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# **GCE A LEVEL MARKING SCHEME**

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**SUMMER 2024**

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

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## 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.

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# GCE A LEVEL ENGLISH LITERATURE

## MARKING GUIDELINES: SUMMER 2024

### UNIT 4 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 mark band **best fits** the performance of the candidate **for each Assessment Objective** in response to the question set. Give a mark for each relevant Assessment Objective.
- Explain your mark with an assessment of the quality of the response at the end of each answer. Your comments should indicate both the positive and negative points as appropriate.
- Ticks over a significant word or words are very helpful in highlighting what you regard as of merit.
- Use your professional judgement, in the light of decisions made at the marking conference, to fine-tune the mark you give.
- It is important that the **full range of marks** is used. Full marks should not be reserved for perfection. Similarly there is a need to use the marks at the lower end of the scale. No allowance can be given for incomplete answers other than what candidates actually achieve.
- Consistency in marking is of the highest importance. If you have to adjust after the initial sample of scripts has been returned to you, it is particularly important that you make the adjustment without losing your consistency.

- In certain cases (e.g. variable marks, or mistimed question) it is useful if an overall comment can be made on the front page of the answer booklet. Many scripts will be reviewed at a later stage (samples extracted for standardising, borderline candidates, requests for reports or re-marks).
- Mark positively, always seeking to give credit for what is there rather than to penalise omissions. There are no fixed penalties for particular errors. Errors of spelling and grammar, for example, are covered by considerations of relevant assessment objectives.
- Examiners can only mark what is on the paper, so do not over-reward fragmentary last answers. Such candidates may already have won "extra" marks for spending more time on a previous answer, so it would be quite unfair to give them a "sympathy" mark for what they might have done had there been world enough and time.
- In the case of a rubric infringement, mark all the answers and then delete the lowest mark commensurate with the fulfilling of the rubric. **Please write "rubric infringement" on the front cover of the script.** At the end of the marking period send a list with full details of the rubric infringements to the WJEC GCE English Subject Officer: please explain clearly the nature of the difficulty and give centre and candidate number.
- If you wish to refer a script to the Principal Examiner for a second opinion, if, for example, poor handwriting makes fair assessment difficult, then write **"Refer to P/E"** on the front of the script. Send a note of the centre and candidate number to the WJEC GCE English Subject Officer at the end of the marking period.
- It is essential that all comments relate to the marking guidelines and can be justified to the centres and candidates. Some indication that each page has been read must be given.
- Please do not use personal abbreviations, as they can be misleading or puzzling to a second reader. You may, however, find the following symbols useful:
  - E        expression
  - I        irrelevance
  - e.g. ?    lack of an example
  - X        wrong
  - (✓)     possible
  - ?        doubtful
  - R        repetition
- In this component, candidates are required to answer two questions, one from Section A and one from Section B. Section A is to be marked out of 45 marks and Section B is to be marked out of 75 marks. A total of 120 marks is the maximum possible for this unit.
- It is important to remember that final grading is the result of a series of aggregations, making it more difficult for a candidate to gain a particular grade unless due credit is given for positive achievement where it is shown in each element of the examination.

### **Prior to the Conference**

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

### **At the Conference**

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

### **After the Conference**

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

Once you have been given the go-ahead to send scripts to the office it is vital that a steady flow of batches of 80 - 100 scripts is maintained. The final date for dispatch of scripts is **14 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.

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

### **Section A: Shakespeare extract**

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

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

### **Section A: Mark allocation**

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

## King Lear

<b>Q1</b>	<p><b>With close reference to the language and imagery in this extract, analyse Shakespeare's presentation of Lear at this point in the play.</b> <span style="float: right;"><b>[45]</b></span></p>
<b>AO1</b>	<p>Informed responses will demonstrate clear knowledge and understanding of this extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of drama and dramatic verse. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material, use relevant terminology accurately and choose an appropriate academic style and register.</p> <p>Informed responses might show knowledge and understanding through observations such as:</p> <ul style="list-style-type: none"> <li>• Kent's repeated concern for Lear's well-being emphasises Lear's vulnerability and dependency at this point in the play as he wants to be <i>alone</i> in confronting the elements</li> <li>• The hovel is a focal point of the staging and setting and is a powerful representation of how far Lear's fortunes have sunk by this point in the play</li> <li>• Lear's philosophical utterances indicate his madness but also his ability to understand the situation of choosing between two difficult choices of the bear or the sea— <i>where the greater malady..</i> , and so we sense his upward trajectory towards a greater understanding of life even at this moment of acute decline</li> <li>• However, he is yet to admit his error and is still fixated on the injustice of his treatment at the hands of his daughters- <i>filial ingratitude</i> –</li> <li>• A new-found care expressed for others such as Kent and the Fool is an encouraging sign and may evoke a sense of pathos in the audience, with the dramatic irony of Kent's disguise adding to the piquancy of the situation.</li> </ul> <p><b>Band 1</b> responses might attempt a paraphrase and not move beyond a literal reading of the passage. In <b>Band 2</b>, there should be some evidence of engagement with details of the passage and with the relevant concepts. Sometimes expression might obscure meaning but responses will be mostly coherent. By <b>Band 3</b>, we should see a more systematic, well-organised response which engages relevantly with key aspects of the passage. Writing in <b>Bands 4 and 5</b> should be thorough, confident and increasingly sophisticated in the analysis of meaning and technique.</p>
<b>AO2</b>	<p>In their analysis of the ways in which Shakespeare shapes meanings in presenting Lear through dramatic techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> <li>• symbolism of the storm as Lear's imminent madness gives voice to the 'tempest in my mind'</li> <li>• Nature and animal imagery and references to the weather</li> <li>• Metaphors of threat and danger – bear/roaring sea indicating Lear's impossible situation after being cast out on the heath</li> <li>• Lear's self-pity expressed powerfully and bluntly through monosyllabic lines and phrases – <i>No I will weep no more. In such a night</i></li> <li>• Simplicity of his descriptions of his situation towards the end of his long speech helps to suggest a new childish perspective and yet a great clarity regarding his evil daughters.</li> </ul> <p><b>Band 1</b> responses may be brief and might make a small number of general observations about the passage. In <b>Band 2</b> we should see more specific and relevant points noted with some sense of an organised approach. <b>Band 3</b> responses will show engagement with a selection of well-organised, relevant points and show some clear understanding of how language choices shape subtext. In <b>Bands 4 and 5</b> we should see increasingly confident and perceptive approaches to language and imagery with sophisticated analysis in the very best examples.</p>

## Antony and Cleopatra

<b>Q2</b>	<p><b>With close reference to the language and imagery in this extract, analyse Shakespeare’s presentation of Antony and Enobarbus at this point in the play.</b></p> <p style="text-align: right;"><b>[45]</b></p>
<b>AO1</b>	<p><u>Informed</u> responses will demonstrate clear knowledge and understanding of this extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate’s awareness of the principles and conventions of drama and dramatic verse. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material, use relevant terminology accurately and choose an appropriate academic style and register.</p> <p>Informed responses might show knowledge and understanding through observations such as:</p> <ul style="list-style-type: none"> <li>• Enobarbus appears to be the voice of common sense here as he tries to reason with an obstinate Antony about the best approach to the military situation of the conflict with Caesar</li> <li>• Enobarbus’ advice is clear and blunt – that Antony should avoid at all costs a sea battle and instead fight by land</li> <li>• Antony is presented as deluded about the situation and foolish in his decision-making, with Cleopatra encouraging his rashness.</li> </ul> <p><b>Band 1</b> responses might attempt a paraphrase and not move beyond a literal reading of the passage. In <b>Band 2</b>, there should be some evidence of engagement with details of the passage and with the relevant concepts. Sometimes expression might obscure meaning but responses will be mostly coherent. By <b>Band 3</b>, we should see a more systematic, well-organised response which engages relevantly with key aspects of the passage. Writing in <b>Bands 4 and 5</b> should be thorough, confident and increasingly sophisticated in the analysis of meaning and technique.</p>
<b>AO2</b>	<p>In their analysis of the ways in which Shakespeare shapes meanings in presenting Antony and Enobarbus through dramatic techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> <li>• Enobarbus’ language depicts the inferior and desperate quality of Antony’s mariners – those of low status such as <i>muleteers and reapers</i> and others conscripted - <i>people ingrossed by swift impress</i></li> <li>• Enobarbus also draws unfavourable comparisons with Caesar’s fleet who are more experienced at battle, and between the light and manageable ships of Caesar -<i>yare</i>- with Antony’s heavier vessels.</li> <li>• Antony has little to say for much of this extract except to refuse adamantly and repeat his position, until the latter end of the exchange where he suggests a compromise- <i>But if we fail</i>- His decision to burn his surplus – <i>overplus</i>-of ships confirms his hubris at this point of the play</li> <li>• Enobarbus’ second speech attempts to put a stronger case to Antony by appealing to his sense of pride with superlatives to flatter his ego and remind him of his achievements– <i>most worthy, absolute soldiership, renowned knowledge</i> and the key nouns of <i>security</i> and <i>assurance</i> set in apposition to <i>chance</i> and <i>hazard</i></li> <li>• Cleopatra’s brief contribution in this extract helps to reinforce Antony’s fateful decision to fight at sea, with the classical allusion to Thetis, the sea-god and mother of Achilles emphasising how much Antony worships Cleopatra.</li> </ul> <p><b>Band 1</b> responses are likely to be brief and might make a small number of general observations about the passage. In <b>Band 2</b> we should see more specific and relevant points noted with some sense of an organised approach. <b>Band 3</b> responses will show engagement with a selection of well-organised, relevant points and show some clear understanding of how language choices shape subtext. In <b>Bands 4 and 5</b> we should see increasingly confident and perceptive approaches to language and imagery with sophisticated analysis in the very best examples.</p>

## Hamlet

<b>Q3</b>	<b>With close reference to the language and imagery in this extract, analyse how Shakespeare presents Hamlet and the Ghost at this point in the play. [45]</b>
<b>AO1</b>	<p><u>Informed</u> responses will demonstrate clear knowledge of this extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of drama and dramatic verse. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material, use relevant terminology accurately and choose an appropriate academic style and register.</p> <p>Informed responses might show knowledge and understanding through observations such as:</p> <ul style="list-style-type: none"> <li>• After giving Hamlet the full details of his death at the hands of Claudius, the Ghost instructs Hamlet to carry out revenge and Hamlet is both horrified and determined to carry out his task</li> <li>• The Ghost emphasises the importance of Hamlet's duty in regaining the honour of the royal family – <i>the royal bed of Denmark</i>- by reminding him of the <i>incest</i> between Gertrude and Claudius but urges Hamlet not to hurt his mother, but to leave her to her own conscience</li> <li>• Hamlet's response to the Ghost's revelation is to swear his commitment to the task, whilst expressing his feelings of revulsion towards Claudius and Gertrude.</li> </ul> <p><b>Band 1</b> responses might attempt a paraphrase and not move beyond a literal reading of the passage. In <b>Band 2</b>, there should be some evidence of engagement with details of the passage and with the relevant concepts. Sometimes expression might obscure meaning but responses will be mostly coherent. By <b>Band 3</b>, we should see a more systematic, well-organised response which engages relevantly with key aspects of the passage. Writing in <b>Bands 4 and 5</b> should be thorough, confident and increasingly sophisticated in the analysis of meaning and technique.</p>
<b>AO2</b>	<p>In their analysis of the ways in which Shakespeare shapes meanings in presenting Hamlet and the Ghost through dramatic techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> <li>• The Ghost's emotional appeal to Hamlet is stressed in the three times repeated exclamations here – <i>O horrible!</i> -a reference to not only the whole situation of his murder and the re-marriage of Gertrude but also to his confinement to Purgatory as his murder meant he had no time to be absolved of his sins, in accordance to Catholic belief. His poignant farewell to Hamlet is also expressed through a three times repeated <i>adieu</i></li> <li>• frequent religious references to heaven and hell, emphasising the spirituality of the Ghost and also alluding to divine justice and morality -<i>damned incest</i></li> <li>• the Ghost's reference to the dawn - <i>matin</i>-and the <i>glow-worm</i> reminds the audience of his current status in Purgatory and emphasises the severity of the situation Hamlet finds himself in, while also increasing the dramatic tension and atmosphere of this scene as the Ghost must not appear in daylight</li> <li>• the frequent references to immoral behaviour focus here on the marriage of Gertrude and Claudius– <i>a couch for luxury</i> (lust), yet the Ghost orders Hamlet not to corrupt -<i>taint</i>-his mind against his mother but to leave her to the <i>thorns</i> of her own conscience, suggesting some residual love for Gertrude and that the focus of his revenge must lie with Claudius</li> <li>• Hamlet's earnestness in declaring his loyalty to his father and his dedication to carrying out revenge is conveyed through his repetition of the Ghost's words - <i>Remember thee!</i>- and his own echoing references to heaven and hell emphasise</li> </ul>

	<p>his acute awareness of the spiritual implications of the task ahead of him</p> <ul style="list-style-type: none"><li>• his dedication to his father’s task is illustrated through the use of hyperbole as he swears all other knowledge will be erased from his memory, with only this allowed to take up his thinking – <i>from the table of my memory/I’ll wipe away all trivial fond records</i></li><li>• metaphysical imagery of his brain as the globe and his memory as a book</li></ul> <p><b>Band 1</b> responses may be brief and might make a small number of general observations about the passage. In <b>Band 2</b> we should see more specific and relevant points noted with some sense of an organised approach. <b>Band 3</b> responses will show engagement with a selection of well-organised, relevant points and show some clear understanding of how language choices shape subtext. In <b>Bands 4 and 5</b> we should see increasingly confident and perceptive approaches to language and imagery with sophisticated analysis in the very best examples.</p>
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**King Henry IV Part 1**

<b>Q4</b>	<b>With close reference to the language and imagery in this extract, analyse Shakespeare's presentation of Worcester's thoughts and feelings about the King at this point in the play. [45]</b>
<b>AO1</b>	<p><u>Informed</u> responses will demonstrate clear knowledge of this extract. We will reward <u>creatively engaged responses</u> for thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate's awareness of the principles and conventions of drama and dramatic verse. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate's ability to organise material, use relevant terminology accurately and choose an appropriate academic style and register.</p> <p>Informed responses might show knowledge and understanding through observations such as:</p> <ul style="list-style-type: none"> <li>• Worcester details the reasons why he and the other rebels remain opposed to the King, recounting their past experiences and alliance with him before Bolingbroke became King</li> <li>• Worcester's chief source of grievance is that the King stopped showing favour to himself and the other nobles and broke his oath of allegiance to them – <i>You swore to us</i>- choosing usurpation and taking the throne from Richard II instead of being content with the seat of Gaunt he had been fortunate to be granted</li> <li>• His thoughts about the king are clearly bitter and resentful as he speaks for the rebels here in his expressed feelings about their oppression and manipulation at the hands of the king.</li> </ul> <p><b>Band 1</b> responses might attempt a paraphrase and not move beyond a literal reading of the passage. In <b>Band 2</b>, there should be some evidence of engagement with details of the passage and with the relevant concepts. Sometimes expression might obscure meaning but responses will be mostly coherent. By <b>Band 3</b>, we should see a more systematic, well-organised response which engages relevantly with key aspects of the passage. Writing in <b>Bands 4 and 5</b> should be thorough, confident and increasingly sophisticated in the analysis of meaning and technique.</p>
<b>AO2</b>	<p>In their analysis of the ways in which Shakespeare shapes meanings in presenting Worcester's thoughts and feelings about the King through dramatic techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> <li>• Nature imagery to convey Worcester's thoughts about the King's good fortune – <i>It rain'd down fortune show'ring/flood of greatness – contrarious winds that held the King (Richard) and the cuckoo imagery to vividly portray the King as one who stole from the nest when he usurped the throne, while admitting that the cuckoo was fed by Worcester and his allies – grew by our feeding</i></li> <li>• The use of listing for all the advantages granted to the usurper king suggests that he was extremely fortunate and a sense of Worcester's envy may be seen here – the repetition of <i>What with</i> three times helps to increase the sense of being fortunate in the circumstances which unfolded– <i>our help, the absent King, the injuries of a wanton time, the seeming sufferances, the contrarious winds</i>, with the nature imagery of a swarm of fair advantages suggesting the usurper king was overwhelmed with good fortune and propitious circumstances as well as the help he received from Worcester and co. Worcester's regret at his contribution to this passage of history is clearly and poignantly bitter.</li> <li>• In contrast with this colourful depiction, the simplicity of some of Worcester's lines of attack have a power and force which along with the use of monosyllables and regular iambic pentameter help to convey the usurper king as an unfeeling and ungrateful oppressor – <i>Forgot your oath to us at Doncaster/And, being fed by us, you used us so</i></li> </ul>

- Worcester's sense of being betrayed by the King is clear from the start of this extract as he reminds him that *we were the first and dearest of your friends*, suggesting that he feels betrayed personally as well as politically, as he describes their past association with sadness - / *brought you home*.

**Band 1** responses may be brief and might make a small number of general observations about the passage. In **Band 2** we should see more specific and relevant points noted with some sense of an organised approach. **Band 3** responses will show engagement with a selection of well-organised, relevant points and show some clear understanding of how language choices shape subtext. In **Bands 4 and 5** we should see increasingly confident and perceptive approaches to language and imagery with sophisticated analysis in the very best examples.

***The Tempest***

<b>Q5</b>	<p><b>With close reference to the language and imagery of this extract, analyse Shakespeare’s presentation of Caliban at this point in the play. [45]</b></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>Informed responses might show knowledge and understanding through observations such as:</p> <ul style="list-style-type: none"> <li>• this is the first opportunity for the audience to see Caliban, and his status as servant/slave to Prospero is made clear</li> <li>• Caliban’s hatred for Prospero and in return Prospero’s for Caliban is evident as they both hurl insults at each other and deliver curses focused on physical torture and suffering</li> <li>• Caliban claims the island belongs to him as he was the first inhabitant, and he reminds Prospero that in the beginning he was treated well by Prospero as he sought to educate him. Caliban claims he loved and respected Prospero then as his <i>king</i>, with himself as the only ‘subject’ and in return for his kindness he showed Prospero all the resources of the island</li> <li>• However, Caliban is now bitter and resentful as he is confined to an existence as a slave/prisoner – <i>sty me in this hard rock</i></li> <li>• Prospero denounces part of this version of their history, apart from the <i>humane care and lodge</i> he provided for Prospero as Caliban omitted to mention his attempted rape of Miranda, which is the reason Prospero describes Caliban as <i>filth</i> and accuses him of lying.</li> </ul> <p><b>Band 1</b> responses might attempt a paraphrase and not move beyond a literal reading of the passage. In <b>Band 2</b>, there should be some evidence of engagement with details of the passage and with the relevant concepts. Sometimes expression might obscure meaning but responses will be mostly coherent. By <b>Band 3</b>, we should see a more systematic, well-organised response which engages relevantly with key aspects of the passage. Writing in <b>Bands 4 and 5</b> should be thorough, confident and increasingly sophisticated in the analysis of meaning and technique.</p>

**AO2**

In their analysis of the ways in which Shakespeare shapes meanings in presenting Caliban through dramatic techniques and language choices, candidates might draw upon the following:

- Prospero's opening insults portray Caliban in association with evil and his origins from his witch mother, Sycorax, with the devil as his father— *wicked dam— got by the devil himself/poisonous slave*
- images of evil/witchcraft/menace/ill health pervade the pattern of traded insults between Caliban and Prospero, which create dramatic tension but also remind the audience of the power of Nature on the island – *wicked dew/raven's feather/unwholesome fen/blister*, Caliban using the insult about his mother to generate the idea of harm and illness he wishes to bestow on Prospero
- Prospero's curses in exchange focus on the idea of Caliban plagued by physical torture, with hedgehog spirits – *urchins-delivering pinches* to add to the *cramps, stitches* and loss of breath – *pen thy breath up*-the latter image reinforcing the presentation of Caliban as slave and prisoner
- Caliban's assertion of his claim to inheritance of the island through Sycorax is simply but powerfully expressed, with the phrase *my mother* carefully placed for emphasis at the end of the line
- the lines in which he accuses Prospero of theft of the island show him as more controlled and focused on making a clear case for injustice, for example the monosyllabic lines *Which thou takst from me.....wouldst give me*
- Caliban's account of his early relationship with Prospero suggests he valued this highly and felt appreciated and almost petted – *strok'st me and made much of me*, the simplicity of his basic education - *the bigger light and the less-expressed with a childlike naivete* which may appeal to the audience's sympathy
- Caliban reverts to cursing his master by invoking the power of Sycorax and calling on the creatures associated with spells and darkness - *toads, beetles, bats*, while his reference to his imprisonment – *sty*- suggests he is treated no better than an animal
- In Prospero's response Shakespeare introduces another element of Caliban's portrayal which explains Prospero's vindictive stance towards Caliban and why he is treated as a slave- the punishment of *stripes* rather than *kindness* -the attempted violation of Miranda's honour which showed no appreciation for the *care* and *lodging* he received from Prospero
- the accusation of Caliban as a liar undercuts the simple eloquence of Caliban's version of the past and invites the audience to empathise with Prospero rather than Caliban at this point.

**Band 1** responses may be brief and might make a small number of general observations about the passage. In **Band 2** we should see more specific and relevant points noted with some sense of an organised approach. **Band 3** responses will show engagement with a selection of well-organised, relevant points and show some clear understanding of how language choices shape subtext. In **Bands 4 and 5** we should see increasingly confident and perceptive approaches to language and imagery with sophisticated analysis in the very best examples.

## Unit 4: Shakespeare Section A Assessment Grid

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

## Section B: Shakespeare essay

Each Section B question reminds candidates of the need to make close reference to **relevant contexts**.

We should expect to see significant reference to contextual materials for AO3, but examiners must bear in mind that candidates should be writing a literary essay which is fully and relevantly supported by references to contexts. Context-led essays with scant attention to the texts will not be able to score highly because contextual references are useful only insofar as they illuminate the critical reading and appreciation of texts. Similarly, the use of AO5 {different interpretations}, which is weighted identically to AO1 and AO2, will need to be fully integrated into the candidate's discussion of the texts in light of the chosen task; displays of critical reading which are divorced from the texts and task cannot be rewarded highly.

### Section B: Mark Allocation

Mark	AO1	AO2	AO3	AO5
75	15	15	30	15

**King Lear**

<b>Q6</b>	<p><b>How far would you agree that “the chief focus of the play <i>King Lear</i> is to show us how errors of judgement have fatal consequences”? Your response must include close reference to relevant contexts. [75]</b></p>
<b>AO1</b>	<p><u>Informed</u> responses will demonstrate clear knowledge and understanding of <i>King Lear</i>. We will reward <u>creatively engaged responses</u> for relevant, thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate’s awareness of the principles and conventions of drama and dramatic verse. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material; use relevant terminology accurately and choose an appropriate academic style and register.</p> <p>Writing in <b>Band 1</b> may be brief, descriptive and/or narrative and might assert some basic, relevant ideas. In <b>Band 2</b> we should see more sustained efforts to engage with the text and task in relatively clear but not always accurate language. From here throughout the bands we should see an increasingly accurate and appropriate use of relevant terminology. <b>Band 3</b> responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of verse drama which underpin the play. In <b>Bands 4 and 5</b> writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.</p>
<b>AO2</b>	<p>In their analysis of the ways in which “<i>the chief focus of the play King Lear is to show us how errors of understanding have fatal consequences</i>”, possibly through dramatic techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> <li>• portrayal of Lear and Gloucester and their failure to understand the different natures of their children</li> <li>• presentation of Lear’s renunciation of kingship at the start of the play as an error of judgement</li> <li>• presentation of Lear’s rejection of Cordelia and Kent and Shakespeare’s use of other characters such as France to convey the gravity of the error in judgement and understanding</li> <li>• portrayal of the Fool in his role as commentator and advisor to Lear</li> <li>• presentation of the scenes of Edmund’s deception of Gloucester</li> <li>• Albany’s eventual realisation of Goneril’s true nature</li> <li>• role of Edgar in helping Lear and Gloucester to see their errors</li> <li>• death of Lear.</li> </ul> <p><b>Band 1</b> responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In <b>Band 2</b>, we should expect to see better supported writing with some clear points showing some understanding of Shakespeare’s techniques. <b>Band 3</b> work should demonstrate a well-organised and detailed discussion with well-chosen, convincing support and clear engagement with the implications of characters’ words and actions. <b>Bands 4 and 5</b> should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>

<p><b>AO3</b></p>	<p>We are likely to see a wide range of reference as candidates consider the significance and influence of the cultural, political, religious and social contexts upon Shakespeare’s writing. There will be some consideration of how different audiences may understand and appreciate the presentation of how “<i>the chief focus of the play King Lear is to show us how errors of judgement have fatal consequences</i>”.</p> <p>Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions:</p> <ul style="list-style-type: none"> <li>• ideas about kingship</li> <li>• role of Fools/jesters in royal courts</li> <li>• Christian/pagan values and beliefs</li> <li>• contemporary and/or other audiences</li> <li>• madness and attitudes to madness</li> <li>• service and leadership</li> <li>• relationships between parents and children, and between siblings.</li> </ul> <p>Taking account of the weighting of this AO (30 of the 75 marks), we would hope to see a <u>range</u> of relevant contexts as well as some <u>depth</u> of knowledge. However, it is essential that candidates use their contextual knowledge and understanding to <u>illuminate their reading</u> of the text in light of the chosen task. Detached writing on contexts for its own sake cannot score highly.</p> <p>In <b>Band 1</b> we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In <b>Band 2</b>, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By <b>Band 3</b>, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in <b>Bands 4 and 5</b> should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.</p>
<p><b>AO5</b></p>	<p>Candidates must engage with the view given in the question. Candidates may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> <li>• by debating alternative ideas and multiple readings of the material they have chosen from <i>King Lear</i></li> <li>• by engaging with critical material including specific references to and quotations from other readers</li> <li>• a combination of both of the above.</li> </ul> <p>We will reward sensible and supported alternative readings of aspects of <i>King Lear</i> which are relevant to the presentation of “<i>the chief focus of the play King Lear is to show us how errors of judgement have fatal consequences</i>” and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop a <u>personal approach</u> to the play.</p> <p><b>Band 1</b> responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In <b>Band 2</b> we should see evidence of candidates’ awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate’s personal approach. In <b>Band 3</b>, the recognition of different readings and the use of critical material should be relevant to the candidate’s argument. In <b>Bands 4 and 5</b>, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates’ arguments and understanding of the text.</p>

Q7	<p><b>“We find it difficult to like or admire the younger characters in this play, and Shakespeare is unfairly critical of the old.” Discuss this view of the play <i>King Lear</i>. Your response must include close reference to relevant contexts.</b> [75]</p>
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge and understanding of <i>King Lear</i>. We will reward <u>creatively engaged responses</u> for relevant, thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate’s awareness of the principles and conventions of drama and dramatic verse. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material; use relevant terminology accurately and choose an appropriate academic style and register.</p> <p>Writing in <b>Band 1</b> may be brief, descriptive and/or narrative and might assert some basic, relevant ideas. In <b>Band 2</b> we should see more sustained efforts to engage with the text and task in relatively clear but not always accurate language. From here throughout the bands we should see an increasingly accurate and appropriate use of relevant terminology. <b>Band 3</b> responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of verse drama which underpin the play. In <b>Bands 4 and 5</b> writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.</p>
AO2	<p>In their analysis of the ways in which this play may “<i>make it difficult for us to like or admire the younger characters,</i>” and to show how <i>Shakespeare may be “unfairly critical of the old”</i> through dramatic techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> <li>• Shakespeare’s contrasting portrayal of the children</li> <li>• presentation of Lear and Gloucester as old men; references to age in their own speeches as a weakness/disadvantage/their own recognition of their vulnerability/errors of judgement/loss of power</li> <li>• Lear’s selfish behaviour and tyrannical treatment of his daughters</li> <li>• the Fool’s commentary with his references to youth and age</li> <li>• the violence and callousness of the young towards the old and vulnerable in Gloucester’s blinding scene</li> <li>• Cordelia’s speeches to be admired and her reconciliation with Lear</li> <li>• Edmund’s portrayal as a manipulator and deceiver but also the disadvantaged bastard son</li> <li>• Edgar’s portrayal as gullible brother but also loyal son</li> <li>• harshness of Regan and Goneril’s treatment of their father.</li> </ul> <p><b>Band 1</b> responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In <b>Band 2</b>, we should expect to see better supported writing with some clear points showing some understanding of Shakespeare’s techniques. <b>Band 3</b> work should demonstrate a well-organised and detailed discussion with well-chosen, convincing support and clear engagement with the implications of characters’ words and actions. <b>Bands 4 and 5</b> should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>

<p><b>AO3</b></p>	<p>We are likely to see a wide range of reference as candidates consider the significance and influence of the cultural, political, religious and social contexts upon Shakespeare’s writing. There will be some consideration of how different audiences may understand and appreciate <i>‘difficult to like or admire the younger characters in this play, and Shakespeare is unfairly critical of the old’</i>. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions:</p> <ul style="list-style-type: none"> <li>• ideas about kingship and social responsibility</li> <li>• role of Fools/jesters in royal courts</li> <li>• Christian/pagan values and beliefs</li> <li>• contemporary and/or other audiences</li> <li>• attitudes towards youth and age</li> <li>• attitudes towards the old and vulnerable in society</li> <li>• service and leadership</li> <li>• roles of parents and children</li> <li>• relationships between siblings</li> <li>• attitudes towards women.</li> </ul> <p>Taking account of the weighting of this AO (30 of the 75 marks), we should expect to see relevant and telling reference to contexts in support of literary discussion. However, those who write extensively about context are likely to penalise themselves by giving inadequate attention to the other AOs.</p> <p>In <b>Band 1</b> we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In <b>Band 2</b>, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By <b>Band 3</b>, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in <b>Bands 4 and 5</b> should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.</p>
<p><b>AO5</b></p>	<p>Candidates must engage with the view given in the question. Candidates may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> <li>• by debating alternative ideas and multiple readings of the material they have chosen from <i>King Lear</i></li> <li>• by engaging with critical material including specific references to and</li> <li>• quotations from other readers</li> <li>• a combination of both of the above.</li> </ul> <p>We will reward sensible and supported alternative readings of aspects of <i>King Lear</i> which are relevant to how the play may make it “difficult for us <i>to like or admire the younger characters in this play</i>”, and for us to see how “<i>Shakespeare is unfairly critical of the old</i>”, especially when the candidate has used a critical reading to develop <u>a personal approach</u> to the play.</p> <p><b>Band 1</b> responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In <b>Band 2</b> we should see evidence of candidates’ awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate’s personal approach. In <b>Band 3</b>, the recognition of different readings and the use of critical material should be relevant to the candidate’s argument. In <b>Bands 4 and 5</b>, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates’ arguments and understanding of the text.</p>

## Antony and Cleopatra

Q8	<p>“Throughout the play, Shakespeare presents Antony and Cleopatra as equals, but we are left in no doubt at the end of the final act that Cleopatra is superior to Antony in every respect.” Discuss this view of the play <i>Antony and Cleopatra</i>, making close reference to relevant contexts. [75]</p>
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge and understanding of <i>Antony and Cleopatra</i>. We will reward <u>creatively engaged responses</u> for relevant, thoughtful and personal rather than mechanical/literal approaches. Understanding and application of concepts will be seen in the candidate’s awareness of the principles and conventions of drama and dramatic verse. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material; use relevant terminology accurately and choose an appropriate academic style and register.</p> <p>Writing in <b>Band 1</b> may be brief, descriptive and/or narrative and might assert some basic, relevant ideas. In <b>Band 2</b> we should see more sustained efforts to engage with the text and task in relatively clear but not always accurate language. From here throughout the bands we should see an increasingly accurate and appropriate use of relevant terminology. <b>Band 3</b> responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of verse drama which underpin the play. In <b>Bands 4 and 5</b> writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.</p>
AO2	<p>In their analysis of the ways in which they discuss whether <i>Shakespeare presents Antony and Cleopatra as equals, but we are left in no doubt at the end of the final act that Cleopatra is superior to Antony in every respect</i> through dramatic techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> <li>• individual speeches by various characters paying tribute on separate occasions to the characters and leadership qualities of Antony and Cleopatra, e.g Enobarbus</li> <li>• presentation of dialogue between the two, both sparring and amorous</li> <li>• the political struggle with Rome and Antony’s subservience to Cleopatra despite military advice</li> <li>• mutual jealousy suggesting insecurity in the relationship</li> <li>• the battle of Actium and its significance in the tragic outcome of the play</li> <li>• the portrayal of the individual deaths of Antony and Cleopatra and reactions from other characters</li> <li>• portrayal of Cleopatra and how she thwarts Caesar after Antony’s death.</li> </ul> <p><b>Band 1</b> responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In <b>Band 2</b>, we should expect to see better supported writing with some clear points showing some understanding of Shakespeare’s techniques. <b>Band 3</b> work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. <b>Bands 4 and 5</b> should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>

<p><b>AO3</b></p>	<p>We are likely to see a wide range of reference as candidates consider the significance and influence of cultural, political, religious and social contexts upon Shakespeare’s writing. There will be some consideration of how different audiences may or may not understand and appreciate how <i>Shakespeare presents Antony and Cleopatra as equals, but we are left in no doubt at the end of the final act that Cleopatra is superior to Antony in every respect</i>. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions:</p> <ul style="list-style-type: none"> <li>• conventions of tragedy</li> <li>• tragic hero status</li> <li>• political power</li> <li>• codes of honour and military values</li> <li>• Cleopatra’s royal status; her influence and power</li> <li>• attitudes to women</li> <li>• attitudes towards servants and masters</li> <li>• influence of society’s moral codes.</li> </ul> <p>Taking account of the weighting of this AO (30 of the 75 marks), we should expect to see relevant and telling reference to contexts in support of literary discussion. However, those who write extensively about context are likely to penalize themselves by giving inadequate attention to the other AOs.</p> <p>In <b>Band 1</b> we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In <b>Band 2</b>, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By <b>Band 3</b>, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in <b>Bands 4 and 5</b> should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.</p>
<p><b>AO5</b></p>	<p>Candidates must engage with the view given in the question. It is the <i>quality</i> of the argument that is of paramount importance.</p> <p>Candidates may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> <li>• by debating alternative ideas and multiple readings of the material they have chosen from <i>Antony and Cleopatra</i></li> <li>• by engaging with critical material including specific references to and quotations from other readers.</li> <li>• a combination of both of the above.</li> </ul> <p>We will reward sensible and supported alternative readings of aspects of <i>Antony and Cleopatra</i> which are relevant to the exploration of the given view and we will give credit for reference to relevant critical views – especially when the candidate has used a critical reading to develop <u>a personal approach</u> to the play.</p> <p><b>Band 1</b> responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In <b>Band 2</b> we should see evidence of candidates’ awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate’s personal approach. In <b>Band 3</b>, the recognition of different readings and the use of critical material should be relevant to the candidate’s argument. In <b>Bands 4 and 5</b>, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates’ arguments and understanding of the text.</p>

Q9	<p><b>How far would you agree that “the central conflict in the play <i>Antony and Cleopatra</i> is not between Rome and Egypt but between duty and desire”?</b>  <b>Your response must include close reference to relevant contexts. [75]</b></p>
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge and understanding of <i>Antony and Cleopatra</i>. We will reward <u>creatively engaged responses</u> for relevant, thoughtful and personal rather than mechanical/literal approaches. Understanding and application of concepts will be seen in the candidate’s awareness of the principles and conventions of drama and dramatic verse. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material; use relevant terminology accurately and choose an appropriate academic style and register.</p> <p>Writing in <b>Band 1</b> may be brief, descriptive and/or narrative and might assert some basic, relevant ideas. In <b>Band 2</b> we should see more sustained efforts to engage with the text and task in relatively clear but not always accurate language. From here throughout the bands we should see an increasingly accurate and appropriate use of relevant terminology. <b>Band 3</b> responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of verse drama which underpin the play. In <b>Bands 4 and 5</b> writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.</p>
AO2	<p>In their analysis of the ways in which they might discuss how <i>the central conflict in the play Antony and Cleopatra is not between Rome and Egypt but between duty and desire</i> through dramatic techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> <li>• Shakespeare’s depiction of the conflict within Antony as competing forces – Cleopatra and the triumvirate – affect his judgement</li> <li>• contrasting lifestyles and values of Rome and Egypt</li> <li>• presentation of Antony’s amorous speeches to Cleopatra in contrast to his political speeches to the triumvirate</li> <li>• dramatic impact of the battle scenes</li> <li>• Antony’s surrender and the loss of his honour and military prestige</li> <li>• imagery of opulence and sensuality in depicting Cleopatra and Egypt – Enobarbus’ ‘barge’ speech</li> <li>• portrayal of Octavia in contrast to Cleopatra.</li> </ul> <p><b>Band 1</b> responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In <b>Band 2</b>, we should expect to see better supported writing with some clear points showing some understanding of Shakespeare’s techniques. <b>Band 3</b> work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. <b>Bands 4 and 5</b> should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>

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

**Hamlet**

<b>Q10</b>	<b>In this powerful play, Shakespeare fails to draw a clear line between good and evil.” How far would you agree with this view of the play <i>Hamlet</i>? Your response must include close reference to relevant contexts. [75]</b>
<b>AO1</b>	<p><u>Informed</u> responses will demonstrate clear knowledge and understanding of <i>Hamlet</i>. We will reward <u>creatively engaged responses</u> for relevant, thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate’s awareness of the principles and conventions of drama and dramatic verse. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material; use relevant terminology accurately and choose an appropriate academic style and register.</p> <p>Writing in <b>Band 1</b> may be brief, descriptive and/or narrative and might assert some basic, relevant ideas. In <b>Band 2</b> we should see more sustained efforts to engage with the text and task in relatively clear but not always accurate language. From here throughout the bands we should see an increasingly accurate and appropriate use of relevant terminology. <b>Band 3</b> responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of verse drama which underpin the play. In <b>Bands 4 and 5</b> writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.</p>
<b>AO2</b>	<p>In their analysis of the ways in which Shakespeare may fail “<i>to draw a clear line between good and evil</i>” through dramatic techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> <li>• ambiguity in Shakespeare’s presentation of Gertrude as possibly deceived/seduced by Claudius into marriage and unaware of the fratricide - scenes including the early remonstrations to Hamlet for his extended grief - <i>cast thy nighted colour off</i> - and also the closet scene when she questions Hamlet in his tirade against her-<i>what act?</i> However, Gertrude also confesses to Hamlet that he has made her see <i>black and grained spots</i> in her soul as Hamlet confronts her with his anger and loathing</li> <li>• the language used by the Ghost in his caution to Hamlet regarding how he should act towards his mother, especially the advice to leave her to the ‘<i>pricks and thorns</i>’ of her conscience makes the portrayal of Gertrude more ambiguous</li> <li>• Although some may argue that Ophelia might be seen as a willing partner to her father’s conspiracy in the ‘nunnery’ scene; her love for Hamlet and her grief at his apparent madness are clear, with her ensuing and genuine madness absolving her of any bad intentions or practice</li> <li>• Hamlet’s portrayal can be seen as complex and not clearly signalling good or evil at some points of the play’s action, such as his treatment of Rosencrantz and Guildenstern and his deception of Ophelia; his attack on his mother in Act 3 is also in defiance of the Ghost’s orders; his role as revenger is not traditional, as he experiences pangs of conscience before he aborts his attempt to kill Claudius when he is praying</li> <li>• Claudius’ portrayal as the villain of the play also has some elements of ambiguity, as he tries to pray for God’s forgiveness.</li> </ul> <p><b>Band 1</b> responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In <b>Band 2</b>, we should expect to see better supported writing with some clear points showing some understanding of Shakespeare’s techniques. <b>Band 3</b> work should demonstrate a well-organised and detailed discussion with well chosen,</p>

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

Q11	<p>“Shakespeare’s play <i>Hamlet</i> leaves us in no doubt that the individual is less important than the state.” Discuss this view of the play, making close reference to relevant contexts. [75]</p>
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge and understanding of <i>Hamlet</i>. We will reward <u>creatively engaged responses</u> for relevant, thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate’s awareness of the principles and conventions of drama and dramatic verse. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material; use relevant terminology accurately and choose an appropriate academic style and register.</p> <p>Writing in <b>Band 1</b> may be brief, descriptive and/or narrative and might assert some basic, relevant ideas. In <b>Band 2</b> we should see more sustained efforts to engage with the text and task in relatively clear but not always accurate language. From here throughout the bands we should see an increasingly accurate and appropriate use of relevant terminology. <b>Band 3</b> responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of verse drama which underpin the play. In <b>Bands 4 and 5</b> writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.</p>
AO2	<p>In their analysis of the ways Shakespeare may show that <i>the play leaves us in no doubt that the individual is less important than the state</i> through dramatic techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> <li>• Claudius’ political actions in dealing with the external threats to Denmark and to the dangers posed by Hamlet’s behaviour show his belief that human beings are disposable, his manipulation of Laertes in encouraging him to kill Hamlet a powerful example of rhetorical persuasion as well as political cunning</li> <li>• the presentation of Ophelia and her treatment by both Polonius and Hamlet</li> <li>• the presentation of Rosencrantz and Guildenstern and how they are treated</li> <li>• Hamlet’s revenge task demands he puts the state’s well-being before the individual- <i>let not the royal bed of Denmark be a couch for luxury and damned incest</i>. However, the ghost’s eloquent speeches to Hamlet convey individual suffering on a deeply personal level, and Hamlet’s revenge may be seen as a personal mission of a son’s duty to restore the honour of his dead father; similarly, Laertes is driven by an individual desire for revenge, while Fortinbras’ behaviour may be seen as driven by the political needs of his kingdom. Hamlet’s soliloquy shows his unqualified admiration for such focus and commitment</li> <li>• Shakespeare’s pattern of imagery of corruption/ill health/disease points to the <i>rotten</i> aspect of the <i>state of Denmark</i></li> <li>• Hamlet’s delay in taking revenge and his self-criticism suggests that Shakespeare shows the individual is far more important and influential, despite the nature of the task.</li> </ul> <p><b>Band 1</b> responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In <b>Band 2</b>, we should expect to see better supported writing with some clear points showing some understanding of Shakespeare’s techniques. <b>Band 3</b> work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. <b>Bands 4 and 5</b> should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>

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

**King Henry IV Part 1**

<b>Q12</b>	<b>How far would you agree that “Shakespeare’s chief focus in the play <i>King Henry IV Part 1</i> is to show the development of a future king”? Your response must include close reference to relevant contexts. [75]</b>
<b>AO1</b>	<p><u>Informed</u> responses will demonstrate clear knowledge and understanding of <i>Henry IV Part 1</i>. We will reward <u>creatively engaged responses</u> for relevant, thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate’s awareness of the principles and conventions of drama and dramatic verse. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material; use relevant terminology accurately and choose an appropriate academic style and register.</p> <p>Writing in <b>Band 1</b> may be brief, descriptive and/or narrative and might assert some basic, relevant ideas. In <b>Band 2</b> we should see more sustained efforts to engage with the text and task in relatively clear but not always accurate language. From here throughout the bands we should see an increasingly accurate and appropriate use of relevant terminology. <b>Band 3</b> responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of verse drama which underpin the play. In <b>Bands 4 and 5</b> writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.</p>
<b>AO2</b>	<p>In their analysis of the ways Shakespeare may show <i>[his] chief focus in the play King Henry IV Part 1 is to show the development of a future king</i> through dramatic techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> <li>• presentation of the relationship between the Prince and Falstaff; presentation of the relationship between the Prince and his father</li> <li>• the tavern scenes and other comic scenes suggesting the Prince as unsuitable material for kingship</li> <li>• the Prince’s <i>I know you all</i> soliloquy</li> <li>• the King’s recounting of how he achieved the throne and the rebels’ version of this period of time</li> <li>• the battle scenes.</li> </ul> <p><b>Band 1</b> responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In <b>Band 2</b>, we should expect to see better supported writing with some clear points showing some understanding of Shakespeare’s techniques. <b>Band 3</b> work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. <b>Bands 4 and 5</b> should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>

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

Q13	<p>“The tavern scenes in <i>King Henry IV Part 1</i> serve no function in the play other than to provide cheap entertainment for the audience.” Discuss this view of the play, making close reference to relevant contexts. [75]</p>
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge and understanding of <i>Henry IV Part 1</i>. We will reward <u>creatively engaged responses</u> for relevant, thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate’s awareness of the principles and conventions of drama and dramatic verse. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material; use relevant terminology accurately and choose an appropriate academic style and register.</p> <p>Writing in <b>Band 1</b> may be brief, descriptive and/or narrative and might assert some basic, relevant ideas. In <b>Band 2</b> we should see more sustained efforts to engage with the text and task in relatively clear but not always accurate language. From here throughout the bands we should see an increasingly accurate and appropriate use of relevant terminology. <b>Band 3</b> responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of verse drama which underpin the play. In <b>Bands 4 and 5</b> writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.</p>
AO2	<p>In their analysis of the ways Shakespeare may or may not present “<i>the tavern scenes in King Henry IV Part 1 serve no function in the play other than to provide cheap entertainment for the audience</i>” through dramatic techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> <li>• presentation of minor characters in the tavern</li> <li>• Falstaff’s humorous speeches and behaviour</li> <li>• the prince’s soliloquy revealing his true intentions: <i>I know you all</i></li> <li>• comic scenes in the Tavern and Gad’s Hill</li> <li>• Shakespeare’s use of prose and blank verse</li> <li>• the Prince and Hotspur as dramatic foils regarding military honour</li> <li>• theme of redemption explored primarily through the Prince’s personal development</li> <li>• the battle scenes.</li> </ul> <p><b>Band 1</b> responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In <b>Band 2</b>, we should expect to see better supported writing with some clear points showing some understanding of Shakespeare’s techniques. <b>Band 3</b> work should demonstrate a well-organised and detailed discussion with well-chosen, convincing support and clear engagement with the implications of characters’ words and actions. <b>Bands 4 and 5</b> should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>

<p><b>AO3</b></p>	<p>We are likely to see a wide range of reference as candidates consider the significance and influence of the cultural, political, religious and social contexts upon Shakespeare’s writing. There will be some consideration of how different audiences may understand and appreciate “<i>the tavern scenes in King Henry IV Part 1 serve no function in the play other than to provide cheap entertainment for the audience.</i>” Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions:</p> <ul style="list-style-type: none"> <li>• theories of kingship and ideas about royal conduct</li> <li>• codes of chivalry and honour</li> <li>• attitudes towards political leaders and their route to power</li> <li>• Renaissance drama and history play genre</li> <li>• Elizabethan Chain of Being</li> <li>• Ideas about relationships between fathers and sons.</li> </ul> <p>Taking account of the weighting of this AO (30 of the 75 marks), we should expect to see relevant and telling reference to contexts in support of literary discussion. However, those who write extensively about context are likely to penalize themselves by giving inadequate attention to the other AOs.</p> <p>In <b>Band 1</b> we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In <b>Band 2</b>, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By <b>Band 3</b>, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in <b>Bands 4 and 5</b> should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.</p>
<p><b>AO5</b></p>	<p>Candidates must engage with the view given in the question. Candidates may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> <li>• by debating alternative ideas and multiple readings of the material they have chosen from <i>Henry IV Part 1</i></li> <li>• by engaging with critical material including specific references to and quotations from other readers</li> <li>• a combination of both of the above.</li> </ul> <p>We will reward sensible and supported alternative readings of aspects of <i>Henry IV Part 1</i> which are relevant to the discussion of “<i>the tavern scenes in King Henry IV Part 1 serve no function in the play other than to provide cheap entertainment for the audience</i>” and we will give credit for reference to relevant critical views especially when the candidate has used a critical reading to develop <u>a personal approach</u> to the play.</p> <p><b>Band 1</b> responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In <b>Band 2</b> we should see evidence of candidates’ awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate’s personal approach. In <b>Band 3</b>, the recognition of different readings and the use of critical material should be relevant to the candidate’s argument. In <b>Bands 4 and 5</b>, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates’ arguments and understanding of the text.</p>

**The Tempest**

<b>Q14</b>	<b>How far would you agree that “the chief focus of <i>The Tempest</i> is the journey towards redemption and forgiveness”? Your response must include close reference to relevant contexts. [75]</b>
<b>AO1</b>	<p><u>Informed</u> responses will demonstrate clear knowledge and understanding of <i>The Tempest</i>. We will reward <u>creatively engaged 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 <b>Band 1</b> may be brief, descriptive and/or narrative and might assert some basic, relevant ideas. In <b>Band 2</b> we should see more sustained efforts to engage with the text and task in relatively clear but not always accurate language. From here throughout the bands we should see an increasingly accurate and appropriate use of relevant terminology. <b>Band 3</b> responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of verse drama which underpin the play. In <b>Bands 4 and 5</b> writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.</p>
<b>AO2</b>	<p>In their analysis of the ways in which they may discuss whether “<i>the chief focus of The Tempest is the journey towards redemption and forgiveness</i>” through dramatic techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> <li>• presentation of Prospero’s past in his speeches to Miranda and his portrayal at the end of the play</li> <li>• presentation of the shipwreck and the marriage masque</li> <li>• presentation of Prospero and Ariel’s magic spells</li> <li>• presentation of Antonio, Alonso, Ferdinand, Sebastian and Gonzalo</li> <li>• Prospero’s speeches in asides and soliloquy/monologue</li> <li>• characterisation of Prospero as the greedy magus with echoes of colonialism in his relationship with Caliban</li> <li>• Prospero’s control over events and characters on the island</li> <li>• themes/imagery of transformation/impermanence</li> <li>• Nature imagery</li> <li>• presentation of Prospero as revengeful and bitter set against his arc towards forgiveness at the end.</li> </ul> <p><b>Band 1</b> responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In <b>Band 2</b>, we should expect to see better supported writing with some clear points showing some understanding of Shakespeare’s techniques. <b>Band 3</b> work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. <b>Bands 4 and 5</b> should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>

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

Q15	<p>“This play is quite simply a joyful celebration of the power of the natural world.” Examine this view of <i>The Tempest</i>, making close reference to relevant contexts. [75]</p>
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge and understanding of <i>The Tempest</i>. We will reward <u>creatively engaged responses</u> for relevant, thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate’s awareness of the principles and conventions of drama and dramatic verse. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material; use relevant terminology accurately and choose an appropriate academic style and register.</p> <p>Writing in <b>Band 1</b> may be brief, descriptive and/or narrative and might assert some basic, relevant ideas. In <b>Band 2</b> we should see more sustained efforts to engage with the text and task in relatively clear but not always accurate language. From here throughout the bands we should see an increasingly accurate and appropriate use of relevant terminology. <b>Band 3</b> responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of verse drama which underpin the play. In <b>Bands 4 and 5</b> writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.</p>
AO2	<p>In their analysis of the ways in which the play may or may not be “<i>quite simply a joyful celebration of the power of the natural world</i>” through dramatic techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> <li>• presentation of magic and illusion and its ability to alter Nature and to use the features of the island as entertaining and in some cases to provide comic scenes</li> <li>• presentation of the power of the natural world in the shipwreck</li> <li>• presentation of Ariel and his/her/their relationship with Prospero</li> <li>• presentation of Caliban and his appreciation of the island as well as natural imagery to suggest torture as punishment by Prospero</li> <li>• dramatic use of the masque</li> <li>• Ferdinand’s mournful and elegiac singing to counter the suggestion of ‘joyful’.</li> </ul> <p><b>Band 1</b> responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In <b>Band 2</b>, we should expect to see better supported writing with some clear points showing some understanding of Shakespeare’s techniques. <b>Band 3</b> work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. <b>Bands 4 and 5</b> should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>

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

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

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