



GCE A LEVEL MARKING SCHEME

SUMMER 2024

**A LEVEL
ENGLISH LANGUAGE AND LITERATURE – UNIT 3
1710U30-1**

About this marking scheme

The purpose of this marking scheme is to provide teachers, learners, and other interested parties, with an understanding of the assessment criteria used to assess this specific assessment.

This marking scheme reflects the criteria by which this assessment was marked in a live series and was finalised following detailed discussion at an examiners' conference. A team of qualified examiners were trained specifically in the application of this marking scheme. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners. It may not be possible, or appropriate, to capture every variation that a candidate may present in their responses within this marking scheme. However, during the training conference, examiners were guided in using their professional judgement to credit alternative valid responses as instructed by the document, and through reviewing exemplar responses.

Without the benefit of participation in the examiners' conference, teachers, learners and other users, may have different views on certain matters of detail or interpretation. Therefore, it is strongly recommended that this marking scheme is used alongside other guidance, such as published exemplar materials or Guidance for Teaching. This marking scheme is final and will not be changed, unless in the event that a clear error is identified, as it reflects the criteria used to assess candidate responses during the live series.

GCE A LEVEL ENGLISH LANGUAGE AND LITERATURE

SUMMER 2024 MARK SCHEME

UNIT 3: SHAKESPEARE

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 **band best** fits the performance of the candidate for **each assessment objective** in response to the question set. Give a mark for each relevant assessment objective.
- Explain your mark with an assessment of the quality of the response at the end of each answer. Your comments should indicate both the positive and negative points as appropriate.
- Ticks over a significant word or words are very helpful in highlighting what you regard as of merit.
- Use your professional judgement, in the light of decisions made at the marking conference, to fine-tune the mark you give.
- It is important that the **full range of marks** is used. Full marks should not be reserved for perfection. Similarly, there is a need to use the marks at the lower end of the scale. **No** allowance can be given for incomplete answers other than what candidates actually achieve.

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

E	expression
I	irrelevance
e.g. ?	lack of an example
X	wrong
(✓)	possible
?	doubtful
R	repetition

- In this component, candidates are required to answer two questions, one from Section A and one from Section B. Section A is to be marked out of **40 marks** and Section B is to be marked out of **80 marks**.
- A total of **120 marks** is the maximum possible for this unit.
- It is important to remember that final grading is the result of a series of aggregations, making it more difficult for a candidate to gain a particular grade unless due credit is given for positive achievement where it is shown in each element of the examination.

Prior to the Conference

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

At the Conference

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

After the Conference

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

Once you have been given the go-ahead to send scripts to the office it is vital that a steady flow of batches of 80 - 100 scripts is maintained. The final date for dispatch of scripts is **SATURDAY, 8 JULY.**

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

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

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

Section A – Shakespeare Extract

The indicative content, reference to relevant terms and contextual factors are suggested approaches rather than an exhaustive list. Do not expect to see all of the points below. It is possible that candidates may select entirely different approaches. We should keep an open mind and reward valid, well-supported ideas which demonstrate independent thinking. Candidates may choose to discuss stylistic features and parts of the plays which do not appear in the mark scheme. Reward all valid points.

In their response, candidates are required to:

- apply concepts and methods from integrated linguistic and literary study
- analyse how meanings are shaped.

Section A Mark Allocation

	AO1	AO2
40 marks	25	15

<i>Antony and Cleopatra</i>	
Q1	By focusing closely on the linguistic and literary techniques used, explore how Shakespeare presents Antony and Caesar in this extract from Act 2, Scene 2. [40]
AO1	<ul style="list-style-type: none"> • Candidates should use accurate coherent expression and apply relevant linguistic and literary approaches, using appropriate terminology. • They may discuss any correct aspect of word, phrase, clause or sentence level terminology. Candidates may also comment on imagery, phonology, drama terminology such as stage directions, and the spoken language features of drama.
AO2	<p>Candidates should explore HOW Shakespeare's use of language is used to present Antony and Caesar this point in the play.</p> <p>Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • the power struggle between Antony and Caesar • the bickering within the conversation • Caesar's belief that Antony has wronged him on several occasions • Caesar's accusatory tone • how Antony refutes Caesar's claims • Caesar's claim that Antony has broken his oath and betrayed the cause • Antony's semi-conciliatory tone.

<i>King Lear</i>	
Q2	By focusing closely on the linguistic and literary techniques used, explore how Shakespeare presents Lear in this extract from Act 5, Scene 3. [40]
AO1	<ul style="list-style-type: none"> • Candidates should use accurate coherent expression and apply relevant linguistic and literary approaches, using appropriate terminology. • They may discuss any correct aspect of word, phrase, clause or sentence level terminology. Candidates may also comment on imagery, phonology, drama terminology such as stage directions, and the spoken language features of drama.
AO2	<p>Candidates should explore HOW Shakespeare's use of language is used to present Lear at this point in the play.</p> <p>Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • Lear's grief at the death of Cordelia • Lear's desperation to believe she still has life in her body • Lear's raving about animals and the lack of justice in the world • Lear's evident distress and his disintegration into 'madness' • Lear as heartbroken • his verbal exchange with Kent • Lear's death • how Edgar and Kent react to Lear's death • the tragic nature of Lear's situation.

<i>Much Ado About Nothing</i>	
Q3	By focusing closely on the linguistic and literary techniques used, explore how Shakespeare presents the characters and situation in this extract from Act 5, Scene 1. [40]
AO1	<ul style="list-style-type: none"> • Candidates should use accurate coherent expression and apply relevant linguistic and literary approaches, using appropriate terminology. • They may discuss any correct aspect of word, phrase, clause or sentence level terminology. Candidates may also comment on imagery, phonology, drama terminology such as stage directions, and the spoken language features of drama.
AO2	<p>Candidates should explore HOW Shakespeare's use of language establishes the characters and situation in this scene.</p> <p>Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • the confrontation that occurs between Leonato/Antonio and Claudio/Don Pedro • Leonato's accusatory tone – maintains Claudio lied about Hero and accuses him of having caused her death • the threat of violence - Leonato challenging Claudio to a duel for the crime Claudio has committed against Hero • age v youth - Leonato challenging a much younger man in defence of his daughter's honour • Don Pedro's assertion that the accusation against Hero was true • Claudio and Don Pedro's refusal to accept the challenge • Antonio's heated outbursts • Leonato and Antonio vowing that they will have their revenge.

Othello

Q4	By focusing closely on the linguistic and literary techniques used, explore Shakespeare's presentation of Iago in this extract from Act 1, Scene 3. [40]
AO1	<ul style="list-style-type: none">• Candidates should use accurate coherent expression and apply relevant linguistic and literary approaches, using appropriate terminology.• They may discuss any correct aspect of word, phrase, clause or sentence level terminology. Candidates may also comment on imagery, phonology, drama terminology such as stage directions, and the spoken language features of drama.
AO2	<p>Candidates should explore HOW Shakespeare's use of language establishes the character of Iago in this scene.</p> <p>Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none">• how Iago mocks Roderigo's sentimentality• how he advises Roderigo to follow them to Cyprus where he will have a chance to win Desdemona back• his attitude towards Desdemona• his hatred for Othello• his soliloquy• Iago's manipulation and deceptive nature – his plans to deceive the other characters.

<i>The Tempest</i>	
Q5	By focusing closely on the linguistic and literary techniques used, explore Shakespeare's presentation of Prospero in this extract from Act 4, Scene 1. [40]
AO1	<ul style="list-style-type: none"> • Candidates should use accurate coherent expression and apply relevant linguistic and literary approaches, using appropriate terminology. • They may discuss any correct aspect of word, phrase, clause or sentence level terminology. Candidates may also comment on imagery, phonology, drama terminology such as stage directions, and the spoken language features of drama.
AO2	<p>Candidates should explore HOW Shakespeare's use of language establishes the character of Prospero in this scene.</p> <p>Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • Prospero's attitude to the union between Ferdinand and Miranda • the warning he delivers Ferdinand in relation to Miranda's innocence • his protective role as Miranda's father • his acceptance of Ferdinand as a suitor for Miranda • the interaction between Prospero and Ariel • his demand that Ariel conjure up magic (for the celebratory masque that is to come) • his warning to Ferdinand.

Unit 3 Section A Shakespeare Assessment Grid

Band	AO1 Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression (25 marks)	AO2 Analyse ways in which meanings are shaped in texts (15 marks)
5	21-25 marks <ul style="list-style-type: none"> • thorough knowledge, understanding and insights gained from integrated study • sophisticated and purposeful application of concepts and methods; apt textual support • accurate and precise use of terminology • effectively organised response, utilising an academic style and register • confident and fluent expression 	13-15 marks <ul style="list-style-type: none"> • perceptive analysis of how language choices, form and structure affect meaning • mature and assured reading of texts • confident understanding of and appreciation of Shakespeare's techniques
4	16-20 marks <ul style="list-style-type: none"> • clear evidence of integrated study • purposeful use of terminology • clearly understands and applies relevant concepts and methods • accurate and coherent written expression • effectively organised and shaped response 	10-12 marks <ul style="list-style-type: none"> • sustained analysis of how language choices, form and structure affect meaning • thoughtful reading of texts • secure reading of implicit meaning • sound understanding of literary/linguistic features
3	11-15 marks <ul style="list-style-type: none"> • some evidence of integrated study • reasonable use of terminology • some understanding of literary/linguistic concepts and methods, not always relevant • generally accurate and coherent written expression • clearly organised 	7-9 marks <ul style="list-style-type: none"> • some analysis of how language choices, form and structure affect meaning, though may not always be sustained • sensible reading of texts • sensible reading of implicit meaning • sensible understanding of literary/ linguistic features
2	6-10 marks <ul style="list-style-type: none"> • basic evidence of integrated study • basic use of key terminology, though may include some inaccuracy • basic understanding of concepts and methods • lapses in quality of written expression • straightforward organisation 	4-6 marks <ul style="list-style-type: none"> • basic analysis of how language choices, form and structure affect meaning • awareness of key linguistic/ literary features • straightforward understanding of texts with some generalisation and simplification
1	1-5 marks <ul style="list-style-type: none"> • limited evidence of integrated study • limited application of concepts and methods • irregular use of terminology • frequent lapses in clarity • response may lack organisation 	1-3 marks <ul style="list-style-type: none"> • limited awareness of how some of the most obvious choices in language, form, structure and vocabulary create basic meaning • superficial analysis of texts

Section B Shakespeare essay

The indicative content, reference to relevant terms and contextual factors are suggested approaches rather than an exhaustive list. Do not expect to see all of the points below. It is possible that candidates may select entirely different approaches. We should keep an open mind and reward valid, well-supported ideas which demonstrate independent thinking.

Candidates may choose to discuss stylistic features and parts of the plays which do not appear in the mark scheme. Reward all valid points.

In their response, candidates are required to:

- apply concepts and methods from integrated linguistic and literary study
- analyse how meanings are shaped
- demonstrate understanding of the significance and influence of the contexts in which texts are produced and received.

Section B Mark Allocation

	AO1	AO2	AO3
80 marks	35	15	30

Antony and Cleopatra	
Q6	“At the heart of the play lies both political and personal betrayal.” In the light of this statement, discuss Shakespeare’s presentation of betrayal in <i>Antony and Cleopatra</i>. [80]
AO1	<ul style="list-style-type: none"> • Candidates should select relevant supporting material to show how betrayal is presented in the play. • Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. • Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register.
AO2	<p>Candidates need to show understanding of betrayal in the play as a whole. Candidates are free to discuss different interpretations as long as they consider <u>HOW</u> these issues are explored. Candidates may choose to agree or disagree with the viewpoint.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • political, emotional and marital betrayal • Antony’s marriage of duty to Octavia – political loyalty but a betrayal of his personal feelings for Cleopatra • Antony returning to Cleopatra and betraying his marriage vows to Octavia • Cleopatra’s request that Antony betray his political loyalty in favour of love • Antony’s betrayal of his public duties to spend time with Cleopatra • Antony’s perceived betrayal in refusing to answer the call of duty from Rome • Enobarbus’ betrayal when he abandons his dutiful role to Antony and defects • Antony’s suicide and the betrayal of honour/masculine values • Caesar’s betrayal of his sister by in placing political loyalty before emotion – the marriage of his sister to Antony • Menas’ disloyalty in his betrayal of the triumvirate by suggesting Pompey kill them • the way in which Lepidus and Caesar betray Antony by going to war against Pompey despite their earlier pact. <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of linguistic and literary features in their response and they should consider <u>HOW</u> meaning has been created.</p>
AO3	<p>Candidates must engage with the contextual focus in the question – betrayal in <i>Antony and Cleopatra</i>.</p> <p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> • the historical influences in the play • classical Roman masculinity • the role of the hero • public v private spheres • the role of men/women within a patriarchal society • male attitudes to women • the importance of masculine reputation within both Roman and Egyptian society • the military context of the play • gender roles • the tragic genre.

Q7	Explore Shakespeare's presentation of different attitudes towards love in <i>Antony and Cleopatra</i>. [80]
AO1	<ul style="list-style-type: none"> • Candidates should select relevant supporting material to show how Shakespeare presents different attitudes towards love in the play. • Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. • Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register.
AO2	<p>Candidates need to show how Shakespeare presents different attitudes to love in the play as a whole. They are free to discuss different interpretations as long as they consider <u>HOW</u> these readings have been constructed.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • Antony's struggle between reason and emotion • Antony's marriage of duty to Octavia rather than for love • Antony returning to Cleopatra and betraying his marriage vows to Octavia • Cleopatra's request that Antony put his personal love above political responsibility • love in the public arena – Cleopatra's expectations that love should be declared grandly • how Antony's reputation/masculine identity is destroyed through his relationship with Cleopatra – his feminisation through love • Antony's shift in identity from military commander to Cleopatra's lover • Cleopatra's desire to be re-united with Antony in death – eternal love • the consequence of love – the tragedy of Antony and Cleopatra • Octavia's marriage of 'duty' to Antony – an object in a political scheme rather than true love • Caesar' placing political loyalty before emotional love – the marriage of his sister to Antony. <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of linguistic and literary features in their response and they should consider <u>HOW</u> meaning has been created.</p>
AO3	<p>Candidates must engage with the contextual focus in the question – different attitudes towards love in <i>Antony and Cleopatra</i>.</p> <p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> • the historical influences in the play • public v private spheres • the role of the hero/heroine • the traditional roles of men and women within a patriarchal society • male attitudes to women • gender roles in patriarchal societies • power and social status • the military context of the play • western attitudes toward a female leader • the tragic genre.

King Lear

Q8	Discuss how Shakespeare uses sibling rivalry to present personal and social issues in <i>King Lear</i>. [80]
AO1	<ul style="list-style-type: none">• Candidates should select relevant supporting material to show how Shakespeare presents sibling rivalry in <i>King Lear</i>.• Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis.• Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register.
AO2	<p>Candidates need to show how Shakespeare presents sibling rivalry in the play as a whole. They are free to discuss different interpretations as long as they consider <u>HOW</u> these readings have been constructed.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none">• sibling jealousy and how that is established within the play• how parental attitudes lead to sibling jealousy• Lear's relationship with his daughters and the love test• how Lear destroys his relationship with Goneril and Regan through a lack of awareness – it could be argued his favouritism for Cordelia leads to sibling jealousy• Cordelia's banishment• how Goneril and Regan betray Lear• how the relationship between Goneril and Regan disintegrates• the moral weakness of Goneril and Regan in the face of temptation• violence orchestrated by women• female promiscuity/rivalry – lust for Edmund• Goneril's poisoning of her sister and subsequent suicide• the way Goneril and Regan challenge conventional female behaviour in order to survive in a patriarchal society• Edmund's marginalisation in society and his thirst for power• how Edmund betrays his father and brother in order to attain power• the moral weakness of Edmund as an illegitimate son – the chaos and disorder his actions cause• Edgar as Poor Tom - symbolic of social and mental madness• the blinding of Gloucester• the consequences of sibling rivalry - the deaths of Goneril, Regan and Edmund; the unjust deaths of Lear and Cordelia• the disruption of the Chain of Being• the concept of divine justice• the ending of the play. <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of linguistic and literary features in their response and they should consider <u>HOW</u> meaning has been created.</p>

A03	<p>Candidates must engage with the contextual focus of the question – Shakespeare’s presentation of sibling rivalry in <i>King Lear</i>.</p> <p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none">• the historical influences in the play• the Chain of Being• the play as a tragedy• the laws of primogeniture• the role of women in a patriarchal society• conventional parent/child relationships• the Wheel of Fortune• Divine Justice.
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Q9	“A man may see how this world goes with no eyes.” Discuss Shakespeare’s presentation of blindness in <i>King Lear</i>. [80]
AO1	<ul style="list-style-type: none"> • Candidates should select relevant supporting material to explore the presentation of blindness in <i>King Lear</i>. • Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. • Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register.
AO2	<p>Candidates need to show how Shakespeare presents blindness in the play as a whole. They are free to discuss different interpretations as long as they consider <u>HOW</u> these readings have been constructed.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • sight as a key motif throughout the play • the parallelism of the main and sub-plots • Lear as egotistical – a father who requires flattery and adoration • the personal/political tragedy when Lear divides his kingdom – his blindness to false flattery • Lear's banishment of Cordelia – he is blind to the truth • the chaos and disorder that subsequently occurs within the kingdom as a result of Lear’s blindness • how far Lear destroys his relationships with his children through a lack of self-awareness – metaphorically blind • Lear’s descent into madness as a consequence of his blindness • how Lear’s blindness leads to tragedy • Gloucester’s mishandling and lack of understanding of Edmund • Gloucester’s relationship with Edmund and Edgar and his blindness to the truth • the literal blinding of Gloucester and its symbolic significance in terms of the madness of society • the Fool as a representation of truth and insight • how the Fool uses his coxcomb as a symbolic device to illustrate Lear’s blindness in the division of the kingdom and Kent’s idiocy in his will to follow Lear who has given everything away • how parents destroy their relationships with their children through blindness/a lack of awareness • how parental blindness results in sibling jealousy • the ending of the play. <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of linguistic and literary features in their response and they should consider <u>HOW</u> meaning has been created.</p>

A03

Candidates must engage with the contextual focus in the question – blindness in *King Lear*.

All valid contextual comments should be rewarded.

Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:

- the historical influences in the play
- the Chain of Being
- Lear as a tragic hero
- the play as a tragedy
- the laws of primogeniture
- the role of women in a patriarchal society
- conventional parent/child relationships
- the Wheel of Fortune
- Divine Justice
- the role of the court jester in Elizabethan times
- how the Fool parallels with the Chorus in ancient Greek drama

Much Ado About Nothing

Q10	<p>“<i>Much Ado About Nothing</i> presents a society where men uphold patriarchal values.” In the light of this statement, discuss Shakespeare’s presentation of masculinity in <i>Much Ado About Nothing</i>. [80]</p>
AO1	<ul style="list-style-type: none"> • Candidates should select relevant supporting material to explore how masculinity is presented in <i>Much Ado About Nothing</i>. • Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. • Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register.
AO2	<p>Candidates are free to discuss different interpretations of masculinity in the play as a whole, as long as they consider <u>HOW</u> these readings have been constructed.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • the importance of male honour and reputation • traditional courtships • the idea of cuckoldry and traditional courtships • the ‘merry war’ between Beatrice and Benedick • male perceptions of Hero as the ‘ideal’ woman – respectful, chaste, obedient and quiet • Claudio’s deception by Don John • Claudio’s treatment of Hero in the face of apparent adversity • Claudio’s rejection of Hero because of the accusations made against her and the way society would have perceived her • Claudio’s obsession with his own honour at the expense of his relationship with Hero • Claudio’s desire to redeem himself when he realises he has misjudged Hero • Leonato’s treatment of Hero and his fear of social judgement • Don John’s malevolent deception which leads to Hero being discredited • Hero’s victimisation by the men in play • the comparison between Benedick and Claudio as romantic heroes • Benedick as the true romantic hero • the romantic resolution of the play – Benedick’s romantic capitulation, Claudio’s marriage to Hero. <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of linguistic and literary features in their response and they should consider <u>HOW</u> meaning has been created.</p>

A03	<p>Candidates must engage with the contextual focus in the question – masculinity in <i>Much Ado About Nothing</i>.</p> <p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none">• the play’s genre - elements of both tragedy and comedy• traditional gender roles• concepts of masculinity• concepts of the ‘ideal’ Elizabethan woman• the role of women in a patriarchal society• gender inequality• formal courtships of the period• the role of marriage within a male-dominated society• the importance of male honour in a patriarchal society• social status and hierarchy• concepts of the Shakespearean hero/heroine.
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Q11	<p>“The play is set in a society where the formal duty of marriage is more important than true love.” In the light of this statement, consider how Shakespeare presents different attitudes to romantic love in <i>Much Ado About Nothing</i>.</p> <p style="text-align: right;">[80]</p>
AO1	<ul style="list-style-type: none"> • Candidates should select relevant supporting material to consider how Shakespeare presents different attitudes to romantic love. • Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. • Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register.
AO2	<p>Candidates need to show how Shakespeare presents different attitudes to romantic love in the play as a whole. They are free to discuss different interpretations as long as they consider HOW these readings have been constructed.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • traditional courtships • patriarchal attitudes and values towards women and marriage • how Shakespeare parallels Beatrice’s relationship with Benedick with that of Hero and Claudio • Hero as the ‘ideal’ woman – respectful, chaste, obedient and quiet • the objectification of Hero • Hero’s conventional submissiveness and her passivity in her arranged marriage • Claudio’s rejection of Hero because of the accusations made against her and the way society would have perceived her • Claudio’s desire to redeem himself when he realises he has misjudged Hero – she is now socially acceptable • the ‘merry war’ between Beatrice and Benedick • how her relationship with Benedick offers a comedic side to love • the comparison between Beatrice and Hero - Beatrice’s unsterotypical behaviour as opposed to Hero’s conventional submissiveness • Beatrice’s eventual capitulation to the patriarchal values of marriage • the differing attitudes of Benedick and Claudio towards love/marriage • Benedick as the true romantic hero • the ending of the play. <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of linguistic and literary features in their response and they should consider HOW meaning has been created.</p>

A03	<p>Candidates must engage with the contextual focus in the question – attitudes towards romantic love.</p> <p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none">• the play's genre - elements of both tragedy and comedy• social status and hierarchy• the influence of patriarchal expectations• concepts of the 'ideal' Elizabethan woman• expectations regarding female chastity• the role of women in a patriarchal society• male attitudes to women• gender roles/inequality• female oppression• formal courtships of the period - the role of marriage within a male-dominated society• conventional parent/child relationship• concepts of the Shakespearean hero and villain.
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<i>Othello</i>	
Q12	“Love and faith are defeated by jealousy and betrayal.” In the light of this statement, discuss how Shakespeare presents attitudes to marriage in <i>Othello</i>. [80]
AO1	<ul style="list-style-type: none"> • Candidates should select relevant supporting material to show how Shakespeare presents different attitudes to marriage in <i>Othello</i>. • Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. • Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register.
AO2	<p>By referring to the play as a whole, candidates need to show understanding of how Shakespeare presents different attitudes to marriage. Candidates are free to discuss any different interpretations as long as they consider HOW these issues are explored.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • misogynistic attitudes towards women • the objectification of women in Venetian society • male treatment of women • failed relationships • sexual jealousy • how the relationship between Othello and Desdemona could have been perceived as challenging the social and racial hierarchy • how the relationship between Othello and Desdemona is undermined by the attitudes prevalent in Venetian society • Iago’s disloyalty to Othello when he exposes his secret marriage to Desdemona • Brabantio’s attitude towards Othello and his racially charged description of Othello • Iago’s chauvinistic attitude towards Desdemona – his representation of Desdemona as sexually promiscuous • the way in which Iago’s malevolence is the catalyst for much of the jealousy and instability in Othello’s relationship with Desdemona • Othello’s transformation from noble general to irrational husband • Othello’s belief and obsession with Desdemona’s apparent sexual betrayal • Desdemona as a victim of her husband’s insecurities • the relationship between Desdemona and Emilia - the contrasts between the two women, particularly in terms of their attitudes to marriage • Iago’s marriage to Emilia and his treatment of her • Emilia’s love for Iago and how it leaves her nothing but regret and deep despair - betrays Desdemona and steals her precious handkerchief, her courageous exposure of Iago and her role in his downfall • Emilia’s death at the hands of her husband • the tragic nature of the play. <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of linguistic and literary features in their response and they should consider HOW meaning has been created.</p>

A03	<p>Candidates must engage with the contextual focus of the question – attitudes to marriage.</p> <p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none">• social status and hierarchy• the role of the tragic hero• the Machiavellian villain• concepts of the 'ideal' Elizabethan woman• the influence of patriarchal expectations• gender inequality• female oppression• gender roles in patriarchal societies• power and social status• male attitudes to women• masculine rivalry• the military context of the play• the concept of masculinity at the time the play was set• audience response – modern and contemporary• societal expectations regarding female chastity.
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Q13	“I have lost my reputation.” Explore how Shakespeare uses Cassio to present personal and social issues in <i>Othello</i>. [80]
AO1	<ul style="list-style-type: none"> • Candidates should select relevant supporting material to explore how Shakespeare presents Cassio in <i>Othello</i>. • Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. • Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register.
AO2	<p>Candidates are free to discuss interpretations of Cassio, as long as they consider HOW these readings have been constructed.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • masculinity in the military context of the play • loss of reputation and honour • male rivalry and its destructive effect – ‘toxic masculinity’ • his relationship with Othello • the rivalry between Iago and Cassio • how Cassio’s downfall is engineered by Iago’s manipulation • Iago’s perception that he has been betrayed by Othello and his subsequent jealousy of Cassio • the way Iago uses Cassio’s friendship with Desdemona to play on Othello’s insecurities about Desdemona’s fidelity • Cassio’s dismissal as chief lieutenant and his loss of Othello’s respect • Cassio as symbolic of male loyalty/honour • his relationship with Bianca • Cassio as a male hero. <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of linguistic and literary features in their response and they should consider HOW meaning has been created.</p>
AO3	<p>Candidates must engage with the contextual focus of the question – the presentation of Cassio in <i>Othello</i>.</p> <p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> • the play’s genre • social status and hierarchy • the role of women in a patriarchal society • gender inequality • power and social status • male attitudes to women • male rivalry • the role of the Machiavellian villain • the revenge tragedy • audience response – modern and contemporary.

The Tempest

Q14	Discuss how Shakespeare uses the relationship between Prospero and Miranda to present personal and social issues in <i>The Tempest</i>. [80]
AO1	<ul style="list-style-type: none"> • Candidates should select relevant supporting material to show how Shakespeare presents the relationship between Prospero and Miranda in <i>The Tempest</i>. • Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. • Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register.
AO2	<p>Candidates are free to discuss interpretations of the relationships between Prospero and Miranda, as long as they consider HOW these readings have been constructed. Candidates may choose to agree or disagree with the viewpoint.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • the clear power imbalance within the relationship - Prospero's over-protective and domineering relationship with his daughter • Prospero as the conventional protective father and his demand for parental respect • Prospero as a single parent to Miranda • Prospero's reasons for keeping Miranda's origins from her • when and why Prospero chooses to reveal the past to Miranda • Prospero as the conventional father who chooses a husband for his daughter for her, ensuring that she ends up with a suitor of appropriate status • Miranda's lack of control over her life - the way Prospero uses magic to charm Miranda asleep to that he can set about the plan of procuring a husband for her • Miranda's passivity as Prospero discusses the marriage that is to occur with Ferdinand • how Prospero controls the development of the relationship between Miranda and Ferdinand • Prospero eavesdropping/spying on the conversation between Miranda and Ferdinand • Miranda's love of her father but also her awareness of the faults in his character. <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of linguistic and literary features in their response and they should consider HOW meaning has been created.</p>
AO3	<p>Candidates must engage with the contextual focus of the question – the presentation of the relationship between Prospero and Miranda.</p> <p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> • the play's genre • attitudes to magic and witchcraft • social status and hierarchy • gender roles in a patriarchal society • father/daughter relationships • audience reaction – Jacobean and modern.

Q15	<p>“Oh, what a tangled web we weave . . . when first we practice to deceive.” Examine Shakespeare’s presentation of deception and trickery in <i>The Tempest</i>. [80]</p>
AO1	<ul style="list-style-type: none"> • Candidates should select relevant supporting material to explore the presentation of deception and trickery in <i>The Tempest</i>. • Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. • Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register.
AO2	<p>Candidates need to show understanding of the theme of deception and trickery in the play as a whole. Candidates are free to discuss different interpretations as long as they consider HOW these readings have been constructed.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • the use of magic as a form of control and manipulation • Prospero’s use of magic to give himself God-like power and status • Prospero’s power in conjuring up the storm • Ariel’s trickery of Alonso, Antonio and Sebastian • Prospero’s deceptive manipulation of Miranda and Ferdinand • Ariel’s trickery of Stephano and Trincolo • the way Stephano and Trinculo deceive Caliban by allowing him to think they are gods • Prospero’s magic imprisonment of Alonso, Antonio and Sebastian • the use of magic, spiritual and supernatural power within the play as sources of disorder • Ariel as a representation of mischievous chaos. <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of linguistic and literary features in their response and they should consider HOW meaning has been created.</p>
AO3	<p>Candidates must engage with the contextual focus of the question – the theme of deception and trickery.</p> <p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> • the play’s genre • attitudes to magic and witchcraft • Shakespeare’s use of storm imagery in his work e.g., <i>King Lear</i>, <i>Macbeth</i> • the significance of colonialism in Shakespeare’s time • social status and hierarchy • gender roles in a patriarchal society • issues of colonialism/cultural imperialism • Christianity • sovereignty and kingship • audience reaction – Jacobean and modern.

Unit 3 Section B Shakespeare Assessment Grid

Band	AO1 Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression (35 marks)	AO2 Analyse ways in which meanings are shaped in texts (15 marks)	AO3 Demonstrate the significance and influence of the contexts in which texts are produced and received (30 marks)
5	29-35 marks <ul style="list-style-type: none"> thorough knowledge, understanding and insights gained from integrated study sophisticated and purposeful application of concepts and methods; apt textual support accurate and precise use of terminology effectively organised response, utilising an academic style and register confident and fluent expression 	13-15 marks <ul style="list-style-type: none"> perceptive analysis of how language choices, form and structure affect meaning mature and assured reading of texts confident understanding of and appreciation of Shakespeare's techniques 	26-30 marks <ul style="list-style-type: none"> confident evaluation of impact of contextual factors in shaping the production and reception of texts confident grasp of overview
4	22-28 marks <ul style="list-style-type: none"> clear evidence of integrated study purposeful use of terminology clearly understands and applies relevant concepts and methods accurate and coherent written expression effectively organised and shaped response 	10-12 marks <ul style="list-style-type: none"> sustained analysis of how language choices, form and structure affect meaning thoughtful reading of texts secure reading of implicit meaning sound understanding of literary/linguistic features 	20-25 marks <ul style="list-style-type: none"> sound awareness of the influence of contextual factors on the production and reception of texts secure grasp of overview
3	15-21 marks <ul style="list-style-type: none"> some evidence of integrated study reasonable use of terminology some understanding of literary/linguistic concepts and methods, not always relevant generally accurate and coherent written expression clearly organised 	7-9 marks <ul style="list-style-type: none"> some analysis of how language choices, form and structure affect meaning, though may not always be sustained sensible reading of texts sensible reading of implicit meaning sensible understanding of literary/ linguistic features 	14-19 Marks <ul style="list-style-type: none"> sensible awareness of the influence of contextual factors on the production and reception of texts sensible grasp of overview
2	8-14 marks <ul style="list-style-type: none"> basic evidence of integrated study basic use of key terminology, though may include some inaccuracy basic understanding of concepts and methods lapses in quality of written expression straightforward organisation 	4-6 marks <ul style="list-style-type: none"> basic analysis of how language choices, form and structure affect meaning awareness of key linguistic/ literary features straightforward understanding of texts with some generalisation and simplification 	8-13 marks <ul style="list-style-type: none"> basic awareness of the influence of contextual factors on the production and reception of texts basic overview
1	1-7 marks <ul style="list-style-type: none"> limited evidence of integrated study limited application of concepts and methods irregular use of terminology frequent lapses in clarity response may lack organisation 	1-3 marks <ul style="list-style-type: none"> limited awareness of how some of the most obvious choices in language, form, structure and vocabulary create basic meaning superficial analysis of texts 	1-7 marks <ul style="list-style-type: none"> limited awareness of the influence of contextual factors on the production and reception of texts limited overview
0 marks: response not worthy of credit or not attempted			