows in Caliban's responses that their views of Caliban are justified, as Caliban voices his scornful regret that he had not succeeded in his attempt to seduce Miranda and also shows his allegiance to the god Setebos. <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 and Miranda's attitudes towards Caliban through dramatic techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> • imagery of debasement and vituperation to illustrate Prospero's and Miranda's loathing of Caliban and to emphasis his status on the island: <i>slave, filth, abhorred slave, savage, brutish, vile race, hag-seed, malice</i> • language of command and imagery of punishment to reinforce Prospero's mastery of Caliban: <i>Hag-seed, hence! Fetch, be quick, I'll rack thee, stripes, cramps, aches</i> • repetition of '<i>deserv'd</i>', <i>deservedly</i> reinforces the idea of just punishment in their view of his 'brutish' behaviour • Caliban's insulting responses to their attacks: <i>I had peopl'd else, I know how to curse</i> arguably vindicate Prospero's and Miranda's attitudes and contrast with the language of civilisation used by them: <i>human care, lodg'd thee, pitied, taught.</i> • similar structuring of the speeches by Prospero and Miranda: beginning in each instance with their revulsion: <i>lying slave, Abhorred slave, Hag-seed, So, slave.</i>

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.

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, which is weighted identically to AOs 1 and 2). 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 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.

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 B Mark allocation

Mark	AO1	AO2	AO3	AO5
75	15	15	30	15

King Lear

Q6	<p>“The play is concerned more with the trials of parenthood than the trials of kingship.” Discuss this view of the play <i>King Lear</i>. [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 Shakespeare may highlight <i>the trials of parenthood</i> more <i>than the trials of kingship</i> through dramatic techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> • imagery of nature to show the trials of parenting ‘unnatural’ children who show ingratitude • lack of recognition of the grateful and good children • paralleling of fathers Lear and Gloucester to develop themes of filial ingratitude and blindness/madness • Lear’s response to his own dividing of the kingdom and to the reduction of his knights clearly linked with his role as parent • choric function of the Fool commenting on both trials of kingship and parenting • other examples of effective kingship such as the King of France. <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>Candidates must engage with the contextual focus in the question, namely that of relationships between parents and children and also of kingship. 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>the trials of parenthood</i> and <i>the trials of kingship</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"> • kingship and inheritance • role of Fools/jesters in royal courts • Christian values • superstitious beliefs • contemporary and/or other audiences • Chain of Being • madness and attitudes to madness • Service • roles of parents and children • 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 the presentation of <i>the trials of parenthood rather than the trials of kingship</i> and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a personal approach 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	How far would you agree that in <i>King Lear</i> Shakespeare presents us with “a Christian play about a pagan world”? [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 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 present a <i>Christian play about a pagan world</i> through dramatic techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> • imagery of natural and unnatural behaviour • dramatic impact of scenes of physical violence which may be perceived as pagan or anti-Christian: Gloucester’s blinding, Goneril’s poisoning by Regan, Cordelia’s death, some offstage and some centre stage • portrayal of Cordelia, Kent and Edgar as representatives of Christian values such as selflessness • Gloucester’s ‘pagan’ beliefs ridiculed by Edmund • redemptive imagery in Lear and Cordelia’s reconciliation scene • Christian ideas such as forgiveness and concern for others worse off than oneself – dramatic function of Poor Tom • referencing to and invocations of ‘the gods’. <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>Candidates must engage with the contextual focus in the question, essentially that of Christianity and the pagan world. 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 a Christian play about a pagan world. 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 pagan setting and its associated values • Shakespeare's contemporary audience's response to violent theatrical scenes • the Chain of Being and its defining principle of hierarchical order set against the play's presentation of disorder • kingship • traditional Christian beliefs and rituals • attitudes towards women • social attitudes towards the poor and the insane. <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 the presentation of <i>a Christian play in a pagan world</i> and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to <u>develop 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>“There is no tragedy in this tale of rulers who threw away their kingdoms for lust.” How far would you agree with this view of the play <i>Antony and Cleopatra</i>? [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 <u>mechanical/literal</u> 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 the play may or may not be regarded as <i>no tragedy / a tale of rulers who threw away their kingdoms for lust</i> through dramatic techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> • portrayal of Antony and Cleopatra and the path of their relationship • settings of Egypt and Rome • the grandeur of their passion expressed in powerful rhetoric • the battle scenes • the death scenes and their tragic impact • other characters’ views of Antony and Cleopatra, elevating or lowering their tragic stature in the audience’s eyes. <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>Candidates must engage with the contextual focus in the question, both tragedy and rulers/kingdoms. 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 play <i>as no tragedy/ a tale of rulers who threw away their kingdoms for lust</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: hubris/hamartia/redemption/death/catharsis • tragic hero status: Antony's subservience to Cleopatra at the expense of his political power and military reputation • codes of honour/ military conduct/ ideas about leadership/attitudes towards war • Cleopatra's royal status; her influence and power set in context of contemporary attitudes to women • influence of society's moral codes • political power and its loss. <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. It is possible of course that candidates may disagree that the play may be seen as <i>no tragedy</i>, yet find plenty of evidence to concur with the view of the lovers as rulers who threw away their kingdoms for lust. We may see an uneven distribution of material regarding both elements of the question but 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 reading of the play as given in the expressed view or otherwise and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a personal approach 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>

Q9	<p>“In <i>Antony and Cleopatra</i> Shakespeare shows us that honour is defined by those who serve rather than those who lead.” Examine this view of the play. [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 the play may be seen as <i>presenting honour as defined by those who serve rather than those who lead</i> through dramatic techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> • the loyalty of Cleopatra’s attendants and her treatment of them • the role of Enobarbus • the role of Eros in Antony’s attempt at death • Antony’s treatment of his servants and attendants • Cleopatra’s behaviour with the Messenger • close analysis of relevant sections where honour is a key theme. <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>Candidates must engage with the contextual focus in the question, service, leadership and honour. 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 play as concerned with <i>honour, service and leadership</i> or otherwise. 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 contrasting values of Rome and Egypt • attitudes to power and political leadership/service • codes of honour • attitudes to marriage/adultery • military and naval conventions • religious beliefs and attitudes. <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>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 view of the play as given in the question and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a personal approach 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>

<i>Hamlet</i>	
Q10	<p>“Shakespeare presents Hamlet as a tragic hero whose obsession with what is not real leaves him incapable of dealing with the real.” How far would you agree with this view of the play? [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 Hamlet as a <i>tragic hero whose obsession with what is not real leaves him incapable of dealing with the real</i> through dramatic techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> • presentation of the Ghost • the Mousetrap and its significance/metatheatrical elements • Hamlet’s reaction to the ‘fiction’ of the Player King’s performance • presentation and use of antic disposition • imagery of appearance and reality • soliloquies of self analysis. <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>Candidates must engage with the contextual focus in the question, the dramatic tradition (tragedy) and the ‘unreal’ in terms of the supernatural, religious beliefs, and plays as in the Mousetrap. We are likely to see a wide range of reference as candidates consider the significance and influence of cultural, political, religious and social contexts upon Shakespeare’s writing. There will be some consideration of how different audiences may understand and appreciate the presentation of Hamlet as a <i>tragic hero whose obsession with what is not real leaves him incapable of dealing with the real</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 • beliefs in and attitudes towards the supernatural • family relationships/status and role of women • codes of honour/roles and responsibilities of royal family • order and disorder theories, such as the Elizabethan Chain of Being. <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>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 view in the question and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a personal approach 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>“Shakespeare creates in <i>Hamlet</i> a kingdom where it is impossible to resist moral corruption.” Examine this view of the play. [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>a kingdom where it is impossible to resist moral corruption</i> through dramatic techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> • imagery: disease and corruption, the court and politics, appearance and reality • the Ghost’s tale of corruption, incest and Hamlet’s response • presentation of Claudius/Gertrude/Polonius • theme and imagery of spying/intrigue/Hamlet’s dealings with Rosencrantz and Guildenstern • Ophelia: portrayed as perhaps innocent victim of both her father’s machinations and Hamlet’s antic disposition. <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>Candidates must engage with the contextual focus in the question, a corrupt kingdom, morality and the responsibilities and roles of princes and kings. 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 <i>Elsinore as a kingdom where it is impossible to resist moral corruption</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"> • Elizabethan Chain of Being and related concepts of order and harmony • setting of Denmark/political role of royal court • ideas about kingship and succession/usurpation, royal codes of conduct • contemporary attitudes towards marriage and 'incest' • attitudes and beliefs in respect of the supernatural/religion • attitudes to women • 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 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>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 <i>Elsinore as a kingdom where it is impossible to resist moral corruption</i> and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a personal approach 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>

Henry IV part 1

Q12	<p>“In <i>Henry IV Part 1</i> we witness on all levels the careless pursuit of personal honour.” Examine this view of the play. [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>on all levels the careless pursuit of personal honour</i> through dramatic techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> • repeated presentation of King Henry’s ascent to the throne by usurpation • Prince Harry’s relationship with Falstaff and the ‘betrayal’ • Falstaff’s comic pursuit of personal honour • theme of appearance and reality/imagery of clothing/apparel • imagery of chivalry and mythology • contrasting characterisation of Hotspur and Prince Harry. <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>Candidates must engage with the contextual focus in the question, kingship. 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>on all levels the careless pursuit of personal honour</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 play 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 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>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 <i>the careless pursuit of personal honour</i>, including the discussion of political rather than personal honour and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to <u>develop 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>“Instead of a history play relieved by comedy, we have a comedy with a sprinkling of history.” How far would you agree with this view of Henry IV Part 1? [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 the play as a <i>comedy sprinkled with a bit of history</i> through dramatic techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> • characterisation of Falstaff and presentation of the Prince’s relationship with Falstaff and other minor characters • the Prince’s soliloquies revealing his plans to deceive everyone • presentation of Hotspur • themes and imagery of appearance and reality/acting/clothing and disguise • comic scenes with Falstaff/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>A03</p>	<p>Candidates must engage with the contextual focus in the question, dramatic genres. 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 the play as predominantly either a history play or a comedy. 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 • attitudes and values concerning family relationships /friendships • Renaissance drama and history play genre • dramatic comedy genre • contemporary/historical class attitudes and values. <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>A05</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 <i>history play /comedy</i> and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to <u>develop 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	How far would you agree that “above all <i>The Tempest</i> makes us question how best to rule and be ruled”? [75]
A01	<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>
A02	<p>In their analysis of the ways in which <i>The Tempest makes us question how best to rule and be ruled</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 • shipwreck scene • presentation of Antonio/Ferdinand/Gonzalo/Trinculo and Stephano • presentation and dramatic use of Caliban • themes of service and control/illusion and reality/transformation • Prospero’s soliloquies. <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>Candidates must engage with the contextual focus in the question, that of methods of ruling and the state of being ruled. 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 play’s setting and key elements. 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 colonization • attitudes towards magic and the supernatural • ideas about the Noble Savage and about education and civilization • contemporary Elizabethan/Jacobean drama • 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 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 <i>how best to rule and be ruled</i> and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to <u>develop 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>“Although the island appears to be a ‘brave new world’, the audience is under no illusion that there is anything brave or indeed anything new about it.” Discuss this view of <i>The Tempest</i>. [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 <u>conventions</u> of drama and dramatic verse. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material; use relevant terminology accurately and choose an appropriate academic style and register.</p> <p>Writing in 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 present a <i>brave new world</i> through dramatic techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> • island presentation and imagery • presentation of Caliban with negative imagery and associations • theme of colonisation/theme of discovery • ambiguous presentation of Ariel and relationship with Prospero • presentation of Miranda’s innocence and the dramatic impact of magic and the supernatural • portrayal of Prospero as arch controller of illusion and reality with some ambiguous morality. <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>Candidates must engage with the contextual focus in the question, <i>brave new world</i>. 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 play's presentation of <i>a brave new world</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 power/service/duty/punishment • age of discovery and colonization • attitudes towards magic and the supernatural • ideas about the Noble Savage/race and about education and civilization • 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 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 <i>although the island appears to be a brave new world, the audience is under no illusion that there is anything brave or indeed anything new about it</i> and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to <u>develop 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			