

Unit 4 Shakespeare

Mark Scheme

General Advice

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

- Make sure that you are familiar with the assessment objectives (**AOs**) that are relevant to the questions that you are marking, and the respective **weighting** of each AO. The advice on weighting appears at the start of each Section and also in the Assessment Grids at the end.
- Familiarise yourself with the questions, and each part of the marking guidelines.
- The mark-scheme offers two sources of marking guidance and support for each Section:
 - **'Notes' on the material which may be offered in candidates' responses**
 - **Assessment Grid, offering band descriptors for each Assessment Objective, and weightings for each Assessment Objective.**
- Be positive in your approach: look for details to reward in the candidate's response rather than faults to penalise.
- As you read the candidate's response, annotate using details from the Assessment Grid/Notes/overview as appropriate. Tick points you reward and indicate inaccuracy or irrelevance where it appears.
- Decide which mark band **best fits** the performance of the candidate **for each Assessment Objective** in response to the question set. Give a mark for each relevant Assessment Objective.
- Explain your mark with an assessment of the quality of the response at the end of each answer. Your comments should indicate both the positive and negative points as appropriate.
- 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

Unit 4 Shakespeare

Note

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 noted below. Examiners are reminded that it is crucially important to be alert to the unexpected or highly individual but nevertheless valid approach.

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).

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 (this is the most heavily weighted single objective) and critical readings (AO5), which is weighted identically to AOs 1 and 2. We should expect to see significant reference to contextual materials but examiners must bear in mind that candidates should be writing a literary essay which is fully and relevantly supported by references to contexts. Context-led essays with scant attention to the texts will not be able to score highly because contextual references are useful here only insofar as they illuminate the critical reading and appreciation of texts. Similarly, the use of critical views will need to be fully integrated into the candidate's discussion of the texts in light of the chosen task; displays of critical reading which are divorced from the texts and task cannot be rewarded highly.

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

Section A: Shakespeare extract

Section A Mark Allocation

	AO1	AO2
45	15	30

Q1 With close reference to the language and imagery in this passage, analyse Shakespeare's presentation of the character of Edgar. [45]

AO1	<p><u>Informed responses</u> 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><u>Informed responses might show knowledge and understanding</u> through observations such as:</p> <ul style="list-style-type: none"> • Edgar is Edmund's half-brother and a victim of his treachery • this passage demonstrates a development in Edgar's character which has moved from credulous brother through wretched outcast and loyal compassionate son to the present chivalrous warrior.. <p>Band 1 responses might attempt a paraphrase and not move beyond a literal reading of the passage. In Band 2, there should be some evidence of engagement with details of the passage and with the relevant concepts: sometimes expression might obscure meaning but responses will be mostly coherent. By Band 3, we should see a more systematic, well-organised response which engages relevantly with key aspects of the passage. Writing in Bands 4 and 5 should be thorough, confident and increasingly sophisticated in the analysis of meaning and technique.</p>
AO2	<p>In their analysis of the ways Shakespeare shapes meanings in in presenting the character of Edgar through dramatic techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> • Edgar's tone – terse; formal; unflinching • Imagery of disease and disgust (“canker-bit”, toad-apotted”) suggesting Edgar's contrasting purity and morality • Fairness / honesty in recognising Edmund's strengths/achievements • Modest but undaunted bravery • Rhetorical devices – tripling/repetition confirms Edgar's resolute mood and moral conviction <p>Band 1 responses are likely to be brief and might make a small number of general observations about the passage. In Band 2, we should see more specific and relevant points noted with some sense of an organised approach. Band 3 responses will show engagement with a selection of well-organised, relevant points and show some clear understanding of how language choices shape subtext. In Bands 4 and 5, we should see increasingly confident and perceptive approaches to language and imagery with sophisticated analysis in the very best examples.</p>

Q2 With close reference to the language and imagery in this passage, examine how Shakespeare presents Cleopatra's character. [45]

<p>AO1</p>	<p><u>Informed responses</u> 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><u>Knowledge and understanding</u> might be shown through observations such as:</p> <ul style="list-style-type: none"> • the personal and political circumstances relevant to Cleopatra's attitudes towards Antony. <p>Band 1 responses might attempt a paraphrase and not move beyond a literal reading of the passage. In Band 2, there should be some evidence of engagement with details of the passage and with the relevant concepts: sometimes expression might obscure meaning but responses will be mostly coherent. By Band 3, we should see a more systematic, well-organised response which engages relevantly with key aspects of the passage. Writing in Bands 4 and 5 should be thorough, confident and increasingly sophisticated in the analysis of meaning and technique.</p>
<p>AO2</p>	<p>In their analysis of the ways Shakespeare shapes meanings in presenting the character of Cleopatra through dramatic techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> • Cleopatra's robust playfulness / mockery designed to goad and discomfort Antony • Cleopatra's failure to separate personal and political issues in her treatment of Antony • contrast between the eminence and dignity of Cleopatra's position and the petty spite / jealousy expressed / lovers' wrangling • her charm and desirability measured by the strength of Antony's rhetoric which gives both of them superhuman status • the tone of command in the last line which reminds us of her status. <p>Band 1 responses are likely to be brief and might make a small number of general observations about the passage. In Band 2, we should see more specific and relevant points noted with some sense of an organised approach. Band 3 responses will show engagement with a selection of well-organised, relevant points and show some clear understanding of how language choices shape subtext. In Bands 4 and 5, we should see increasingly confident and perceptive approaches to language and imagery with sophisticated analysis in the very best examples.</p>

Q3 **With close reference to the language and imagery in this passage, analyse how Shakespeare presents Laertes' attitudes towards Ophelia and Prince Hamlet.** [45]

<p>AO1</p>	<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><u>Knowledge and understanding</u> might be shown through observations such as:</p> <ul style="list-style-type: none"> • the relationship between Laertes and Ophelia • the history of Hamlet and Ophelia's relationship. <p>Band 1 responses might attempt a paraphrase and not move beyond a literal reading of the passage. In Band 2, there should be some evidence of engagement with details of the passage and with the relevant concepts: sometimes expression might obscure meaning but responses will be mostly coherent. By Band 3, we should see a more systematic, well-organised response which engages relevantly with key aspects of the passage. Writing in Bands 4 and 5 should be thorough, confident and increasingly sophisticated in the analysis of meaning and technique.</p>
<p>AO2</p>	<p>In their analysis of the ways Shakespeare shapes meanings in presenting Laertes' attitudes towards Hamlet and Ophelia through dramatic techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> • the urgency and insistence of Laertes's tone "...do not sleep but let me hear from you" implying care and concern • Laertes's use of "trifling", "fashion" and "perfume" to suggest a lack of weight and seriousness in Hamlet's affections and therefore Ophelia's vulnerability / exposure to danger • Laertes' attempts to show through rhetoric and elaborate imagery a mature political understanding which patronises Ophelia while attempting to show a tolerant, balanced attitude towards Hamlet's circumstances without personal condemnation. <p>Band 1 responses are likely to be brief and might make a small number of general observations about the passage. In Band 2, we should see more specific and relevant points noted with some sense of an organised approach. Band 3 responses will show engagement with a selection of well-organised, relevant points and show some clear understanding of how language choices shape subtext. In Bands 4 and 5, we should see increasingly confident and perceptive approaches to language and imagery with sophisticated analysis in the very best examples.</p>

Q4 **With close reference to the language and imagery in this passage, examine the presentation of Falstaff.** **[45]**

<p>AO1</p>	<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><u>Knowledge and understanding</u> might be shown through observations such as:</p> <ul style="list-style-type: none"> • the circumstances of the robbery at Gadshill • the relationship between Falstaff and other characters (eg the Prince and Poins) <p>Band 1 responses might attempt a paraphrase and not move beyond a literal reading of the passage. In Band 2, there should be some evidence of engagement with details of the passage and with the relevant concepts: sometimes expression might obscure meaning but responses will be mostly coherent. By Band 3, we should see a more systematic, well-organised response which engages relevantly with key aspects of the passage. Writing in Bands 4 and 5 should be thorough, confident and increasingly sophisticated in the analysis of meaning and technique.</p>
<p>AO2</p>	<p>In their analysis of the ways Shakespeare shapes meanings in in presenting the character of Falstaff through dramatic techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> • the choice of prose for Falstaff's rant, suggesting the baseness of his character and interests • slapstick comedy based upon Falstaff's gross physique and further comedy implicit in his self-knowledge but failure to take responsibility for his own failures and shortcomings • elaborate imagery and fantastic references to magic emphasizing self-pitying refusal to acknowledge his own immorality and foolishness • confusion of values (honour amongst thieves) • momentary deflation of character through Hal's direct and abusive intervention • irrepressible wit and insolence in Falstaff's response to Hal's command. <p>Band 1 responses are likely to be brief and might make a small number of general observations about the passage. In Band 2, we should see more specific and relevant points noted with some sense of an organised approach. Band 3 responses will show engagement with a selection of well-organised, relevant points and show some clear understanding of how language choices shape subtext. In Bands 4 and 5, we should see increasingly confident and perceptive approaches to language and imagery with sophisticated analysis in the very best examples.</p>

Q5 With close reference to the language and imagery of this extract, analyse the ways Shakespeare presents Prospero's attitudes towards his prisoners. [45]

<p>AO1</p>	<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><u>Knowledge and understanding</u> might be shown through observations such as:</p> <ul style="list-style-type: none"> • Prospero's magical powers and motive for imprisoning the royal party. <p>Band 1 responses might attempt a paraphrase and not move beyond a literal reading of the passage. In Band 2, there should be some evidence of engagement with details of the passage and with the relevant concepts: sometimes expression might obscure meaning but responses will be mostly coherent. By Band 3, we should see a more systematic, well-organised response which engages relevantly with key aspects of the passage. Writing in Bands 4 and 5 should be thorough, confident and increasingly sophisticated in the analysis of meaning and technique.</p>
<p>AO2</p>	<p>In their analysis of the ways in which Shakespeare shapes meanings in presenting Prospero's attitudes towards his prisoners through dramatic techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> • The dramatic impact of monologue • Prospero is severe and firm but compassionate from the beginning – he has an eye on his victims' welfare ("best comforter") • Justly and clearly makes distinctions between individuals but forgives even the most heinous in Christ-like fashion • Imagery from start to finish underlines the ignorant helplessness of the prisoners and implies the superior / god-like understanding, control and overview of Prospero. <p>Band 1 responses are likely to be brief and might make a small number of general observations about the passage. In Band 2, we should see more specific and relevant points noted with some sense of an organised approach. Band 3 responses will show engagement with a selection of well-organised, relevant points and show some clear understanding of how language choices shape subtext. In Bands 4 and 5, we should see increasingly confident and perceptive approaches to language and imagery with sophisticated analysis in the very best examples.</p>

Unit 4 Shakespeare Section A Assessment Grid

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

Section B Shakespeare essay

Section B Mark Allocation

	AO1	AO2	AO3	AO5
75	15	15	30	15

Q6 “A sustained analysis of both the constructive and destructive effects of deceit upon those in power.” Examine this comment on *King Lear*. [75]

AO1	<p><u>Informed</u> responses will demonstrate clear knowledge and understanding of <i>King Lear</i>. We will reward <u>creatively engaged responses</u> for relevant, thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate’s awareness of the principles and conventions of drama and dramatic verse. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material; use relevant terminology accurately and choose an appropriate academic style and register.</p> <p>Writing in Band 1 may be brief, descriptive and/or narrative and might assert some basic, relevant ideas. In Band 2 we should see more sustained efforts to engage with the text and task in relatively clear but not always accurate language. From here throughout the bands we should see an increasingly accurate and appropriate use of relevant terminology. Band 3 responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of verse drama which underpin the play. In Bands 4 and 5 writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.</p>
AO2	<p>In their analysis of the ways Shakespeare presents the constructive and destructive effects of deceit in <i>King Lear</i> through dramatic techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> • Goneril and Regan’s deceit of their father / Cordelia’s refusal – the balance of gain and loss in terms of material advantage and morality • Kent’s refusal to deceive Lear and then his decision to take up a deceptive disguise • Edmund’s deceit of his father and brother / constructive in a Machiavellian sense – but destructive of order and morality • Lear’s self-deceit – apparently destroys him but eventually brings about moral reform • the Fool’s humouring of Lear in the hovel – could be seen as a constructive in bringing-on Lear’s crisis • Edgar’s deceit of his father – saves his life / brings comfort • Goneril and Regan deceive and destroy each other over Edmund • Edmund deceives both • Lear deceives himself at the end of the play – he believes Cordelia lives as he dies. <p>Band 1 responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In Band 2, we should expect to see better supported writing with some clear points showing some understanding of the Shakespeare’s techniques. Band 3 work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. Bands 4 and 5 should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>

<p>A03</p>	<p>Candidates must engage with the contextual focus in the question, namely that of power and its association with deceit. 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 the ways in which Shakespeare has written about, and in which different audiences understand and appreciate the presentation of the constructive and destructive effects of deceit. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions:</p> <ul style="list-style-type: none"> • kingship and inheritance • service • family relationships • illegitimacy • marriage / dowry • madness • warfare • chivalry • pagan religion. <p>Taking account of the weighting of this AO (30 of the 75 marks), we would hope to see a <u>range of</u> relevant contexts as well as some <u>depth</u> of knowledge. However, it is essential that candidates use their contextual knowledge and understanding to illuminate their reading of the text in light of the chosen task. Detached writing on contexts for its own sake cannot score highly.</p> <p>In Band 1 we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In Band 2, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By Band 3, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in Bands 4 and 5 should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.</p>
<p>A05</p>	<p>Candidates must engage with the view stated in the question. Candidates may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> • By debating alternative ideas and multiple readings of the material they have chosen from <i>King Lear</i> • By engaging with critical material including specific references to and quotations from other readers. • A combination of both of the above. <p>We will reward sensible and supported alternative readings of aspects of <i>King Lear</i> which are relevant to the presentation of the constructive and destructive effects of deceit and we will give credit for reference to relevant critical views – especially when the candidate has <u>used a critical reading</u> to develop a personal approach to the constructive and destructive effects of deceit in the play.</p> <p>Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates' awareness of plural readings and towards the top of the Band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.</p>

Q7 “In his presentation of women in *King Lear*, Shakespeare inspires equal measures of shock, outrage and compassion in the audience.” Examine this comment on the presentation of Lear’s daughters. [75]

<p>A01</p>	<p><u>Informed</u> responses will demonstrate clear knowledge and understanding of <i>King Lear</i>. We will reward <u>creatively engaged responses</u> for relevant, thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate’s awareness of the principles and conventions of drama and dramatic verse. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material; use relevant terminology accurately and choose an appropriate academic style and register.</p> <p>Writing in Band 1 is likely to be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In Band 2, we should see more sustained efforts to engage with the text and task in relatively clear but not always accurate language. Band 3 responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of verse drama which underpin the play. In Bands 4 and 5 writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.</p>
<p>A02</p>	<p>In their analysis of the ways Shakespeare presents Lear’s daughters in <i>King Lear</i> through dramatic techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> • trivialising of women in Gloucester’s account of Edmund’s illegitimate conception – (might be used in general points when dealing with shock outrage or compassion at the wider presentation of women) • obedience issues – daughters and fathers • dowry and marriage conventions • women’s/daughters’ power – opening lines of the play indicate that men are the real rulers – “I thought the King had more affected the Duke of Albany than Cornwall.” Scenes in Gloucester’s castle show the influence of women upon the behaviour of men • women’s deceit (Goneril and Regan) • women’s political naivety (Cordelia) • sisters’ corruption /cruelty and treachery to Lear and to Albany • women’s role as nurses / supports to men (Cordelia for Lear) • the world at the end of the play is one without the influence of women/daughters – candidates might argue that this suggests an improved or a depleted circumstance. <p>Band 1 responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In Band 2, we should expect to see better supported writing with some clear points showing some understanding of the Shakespeare’s techniques. Band 3 work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. Bands 4 and 5 should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>

<p>AO3</p>	<p>Candidates must engage with the contextual focus in the question, namely the position of women in the play as perceived by the audience. 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 the ways in which Shakespeare has written about, and in which different audiences understand and appreciate Lear's daughters / the roles and status of women.. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions:</p> <ul style="list-style-type: none"> • family relationships – particularly fathers and daughters/ sibling rivalry • marriage conventions – particularly in royal / aristocratic circles • female rulers and male consorts • notions of femininity – women as nurturers • misogynistic ideas of women's loose morality / treacherous / cruel • objectification of women – Gloucester's mistress / Lear's mad rant (when supporting more general points about the presentation of women). <p>Taking account of the weighting of this AO (30 of the 75 marks), we would hope to see a <u>range</u> of relevant contexts as well as some <u>depth</u> of knowledge. However, it is essential that candidates use their contextual knowledge and understanding to illuminate their reading of the text in light of the chosen task. Detached writing on contexts for its own sake cannot score highly.</p> <p>In Band 1 we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In Band 2, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By Band 3, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in Bands 4 and 5 should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.</p>
<p>AO5</p>	<p>Candidates must engage with the view stated in the question. Candidates may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> • By debating alternative ideas and multiple readings of the material they have chosen from <i>King Lear</i> • By engaging with critical material including specific references to and quotations from other readers. • A combination of both of the above. <p>We will reward sensible and supported alternative readings of aspects of <i>King Lear</i> which are relevant to the presentation of Lear's daughters / the roles and status of women and we will give credit for reference to relevant critical views – especially when the candidate has <u>used a critical reading</u> to develop a personal approach to the presentation of the roles and status of women in the play.</p> <p>Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates' awareness of plural readings and towards the top of the Band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.</p>

Q8 “The play explores the tension between the politics of power and the power of love.” Examine this view of *Antony and Cleopatra*. [75]

<p>AO1</p>	<p>Informed 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 <u>concepts</u> will be seen in the candidate’s awareness of the principles and conventions of drama and dramatic verse. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material; use relevant terminology accurately and choose an appropriate academic style and register.</p> <p>Writing in Band 1 is likely to be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In Band 2 we should see more sustained efforts to engage with the text and task in relatively clear but not always accurate language. Band 3 responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of verse drama which underpin the play. In Bands 4 and 5 writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.</p>
<p>AO2</p>	<p>In their analysis of the ways Shakespeare presents the tension between the politics of power and the power of love in <i>Antony and Cleopatra</i> through dramatic techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> • the extravagance, passion and grandeur of the relationship between Antony and Cleopatra • Cleopatra’s past relationships with Pompey and Caesar emphasise the confusion of love and politics • Cleopatra’s political / military betrayal of Antony combined with the disastrous consequences of her deceit • love might be seen in a wider sense – eg Enobarbus’s relationship with Antony • also in a wider sense of love the “brotherhood” of the triumvirate might be examined • Octavia as a political pawn in a “love relationship” / Caesar’s “love” for his sister might be seen as political opportunism • a study of Cleopatra in the closing stages of the play – questions about the depth/sincerity of her love and her own kind of political triumph over Caesar. <p>Band 1 responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In Band 2, we should expect to see better supported writing with some clear points showing some understanding of the Shakespeare’s techniques. Band 3 work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. Bands 4 and 5 should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>

<p>A03</p>	<p>Candidates must engage with the contextual focus in the question, power in association with both politics and love. 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 the ways in which Shakespeare has written about, and in which different audiences understand and appreciate, the tension between the politics of power and the power of love. 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"> • status of political leaders / kings and queens • duties and responsibilities of masters and servants • codes of honour • roles and status of women • marriage • conventions of military engagement • pagan mythology. <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 illuminate their reading of the text in light of the chosen task. Detached writing on contexts for its own sake cannot score highly.</p> <p>In Band 1 we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In Band 2, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By Band 3, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in Bands 4 and 5 should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.</p>
<p>A05</p>	<p>Candidates must engage with the view stated in the question. Candidates may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> • By debating alternative ideas and multiple readings of the material they have chosen from <i>Antony and Cleopatra</i> • By engaging with critical material including specific references to and quotations from other readers. • A combination of both of the above. <p>We will reward sensible and supported alternative readings of aspects <i>Antony and Cleopatra</i> which are relevant to the presentation of the tension between the politics of power and the power of love and we will give credit for reference to relevant critical views – especially when the candidate has <u>used a critical reading</u> to develop a personal approach to the presentation of the tension between the politics of power and the power of love.</p> <p>Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates' awareness of plural readings and towards the top of the Band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.</p>

- Q9** “It is in his presentation of the theme of duty that Shakespeare marks the greatest contrast between the different worlds of Rome and Egypt.” In the light of this remark, consider Shakespeare’s presentation of duty in *Antony and Cleopatra*. [75]

A01	<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 <u>concepts</u> will be seen in the candidate’s awareness of the principles and conventions of drama and dramatic verse. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material; use relevant terminology accurately and choose an appropriate academic style and register.</p> <p>Writing in Band 1 is likely to be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In Band 2 we should see more sustained efforts to engage with the text and task in relatively clear but not always accurate language. Band 3 responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of verse drama which underpin the play. In Bands 4 and 5 writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.</p>
A02	<p>In their analysis of the ways Shakespeare presents the theme of duty as the greatest marker of the contrast between the worlds of Rome and Egypt through dramatic techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> • Antony’s duties to himself, his wives (Fulvia then Octavia) and to the government of the empire • Cleopatra’s duties to Antony as her ally as well as her lover • the duties of servants to master/mistresses in both the Roman and Egyptian contexts – especially Enobarbus’s failure of duty towards Antony • Pompey and Menacretes – Pompey’s honourable duty to his enemies • leaders’ duties to their followers • duties of victors and the defeated. <p>Band 1 responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In Band 2, we should expect to see better supported writing with some clear points showing some understanding of the Shakespeare’s techniques. Band 3 work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. Bands 4 and 5 should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>

<p>AO3</p>	<p>Candidates must engage with the contextual focus in the question, the different worlds of Rome and Egypt and their perception of duty. 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 the ways in which Shakespeare has written about, and in which different audiences understand and appreciate, how the theme of duty marks the greatest contrast between the different worlds of Rome and Egypt. 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"> • status of political leaders / kings and queens • duties and responsibilities of masters and servants • codes of honour • roles and status of women • marriage • conventions of military engagement • pagan mythology. <p>Taking account of the weighting of this AO (30 of the 75 marks), we would hope to see a <u>range of</u> relevant contexts as well as some <u>depth</u> of knowledge. However, it is essential that candidates use their contextual knowledge and understanding to illuminate their reading of the text in light of the chosen task. Detached writing on contexts for its own sake cannot score highly.</p> <p>In Band 1 we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In Band 2, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By Band 3, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in Bands 4 and 5 should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.</p>
<p>AO5</p>	<p>Candidates must engage with the view stated in the question. Candidates may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> • By debating alternative ideas and multiple readings of the material they have chosen from <i>Antony and Cleopatra</i> • By engaging with critical material including specific references to and quotations from other readers. • A combination of both of the above. <p>As candidates address the views expressed in the question, we will reward sensible and supported alternative readings of aspects of <i>Antony and Cleopatra</i> which are relevant to the presentation of the theme of duty and how it marks the greatest contrast between the different worlds of Rome and Egypt and we will give credit for reference to relevant critical views – especially when the candidate has <u>used a critical reading</u> to develop a personal approach to the presentation of the theme of duty.</p> <p>Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2, we should see evidence of candidates' awareness of plural readings and towards the top of the Band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.</p>

Q10 “It is the destruction of family bonds which resonates throughout the play and becomes the key driving force of the tragedy”. Examine this view of *Hamlet*. [75]

A01	<p>Informed responses will demonstrate clear knowledge and understanding of <i>Hamlet</i>. We will reward <u>creatively engaged responses</u> for relevant, thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate’s awareness of the principles and conventions of drama and dramatic verse. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material; use relevant terminology accurately and choose an appropriate academic style and register.</p> <p>Writing in Band 1 is likely to be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In Band 2, we should see more sustained efforts to engage with the text and task in relatively clear but not always accurate language. Band 3 responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of verse drama which underpin the play. In Bands 4 and 5 writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.</p>
A02	<p>In their analysis of the ways Shakespeare shapes meanings in presenting the significance of the destruction of family bonds through dramatic techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> • tension between Hamlet, Claudius and Gertrude • reported conflict between Fortinbras and Old Norway • Hamlet’s grief and new responsibilities after his father’s death • the dramatic significance of the separation of Polonius’ family • Polonius’s death and Ophelia’s madness • dramatic significance of Laertes’s grief and threat to the crown • Hamlet’s attitudes to Gertrude in her chamber • destruction of the royal family in the closing scenes. <p>Band 1 responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In Band 2, we should expect to see better supported writing with some clear points showing some understanding of the Shakespeare’s techniques. Band 3 work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. Bands 4 and 5 should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>

<p>AO3</p>	<p>Candidates must engage with the contextual focus in the question, family bonds and tragedy. 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 the ways in which Shakespeare has written about, and in which different audiences understand and appreciate the significance of the destruction of family bonds. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions:</p> <ul style="list-style-type: none"> • family relationships / fathers and sons/daughters/mothers and sons • marriage (Book of Leviticus) • status and role of women • Machiavellian politics • religious belief and the supernatural • ideas of sin, death and the afterlife • rank/hierarchy. <p>Taking account of the weighting of this AO (30 of the 75 marks), we would hope to see a <u>range of</u> relevant contexts as well as some <u>depth</u> of knowledge. However, it is essential that candidates use their contextual knowledge and understanding to illuminate their reading of the text in light of the chosen task. Detached writing on contexts for its own sake cannot score highly.</p> <p>In Band 1 we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In Band 2, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By Band 3, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in Bands 4 and 5 should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.</p>
<p>AO5</p>	<p>Candidates must engage with the view stated in the question. Candidates may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> • By debating alternative ideas and multiple readings of the material they have chosen from <i>Hamlet</i>. • By engaging with critical material including specific references to and quotations from other readers. • A combination of both of the above. <p>We will reward sensible and supported alternative readings of aspects of <i>Hamlet</i> which are relevant to the presentation of the significance of the destruction of family bonds and we will give credit for reference to relevant critical views – especially when the candidate has <u>used a critical reading</u> to develop a personal approach to the significance of the destruction of family bonds.</p> <p>Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2, we should see evidence of candidates' awareness of plural readings and towards the top of the Band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.</p>

Q11 “Shakespeare presents Hamlet as having all the qualities of a traditional revenger except for the burden of his own conscience.” Examine this view of the play. [75]

AO1	<p>Informed responses will demonstrate clear knowledge and understanding of <i>Hamlet</i>. We will reward <u>creatively engaged responses</u> for relevant, thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate’s awareness of the principles and conventions of drama and dramatic verse. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material; use relevant terminology accurately and choose an appropriate academic style and register.</p> <p>Writing in Band 1 is likely to be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In Band 2, we should see more sustained efforts to engage with the text and task in relatively clear but not always accurate language. Band 3 responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of verse drama which underpin the play. In Bands 4 and 5 writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.</p>
AO2	<p>In their analysis of the ways Shakespeare shapes meanings in <i>Hamlet</i> in presenting the Prince as having all the qualities of a traditional revenger except for the burden of his own conscience, candidates might draw upon the following:</p> <ul style="list-style-type: none"> • Hamlet’s state of mind at the opening of the play • the Ghost and his prompting Hamlet to revenge • Hamlet’s overt expressions of discontent and conflict with authority • the dramatic significance of Hamlet’s decision to put on an antic disposition • the duties/responsibilities of revenge as a means of shaping Hamlet’s self-analysis in the soliloquys • dramatic impact of the Mousetrap • conscience / religious scruple which prevents assassination of Claudius in the chapel • ruthless treatment of Ros and Guil <ul style="list-style-type: none"> • killing of Polonius • contrasts between Hamlet and Laertes • King’s and Laertes’s criminal/dishonourable approach to revenge • the bloody conclusion to the drama. <p>Band 1 responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In Band 2, we should expect to see better supported writing with some clear points showing some understanding of the Shakespeare’s techniques. Band 3 work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. Bands 4 and 5 should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>

<p>AO3</p>	<p>Candidates must engage with the contextual focus in the question, of the revenge play tradition. 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 the ways in which Shakespeare has written about, and in which different audiences understand and appreciate the presentation of the theme of revenge in <i>Hamlet</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"> • literary contexts might include references to tradition of revenge tragedy from Seneca to contemporaries of Shakespeare • religious issues • natural justice vs law (religious and secular) • codes of honour • family duties • references to writers/thinkers such as Machiavelli and Bacon • natural order / hierarchy (eg Laertes threatening the King. • contrasts with examples of more traditional hot-headed revengers such as Laertes. <p>Taking account of the weighting of this AO (30 of the 75 marks), we would hope to see a <u>range of</u> relevant contexts as well as some <u>depth</u> of knowledge. However, it is essential that candidates use their contextual knowledge and understanding to illuminate their reading of the text in light of the chosen task. Detached writing on contexts for its own sake cannot score highly.</p> <p>In Band 1 we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In Band 2, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By Band 3, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in Bands 4 and 5 should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.</p>
<p>AO5</p>	<p>Candidates must engage with the view stated in the question. Candidates may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> • By debating alternative ideas and multiple readings of the material they have chosen from <i>Hamlet</i> • By engaging with critical material including specific references to and quotations from other readers. • A combination of both of the above. <p>As candidates address the views expressed in the question, we will reward sensible and supported alternative readings of aspects of <i>Hamlet</i> which are relevant to the presentation of the Prince as having all the qualities of a traditional revenger except for the burden of his own conscience and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a personal approach to the presentation of theme of revenge in <i>Hamlet</i>. Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2, we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.</p>

Q12 “The play is a complex entertainment: so much of it moves us to laughter but we are never allowed to ignore Shakespeare’s serious analysis of power.” Examine this view of *Henry IV Part I*. [75]

AO1	<p><u>Informed</u> responses will demonstrate clear knowledge and understanding of <i>Henry IV Part I</i>. We will reward <u>creatively engaged responses</u> for relevant, thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate’s awareness of the principles and conventions of drama and dramatic verse. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material; use relevant terminology accurately and choose an appropriate academic style and register.</p> <p>Writing in Band 1 is likely to be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In Band 2, we should see more sustained efforts to engage with the text and task in relatively clear but not always accurate language. Band 3 responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of verse drama which underpin the play. In Bands 4 and 5 writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.</p>
AO2	<p>In their analysis of the ways Shakespeare moves us to laughter but never allows us to ignore the serious analysis of power in <i>Henry IV Part I</i> through dramatic techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> • the Prince’s apparent debauchery and “madcap” lifestyle – apparently comic but steely seriousness and consciousness of power and responsibility in the “I know you all..” speech • satirical comedy in Hotspur’s account of his denial of prisoners to the King only barely conceals serious signs of disobedience and rebellion • banter between Hal and Falstaff about the unstable political situation • play-acting and rehearsal of Hal’s being called to account by his father – hilarious tavern scene concludes with: Fal:”banish plump Jack and banish all the world!” Prince: “I do, I will” foreshadows the end of Hal’s relationship with his “corrupter” • raillery and banter between Hotspur and Glendower is based upon serious issues of military alliance • punning and verbal dueling often conceal real danger, ugliness or threat – Falstaff’s conduct on the battlefield and his thoughts on honour followed by his desecration of Hotspur’s corpse after his death in chivalrous combat with Hal. <p>Band 1 responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In Band 2, we should expect to see better supported writing with some clear points showing some understanding of the Shakespeare’s techniques. Band 3 work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. Bands 4 and 5 should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>

<p>AO3</p>	<p>Candidates must engage with the contextual focus in the question of both power and the dramatic tradition of comedy within tragedy. 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 the ways in which Shakespeare moves us to laughter but never allows to ignore his serious analysis of power and the ways in which different audiences understand and appreciate his techniques. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions:</p> <ul style="list-style-type: none"> • theories of kingship • duty and service • social hierarchy • youth and age • religious imperatives • codes of chivalry / etiquette. • Traditions of the grotesque in comic drama • Notions of royalty and common life. <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 illuminate their reading of the text in light of the chosen task. Detached writing on contexts for its own sake cannot score highly.</p> <p>In Band 1 we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In Band 2, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By Band 3, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in Bands 4 and 5 should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.</p>
<p>AO5</p>	<p>Candidates must engage with the view stated in the question. Candidates may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> • By debating alternative ideas and multiple readings of the material they have chosen from <i>Henry IV Part I</i> • By engaging with critical material including specific references to and quotations from other readers. • A combination of both of the above. <p>As candidates address the view expressed in the question, we will reward sensible and supported alternative readings of aspects of <i>Henry IV Part I</i> which are relevant to Shakespeare's techniques in moving us to laughter but never allowing us to ignore his serious analysis of power. We will give credit for reference to relevant critical views – especially when the candidate has <u>used a critical reading</u> to develop a personal approach to Shakespeare's dramatic techniques.</p> <p>Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2, we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.</p>

Q13 “In *Henry IV Part I*, Shakespeare shows us that there is more to loyalty than blind obedience to monarchs.” Examine this view of *Henry IV Part I*.

[75]

<p>AO1</p>	<p><u>Informed</u> responses will demonstrate clear knowledge and understanding of <i>Henry IV Part I</i>. We will reward <u>creatively engaged responses</u> for relevant, thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate’s awareness of the principles and conventions of drama and dramatic verse. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material; use relevant terminology accurately and choose an appropriate academic style and register.</p> <p>Writing in Band 1 is likely to be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In Band 2 we should see more sustained efforts to engage with the text and task in relatively clear but not always accurate language. Band 3 responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of verse drama which underpin the play. In Bands 4 and 5 writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.</p>
<p>AO2</p>	<p>In their analysis of the ways Shakespeare demonstrates that there is more to loyalty than blind obedience to monarchs in <i>Henry IV Part I</i> through dramatic techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> • loyalty / lack of loyalty to the King from his powerful subjects • Hal’s loyalty to his father / his own position as a royal • loyalty of Hal’s companions – especially Falstaff • Comic tricking of Falstaff • Glendower’s loyalty to the English rebels • Falstaff’s betrayal of Hal and the King in abusing his recruiting powers • questions over Northumberland’s loyalty to the rebel cause • Hal’s loyalty on the battlefield to his undeserving friend, Falstaff • the king’s attitudes towards Prince Hal – loyalty reaffirmed in Hal’s service of his father against the rebels <p>Band 1 responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In Band 2, we should expect to see better supported writing with some clear points showing some understanding of the Shakespeare’s techniques. Band 3 work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. Bands 4 and 5 should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>

<p>AO3</p>	<p>Candidates must engage with the contextual focus in the question of obedience to monarchs. 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 the ways in which Shakespeare demonstrates that there is more to loyalty than blind obedience to monarchs and in which different audiences understand and appreciate the theme of loyalty. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions:</p> <ul style="list-style-type: none"> • theories of kingship • duty and service • social hierarchy • youth and age • religious imperatives • codes of chivalry / etiquette. • Ideas of love and friendship • notions of royalty and common life. <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 illuminate their reading of the text in light of the chosen task. Detached writing on contexts for its own sake cannot score highly.</p> <p>In Band 1 we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In Band 2, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By Band 3, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in Bands 4 and 5 should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.</p>
<p>AO5</p>	<p>Candidates must engage with the view stated in the question. Candidates may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> • By debating alternative ideas and multiple readings of the material they have chosen from <i>Henry IV Part I</i> • By engaging with critical material including specific references to and quotations from other readers. • A combination of both of the above. <p>We will reward sensible and supported alternative readings of aspects of <i>Henry IV Part I</i> which are relevant to the ways Shakespeare demonstrates that there is more to loyalty than blind obedience to monarchs and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a personal approach to the presentation of the theme of loyalty.</p> <p>Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates' awareness of plural readings and towards the top of the Band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.</p>

Q14 “Shakespeare clearly leaves us with the uncomfortable sense that authority is always insecure.” Examine this view of *The Tempest*. [75]

<p>AO1</p>	<p><u>Informed</u> responses will demonstrate clear knowledge and understanding of <i>The Tempest</i>. We will reward <u>creatively engaged responses</u> for relevant, thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate’s awareness of the principles and <u>conventions</u> of drama and dramatic verse. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material; use relevant terminology accurately and choose an appropriate academic style and register.</p> <p>Writing in Band 1 is likely to be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In Band 2 we should see more sustained efforts to engage with the text and task in relatively clear but not always accurate language. Band 3 responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of verse drama which underpin the play. In Bands 4 and 5 writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.</p>
<p>AO2</p>	<p>In their analysis of the ways Shakespeare leaves us with the uncomfortable sense that authority is always insecure through dramatic techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> • lack of decisive punishment for wrong-doers – especially Antonio and Sebastian and the other murderous conspirators, Trinculo and Stephano, leaving opportunities for treason and mutiny to repeat themselves • how will Prospero fare back in Milan without his powers and with possibly unrepentant enemies (Sebastian and Antonio)? • mistakes of the past being repeated – Prospero will return to power but will be focused upon his impending death rather than politics as he was once focused upon his books rather than government • while Caliban neatly accepts the need to reform, questions about colonialism / the “noble savage” and the government of different cultures have not been resolved. • ideas of loyal service rather than self-interest in the royal party and in Ariel’s service of Prospero remain unresolved • implications of Prospero’s manipulation of Miranda’s marriage • ideas implicit in Prospero’s epilogue that despite appearances of power rulers depend upon approval. <p>Band 1 responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In Band 2, we should expect to see better supported writing with some clear points showing some understanding of the Shakespeare’s techniques. Band 3 work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. Bands 4 and 5 should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>

<p>A03</p>	<p>Candidates must engage with the contextual focus in the question of authority and the issue of its being insecure. 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 the ways in which Shakespeare clearly leaves us with the uncomfortable sense that authority is always insecure and in which different audiences understand and appreciate authority and insecurity. 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"> • duties and responsibilities of the ruler / political theory • legitimate/illegitimate types of power eg supernatural and/or stolen • religious belief – shaping ideas about Prospero / punishment and forgiveness • parents and children • servants and masters • ideas of the noble savage • age of adventure and colonisation • marriage and the status of women. <p>Taking account of the weighting of this AO (30 of the 75 marks), we would hope to see a <u>range</u> of relevant contexts as well as some <u>depth</u> of knowledge. However, it is essential that candidates use their contextual knowledge and understanding to illuminate their reading of the text in light of the chosen task. Detached writing on contexts for its own sake cannot score highly.</p> <p>In Band 1 we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In Band 2, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By Band 3, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in Bands 4 and 5 should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.</p>
<p>A05</p>	<p>Candidates must engage with the view stated in the question. Candidates may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> • By debating alternative ideas and multiple readings of the material they have chosen from <i>The Tempest</i> • By engaging with critical material including specific references to and quotations from other readers. • A combination of both of the above. <p>We will reward sensible and supported alternative readings of aspects of <i>The Tempest</i> which are relevant to the ways in which Shakespeare clearly leaves us with the uncomfortable sense that authority is always insecure and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a personal approach to Shakespeare’s techniques.</p> <p>Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates’ awareness of plural readings and towards the top of the Band we could see critical views applied although they are unlikely to be fully assimilated into the candidate’s personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate’s argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates’ arguments and understanding of the text.</p>

Q15 “At all levels of the play, Shakespeare demands that we consider the principles and morality of service.” Discuss this comment on *The Tempest*. [75]

A01	<p>Informed responses will demonstrate clear knowledge and understanding of <i>The Tempest</i>. We will reward <u>creatively engaged responses</u> for relevant, thoughtful and personal rather than mechanical/ literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate’s awareness of the principles and conventions of drama and dramatic verse. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material; use relevant terminology accurately and choose an appropriate academic style and register.</p> <p>Writing in Band 1 is likely to be brief, descriptive and/or narrative but might assert some basic, relevant ideas. In Band 2 we should see more sustained efforts to engage with the text and task in relatively clear but not always accurate language. Band 3 responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of verse drama which underpin the play. In Bands 4 and 5 writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.</p>
A02	<p>In their analysis of the ways Shakespeare demands that we consider the principles and morality of service through dramatic techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> • the opening scene which raises questions about the nature of service and social hierarchy • Ariel’s / Caliban’s service of Prospero • loyalty of Gonzalo (to Prospero in the account of Prospero’s exile) and to Alonso • Sebastian and Antonio’s planned betrayal of Alonso • Ferdinand’s service of Miranda • Caliban’s service of Trinculo and Stephano • Prospero’s care of / service to Miranda and vice-versa <p>Band 1 responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In Band 2, we should expect to see better supported writing with some clear points showing some understanding of the Shakespeare’s techniques. Band 3 work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. Bands 4 and 5 should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>

<p>A03</p>	<p>Candidates must engage with the contextual focus in the question of service. 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 the ways in which Shakespeare demands that we consider the principles and morality of service and in which different audiences understand and appreciate the presentation of the theme of service. 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"> • duties and responsibilities of the ruler / political theory • legitimate/illegitimate types of service eg duty and slavery • parents and children • servants and masters • ideas of the noble savage • age of adventure and colonisation • marriage and the status of women. <p>Taking account of the weighting of this AO (30 of the 75 marks), we would hope to see a <u>range</u> of relevant contexts as well as some <u>depth</u> of knowledge. However, it is essential that candidates use their contextual knowledge and understanding to illuminate their reading of the text in light of the chosen task. Detached writing on contexts for its own sake cannot score highly.</p> <p>In Band 1 we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In Band 2, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By Band 3, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in Bands 4 and 5 should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.</p>
<p>A05</p>	<p>Candidates must engage with the view stated in the question. Candidates may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> • By debating alternative ideas and multiple readings of the material they have chosen from <i>The Tempest</i> • By engaging with critical material including specific references to and quotations from other readers. • A combination of both of the above. <p>We will reward sensible and supported alternative readings of aspects of <i>The Tempest</i> which are relevant to the ways Shakespeare demands that we consider the principles and morality of service and we will give credit for reference to relevant critical views – especially when the candidate has <u>used a critical reading</u> to develop a personal approach to the presentation of the theme of service.</p> <p>Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates' awareness of plural readings and towards the top of the Band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.</p>

AS AND A LEVEL ENGLISH LITERATURE Specimen Assessment Materials 160

Unit 4 Shakespeare Section B Assessment Grid

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