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# **GCE A LEVEL MARKING SCHEME**

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**SUMMER 2019**

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

## **INTRODUCTION**

This marking scheme was used by WJEC for the 2019 examination. It was finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conference was held shortly after the paper was taken so that reference could be made to the full range of candidates' responses, with photocopied scripts forming the basis of discussion. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners.

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

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

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

**SUMMER 2019 MARK SCHEME**

**UNIT 4: Shakespeare**

**MARKING GUIDELINES**

**General Advice**

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

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

- Consistency in marking is of the highest importance. If you have to adjust after the initial sample of scripts has been returned to you, it is particularly important that you make the adjustment without losing your consistency.
- In the case of a rubric infringement, mark all the answers and then delete the lowest mark commensurate with the fulfilling of the rubric. **Please write "rubric infringement" on the front cover of the script.** At the end of the marking period send a list with full details of the rubric infringements to the WJEC GCE English Subject Officer: please explain clearly the nature of the difficulty and give centre and candidate number.
- If you wish to refer a script to the Principal Examiner for a second opinion, if, for example, poor handwriting makes fair assessment difficult, then write "Refer to P/E" on the front of the script. Send a note of the centre and candidate number to the WJEC GCE English Subject Officer at the end of the marking period.
- Please do not use personal abbreviations, as they can be misleading or puzzling to a second reader. You may, however, find the following symbols useful:
  - E expression
  - I irrelevance
  - e.g. ? lack of an example
  - X wrong
  - (✓) possible
  - ? doubtful
  - R repetition

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

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

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

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**UNIT 4: SHAKESPEARE**

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

**Section A: Shakespeare extract**

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

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

**Section A: Mark allocation**

Mark	AO1	AO2
<b>45</b>	<b>15</b>	<b>30</b>

## King Lear

<b>Q1</b>	<p><b>With close reference to the language and imagery in this extract, analyse Shakespeare's presentation of Lear at this point in the play.</b> <span style="float: right;"><b>[45]</b></span></p>
<b>AO1</b>	<p>Informed responses will demonstrate clear knowledge and understanding of this extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of drama and dramatic verse. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material, use relevant terminology accurately and choose an appropriate academic style and register.</p> <p>Informed responses might show knowledge and understanding through observations such as:</p> <ul style="list-style-type: none"> <li>• Lear is at the peak of his madness at this point in the play, ranting and preaching about injustice/corruption</li> <li>• the blind Gloucester's evident distress at Lear's decline and Edgar's presence as Poor Tom reinforce the pathos of the scene for the audience</li> <li>• sympathy with the poor and a new recognition of the corrupt power of wealth in Lear's imagined exchanges with authority figures add to the spectacle for the audience and shows Lear's perceptive judgement on these issues, despite his madness: Edgar's <i>matter and impertinency mix'd!</i></li> <li>• Lear's philosophical musings at the end of the extract when a quieter, more reflective tone develops, anticipating the later scene with Cordelia when he awakes and regains his sanity.</li> </ul> <p><b>Band 1</b> responses might attempt a paraphrase and not move beyond a literal reading of the passage. In <b>Band 2</b>, there should be some evidence of engagement with details of the passage and with the relevant concepts. Sometimes expression might obscure meaning but responses will be mostly coherent. By <b>Band 3</b>, we should see a more systematic, well-organised response which engages relevantly with key aspects of the passage. Writing in <b>Bands 4 and 5</b> should be thorough, confident and increasingly sophisticated in the analysis of meaning and technique.</p>
<b>AO2</b>	<p>In their analysis of the ways in which Shakespeare shapes meanings in presenting Lear through dramatic techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> <li>• mixture of prose and blank verse in Lear's speech, possibly indicating the shifting patterns of thinking in his episode of madness</li> <li>• bitter-sweet black comedy of Lear's remarks on Gloucester's blindness at several points in the dialogue</li> <li>• themes of corruption and hypocrisy in justice and authority figures <i>rascal beadle/scurvy politician</i></li> <li>• theme and imagery of sight to illustrate understanding/insight</li> <li>• questioning and exclaiming throughout Lear's speech adds to the rhetorical nature of his delivery and emphasises the development of his understanding about issues such as <i>injustice a dog's obey'd in office</i></li> <li>• contrasting imagery of wealth and poverty <i>plate sin with gold/arm it in rags</i></li> <li>• lyrical quality of his recognition of Gloucester at the end of the extract, with a tone of wise acceptance created in his attempt to 'preach'.</li> </ul> <p><b>Band 1</b> responses may be brief and might make a small number of general observations about the passage. In <b>Band 2</b> we should see more specific and relevant points noted with some sense of an organised approach. <b>Band 3</b> responses will show engagement with a selection of well-organised, relevant points and show some clear understanding of how language choices shape subtext. In <b>Bands 4 and 5</b> we should see increasingly confident and perceptive approaches to language and imagery with sophisticated analysis in the very best examples.</p>

## Antony and Cleopatra

<b>Q2</b>	<p><b>With close reference to the language and imagery in this extract, analyse Shakespeare's presentation of Cleopatra's thoughts and feelings at this point in the play.</b> [45]</p>
<b>AO1</b>	<p>Informed responses will demonstrate clear knowledge and understanding of this extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of drama and dramatic verse. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material, use relevant terminology accurately and choose an appropriate academic style and register.</p> <p>Informed responses might show knowledge and understanding through observations such as:</p> <ul style="list-style-type: none"> <li>• Cleopatra's eloquent reaction to Antony's death shows the extent of her love and admiration for Antony, and her wish to die herself as life is worthless without him <i>this dull world... no better than a sty/Young boys and girls Are level now with men</i></li> <li>• her recognition of herself as the same as any other woman in the face of passion and death: <i>No more but e'en a woman</i> arguably gives her tragic status</li> <li>• resentment and defiance of the <i>injurious gods</i> whom she blames for <i>[stealing] our jewel</i></li> <li>• her suicidal thoughts show her focused on her own grief yet her concern for her servants <i>How do you, women?</i> as she rallies them at the end to share in her desire for an honourable death as in the <i>high Roman fashion</i> confirms her queenly status and authority.</li> </ul> <p><b>Band 1</b> responses might attempt a paraphrase and not move beyond a literal reading of the passage. In <b>Band 2</b>, there should be some evidence of engagement with details of the passage and with the relevant concepts. Sometimes expression might obscure meaning but responses will be mostly coherent. By <b>Band 3</b>, we should see a more systematic, well-organised response which engages relevantly with key aspects of the passage. Writing in <b>Bands 4 and 5</b> should be thorough, confident and increasingly sophisticated in the analysis of meaning and technique.</p>
<b>AO2</b>	<p>In their analysis of the ways in which Shakespeare shapes meanings in presenting Cleopatra's thoughts and feelings through dramatic techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> <li>• imagery of honour/nobility in Cleopatra's references to Antony: <i>crown o'th'earth/jewel/lamp/garland of the war/huge spirit/soldier's pole is fall'n!</i> and other repeated use of <i>noble</i> in addressing her servants</li> <li>• frequent references to 'woman' 'my women' to reinforce Cleopatra's sense of being no more <i>but...a woman</i> and to show how she includes her servants in her grief and thoughts of suicide</li> <li>• choric lines from Charmian and Iras adding to tragic quality of scene</li> <li>• lyrical quality of Cleopatra's speech as she realizes the extent of her loss: <i>nothing left remarkable Beneath the visiting moon.</i></li> <li>• analogy of her new humility with the poor and lowly <i>maid that milks...meanest chares</i></li> <li>• symbolic language to express her feelings more graphically: <i>throw my sceptre/soldier's pole/garland of the war/a dog that's mad/our lamp is spent</i></li> <li>• rhetorical use of repetition and frequent exclamation marks and question marks add to the sense of occasion and heighten the emotional spectacle for the audience.</li> </ul> <p><b>Band 1</b> responses are likely to be brief and might make a small number of general observations about the passage. In <b>Band 2</b> we should see more specific and relevant points noted with some sense of an organised approach. <b>Band 3</b> responses will show engagement with a selection of well-organised, relevant points and show some clear understanding of how language choices shape subtext. In <b>Bands 4 and 5</b> we should see increasingly confident and perceptive approaches to language and imagery with sophisticated analysis in the very best examples.</p>

## Hamlet

<b>Q3</b>	<p><b>With close reference to the language and imagery in this extract, analyse how Shakespeare presents Hamlet at this point in the play.</b> <span style="float: right;"><b>[45]</b></span></p>
<b>AO1</b>	<p>Informed responses will demonstrate clear knowledge of this extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of drama and dramatic verse. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material, use relevant terminology accurately and choose an appropriate academic style and register.</p> <p>Informed responses might show knowledge and understanding through observations such as:</p> <ul style="list-style-type: none"> <li>• Hamlet is interrogating Rosencrantz and Guildenstern as he is suspicious they are acting as spies for Claudius</li> <li>• Hamlet describes his symptoms of melancholia in an attempt either to persuade Rosencrantz and Guildenstern that this is his genuine state so they will report it to Claudius or as an expression of his true feelings – Shakespeare seems to keep this possibly ambiguous maybe to increase the dramatic tension in the scene</li> <li>• the whole extract is written in prose which lightens the tone of the exchange and suggests perhaps that despite the gravity of the situation, Hamlet's tone is playful and this is echoed in the fact that Rosencrantz smiles at the end of Hamlet's speech.</li> </ul> <p><b>Band 1</b> responses might attempt a paraphrase and not move beyond a literal reading of the passage. In <b>Band 2</b>, there should be some evidence of engagement with details of the passage and with the relevant concepts. Sometimes expression might obscure meaning but responses will be mostly coherent. By <b>Band 3</b>, we should see a more systematic, well-organised response which engages relevantly with key aspects of the passage. Writing in <b>Bands 4 and 5</b> should be thorough, confident and increasingly sophisticated in the analysis of meaning and technique.</p>
<b>AO2</b>	<p>In their analysis of the ways in which Shakespeare shapes meanings in presenting Hamlet through dramatic techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> <li>• written in prose not blank verse – impact of this</li> <li>• colloquial rhythm of exchanges with Rosencrantz and Guildenstern showing Hamlet's friendship with these two despite his new suspicions of them as Claudius' spies: <i>if you love me, hold not off</i> contrasted with the more formal and perhaps sarcastic phrases to exert the truth from them: <i>fellowship/consonancy of our youth/obligation</i></li> <li>• Hamlet's authority as Prince shown in his assertive language: <i>be even and direct with me</i></li> <li>• language of deception: craft, secrecy, confession</li> <li>• rhetorical style of Hamlet's description of his melancholy with use of antithetical adjectives and phrases to reinforce his posture of melancholia: <i>goodly/sterile, excellent, brave, majestic/pestilent congregation of vapours, noble, infinite, express and admirable, angel, beauty, paragon/quintessence of dust</i>, with the last phrase providing bathos which may leave the audience unsure of his true meaning.</li> </ul> <p><b>Band 1</b> responses may be brief and might make a small number of general observations about the passage. In <b>Band 2</b> we should see more specific and relevant points noted with some sense of an organised approach. <b>Band 3</b> responses will show engagement with a selection of well-organised, relevant points and show some clear understanding of how language choices shape subtext. In <b>Bands 4 and 5</b> we should see increasingly confident and perceptive approaches to language and imagery with sophisticated analysis in the very best examples.</p>

### Henry IV Part 1

<b>Q4</b>	<p><b>With close reference to the language and imagery in this extract, analyse Shakespeare's presentation of Hotspur's and Vernon's attitudes towards Prince Harry at this point in the play.</b> [45]</p>
<b>AO1</b>	<p><u>Informed</u> responses will demonstrate clear knowledge of this extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of drama and dramatic verse. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material, use relevant terminology accurately and choose an appropriate academic style and register.</p> <p>Informed responses might show knowledge and understanding through observations such as:</p> <ul style="list-style-type: none"> <li>• Hotspur is relishing the opportunity for combat with the Prince</li> <li>• his dismissal of Harry's military capabilities <i>nimble-footed madcap Prince of Wales /sacrifices in their trim</i></li> <li>• Vernon's more idealistic, respectful and lyrical description of the Prince and his army contrasts with Hotspur's attitude and may be seen to highlight the folly of Hotspur's confidence and misjudgement of the opposition</li> <li>• Hotspur's conviction of his own and his army's military prowess dispels the glamour of Vernon's account and intensifies the dramatic tension in the outcome of the anticipated battle <i>Let them come</i>.</li> </ul> <p><b>Band 1</b> responses might attempt a paraphrase and not move beyond a literal reading of the passage. In <b>Band 2</b>, there should be some evidence of engagement with details of the passage and with the relevant concepts. Sometimes expression might obscure meaning but responses will be mostly coherent. By <b>Band 3</b>, we should see a more systematic, well-organised response which engages relevantly with key aspects of the passage. Writing in <b>Bands 4 and 5</b> should be thorough, confident and increasingly sophisticated in the analysis of meaning and technique.</p>
<b>AO2</b>	<p>In their analysis of the ways in which Shakespeare shapes meanings in presenting Hotspur's and Vernon's attitudes towards Prince Harry through dramatic techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> <li>• Hotspur's sarcastic dismissal of Prince Harry expressed in his pejorative language <i>nimble-footed madcap</i> and the colloquial phrase <i>daff'd the world aside</i> showing his belief that Harry is irresponsible and uncaring</li> <li>• Vernon's romanticised and lyrical description of the Prince and his entourage expressed in a proliferation of evocative imagery, in particular similes rich in animal imagery to convey the Prince's energy and strength: <i>plum'd like estridges/bated like eagles, wanton as youthful goats, wild as young bulls</i></li> <li>• Vernon's use of the seasons <i>May/midsummer</i> symbolizes Harry's youth and promise</li> <li>• Vernon's focus on Harry depicts him as god-like, evoking <i>Mercury</i> and <i>Pegasus</i>, acknowledging his nobility at the end of his speech</li> <li>• Hotspur's rejection of this depiction countered in his reference to a harsher month <i>March</i></li> <li>• Hotspur's bloodthirsty and pragmatic language contrasts with Vernon's lyricism, as he refers to the goddess of war and the god of war to counter that of Mercury/Pegasus with elemental language such as <i>fire, smoke, blood, thunderbolt</i></li> <li>• use of monosyllabic language to emphasise Hotspur's bluntness and directness</li> <li>• alliteration of <i>Harry to Harry...hot horse to hot horse</i> adding to the anticipated outcome.</li> </ul> <p><b>Band 1</b> responses may be brief and might make a small number of general observations about the passage. In <b>Band 2</b> we should see more specific and relevant points noted with some sense of an organised approach. <b>Band 3</b> responses will show engagement with a selection of well-organised, relevant points and show some clear understanding of how language choices shape subtext. In <b>Bands 4 and 5</b> we should see increasingly confident and perceptive approaches to language and imagery with sophisticated analysis in the very best examples.</p>

***The Tempest***

<b>Q5</b>	<p><b>With close reference to the language and imagery of this extract, analyse how Shakespeare presents ideas about Miranda's marriage to Ferdinand at this point in the play.</b> [45]</p>
<b>AO1</b>	<p><u>Informed</u> responses will demonstrate clear knowledge of this extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of drama and dramatic verse. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material, use relevant terminology accurately and choose an appropriate academic style and register.</p> <p>Informed responses might show knowledge and understanding through observations such as:</p> <ul style="list-style-type: none"> <li>• Prospero's paternal love and concern for Miranda before he hands over his daughter to be married are evident in his statement of her worth and value to him: <i>a third of mine own life or that for which I live/ my rich gift/outstrip all praise</i></li> <li>• Prospero's ideas about marriage include a stern warning to Ferdinand to respect Miranda's chastity until the wedding night or the marriage will be blighted</li> <li>• Prospero's ideas about his marriage are bound up in what he sees as making <i>compensation</i> for his <i>austere punishment</i> of Ferdinand whilst under the influence of his magic</li> <li>• Ferdinand's ideas seem to conform to Prospero's expectations as he agrees he will <i>never melt Mine honour into lust</i></li> <li>• Ferdinand may be gently ironic in countering the negative picture painted by Prospero of marriage where the bride is unchaste with an assertion of his wish for the positive aspects of marriage <i>quiet days</i> etc.</li> <li>• Miranda herself has no part of this exchange as the two men in her life talk about her.</li> </ul> <p><b>Band 1</b> responses might attempt a paraphrase and not move beyond a literal reading of the passage. In <b>Band 2</b>, there should be some evidence of engagement with details of the passage and with the relevant concepts. Sometimes expression might obscure meaning but responses will be mostly coherent. By <b>Band 3</b>, we should see a more systematic, well-organised response which engages relevantly with key aspects of the passage. Writing in <b>Bands 4 and 5</b> should be thorough, confident and increasingly sophisticated in the analysis of meaning and technique.</p>
<b>AO2</b>	<p>In their analysis of the ways in which Shakespeare shapes meanings in presenting ideas about Miranda's marriage to Ferdinand through dramatic techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> <li>• language of contract and ceremony to reinforce the sense of occasion and the solemnity of the situation as Prospero prepares to give his daughter to Ferdinand: <i>compensation/amends/tender/ratify/rite/contract/acquisition/purchas'd</i></li> <li>• imagery of value and worth to denote his love and appreciation of his daughter the bride to be: <i>rich gift/third of mine own life/outstrip all praise</i></li> <li>• imagery of chastity: symbolized in virgin-knot and mythological reference to Hymen the marriage god</li> </ul>

- negative language to depict a marriage where the bride is unchaste: *barren, sour, discord, weeds* (contrast to the customary flowers), *loathly, hate* countered by Ferdinand's assurance that he will obey Prospero's injunction in positive, benign language *quiet days/fair issue/long life*
- Ferdinand's use of superlatives to emphasise his determination to honour Miranda's chastity: *murkiest/most opportune/strong'st suggestion*
- language and imagery denoting the eager groom anxious for time to pass so that he can marry as soon as possible: mythological reference to the horses of Phoebus, the sun god, which Ferdinand presents as being *chain'd* by night personified or held up in *founder'd* in his anxiety for time to pass.

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

### Section B: Shakespeare essay

In the rubric for Section B tasks, (and in addition to AOs 1 and 2) candidates are reminded to take account of relevant contexts, (AO3, the most heavily weighted single objective) and different interpretations (AO5), **even though this is not re-stated in each question**. We should expect to see significant reference to contextual materials but examiners must bear in mind that candidates should be writing a literary essay which is fully and relevantly supported by references to contexts. Context-led essays with scant attention to the texts will not be able to score highly because contextual references are useful only insofar as they illuminate the critical reading and appreciation of texts. Similarly, the use of different interpretations, which is weighted identically to AOs 1 and 2, will need to be fully integrated into the candidate's discussion of the texts in light of the chosen task; displays of critical reading which are divorced from the texts and task cannot be rewarded highly.

### Section B: Mark Allocation

Mark	AO1	AO2	AO3	AO5
75	15	15	30	15

**King Lear**

<b>Q6</b>	<b>How far would you agree that “in the bleak world of <i>King Lear</i> Shakespeare leaves us in no doubt that loyal service earns no rewards”?</b> [75]
<b>AO1</b>	<p><u>Informed</u> responses will demonstrate clear knowledge and understanding of <i>King Lear</i>. We will reward <u>creatively engaged responses</u> for relevant, thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate’s awareness of the principles and conventions of drama and dramatic verse. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material; use relevant terminology accurately and choose an appropriate academic style and register.</p> <p>Writing in <b>Band 1</b> may be brief, descriptive and/or narrative and might assert some basic, relevant ideas. In <b>Band 2</b> we should see more sustained efforts to engage with the text and task in relatively clear but not always accurate language. From here throughout the bands we should see an increasingly accurate and appropriate use of relevant terminology. <b>Band 3</b> responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of verse drama which underpin the play. In <b>Bands 4 and 5</b> writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.</p>
<b>AO2</b>	<p>In their analysis of the ways Shakespeare possibly <i>leaves us in no doubt that loyal service earns no rewards</i> [in the bleak world of <i>King Lear</i>] through dramatic techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> <li>• presentation of the Fool and his loyal relationship with Lear</li> <li>• disappearance of the Fool at a point of the play where no reward seems applicable, yet his wise doggerel may be seen as a contributory factor in Lear’s anagnorisis</li> <li>• Lear’s autocratic speeches to those who serve him</li> <li>• presentation of Kent as the loyal, selfless servant whose banishment is his only ‘reward’ and his punishment in the stocks by Cornwall</li> <li>• presentation of the loyalty of other servants, though misguided as in the case of Oswald: <i>my lady charged my duty in this business</i> described at his death by Edgar as a <i>serviceable villain</i></li> <li>• the unnamed servants who show their admirable disloyalty during the blinding of Gloucester scene.</li> </ul> <p><b>Band 1</b> responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In <b>Band 2</b>, we should expect to see better supported writing with some clear points showing some understanding of Shakespeare’s techniques. <b>Band 3</b> work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. <b>Bands 4 and 5</b> should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>

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

Q7	<p><b>“King Lear makes its audience think in different ways about attitudes towards madness”. Discuss this view of the play.</b> [75]</p>
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge and understanding of <i>King Lear</i>. We will reward <u>creatively engaged responses</u> for relevant, thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate’s awareness of the principles and conventions of drama and dramatic verse. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material; use relevant terminology accurately and choose an appropriate academic style and register.</p> <p>Writing in <b>Band 1</b> may be brief, descriptive and/or narrative and might assert some basic, relevant ideas. In <b>Band 2</b> we should see more sustained efforts to engage with the text and task in relatively clear but not always accurate language. From here throughout the bands we should see an increasingly accurate and appropriate use of relevant terminology. <b>Band 3</b> responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of verse drama which underpin the play. In <b>Bands 4 and 5</b> writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.</p>
AO2	<p>In their analysis of the ways in which Shakespeare may make an <i>audience think in different ways about attitudes towards madness</i> through dramatic techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> <li>• presentation of the Fool as a ‘professional’ madman, speaking in riddles and doggerel with traditional licence and clearly a source of entertainment for the audience whilst also fulfilling a choric function</li> <li>• presentation of Edgar’s feigned madness as Poor Tom, with language focused on lust and female sexuality, as well as his imagined deprivation and poverty as a Bedlam beggar</li> <li>• Poor Tom offers insights into Shakespeare’s contemporary audience’s attitudes towards madness and allows the audience to think about traditional views of the mentally ill</li> <li>• Lear’s fearful attitude towards his own impending madness <i>let me not be mad</i> is associated with his loss of control and fear of the decline of his faculties</li> <li>• Lear’s madness depicted as rage and childlike perhaps, yet it is through madness that he achieves his anagnorisis as tragic hero.</li> </ul> <p><b>Band 1</b> responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In <b>Band 2</b>, we should expect to see better supported writing with some clear points showing some understanding of Shakespeare’s techniques. <b>Band 3</b> work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. <b>Bands 4 and 5</b> should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>

<p><b>AO3</b></p>	<p>Candidates must engage with the contextual focus in the question, essentially that of <i>audience/attitudes towards madness</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 understand and appreciate <i>attitudes towards madness</i>. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions:</p> <ul style="list-style-type: none"> <li>• Shakespeare's contemporary audience's ideas about and understanding about madness and its impact on society</li> <li>• other audiences' possible response to the depiction of madness and assumed madness in Poor Tom</li> <li>• the Chain of Being and its defining principle of hierarchical order</li> <li>• kingship</li> <li>• relationships between parents and children</li> <li>• attitudes towards women revealed in Lear's and Poor Tom's speeches.</li> </ul> <p>Taking account of the weighting of this AO (30 of the 75 marks), we should expect to see relevant and telling reference to contexts in support of literary discussion. However, those who write extensively about context are likely to penalise themselves by giving inadequate attention to the other AOs.</p> <p>In <b>Band 1</b> we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In <b>Band 2</b>, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By <b>Band 3</b>, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in <b>Bands 4 and 5</b> should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.</p>
<p><b>AO5</b></p>	<p>Candidates must engage with the view given in the question. Candidates may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> <li>• by debating alternative ideas and multiple readings of the material they have chosen from <i>King Lear</i></li> <li>• by engaging with critical material including specific references to and quotations from other readers</li> <li>• a combination of both of the above.</li> </ul> <p>We will reward sensible and supported alternative readings of aspects of <i>King Lear</i> which are relevant to how the play may make its audience think differently about attitudes towards madness and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a <u>personal approach</u> to the play.</p> <p><b>Band 1</b> responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In <b>Band 2</b> we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In <b>Band 3</b>, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In <b>Bands 4 and 5</b>, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.</p>

**Antony and Cleopatra**

<b>Q8</b>	<p><b>“The play explores the abuse of all kinds of power.” How far would you agree with this view of the play <i>Antony and Cleopatra</i>? [75]</b></p>
<b>AO1</b>	<p><u>Informed</u> responses will demonstrate clear knowledge and understanding of <i>Antony and Cleopatra</i>. We will reward <u>creatively engaged responses</u> for relevant, thoughtful and personal rather than mechanical/literal approaches. Understanding and application of concepts will be seen in the candidate’s awareness of the principles and conventions of drama and dramatic verse. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material; use relevant terminology accurately and choose an appropriate academic style and register.</p> <p>Writing in <b>Band 1</b> may be brief, descriptive and/or narrative and might assert some basic, relevant ideas. In <b>Band 2</b> we should see more sustained efforts to engage with the text and task in relatively clear but not always accurate language. From here throughout the bands we should see an increasingly accurate and appropriate use of relevant terminology. <b>Band 3</b> responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of verse drama which underpin the play. In <b>Bands 4 and 5</b> writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.</p>
<b>AO2</b>	<p>In their analysis of the ways in which Shakespeare may <i>explore the abuse of all kinds of power</i> through dramatic techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> <li>• the structure of the play</li> <li>• presentation of political power</li> <li>• presentation of Antony and Cleopatra as rulers</li> <li>• settings of Egypt and Rome</li> <li>• scenes which may show Antony/Cleopatra/Caesar as <i>abusing</i> their power in the sense of injustice to others/political expediency/dubious ethics/selfishness</li> <li>• emotional power in relationships</li> <li>• depiction of those who serve</li> <li>• other characters’ views of Antony and Cleopatra.</li> </ul> <p><b>Band 1</b> responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In <b>Band 2</b>, we should expect to see better supported writing with some clear points showing some understanding of Shakespeare’s techniques. <b>Band 3</b> work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. <b>Bands 4 and 5</b> should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>

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

Q9	<p>“Above all, Antony and Cleopatra are tragic victims of their own excessive appetites for each other.” Examine 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 mechanical/literal approaches. Understanding and application of concepts will be seen in the candidate’s awareness of the principles and conventions of drama and dramatic verse. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material; use relevant terminology accurately and choose an appropriate academic style and register.</p> <p>Writing in <b>Band 1</b> may be brief, descriptive and/or narrative and might assert some basic, relevant ideas. In <b>Band 2</b> we should see more sustained efforts to engage with the text and task in relatively clear but not always accurate language. From here throughout the bands we should see an increasingly accurate and appropriate use of relevant terminology. <b>Band 3</b> responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of verse drama which underpin the play. In <b>Bands 4 and 5</b> writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.</p>
AO2	<p>In their analysis of the ways Shakespeare may or may not present <i>Antony and Cleopatra are tragic victims of their own excessive appetites for each other</i> through dramatic techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> <li>• imagery of excess/appetite/sensuality</li> <li>• presentation of their passion for each other</li> <li>• destruction of Antony’s reputation and career and then his death presented as due to his own volition, his love for Cleopatra the main catalyst</li> <li>• other characters’ observations on both Antony and Cleopatra’s relationship</li> <li>• consideration of tragic status, looking at key speeches.</li> </ul> <p><b>Band 1</b> responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In <b>Band 2</b>, we should expect to see better supported writing with some clear points showing some understanding of Shakespeare’s techniques. <b>Band 3</b> work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. <b>Bands 4 and 5</b> should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>

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

**Hamlet**

<b>Q10</b>	<p><b>“Religion and the supernatural are to blame for Hamlet’s inadequacies as an avenger.” How far would you agree with this view of the play? [75]</b></p>
<b>AO1</b>	<p><u>Informed</u> responses will demonstrate clear knowledge and understanding of <i>Hamlet</i>. We will reward <u>creatively engaged responses</u> for relevant, thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate’s awareness of the principles and conventions of drama and dramatic verse. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material; use relevant terminology accurately and choose an appropriate academic style and register.</p> <p>Writing in <b>Band 1</b> may be brief, descriptive and/or narrative and might assert some basic, relevant ideas. In <b>Band 2</b> we should see more sustained efforts to engage with the text and task in relatively clear but not always accurate language. From here throughout the bands we should see an increasingly accurate and appropriate use of relevant terminology. <b>Band 3</b> responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of verse drama which underpin the play. In <b>Bands 4 and 5</b> writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.</p>
<b>AO2</b>	<p>In their analysis of the ways Shakespeare may or may not present <i>religion and the supernatural [as] to blame for Hamlet’s inadequacies as an avenger</i> through dramatic techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> <li>• presentation of Hamlet’s father’s Ghost and the nature of his demands on Hamlet</li> <li>• Hamlet’s reactions to each appearance of the Ghost</li> <li>• Hamlet’s soliloquies – his doubts and hesitation concerning the Ghost’s veracity and the fate of Claudius stem from both religious beliefs and the appearances of the Ghost</li> <li>• other characters’ attitudes towards both religion and the supernatural</li> <li>• presentation of other avengers Laertes/Fortinbras as foils to Hamlet.</li> </ul> <p><b>Band 1</b> responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In <b>Band 2</b>, we should expect to see better supported writing with some clear points showing some understanding of Shakespeare’s techniques. <b>Band 3</b> work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. <b>Bands 4 and 5</b> should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>

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

Q11	<p><b>“Women have no voice in this play: their dramatic importance derives only from their treatment by men.” Examine this view of the play <i>Hamlet</i>. [75]</b></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 <b>Band 1</b> may be brief, descriptive and/or narrative and might assert some basic, relevant ideas. In <b>Band 2</b> we should see more sustained efforts to engage with the text and task in relatively clear but not always accurate language. From here throughout the bands we should see an increasingly accurate and appropriate use of relevant terminology. <b>Band 3</b> responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of verse drama which underpin the play. In <b>Bands 4 and 5</b> writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.</p>
AO2	<p>In their analysis of the ways Shakespeare may show <i>women with no voice in this play: their dramatic importance derives only from their treatment by men</i> through dramatic techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> <li>• presentation of Gertrude and her relationships with Claudius and Hamlet</li> <li>• presentation of Gertrude’s first marriage to King Hamlet, as described by the Ghost</li> <li>• Gertrude’s speeches and their dramatic significance, for example her reaction to what she sees as Hamlet’s madness in the ‘closet’ scene</li> <li>• Ophelia: her madness shows her disordered by Hamlet’s behaviour and the death of her father, but in the poignant scene where she bestows flowers it may be argued she commands the stage and shows her voice</li> <li>• Ophelia’s soliloquy on Hamlet in his perceived mad state also shows she has a voice, and her commentary on the decline of Hamlet’s promise has considerable dramatic importance</li> <li>• Ophelia’s relationship with her brother Laertes and possibly the graveyard scene.</li> </ul> <p><b>Band 1</b> responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In <b>Band 2</b>, we should expect to see better supported writing with some clear points showing some understanding of Shakespeare’s techniques. <b>Band 3</b> work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. <b>Bands 4 and 5</b> should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>

<p><b>AO3</b></p>	<p>Candidates must engage with the contextual focus in the question, the presentation of <i>women and their treatment by men</i>. 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>women with no voice in this play: their dramatic importance derives only from their treatment by men</i>. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions:</p> <ul style="list-style-type: none"> <li>• attitudes towards women and their traditional relationships with men</li> <li>• ideas about marriage/adultery/chastity</li> <li>• Elizabethan Chain of Being and related concepts of order and harmony</li> <li>• setting of Denmark/role of royal court in politics</li> <li>• ideas about kingship and succession/usurpation, royal codes of conduct</li> <li>• religious beliefs</li> <li>• female characters' roles in contemporary drama.</li> </ul> <p>Taking account of the weighting of this AO (30 of the 75 marks), we should expect to see relevant and telling reference to contexts in support of literary discussion. However, those who write extensively about context are likely to penalize themselves by giving inadequate attention to the other AOs.</p> <p>In <b>Band 1</b> we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In <b>Band 2</b>, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By <b>Band 3</b>, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in <b>Bands 4 and 5</b> should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.</p>
<p><b>AO5</b></p>	<p>Candidates must engage with the view given in the question. Candidates may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> <li>• by debating alternative ideas and multiple readings of the material they have chosen from <i>Hamlet</i></li> <li>• by engaging with critical material including specific references to and quotations from other readers</li> <li>• a combination of both of the above.</li> </ul> <p>We will reward sensible and supported alternative readings of aspects of <i>Hamlet</i> which are relevant to the discussion of the women depicted in the play as having <i>no voice: their dramatic importance derives only from their treatment by men</i> and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop <u>a personal approach</u> to the play.</p> <p><b>Band 1</b> responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In <b>Band 2</b> we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In <b>Band 3</b>, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In <b>Bands 4 and 5</b>, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.</p>

### Henry IV Part 1

<b>Q12</b>	<p><b>“Falstaff may entertain an audience but his character is portrayed as fundamentally irrelevant to the development of a future king.” How far would you agree with this view of the play <i>Henry IV Part 1</i>? [75]</b></p>
<b>AO1</b>	<p><u>Informed</u> responses will demonstrate clear knowledge and understanding of <i>Henry IV Part 1</i>. We will reward <u>creatively engaged responses</u> for relevant, thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate’s awareness of the principles and conventions of drama and dramatic verse. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material; use relevant terminology accurately and choose an appropriate academic style and register.</p> <p>Writing in <b>Band 1</b> may be brief, descriptive and/or narrative and might assert some basic, relevant ideas. In <b>Band 2</b> we should see more sustained efforts to engage with the text and task in relatively clear but not always accurate language. From here throughout the bands we should see an increasingly accurate and appropriate use of relevant terminology. <b>Band 3</b> responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of verse drama which underpin the play. In <b>Bands 4 and 5</b> writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.</p>
<b>AO2</b>	<p>In their analysis of the ways Shakespeare may or may not present <i>Falstaff as fundamentally irrelevant to the development of a future king</i> [despite entertaining an audience] through dramatic techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> <li>• presentation of Falstaff and his relationship with Prince Harry</li> <li>• the tavern scenes and battle scenes where Falstaff is present</li> <li>• presentation of King Henry as a political leader and father advising his son how he should act as heir to the throne</li> <li>• Prince Harry as heir to the throne: his relationship with Falstaff and the ‘betrayal’</li> <li>• theme of appearance and reality/imagery of clothing/apparel</li> <li>• imagery of chivalry and mythology associated with the Prince (<i>Mercury, Pegasus</i>)</li> <li>• use of comedy in the depiction of Falstaff and others’ behaviour towards him.</li> </ul> <p><b>Band 1</b> responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In <b>Band 2</b>, we should expect to see better supported writing with some clear points showing some understanding of Shakespeare’s techniques. <b>Band 3</b> work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. <b>Bands 4 and 5</b> should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>

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

Q13	<p>Examine the view that “in <i>Henry 1V Part 1</i> Shakespeare presents rebels in a more sympathetic light than the systems they oppose.” [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 <b>Band 1</b> may be brief, descriptive and/or narrative and might assert some basic, relevant ideas. In <b>Band 2</b> we should see more sustained efforts to engage with the text and task in relatively clear but not always accurate language. From here throughout the bands we should see an increasingly accurate and appropriate use of relevant terminology. <b>Band 3</b> responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of verse drama which underpin the play. In <b>Bands 4 and 5</b> writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.</p>
AO2	<p>In their analysis of the ways Shakespeare may or may not present <i>rebels in a more sympathetic light than the systems they oppose</i> through dramatic techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> <li>• presentation of the Prince as a rebel in his relationship with Falstaff, disappointing his father the King for failing to preserve a code of conduct befitting the ‘system’ of royalty</li> <li>• sympathy initially created for Hal via the entertaining scenes with Falstaff and the lower classes which have considerable audience appeal</li> <li>• sympathy for the Prince possibly created in the scene where he is admonished by the King for his inappropriate behaviour as the King focuses on his own story of success</li> <li>• the Prince’s soliloquies revealing his plans to deceive everyone</li> <li>• presentation of Hotspur the honourable rebel set against the King’s systems of government and his past usurpation</li> <li>• Hotspur as a foil to the Prince</li> <li>• themes and imagery of appearance and reality/acting/clothing and disguise</li> <li>• presentation of the Prince as the conforming hero in the battle scenes.</li> </ul> <p><b>Band 1</b> responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In <b>Band 2</b>, we should expect to see better supported writing with some clear points showing some understanding of Shakespeare’s techniques. <b>Band 3</b> work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. <b>Bands 4 and 5</b> should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>

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

***The Tempest***

<b>Q14</b>	<p><b>“Although the island is apparently far removed from the world of Milan, there is no escaping the influence of the past.” Discuss this view of <i>The Tempest</i>.</b> [75]</p>
<b>AO1</b>	<p><u>Informed</u> responses will demonstrate clear knowledge and understanding of <i>The Tempest</i>. We will reward <u>creatively engaged</u> responses 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 <b>Band 1</b> may be brief, descriptive and/or narrative and might assert some basic, relevant ideas. In <b>Band 2</b> we should see more sustained efforts to engage with the text and task in relatively clear but not always accurate language. From here throughout the bands we should see an increasingly accurate and appropriate use of relevant terminology. <b>Band 3</b> responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of verse drama which underpin the play. In <b>Bands 4 and 5</b> writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.</p>
<b>AO2</b>	<p>In their analysis of the ways in which Shakespeare presents <i>the island apparently far removed from the world of Milan, [yet] there is no escaping the influence of the past</i> through dramatic techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> <li>• presentation of Ariel and Prospero’s magic</li> <li>• theme and imagery of confinement/isolation</li> <li>• shipwreck scene/wedding masque/use of music</li> <li>• various characters’ perceptions of the island</li> <li>• presentation and dramatic use of Caliban</li> <li>• themes of service and control/illusion and reality/transformation</li> <li>• Prospero’s account of the past to Miranda</li> <li>• Miranda’s characterisation: innocent/untainted/ ignorant etc</li> <li>• references to the inhabitants’ past and its dramatic importance.</li> </ul> <p><b>Band 1</b> responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In <b>Band 2</b>, we should expect to see better supported writing with some clear points showing some understanding of Shakespeare’s techniques. <b>Band 3</b> work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. <b>Bands 4 and 5</b> should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>

<p><b>AO3</b></p>	<p>Candidates must engage with the contextual focus in the question, <i>world of Milan/the past</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 understand and appreciate the play's setting and the historical/political issues. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions:</p> <ul style="list-style-type: none"> <li>• age of discovery and colonisation</li> <li>• political ideas and beliefs</li> <li>• attitudes towards magic and the supernatural</li> <li>• ideas about the Noble Savage and about education and civilisation</li> <li>• contemporary Elizabethan/Jacobean drama</li> <li>• theories about order and hierarchy such as the Chain of Being/religious beliefs</li> <li>• ideas about rulers and nobility, masters and servants.</li> </ul> <p>Taking account of the weighting of this AO (30 of the 75 marks), we should expect to see relevant and telling reference to contexts in support of literary discussion. However, those who write extensively about context are likely to penalise themselves by giving inadequate attention to the other AOs.</p> <p>In <b>Band 1</b> we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In <b>Band 2</b>, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By <b>Band 3</b>, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in <b>Bands 4 and 5</b> should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.</p>
<p><b>AO5</b></p>	<p>Candidates must engage with the view given in the question. Candidates may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> <li>• by debating alternative ideas and multiple readings of the material they have chosen from <i>The Tempest</i></li> <li>• by engaging with critical material including specific references to and quotations from other readers</li> <li>• a combination of both of the above.</li> </ul> <p>We will reward sensible and supported alternative readings of aspects of <i>The Tempest</i> which are relevant to the discussion of whether <i>there is no escaping the influence of the past</i> and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop <u>a personal approach</u> to the play.</p> <p><b>Band 1</b> responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In <b>Band 2</b> we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In <b>Band 3</b>, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In <b>Bands 4 and 5</b>, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.</p>

Q15	<p>How far would you agree that “in <i>The Tempest</i>, magic is presented as a distraction from the main concerns of the play”? [75]</p>
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge and understanding of <i>The Tempest</i>. We will reward <u>creatively engaged responses</u> for relevant, thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate’s awareness of the principles and conventions of drama and dramatic verse. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material; use relevant terminology accurately and choose an appropriate academic style and register.</p> <p>Writing in <b>Band 1</b> may be brief, descriptive and/or narrative and might assert some basic, relevant ideas. In <b>Band 2</b> we should see more sustained efforts to engage with the text and task in relatively clear but not always accurate language. From here throughout the bands we should see an increasingly accurate and appropriate use of relevant terminology. <b>Band 3</b> responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of verse drama which underpin the play. In <b>Bands 4 and 5</b> writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.</p>
AO2	<p>In their analysis of the ways in which Shakespeare may or may not present <i>magic as a distraction from the main concerns of the play</i> through dramatic techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> <li>• presentation of Prospero and Ariel’s magic and its impact on the other characters</li> <li>• shipwreck scene/wedding masque</li> <li>• ambiguous presentation of Ariel and relationship with Prospero</li> <li>• presentation of Caliban with negative imagery and associations</li> <li>• the dramatic impact of magic on the play’s setting and characterisation: may provide excuses for reprehensible behaviour such as Sebastian and Antonio’s plan to betray Alonso</li> <li>• portrayal of Prospero as magician, and his final gesture of renouncing his magic.</li> </ul> <p><b>Band 1</b> responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In <b>Band 2</b>, we should expect to see better supported writing with some clear points showing some understanding of Shakespeare’s techniques. <b>Band 3</b> work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. <b>Bands 4 and 5</b> should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>

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

## Unit 4 Shakespeare Section B Assessment Grid

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

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