



GCE A LEVEL MARKING SCHEME

SUMMER 2017

**A LEVEL (NEW)
ENGLISH LANGUAGE AND LITERATURE - UNIT 3
1710U30-1**

INTRODUCTION

This marking scheme was used by WJEC for the 2017 examination. It was finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conference was held shortly after the paper was taken so that reference could be made to the full range of candidates' responses, with photocopied scripts forming the basis of discussion. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners.

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

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

WJEC GCE A LEVEL (NEW)
ENGLISH LANGUAGE AND LITERATURE - UNIT 3: SHAKESPEARE

SUMMER 2017 MARK SCHEME

Section A – Shakespeare Extract

Section A Mark Allocation

	AO1	AO2
40 marks	25	15

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

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

In their response, candidates are required to:

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

1. **By focusing on the linguistic and literary techniques used, explore how Shakespeare presents the characters and situation in Act 4, Scene 2.** [40]

AO1	<p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant literary and linguistic terminology in their analysis.</p> <p>Some literary and linguistic features that candidates may choose to explore:</p> <ul style="list-style-type: none"> • Antony's role as dominant speaker • Antony's pronoun use – 'I', 'me', 'thou', 'you' • Antony's use of interrogative utterances – 'He will not fight with me, Domitius?', 'Why should he not?', and 'Woo't thou fight well?' • Enobarbus' minimal response – 'No' • quantifiers – 'twenty' and 'one' • juxtaposition of adverbials of time – 'To-morrow' and 'to-night' • lexical set of war – 'soldier', 'fight', 'strike' • Antony's use of modal verb phrases - 'I'll fight', 'I will live' and 'shall make it live' • abstract noun phrase – 'dying honour' • imperatives – 'Call forth...', 'Give me thy hand' • plosive alliteration – 'be bounteous' • lexical set of servitude – 'servant', 'serv'd', 'service', 'wait on', 'followers' 'duty', 'master' • the use of the archaic pronoun – 'thou' • the use of asides • sibilance – 'sorrow shoots' • verb phrase – 'clapp'd up together' • vocatives – 'good fellows', 'hearty friends' and 'my hearts' • possessive determiner - '<u>mine</u> empire' • metaphor – 'mangled shadow' • simile – 'like a master/Married to your good service' • celestial imagery – 'gods' • metaphors - 'ass', 'onion-eyed' • intensifier - '<u>too</u> dolorous' • abstract nouns – 'Grace', 'comfort', 'death', 'honour' and 'consideration' • verb – 'desire' • infinitive 'to burn' • antithesis - 'victorious life' and 'death' • modal verb use for reassurance – 'will lead you', 'I'll expect' • tripling of imperatives at the end of the scene – 'Let's to supper, come, and drown consideration'.
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AO2	<p>This extract is interesting in the way that Antony's language creates an emotional and sentimental mood. Although he puts a brave face on the situation, he is clearly aware of the impending doom. Candidates should explore how Shakespeare's use of language establishes the characters and situation in this scene.</p> <p>Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • Antony's reaction to Caesar's refusal to fight • the irony of Antony's question to Enobarbus – 'Woo't thou fight well?' – reminds the audience that Enobarbus has made his choice but not yet carried it through • the way Antony compliments the servants on their loyalty and speaks as if this is the last night he will serve him • the interpretation of the meal as their final one • Cleopatra's confusion • the reaction of Antony's followers • the melancholic tone of Antony's words • Enobarbus' rebuttal of Antony's morbid speech • Antony's apparent amusement at the end of the scene at the way his words have been interpreted • Antony's reassurances that he expects victory and not defeat • the juxtaposition between Antony's sentimentality and bravado.
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2. **By focusing closely on the linguistic and literary techniques used, explore how Shakespeare presents Lear's state of mind in this extract from Act 3, Scene 4.**
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AO1	<p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant literary and linguistic terminology in their analysis.</p> <p>Some literary and linguistic features that candidates may choose to explore:</p> <ul style="list-style-type: none"> • the variation in Lear's sentence mood • Lear as the dominant speaker • imperative - 'Let me alone' • interrogative utterance – 'Wilt break my heart?' • storm imagery • noun phrase - 'contentious storm' • dynamic verb – 'invades' • abstract noun phrase – 'greater malady' • comparative – 'lesser' • metaphors – 'roaring sea', 'tempest in my mind' • exclamatory tone on the noun phrase 'filial ingratitude' • modal verb phrases – 'I will punish', 'I will weep no more', 'I will endure' • predicative modifiers – 'free' and 'delicate' • interjection – 'O Goneril, Regan!' • attributive adjectives – 'old', 'kind' • abstract noun – 'madness' • negative modal verb phrase – 'will not give me leave to ponder' • vocative – 'boy' • modal verb phrases – 'I'll pray', 'I'll sleep' • modified noun phrase – 'Poor naked wretches' • plosive alliterative patterning – 'bide the pelting of this pitiless storm' • aspirant alliteration – 'houseless heads' • paired noun phrases – 'houseless heads and unfed sides' • lexical set – 'poverty', 'wretches' 'raggedness', 'houseless', 'unfed' • elision on the verbs – 'loop'd' and 'window'd' • guttural sound in the abstract noun 'raggedness' • intensifier – 'too' • imperatives – 'Take', 'Expose' • plosives - 'physic', 'Pomp' • reflexive pronoun – 'thymself' • repetition of verb – 'to feel' (infinitive) and 'feel' • sibilant alliterative patterning – 'shake the superflux' • celestial imagery – 'heavens' • comparative – 'more'.
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AO2	<p>This extract is important as it focuses on Lear's mental disintegration. Candidates should explore HOW Shakespeare's use of language establishes Lear's state of mind at this point in the play.</p> <p>Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • the symbolic connection between the storm and Lear's state of mind • Lear's personal tragedy • Lear's descent into madness • Lear's disbelief at his daughter's betrayal and his obsession with their treachery • Lear's focus on others' lives who are as wretched as his own • Lear as regretful, remorseful and compassionate • Lear's self-pity • Lear's recognition of the parallels between his current situation and the lives of the wretches • the juxtaposition of Lear as king and man • Lear's emerging self-awareness.
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By focusing closely on the linguistic and literary techniques used, explore how Shakespeare conveys Leonato's thoughts and feelings in this extract from Act 5, Scene 1. [40]

AO1	<p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant literary and linguistic terminology in their analysis.</p> <p>Some literary and linguistic features that candidates may choose to explore:</p> <ul style="list-style-type: none"> • Leonato in the role of dominant speaker • simile – ‘as profitless as water in a sieve’ • imperative utterance – ‘Give not me counsel’ • verb – ‘delight’ • repetition of the reflexive pronoun – ‘mine’ • use of indefinite article – ‘a’ • intensifier – ‘<u>so</u> lov’d’ • nouns – ‘father’, ‘child’ • third person pronoun ‘him’ • third person possessive determiner – ‘his’ • abstract nouns – ‘patience’, ‘woe’, ‘grief’ • parallelism – ‘strain for strain’, ‘thus for thus’, ‘such a grief for such’ • syndetic listing – ‘lineament, branch, shape and form’ • imperatives – ‘Bid’, ‘cry’, ‘Patch’, ‘make’, ‘bring’ • conjunction - ‘But’ • caesura • modal verb phrase – ‘can counsel and speak’ • abstract nouns – ‘passion’, ‘rage’, ‘madness’, ‘charm’, ‘agony’, ‘sorrow’, ‘virtue’ • comparative – ‘louder’ • modal verb – ‘will’ • collocation – ‘flesh and blood’ • repetition of verb ‘endure’ – ‘could endure’, ‘shall endure’, • metaphor – ‘toothache’ • abstract noun – ‘sufferance’ - and verb – ‘suffer’ • verb phrase – ‘is belied’ • repetition of modal verbs - ‘will’, ‘shall’ • verb – ‘dishonour’.
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A02	<p>This extract is important as it suggests Leonato's need to avenge his daughter. Candidates should explore HOW Shakespeare's use of language establishes Leonato's thoughts and feelings.</p> <p>Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • Leonato's emotional reaction • how Leonato presents his suffering • how Leonato's language reveals his anger • his indulgence in his grief • his justification of his behaviour/grief • how Leonato's emotional reactions outweighs rational thought • his need for revenge • his decision to challenge Claudio • his need to defend Hero's honour.
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4. **By focusing closely on the linguistic and literary techniques used, explore Shakespeare's presentation of Iago and his attitudes towards Desdemona in this extract from *Act 2, Scene 1*.** [40]

AO1	<p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant literary and linguistic terminology in their analysis.</p> <p>Some literary and linguistic features that candidates may choose to explore:</p> <ul style="list-style-type: none"> • Iago as the dominant speaker • discourse marker – 'First' • imperative tone in the modal verb phrase – 'must tell thee' • declarative – 'Desdemona is directly in love with him' • imperative utterances – 'Lay', 'let', mark' • third person pronoun – 'she' • verbs – 'bragging' and 'telling' • possessive determiner – 'her' • noun phrase – 'fantastical lies' • modal verb – 'shall' • imagery of hell – 'devil' • euphemism – 'act of sport' • infinitive verb – 'to inflame' • abstract nouns – 'satiety', 'appetite', 'loveliness', 'sympathy', 'manners', 'beauties' • abstract noun phrase – 'delicate tenderness' • repetition of modal verb – 'will' • impersonal reflexive pronoun – 'itself' • verbs – 'disrelish' and 'abhor' • superlative 'most' • intensifier – 'so' • repetition of noun – 'knave' • noun – 'woman' • rhetorical patterning – 'blessed' • exclamatory utterances – 'Blessed fig's end', 'Blessed pudding!' • plosive alliterative patterning – 'paddle with the palm' • interrogative utterance – 'Didst not mark her?' • abstract nouns – 'lechery', 'lust' • abstract noun phrases – 'foul thoughts', 'Villainous thoughts' • verb – 'embraced' • adverbial – 'together'.
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AO2	<p>This extract is important as it reflects Iago's ability to manipulate the situation and misrepresent both Desdemona and Cassio. Candidates should explore HOW Shakespeare's use of language establishes the characters of Iago and his attitude towards Desdemona.</p> <p>Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • Iago's dominance in this extract • his plotting and scheming nature • Iago's manipulation of Roderigo and the way he overturns his idealized view of Desdemona • his disparaging language when talking about Desdemona • how Iago discredits Desdemona's virtue and slanders her reputation • the sheer volume of abuse he bestows upon Desdemona • his attitudes towards women • his resentment towards those of a higher social position than himself • Iago's jealousy • how his description of Cassio could be considered a mirror image of himself.
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5. By focusing closely on the linguistic and literary techniques used, explore how Shakespeare creates dramatic tension in this extract from Act 2, Scene 1. [40]

AO1	<p>Candidates should use coherent written expression within their response.</p> <p>Candidates should apply relevant literary and linguistic terminology in their analysis.</p> <p>Some literary and linguistic features that candidates may choose to explore:</p> <ul style="list-style-type: none"> • the use of turn taking • deictic marker – ‘Here’ • repetition of the verb – ‘lies’ • noun phrases – ‘obedient steel’, ‘perpetual wink’, ‘ancient morsel’ • parallelism – ‘They’ll take’, ‘They’ll tell’ • simile - ‘as a cat laps milk’ • metaphor – ‘clock’ • vocative - ‘dear friend’ • repetition of modal verb – ‘shall’ • imperative – ‘Draw thy sword’ • repetition of verb – ‘Draw’ • adverbial – ‘together’ • abstract noun – ‘danger’ • antithesis – ‘dies’ and ‘living’ • abstract noun phrase – ‘Open-ey’d conspiracy’ • sibilance – ‘Shake off slumber’ • imperative – ‘beware’ • exclamatory tone – ‘Awake! Awake!’ • juxtaposition of sleep and waking • celestial vocative – ‘good angels’ • interrogative utterances – ‘Why, how now?’, ‘Why are you drawn?’, ‘Wherefore ghastly looking?’ • fragmentation of syntax • interjection – ‘Ho, awake!’ • plosive alliterative patterning – ‘burst of bellowing’ • repetition of verb – ‘heard’ • simile – ‘Like bulls’ • superlative – ‘most’ • hyperbole - ‘a din...an earthquake’ • onomatopoeic noun – ‘roar’ • collective noun – ‘herd of lions’ • indefinite article – ‘<u>a</u> humming’ • onomatopoeia – ‘humming’ • repetition of noun – ‘weapons’ • imperative utterance – ‘Let’s draw our weapons.’
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AO2	<p>This extract is important as it portrays Antonio and Sebastian devising a plot to in which Sebastian will seize his brother's crown. Candidates should explore HOW Shakespeare's use of language establishes dramatic tension.</p> <p>Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • how both the language and action on stage creates dramatic tension • the staging of this scene • the murder plot • how Antonio convinces Sebastian to proceed with the plot • the function of Ariel in this extract • the reaction of Alonso and Gonzalo when they awaken to find the other men with their swords drawn • Antonio's claims that they sought to protect their comrades • the immoral and greedy nature of Antonio and Sebastian • the use of dramatic irony – Antonio and Sebastian dream of seizing power but they are in fact under Prospero's control • the impression the audience would receive of Antonio and Sebastian at this point in the play.
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Unit 3 Section A Shakespeare Assessment Grid

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

Section B Shakespeare essay

Section B Mark Allocation

	AO1	AO2	AO3
80 marks	35	15	30

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

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

In their response, candidates are required to:

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

6. Explore Shakespeare's presentation of men and masculinity in *Antony and Cleopatra*. [80]

AO1	<ul style="list-style-type: none"> • The majority of candidates are likely to discuss the roles of Antony, Pompey and Caesar within the play • Candidates may consider the role of the male hero • Candidates may also explore the different attitudes displayed by men throughout the play • There may also be some consideration of the masculine hierarchy within the play • Masculine power struggles may also be explored • Relevant themes such as loyalty, duty, power, betrayal and rivalry may be explored in relation to male characters • Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis • Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register.
AO2	<p>Candidates need to show understanding of the differing roles men play within the text. Some candidates may also discuss Cleopatra as 'masculine' – command of soldiers, established ruler, etc. Candidates are free to discuss different interpretations of men and masculinity as long as they consider how these issues are explored.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • Antony's history as a Roman hero • Caesar as representative of supreme Roman status • Antony's fall from Roman grace • how Antony's reputation is destroyed through his relationship with Cleopatra – his feminisation • the rivalry between Caesar and Antony • Caesar's treatment of Lepidus • male attitudes to women • Antony's identity crisis – the way he alludes on several occasions to his loss of identity • Antony's suicide and the impact of that on masculine values. <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of literary and linguistic features in their response and they should consider how meaning has been created.</p>

AO3	<p>Candidates must engage with the contextual focus in the question, the representation of men and masculinity.</p> <p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> • the historical influences in the play • classical Roman masculinity • the role of the hero/Roman hero • the role of men within a patriarchal society • male attitudes to women • the importance of masculine reputation within both Roman and Egyptian society • the masculinity of war.
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7. 'O hard, when love and duty clash.' Explore the presentation of different attitudes towards duty in *Antony and Cleopatra*.

[80]

AO1	<ul style="list-style-type: none"> • The play centres on the conflict between love and duty. • Candidates are likely to explore the theme of duty in the personal and public domains. • The majority of responses will focus on Antony's relationship with Cleopatra and the internal struggle he faces. • There is also likely to be discussion of Caesar's attitude to duty. • There may also be some consideration of how soldiers are used to explore the theme of duty. • Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. • Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register.
AO2	<p>Candidates need to show understanding of the significance of the theme of duty to the play as a whole. Candidates are free to discuss any different interpretations of duty as long as they consider how these issues are explored.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • Antony's duty as one of the three leaders of the Roman Empire and a proven soldier • Antony's refusal to answer the call of duty from Rome • Antony's inability to reconcile his Roman duty with his human passions • Cleopatra's request that Antony put their love above formal duty • Antony's shift from military commander to Cleopatra's lover • how Antony's inner conflict (duty v love) leads to the war with Caesar • Caesar's ability to place duty before emotion – the marriage of his sister to Antony • Antony's marriage of duty to Octavia • Antony's abandonment of duty when he returns to Egypt and Cleopatra • how Enobarbus abandons his dutiful role to Antony and defects • Cleopatra's duty as a leader and her suicide • military duty as represented by the soldiers in the play • duty and death. <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of literary and linguistic features in their response and they should consider how meaning has been created.</p>

A03	<p>Candidates must engage with the contextual focus in the question, the theme of duty in the play.</p> <p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> • the historical influences in the play • issues of masculine duty • gender roles • duty in the military context of the play • the importance of duty in both Rome and Egypt.
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8. **A compassionate but flawed heroine.’ Discuss Shakespeare’s presentation of Cordelia in the light of this statement.** [80]

AO1	<ul style="list-style-type: none"> • Cordelia is significant in the play largely due to her role in the opening scene of the play and the consequences that her actions cause. • The majority of responses are likely to consider her relationship with her father and sisters. • Relevant themes such as loyalty, duty, love and betrayal may be explored in relation to Cordelia’s character. • Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. • Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register.
AO2	<p>Candidates need to show understanding of the significance of Cordelia in the play. They may choose to agree or disagree with the viewpoint that she is a compassionate but flawed heroine. Candidates are free to discuss different interpretations of Cordelia’s character as long as they consider how these readings have been constructed.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • the love test and Cordelia’s reaction to it • her public humiliation of her father • Cordelia’s silence • her defiance as a challenge to the patriarchal order • Cordelia as a moral force of goodness and virtue • Cordelia as ‘too perfect’ – a character that audiences may not particularly like • Cordelia’s relationship with her father and sisters • her symbolic importance in the play • her role as a selfless daughter who embodies virtues such as compassion, pity and love • Cordelia’s long absence from the play • her death. <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of literary and linguistic features in their response and they should consider how meaning has been created.</p>

AO3	<p>Candidates must engage with the contextual focus of the question – Cordelia as a flawed but compassionate heroine.</p> <p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> • the role of women in a patriarchal society • conventional parent/child relationships • Cordelia’s initial subversion of the stereotypical daughter but then her conformity in the latter stages of the play • how Cordelia’s return could be interpreted as a restoration of patriarchy • how Cordelia would have been perceived by a Jacobean audience • how modern audiences may react to Cordelia.
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9. **‘Human suffering has entirely human origins.’ Examine the different ways in which suffering is presented in *King Lear*. [80]**

AO1	<ul style="list-style-type: none"> • The play includes a number of forms of suffering - physical, emotional and mental suffering. • The majority of responses are likely to consider the suffering and deaths of Lear and Cordelia. • Some consideration of Gloucester’s blinding and its metaphorical significance is also to be expected. • Candidates may also consider Edmund’s suffering as the illegitimate son. • Candidates may also consider how suffering is self-inflicted. • Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. • Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register.
AO2	<p>Candidates need to show understanding of the significance of suffering within the play. Candidates are free to discuss any different interpretations as long as they consider how these issues are explored.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • the parallel suffering in the main and sub-plot • Lear’s suffering at the hands of Goneril and Regan • how far Lear’s suffering is a consequence of his own actions • Lear’s mental demise and subsequent death • Gloucester’s suffering at the hands of Edmund • Edmund’s suffering within society • the violent blinding of Gloucester • Cordelia’s banishment and tragic death • Poor Tom as a representation of human suffering • the Gods’ torture of humans • suffering and pain orchestrated by women • Cornwall’s enjoyment of inflicting pain • Lear as a tragic hero. <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of literary and linguistic features in their response and they should consider how meaning has been created.</p>

A03	<p>Candidates must engage with the contextual focus in the question, the way suffering is presented.</p> <p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> • the historical influences in the play • the Chain of Being • parent/child relationships • gender roles in a patriarchal society • the play as a tragedy • Christian virtues and religious influence.
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10. **‘A stereotypical female in a male-dominated society.’ Discuss Shakespeare’s presentation of Hero in the light of this statement.** **[80]**

AO1	<ul style="list-style-type: none"> • Hero is significant in the play largely due to her position as a woman in society. • The majority of responses are likely to consider her relationship with Claudio. • Consideration of her relationship with Beatrice would also be relevant. • Relevant themes such as love, betrayal, marriage, duty and patriarchy may be explored in relation to Hero’s character. • Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. • Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register.
AO2	<p>Candidates need to show understanding of Hero and her function within the play. There should be some consideration of her thematic importance and her role within a patriarchal society. Candidates are free to discuss different interpretations of her character as long as they consider how these issues are explored.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • Hero as the ‘ideal’ women’ – respectful, chaste, obedient and quiet • Hero’s conventional submissiveness • the arranged marriage and Hero’s passivity • her relationship with her father • Hero’s limited actions and words within the play • the contrast between Hero and Beatrice • Hero’s public denunciation and victimisation • how Hero’s reputation is publicly slandered • Claudio being tricked by Hero • the happy resolution of the play. <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of literary and linguistic features in their response and they should consider how meaning has been created.</p>
AO3	<p>Candidates must engage with the contextual focus in the question, the perception of Hero as a stereotypical female in a male-dominated society.</p> <p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> • concepts of the ‘ideal’ Elizabethan women • the role of women in a patriarchal society • gender inequality • female oppression • formal courtships of the period • the role of marriage within a male-dominated society • conventional father/daughter relationships.

11. 'Both comic and serious.' Examine the different ways Shakespeare presents the theme of deception in *Much Ado About Nothing*. [80]

AO1	<ul style="list-style-type: none"> • Deception is clearly an important theme in the play. • Candidates may choose to explore this theme through characters or plot structure. • There is likely to be discussion of Dogberry and The Watch as a comic device. • Candidates are also likely to explore the Hero/Claudio plot. • Candidates are also likely to consider the relationship between Beatrice and Benedict. • The way that deception – both comic and serious – causes tension at various points in the play would also be a valid approach. • Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. • Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register.
AO2	<p>Candidates need to show understanding of the significance of the theme of deception in the play. There should be some understanding of both the serious and comic nature of the theme. Candidates should discuss any different interpretations as long as they consider how these issues are explored.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • the title of the play • Don Pedro and his role as the benevolent matchmaker • the comic role that Dogberry and the Watch play • the self-deception of Dogberry and the Watch • Don John's malevolent deception which leads to Hero being discredited • Claudio's deception by Don John and Borachio • how the failure of Dogberry and the Watch to make Leonato aware of the deception nearly results in tragedy • Hero's deception of Claudio and his belief that he is marrying someone else • the self-deception of Beatrice and Benedick • the deception of Beatrice and Benedick by Don Pedro and his accomplices • how deception causes tension at various points in the play • the resolution of the play. <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of literary and linguistic features in their response and they should consider how meaning has been created.</p>

AO3	<p>Candidates must engage with the contextual focus in the question, the way deception is presented as both comic and serious.</p> <p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> • the play's genre • elements of both tragedy and comedy • the importance of honour in a patriarchal society • the influence of patriarchal expectations • gender roles • the role of marriage.
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12. Examine the different ways in which Shakespeare presents male power in *Othello*. [80]

AO1	<ul style="list-style-type: none"> • Masculine power is clearly a significant theme in the play. • Candidates may choose to write about different types of male power – physical, emotional, verbal and psychological. • The majority of candidates are likely to consider male power over women. • There is likely to be consideration of the relationship between Othello and Desdemona. • Candidates are also likely to focus on Iago. • Male power struggles would also be a relevant approach. • Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. • Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register.
AO2	<p>Candidates need to show understanding of the significance of the theme of male power to the play as a whole. Candidates are free to discuss any different interpretations of power as long as they consider how these issues are explored.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • Othello as a representative of both military and social power • Iago seeking Othello's social power and privilege • the juxtaposition between Othello and Iago • power and opposition within relationships – Cassio/Bianca, Iago/Emilia • Iago's treatment of Desdemona • the manipulative power of Iago – both his use of language and actions • Iago's duplicitous personality and the power that gives him • Iago's power over Roderigo • Othello's relationship with Desdemona • Othello's attempts to assert his power over Desdemona • how Othello is corrupted by his own power – the constant desire to be in control leads to his own downfall • Othello's ethnicity as a Moor – a symbol of power at the start of the play but it later becomes a source of alienation • the destructive effect of male power. <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of literary and linguistic features in their response and they should consider how meaning has been created.</p>

AO3	<p>Candidates must engage with the contextual focus of the question, male power.</p> <p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> • the historical influences in the play • the role of the male hero • the role of men within a patriarchal society • male attitudes to women • representations of masculinity. • Othello's role as the tragic hero • attitudes to race • gender roles in patriarchal societies • power and social status.
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13. 'An open enemy is better than a false friend.' Explore Shakespeare's presentation of the theme of disloyalty in *Othello*.

[80]

<p>AO1</p>	<ul style="list-style-type: none"> • The theme of disloyalty is clearly a significant one in the play. • The majority of responses are likely to focus on Iago. • There is likely to be some discussion of the relationship between Iago and Othello. • Some consideration of Iago's punishment for his actions and whether this is fulfilling for the audience is also a relevant approach. • Candidates are also likely to consider the relationship between Othello and Desdemona. • Candidates may also make some reference to the theme of loyalty. • Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. • Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register.
<p>AO2</p>	<p>Candidates need to show understanding of how Shakespeare uses theme of disloyalty. Candidates should discuss any different interpretations as long as they consider how these issues are explored.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • Desdemona's disloyalty to her father by marrying Othello • Iago's disloyalty to Othello when he exposes his secret marriage to Desdemona • Iago's engineering of Cassio's downfall and the way he manipulates the situation • Iago's treatment of Roderigo • Emilia's disloyalty to Desdemona by lying about the handkerchief • the way Iago destroys Othello's peace of mind • Othello's disloyalty to his wife by betraying her love and trust • Emilia's disloyalty to her husband by betraying him for justice. <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of literary and linguistic features in their response and they should consider how meaning has been created.</p>
<p>AO3</p>	<p>Candidates must engage with the contextual focus of the question, the theme of disloyalty.</p> <p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> • gender roles in patriarchal societies • power and social status • male attitudes to women • male rivalry • marriage • conventional parent/child relationships • the role of the Machiavellian villain • the revenge tragedy.

14. Consider how far you agree with the viewpoint that ‘Shakespeare has made Prospero a difficult character for audiences to sympathise with.’ [80]

AO1	<ul style="list-style-type: none"> Prospero is clearly a significant character who dominates much of the action in the play. There is likely to be consideration of his interaction with other characters. Candidates are likely to explore his relationship with Miranda. Some candidates may take a thematic approach to exploring his character. Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register.
AO2	<p>Candidates need to show understanding of how Shakespeare creates an impression of Prospero. Candidates are free to discuss different interpretations as long as they consider how these issues are explored. Candidates are free to explore how audiences may react in different ways – sympathetic or unsympathetic – towards Prospero’s character.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> Prospero’s all-consuming need for power his ego and arrogant nature his abuse of his own powers his over-protective and domineering relationship with his daughter Prospero’s abusive/manipulative relationship with Ariel Prospero’s treatment of Caliban Prospero’s testing of Sebastian Prospero’s over-riding emotion being his desire for revenge issues surrounding revenge and retribution Prospero’s lack of humility and lack of empathy for anyone else the ending of the play. <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of literary and linguistic features in their response and they should consider how meaning has been created.</p>
AO3	<p>Candidates must engage with the contextual focus of the question, Prospero and whether audiences are likely to sympathise with him.</p> <p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> the genre of the play issues of colonialism/cultural imperialism parent/child relationships patriarchal society social status and power the role of magic audience reaction.

15. 'Power tends to corrupt.' Examine the different ways in which Shakespeare presents power in *The Tempest*. [80]

AO1	<ul style="list-style-type: none"> • Power is a key theme in the play. • Candidates are likely to explore this theme by examining relationships between characters. • Candidates may choose to write about different types of power – physical, emotional, verbal, etc. • There may also be consideration of the various power struggles within the play. • Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. • Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register.
AO2	<p>Candidates need to show understanding of the significance of the theme of power to the play as a whole. Candidates are free to discuss any different interpretations of power as long as they consider how these issues are explored.</p> <p>Reward all valid interpretations.</p> <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> • Prospero as the all-controlling, omnipresent ruler • master/servant relationships e.g. Prospero's dominance of Ariel and Caliban • Prospero's power in conjuring up the storm • Prospero's relationship with Miranda • the way that Stephano and Trinculo treat Caliban • Prospero's overthrow and enslavement of Caliban • the abuse of power e.g. Stephano and Trinculo allowing Caliban to think they are Gods, Prospero spying on Miranda • Antonio seizing Prospero's title and property • the use of power to manipulate • spiritual or supernatural power • the power struggles amongst the Italian nobles • the use of magic as a form of power. <p>Candidates should support their analysis with relevant textual reference. There should be some analysis of literary and linguistic features in their response and they should consider how meaning has been created.</p>
AO3	<p>Candidates must engage with the contextual focus of the question, power within the play.</p> <p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> • social status and hierarchy • gender roles in a patriarchal society • issues of colonialism/cultural imperialism • conventional father/daughter relationships • the role of magic • sovereignty and kingship.

Unit 3 Section B Shakespeare Assessment Grid

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