



GCE A LEVEL MARKING SCHEME

SUMMER 2017

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

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.

A LEVEL

MARKING GUIDELINES: Summer 2017

ENGLISH LITERATURE

UNIT 4 SHAKESPEARE

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

Section A: Shakespeare extract

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

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

Section A: Mark allocation

Mark	AO1	AO2
45	15	30

King Lear

Q1	With close reference to the language and imagery in this extract, analyse Shakespeare’s presentation of Lear’s thoughts and feelings at this point in the play.
AO1	<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"> • Lear is presented as angry and distressed in response to Goneril and Regan’s calculated questioning of how many knights he needs if he comes to stay with either of them • he argues a case for spiritual need and distinguishes it from physical need • his self-image is now that of a poor old man rather than a royal and authoritative figure, indicating his decline in power and stature - self-pity is clear here • his daughters are portrayed as unnatural and he appeals to the gods to enable him to have the strength to take revenge on them both • his attempts to gain control of his anger by refusing to weep just as the storm breaks and he fears madness under the pressure of the situation. <p>Band 1 responses might attempt a paraphrase and not move beyond a literal reading of the passage. In Band 2, there should be some evidence of engagement with details of the passage and with the relevant concepts. Sometimes expression might obscure meaning but responses will be mostly coherent. By Band 3, we should see a more systematic, well-organised response which engages relevantly with key aspects of the passage. Writing in Bands 4 and 5 should be thorough, confident and increasingly sophisticated in the analysis of meaning and technique.</p>
AO2	<p>In their analysis of the ways in which Shakespeare shapes meanings in presenting the thoughts and feelings of Lear through dramatic techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> • language and imagery of value: <i>need, superfluous, cheap</i> • invocations to the gods emphasising his despair • repetition to give weight to his defence: <i>nature, warm, gorgeous, patience, man, weep</i> • antipathetic imagery (<i>hags, women’s weapons</i>), yet he still hopes that it may be the gods who have stirred his daughters’ hearts against their father and made their behaviour unnatural • punctuation showing the fragmentation of his thinking and the onset of madness in conjunction with the stage direction for the storm as a symbol. <p>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.</p>

Antony and Cleopatra

Q2	With close reference to the language and imagery in this extract, analyse Shakespeare’s presentation of the relationship between Antony and Cleopatra at this point in the play.
AO1	<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"> • Antony acknowledges the power of Cleopatra over him and his sense of shame and dishonour for fleeing the battle in pursuit of her • his words to Cleopatra convey initially a sense of rebuke followed by a reassertion of his love after she begs his pardon and they exchange a kiss: <i>Even this repays me</i>. Finally, his disregard for Fortune and his reckless and hedonistic spirit re-emerges at the end of this extract • Cleopatra’s apparent humility in asking for forgiveness and her surprise that Antony followed her – she has little to say here but Antony’s words convey their whole relationship in this extract • Cleopatra’s supremacy over Antony reiterated throughout the extract by him but not by her • their love expressed vividly as she weeps and they kiss. <p>Band 1 responses might attempt a paraphrase and not move beyond a literal reading of the passage. In Band 2, there should be some evidence of engagement with details of the passage and with the relevant concepts. Sometimes expression might obscure meaning but responses will be mostly coherent. By Band 3, we should see a more systematic, well-organised response which engages relevantly with key aspects of the passage. Writing in Bands 4 and 5 should be thorough, confident and increasingly sophisticated in the analysis of meaning and technique.</p>
AO2	<p>In their analysis of the ways in which Shakespeare shapes meanings in presenting the relationship of Antony and Cleopatra through dramatic techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> • extended metaphor to show Antony’s steadfast love for Cleopatra echoing the naval battle and his desertion – ‘<i>My heart was to thy rudder tied by th’ strings</i>’ • imagery of command/authority applied to Cleopatra rather than Antony • shaping of the dialogue with Cleopatra completing the line of blank verse expressing perhaps their interdependence and mutual affection, while Antony favours short monosyllabic phrases in the last speech of the extract perhaps to ironically suggest his attempt to command the situation • frequent imagery of abasement/humiliation, most effective in ‘<i>send humble treaties/dodge and palter/shifts of lowness</i>’. <p>Band 1 responses are likely to be brief and might make a small number of general observations about the passage. In Band 2 we should see more specific and relevant points noted with some sense of an organised approach. Band 3 responses will show engagement with a selection of well-organised, relevant points and show some clear understanding of how language choices shape subtext. In Bands 4 and 5 we should see increasingly confident and perceptive approaches to language and imagery with sophisticated analysis in the very best examples.</p>

Hamlet

Q3	With close reference to the language and imagery in this extract, analyse how Shakespeare presents Hamlet’s character at this point in the play.
AO1	<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"> • Hamlet the avenger about to seize the chance to take his revenge on Claudius • Hamlet the procrastinator – the opportune moment to kill Claudius is analysed to the point of deferment, with Claudius’ final unheard words sealing the dramatic irony of the situation • Hamlet the loyal son: focuses on his father’s need for justice, avoiding the chance for Claudius to go to heaven with his sins expiated when his father had no chance for expiation – then Hamlet’s anger builds again to motivate himself and refocus on the distasteful aspects of Claudius’ character as well as the sin of ‘incest’. • Hamlet’s reminding himself he needs to meet with his mother might suggest that his need to express his feelings to her has a stronger impulse than his need to kill Claudius. <p>Band 1 responses might attempt a paraphrase and not move beyond a literal reading of the passage. In Band 2, there should be some evidence of engagement with details of the passage and with the relevant concepts. Sometimes expression might obscure meaning but responses will be mostly coherent. By Band 3, we should see a more systematic, well-organised response which engages relevantly with key aspects of the passage. Writing in Bands 4 and 5 should be thorough, confident and increasingly sophisticated in the analysis of meaning and technique.</p>
AO2	<p>In their analysis of the ways in which Shakespeare shapes meanings in presenting Hamlet’s character through dramatic techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> • imagery of nature to suggest the fullness of his father’s unexpiated ‘crimes’ - <i>broad blown</i>, simile <i>as flush as May</i> to convey his sense of injustice regarding his father’s rightful ‘passage’ to heaven • language of religion used as an argument against taking action - <i>purging</i>; <i>salvation</i>, <i>damn’d</i> • imagery of medicine and illness - <i>physic</i>, <i>sickly</i> linked to the theme of corruption/disease and to Claudius as the source of this, ironically applied here to prayer • rhyming couplets at the end of the extract emphasise Hamlet’s dismissal of Claudius and turning to his mother, while Claudius’ rhyming couplet shows a bitter acceptance of the impossibility of atonement for his sins • repetition of ‘<i>now</i>’ conveying the impulse to avenge with bathos of ‘<i>and so ‘a goes to heaven</i>’; visual image of Claudius kicking his heels at heaven after being tripped, illustrating Hamlet’s desired revenge situation.

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.

Henry IV Part 1

Q4	With close reference to the language and imagery in this extract, analyse Shakespeare's presentation of the King at this point of the play.
AO1	<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"> • this is the <i>private conference</i> which the King requested to have with Prince Harry, in which he rebukes the Prince for his misconduct with <i>vulgar company</i> and expresses his dismay and disappointment in his heir • we are shown a troubled and concerned father as well as a King • the focus in his speech is on how far short of other royal ancestors the Prince is, how he is not fulfilling his potential, and the main theme of this lecture is that Harry has lost public respect: <i>opinion</i> • the King contrasts the Prince's approach of being <i>lavish</i> with his presence to his own successful path to kingship, where the key to success was keeping himself aloof from the public and <i>won by rareness such solemnity</i>. <p>Band 1 responses might attempt a paraphrase and not move beyond a literal reading of the passage. In Band 2, there should be some evidence of engagement with details of the passage and with the relevant concepts. Sometimes expression might obscure meaning but responses will be mostly coherent. By Band 3, we should see a more systematic, well-organised response which engages relevantly with key aspects of the passage. Writing in Bands 4 and 5 should be thorough, confident and increasingly sophisticated in the analysis of meaning and technique.</p>
AO2	<p>In their analysis of the ways in which Shakespeare shapes meanings in presenting the King through dramatic techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> • imagery of royalty reinforcing the King's request for appropriate princely • behaviour: <i>flight, wing, comet</i> • similes reinforcing the ideal conduct as practised by the King as Bolingbroke: • <i>like a robe pontifical, like a feast</i> with connotations of wealth, dignity and power • contrasting use of adjectives to convey how far the Prince has fallen in public opinion: <i>common-hackney'd, stale, cheap</i>, with the stark choice of the noun <i>alien</i> emphasising how the Prince has betrayed his court and its norms of behaviour • detailed exposition of Bolingbroke's path to power, revealing his political skill and planning to achieve his goal, giving the audience a timely reminder of the King's past and his political machinations to usurp from a position as <i>a fellow of no mark nor likelihood</i> in the public eye • language of kingly conduct and its rewards: <i>courtesy, humility, allegiance, salutations</i> emphasising to his son what could be his if he reforms.

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

Q5	With close reference to the language and imagery of this extract, analyse how Shakespeare presents Prospero at this point in the play.
AO1	<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"> • after telling Ariel to release those imprisoned by his magic, Prospero addresses the spirits he commands and reminds the audience of his feats of magic, in particular his control over Nature and the elements • notable pride in his achievement, with each marvellous feat described with a sense of revelling in his powers • sudden juxtaposition of <i>rough magic</i> with the preceding <i>potent art</i> undercuts all that has been described and introduces a realistic tone as he announces he will soon abjure his magic: <i>break my staff</i> and <i>drown my book</i> • Prospero the master magician acknowledges that the spirits/forces which assist him are also masters in their supernatural world: <i>weak masters though ye be</i> • Prospero's self-knowledge and self-control here invite the audience to appreciate his gesture of renunciation. <p>Band 1 responses might attempt a paraphrase and not move beyond a literal reading of the passage. In Band 2, there should be some evidence of engagement with details of the passage and with the relevant concepts. Sometimes expression might obscure meaning but responses will be mostly coherent. By Band 3, we should see a more systematic, well-organised response which engages relevantly with key aspects of the passage. Writing in Bands 4 and 5 should be thorough, confident and increasingly sophisticated in the analysis of meaning and technique.</p>
AO2	<p>In their analysis of the ways in which Shakespeare shapes meanings in presenting Prospero through dramatic techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> • soliloquy is rich in imagery of the supernatural and of the power of nature • language of command and power accentuates the drama of Prospero's announcement of abjuration: <i>demi-puppets</i>, called forth, set roaring war, given fire, made shake, at my command etc. • sensual beauty of Nature which Prospero revels in controlling conveyed in colour imagery- <i>green sea</i>, <i>azur'd vault</i> as well as images of strength to underline the scale of his achievement and the power of both Nature and magic: <i>Jove's stout oak</i>, <i>strong-bas'd promontory</i>, <i>mutinous winds</i> • contrasting tone with <i>heavenly music</i> and <i>airy charm</i> to draw his speech to a quieter tone of resignation and relinquishment • imagery of burial and deep water at the end of the speech evokes the shipwreck at the start of the play and emphasises Prospero's desire to restore order and abjure his magic.

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

Section B: Shakespeare essay

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

Section B: Mark Allocation

Mark	AO1	AO2	AO3	AO5
75	15	15	30	15

King Lear

Q6	“Shakespeare’s chief concern in this play is to highlight the absurdity of life in a heartless universe.” Examine this view of <i>King Lear</i>.
AO1	<p><u>Informed</u> responses will demonstrate clear knowledge and understanding of <i>King Lear</i>. We will reward <u>creatively engaged responses</u> for relevant, thoughtful and personal rather than mechanical/literal approaches. Understanding and application of <u>concepts</u> will be seen in the candidate’s awareness of the principles and conventions of drama and dramatic verse. <u>Accuracy and coherence</u> will be seen in the way knowledge is used as well as in the candidate’s ability to organise material; use relevant terminology accurately and choose an appropriate academic style and register.</p> <p>Writing in Band 1 may be brief, descriptive and/or narrative and might assert some basic, relevant ideas. In Band 2 we should see more sustained efforts to engage with the text and task in relatively clear but not always accurate language. From here throughout the bands we should see an increasingly accurate and appropriate use of relevant terminology. Band 3 responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of verse drama which underpin the play. In Bands 4 and 5 writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.</p>
AO2	<p>In their analysis of the ways Shakespeare may highlight <i>the absurdity of life in a heartless universe</i> through dramatic techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> • <i>heartless</i> might be explored through the punishment of Lear and Gloucester, the blinding scene of Gloucester perhaps the most brutal example • Lear’s terror of madness and disorder symbolised in the storm which he is heartlessly exposed to and the futility of his invocations to the gods • Cordelia’s death • <i>absurdity</i> discussion might focus on the Fool’s black comedy and his role in the storm along with Edgar: the exchanges of madness, professional madness and assumed madness which frequently deal with heartlessness among other topics; the mock trial scene • Edmund’s philosophy set against Edgar’s belief in goodness and justice; Kent and Cordelia striving for meaning and morality - this can be explored to counter the view stated. <p>Band 1 responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In Band 2, we should expect to see better supported writing with some clear points showing some understanding of Shakespeare’s techniques. Band 3 work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. Bands 4 and 5 should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>

<p>AO3</p>	<p>Candidates must engage with the contextual focus in the question, namely that of the <i>absurdity of life in a heartless universe</i>, suggesting a bleak world view with no religious/philosophical comfort. We are likely to see a wide range of reference as candidates consider the significance and influence of the cultural, political, religious and social contexts upon Shakespeare’s writing. There will be some consideration of how different audiences may understand and appreciate the presentation of <i>the absurdity of life in a heartless universe</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"> • pagan religion • role of Fools/jesters in royal courts • Christian values • contemporary and/or other audiences • kingship and order/disorder theories and beliefs • madness and attitudes to madness • service • roles of parents and children. <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 Band 1 we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In Band 2, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By Band 3, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in Bands 4 and 5 should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.</p>
<p>AO5</p>	<p>Candidates must engage with the view given in the question. Candidates may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> • by debating alternative ideas and multiple readings of the material they have chosen from <i>King Lear</i> • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. <p>We will reward sensible and supported alternative readings of aspects of <i>King Lear</i> which are relevant to the presentation of a heartless universe/absurdity of life 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>Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates’ awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate’s personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate’s argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates’ arguments and understanding of the text.</p>

Q7	<p>“Shakespeare presents a society in which violence goes hand in hand with power.” Examine this view of <i>King Lear</i>.</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 Band 1 may be brief, descriptive and/or narrative and might assert some basic, relevant ideas. In Band 2 we should see more sustained efforts to engage with the text and task in relatively clear but not always accurate language. From here throughout the bands we should see an increasingly accurate and appropriate use of relevant terminology. Band 3 responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of verse drama which underpin the play. In Bands 4 and 5 writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.</p>
AO2	<p>In their analysis of the ways in which Shakespeare may present a <i>society in which violence goes hand in hand with power</i> through dramatic techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> • violence in Nature an expression of power - the storm and its symbolism, • imagery of natural and unnatural behaviour • dramatic impact of scenes of physical violence in the pursuit of power: Gloucester’s blinding, Goneril’s poisoning by Regan, Cordelia’s death, some offstage and some centre stage • Kent in the stocks, Lear’s own violence towards Goneril’s servants, the fighting between Kent and Oswald and later Edgar and Edmund show that violence is in these contexts a bid for power but also for moral justice • language of violence by Lear to his daughters as revenge for their behaviour and by Edgar as Poor Tom the powerless victim. <p>Band 1 responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In Band 2, we should expect to see better supported writing with some clear points showing some understanding of Shakespeare’s techniques. Band 3 work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. Bands 4 and 5 should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>

<p>AO3</p>	<p>Candidates must engage with the contextual focus in the question, essentially that of a society where power and violence go together. 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 a society where power and violence go together. 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"> • the pagan setting and its associated values • Shakespeare's contemporary audience's response to violent theatrical scenes and familiarity with political power obtained/expressed through violence • the Chain of Being and its defining principle of hierarchical order set against the play's presentation of disorder with power seized through unnatural • violence • chivalric code of behaviour with 'natural' violence • kingship and inheritance • attitudes towards women. <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 Band 1 we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In Band 2, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By Band 3, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in Bands 4 and 5 should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.</p>
<p>AO5</p>	<p>Candidates must engage with the view given in the question. Candidates may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> • by debating alternative ideas and multiple readings of the material they have chosen from <i>King Lear</i> • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. <p>We will reward sensible and supported alternative readings of aspects of <i>King Lear</i> which are relevant to the presentation of <i>a society where violence and power go hand in hand</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>Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates' awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate's personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate's argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates' arguments and understanding of the text.</p>

Antony and Cleopatra

Q8	<p>“Antony lacks the stature of a tragic hero and Cleopatra only acquires tragic stature after Antony’s death.” Discuss this view of <i>Antony and Cleopatra</i>.</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 Band 1 may be brief, descriptive and/or narrative and might assert some basic, relevant ideas. In Band 2 we should see more sustained efforts to engage with the text and task in relatively clear but not always accurate language. From here throughout the bands we should see an increasingly accurate and appropriate use of relevant terminology. Band 3 responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of verse drama which underpin the play. In Bands 4 and 5 writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.</p>
AO2	<p>In their analysis of the ways in which Shakespeare may or may not present Antony and Cleopatra as tragic hero and heroine through dramatic techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> • the structure of the play/character development of Antony and Cleopatra • settings of Egypt and Rome • scenes which may show either of them in a less or more heroic light, for example, Cleopatra’s scene with the messenger • the grandeur of their passion expressed in powerful rhetoric • the death scenes • other characters’ views of Antony and Cleopatra, elevating or lowering their tragic stature in audience’s eyes. <p>Band 1 responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In Band 2, we should expect to see better supported writing with some clear points showing some understanding of Shakespeare’s techniques. Band 3 work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. Bands 4 and 5 should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>

<p>AO3</p>	<p>Candidates must engage with the contextual focus in the question, the genre of dramatic tragedy. We are likely to see a wide range of reference as candidates consider the significance and influence of cultural, political, religious and social contexts upon Shakespeare’s writing. There will be some consideration of how different audiences may or may not understand and appreciate the presentation of Antony and Cleopatra as tragic hero and heroine. 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"> • conventions of tragedy: hubris/hamartia/redemption/death/catharsis • tragic hero status: political power and its loss, Antony’s subservience to Cleopatra at the expense of his empire • codes of honour • Cleopatra’s royal status; her influence and power set in context of • contemporary attitudes to women • influence of society’s moral codes. <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 Band 1 we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In Band 2, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By Band 3, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in Bands 4 and 5 should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.</p>
<p>AO5</p>	<p>Candidates must engage with the view given in the question. It is possible of course that candidates may argue that while Antony lacks tragic stature, Cleopatra has or acquires it, or vice versa. We may see an uneven distribution of focus on Antony or Cleopatra, but candidates are free to structure their argument in this way, provided they have considered key aspects of both characters’ tragic stature or otherwise. It is the <i>quality</i> of the argument that is of paramount importance.</p> <p>Candidates may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> • by debating alternative ideas and multiple readings of the material they have chosen from <i>Antony and Cleopatra</i> • by engaging with critical material including specific references to and • quotations from other readers. • a combination of both of the above. <p>We will reward sensible and supported alternative readings of aspects of <i>Antony and Cleopatra</i> which are relevant to the presentation of Antony and Cleopatra as tragic hero and heroine or otherwise 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>Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates’ awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate’s personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate’s argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates’ arguments and understanding of the text.</p>

Q9	<p>“In <i>Antony and Cleopatra</i> love is shown to be more destructive than war.” Examine this view of the play.</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 Band 1 may be brief, descriptive and/or narrative and might assert some basic, relevant ideas. In Band 2 we should see more sustained efforts to engage with the text and task in relatively clear but not always accurate language. From here throughout the bands we should see an increasingly accurate and appropriate use of relevant terminology. Band 3 responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of verse drama which underpin the play. In Bands 4 and 5 writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.</p>
AO2	<p>In their analysis of the ways Shakespeare may or may not present <i>love as more destructive than war</i> through dramatic techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> • Shakespeare’s different treatment of both love and war within the play as a whole, possibly focusing more on Antony’s love for Cleopatra than on his military exploits: the use of setting and the structure of the plot • destruction of Antony’s reputation and career and then his death presented as due to his own volition, his love for Cleopatra the main catalyst <i>‘none but Antony should conquer Antony’</i> • Cleopatra’s political manoeuvres show war as being ultimately more destructive: Antony’s scene with Eros: <i>‘I made these wars for Egypt....she, Eros, has packed cards with Caesar’</i> • Antony’s <i>‘triple-turn’d whore’</i> speech <i>‘my heart makes only wars on thee’</i> showing the mutuality of love and war in their destructive power • imagery and language of love and war throughout, e.g. <i>‘this is a soldier’s kiss...the armoured of my heart’</i> • other characters’ choric observations on both Antony and Cleopatra and love/war. <p>Band 1 responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In Band 2, we should expect to see better supported writing with some clear points showing some understanding of Shakespeare’s techniques. Band 3 work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. Bands 4 and 5 should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>

<p>AO3</p>	<p>Candidates must engage with the contextual focus in the question, the effects of love and war. We are likely to see a wide range of reference as candidates consider the significance and influence of the cultural, political, religious and social contexts upon Shakespeare’s writing. There will be some consideration of how different audiences may or may not understand and appreciate the presentation of love as <i>more destructive than war</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"> • the contrasting values of Rome and Egypt • attitudes to power and political leadership • codes of honour • attitudes to marriage/adultery • military and naval conventions. <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 Band 1 we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In Band 2, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By Band 3, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in Bands 4 and 5 should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.</p>
<p>AO5</p>	<p>Candidates must engage with the view given in the question. Candidates may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> • by debating alternative ideas and multiple readings of the material they have chosen from <i>Antony and Cleopatra</i> • by engaging with critical material including specific references to and quotations from other readers. • a combination of both of the above. <p>We will reward sensible and supported alternative readings of aspects of <i>Antony and Cleopatra</i> which are relevant to the presentation of love as more destructive than war 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>Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates’ awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate’s personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate’s argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates’ arguments and understanding of the text.</p>

Hamlet

Q10	How far would you agree that <i>Hamlet</i> is “not so much a revenge tragedy as a domestic drama”?
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 Band 1 may be brief, descriptive and/or narrative and might assert some basic, relevant ideas. In Band 2 we should see more sustained efforts to engage with the text and task in relatively clear but not always accurate language. From here throughout the bands we should see an increasingly accurate and appropriate use of relevant terminology. Band 3 responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of verse drama which underpin the play. In Bands 4 and 5 writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.</p>
AO2	<p>In their analysis of the ways Shakespeare may or may not present the play as a <i>domestic drama</i> rather than a <i>revenge tragedy</i> through dramatic techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> • presentation of the two families: parent-child relationships and the sibling relationship (Laertes and Ophelia) ‘domestic’ - but also political and in both families <i>revenge</i> becomes the driving force • Hamlet’s soliloquies - may suggest he is less focused on his father’s revenge than on his mother’s behaviour • closet scene illustrative of ‘domestic’ obsession in terms of mother-son relationship with sudden death of Polonius and Ghost’s appearance a reminder of Hamlet’s revenge mission • imagery of disease - indicative of moral and political corruption, in keeping with both domestic drama/revenge tragedy • madness a feature of revenge tragedies but Ophelia’s actual madness a domestic tragedy perhaps while Hamlet’s antic disposition has political impact. <p>Band 1 responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In Band 2, we should expect to see better supported writing with some clear points showing some understanding of Shakespeare’s techniques. Band 3 work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. Bands 4 and 5 should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>

<p>AO3</p>	<p>Candidates must engage with the contextual focus in the question, the dramatic tradition (revenge tragedy) and historical/social attitudes and values (domestic drama). 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 the play as a <i>domestic drama</i> or <i>revenge tragedy</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"> • the tradition of Senecan revenge drama/Aristotelian tragedy/contemporary dramatists of Shakespeare • religious beliefs and issues • family relationships/status and role of women • codes of honour and chivalry • order and disorder theories, such as the Elizabethan Chain of Being. <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 Band 1 we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In Band 2, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By Band 3, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in Bands 4 and 5 should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.</p>
<p>AO5</p>	<p>Candidates must engage with the view given in the question. Candidates may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> • by debating alternative ideas and multiple readings of the material they have chosen from <i>Hamlet</i> • by engaging with critical material including specific references to and quotations from other readers. • a combination of both of the above. <p>We will reward sensible and supported alternative readings of aspects of <i>Hamlet</i> which are relevant to the domestic drama/revenge tragedy topic 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>Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates’ awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate’s personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate’s argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates’ arguments and understanding of the text.</p>

Q11	<p>“Shakespeare shows us a Denmark disordered by a prince’s melancholy and sickness of soul.” Examine this view of the play <i>Hamlet</i>.</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 Band 1 may be brief, descriptive and/or narrative and might assert some basic, relevant ideas. In Band 2 we should see more sustained efforts to engage with the text and task in relatively clear but not always accurate language. From here throughout the bands we should see an increasingly accurate and appropriate use of relevant terminology. Band 3 responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of verse drama which underpin the play. In Bands 4 and 5 writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.</p>
AO2	<p>In their analysis of the ways Shakespeare may show <i>Denmark disordered by a prince’s melancholy and sickness of soul</i> through dramatic techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> • imagery: disease and corruption, the court and politics, appearance and reality • Hamlet’s antic disposition, the dumb-show and consequences • Shakespeare’s presentation of the Ghost of Hamlet’s father • presentation of Polonius/Laertes/Rosencrantz and Guildenstern as victims of Hamlet • Ophelia: her madness shows her disordered by Hamlet’s behaviour • Fortinbras as foil to Hamlet, restoring order to Denmark with Hamlet’s election. <p>Band 1 responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In Band 2, we should expect to see better supported writing with some clear points showing some understanding of Shakespeare’s techniques. Band 3 work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. Bands 4 and 5 should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>

<p>AO3</p>	<p>Candidates must engage with the contextual focus in the question, the disorder of a kingdom and the responsibilities and roles of princes and kings. We are likely to see a wide range of reference as candidates consider the significance and influence of cultural, political, religious and social contexts upon Shakespeare’s writing. There will be some consideration of how different audiences may or may not understand and appreciate the presentation of <i>Denmark disordered by a prince’s melancholy and sickness of soul</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"> • attitudes towards melancholia and madness • Elizabethan Chain of Being and related concepts of order and harmony • setting of Denmark/role of royal court in politics • ideas about kingship and succession/usurpation, royal codes of conduct • attitudes and beliefs in respect of the supernatural/religious beliefs. • order and disorder theories, such as the Elizabethan Chain of Being. <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 Band 1 we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In Band 2, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By Band 3, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in Bands 4 and 5 should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.</p>
<p>AO5</p>	<p>Candidates must engage with the view given in the question. Candidates may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> • by debating alternative ideas and multiple readings of the material they have chosen from <i>Hamlet</i> • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. <p>We will reward sensible and supported alternative readings of aspects of <i>Hamlet</i> which are relevant to the discussion of Denmark as <i>disordered by a Prince’s melancholy and sickness of soul</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>Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates’ awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate’s personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate’s argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates’ arguments and understanding of the text.</p>

Henry IV Part 1

Q12	<p>“In this play we are left in no doubt that kingship is a role that must be acted.” Examine this view of kingship in <i>Henry IV Part 1</i>.</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 Band 1 may be brief, descriptive and/or narrative and might assert some basic, relevant ideas. In Band 2 we should see more sustained efforts to engage with the text and task in relatively clear but not always accurate language. From here throughout the bands we should see an increasingly accurate and appropriate use of relevant terminology. Band 3 responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of verse drama which underpin the play. In Bands 4 and 5 writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.</p>
AO2	<p>In their analysis of the ways Shakespeare may or may not present <i>kingship as a role that must be acted</i> through dramatic techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> • presentation of King Henry as a political leader and father advising his son how he should act as heir to the throne • Prince Harry as heir to the throne: his relationship with Falstaff and the ‘betrayal’ • other political figures’ estimation and memories of the King as Bolingbroke the usurper (Hotspur: ‘<i>My father and my uncle and myself/ Did give him that same royalty he wears</i>’) • theme of appearance and reality/imagery of clothing/apparel • imagery of chivalry and mythology associated with the Prince (<i>Mercury, Pegasus</i>). <p>Band 1 responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In Band 2, we should expect to see better supported writing with some clear points showing some understanding of Shakespeare’s techniques. Band 3 work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. Bands 4 and 5 should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>

<p>AO3</p>	<p>Candidates must engage with the contextual focus in the question, kingship. 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 kingship as a role that must be acted. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions:</p> <ul style="list-style-type: none"> • theories of kingship and belief in divine right of kings • codes of chivalry • attitudes towards political leaders and their route to power • Renaissance drama • theatre and topical politics/history play genre. <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 Band 1 we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In Band 2, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By Band 3, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in Bands 4 and 5 should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.</p>
<p>AO5</p>	<p>Candidates must engage with the view given in the question. Candidates may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> • by debating alternative ideas and multiple readings of the material they have chosen from <i>Henry IV Part 1</i> • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. <p>We will reward sensible and supported alternative readings of aspects of <i>Henry IV Part 1</i> which are relevant to the discussion of kingship as a role which must be acted 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>Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates’ awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate’s personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate’s argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates’ arguments and understanding of the text.</p>

Q13	How far would you agree that in <i>Henry IV Part 1</i> we witness how “power poisons personal relationships”?
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 Band 1 may be brief, descriptive and/or narrative and might assert some basic, relevant ideas. In Band 2 we should see more sustained efforts to engage with the text and task in relatively clear but not always accurate language. From here throughout the bands we should see an increasingly accurate and appropriate use of relevant terminology. Band 3 responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of verse drama which underpin the play. In Bands 4 and 5 writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.</p>
AO2	<p>In their analysis of the ways Shakespeare may or may not present how <i>power poisons personal relationships</i> through dramatic techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> • the Prince’s relationship with Falstaff and his father the King • the Prince’s soliloquies revealing his plans to deceive everyone • contrasting presentation of Hotspur the ‘<i>king of honour</i>’ • themes and imagery of appearance and reality/acting/clothing and disguise • comic scenes with Falstaff/battle scenes. <p>Band 1 responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In Band 2, we should expect to see better supported writing with some clear points showing some understanding of Shakespeare’s techniques. Band 3 work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. Bands 4 and 5 should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>

<p>AO3</p>	<p>Candidates must engage with the contextual focus in the question, how power poisons personal relationships. We are likely to see a wide range of reference as candidates consider the significance and influence of the cultural, political, religious and social contexts upon Shakespeare’s writing. There will be some consideration of how different audiences may understand and appreciate Shakespeare’s presentation of the ways in which Prince Harry achieves power. Candidates are likely to draw upon some of the following which will need to be integrated relevantly into their discussions:</p> <ul style="list-style-type: none"> • theories of kingship and ideas about royal conduct • codes of chivalry and honour • attitudes towards political leaders and their route to power • Renaissance drama and history play genre. <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 Band 1 we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In Band 2, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By Band 3, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in Bands 4 and 5 should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.</p>
<p>AO5</p>	<p>Candidates must engage with the view given in the question. Candidates may argue that power does or does not poison personal relationships, or that both things are true. It is the quality of the argument which is of paramount importance. Candidates may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> • by debating alternative ideas and multiple readings of the material they have chosen from <i>Henry IV Part 1</i> • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. <p>We will reward sensible and supported alternative readings of aspects of <i>Henry IV Part 1</i> which are relevant to the discussion of <i>princely power, force and fraud</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>Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates’ awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate’s personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate’s argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates’ arguments and understanding of the text.</p>

The Tempest

Q14	<p>“The island setting, the use of magic and the supernatural all provide us with nothing more than an entertaining spectacle.” How far would you agree with this view of <i>The Tempest</i>?</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 Band 1 may be brief, descriptive and/or narrative and might assert some basic, relevant ideas. In Band 2 we should see more sustained efforts to engage with the text and task in relatively clear but not always accurate language. From here throughout the bands we should see an increasingly accurate and appropriate use of relevant terminology. Band 3 responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of verse drama which underpin the play. In Bands 4 and 5 writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.</p>
AO2	<p>In their analysis of the ways in which Shakespeare presents the island setting, magic and the supernatural through dramatic techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> • presentation of Ariel and Prospero’s magic • shipwreck scene/wedding masque/use of music • various characters’ perceptions of the island • presentation and dramatic use of Caliban • themes of service and control/illusion and reality/transformation. <p>Band 1 responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In Band 2, we should expect to see better supported writing with some clear points showing some understanding of Shakespeare’s techniques. Band 3 work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. Bands 4 and 5 should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>

<p>AO3</p>	<p>Candidates must engage with the contextual focus in the question, audience response to the play (<i>entertaining spectacle</i>) and attitudes to magic and the supernatural. We are likely to see a wide range of reference as candidates consider the significance and influence of the cultural, political, religious and social contexts upon Shakespeare’s writing. There will be some consideration of how different audiences may understand and appreciate the play’s setting and key elements such as magic. 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"> • age of discovery and colonisation • attitudes towards magic and the supernatural • ideas about the Noble Savage and about education and civilisation • contemporary Elizabethan/Jacobean drama • theories about order and hierarchy such as the Chain of Being/religious beliefs. <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 Band 1 we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In Band 2, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By Band 3, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in Bands 4 and 5 should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.</p>
<p>AO5</p>	<p>Candidates must engage with the view given in the question. Candidates may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> • by debating alternative ideas and multiple readings of the material they have chosen from <i>The Tempest</i> • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. <p>We will reward sensible and supported alternative readings of aspects of <i>The Tempest</i> which are relevant to the discussion of <i>nothing more than an entertaining spectacle</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>Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates’ awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate’s personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate’s argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates’ arguments and understanding of the text.</p>

Q15	<p>“In his creation of Ariel and Caliban, Shakespeare presents a world in which moral values are unclear.” Examine this view of <i>The Tempest</i>.</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 Band 1 may be brief, descriptive and/or narrative and might assert some basic, relevant ideas. In Band 2 we should see more sustained efforts to engage with the text and task in relatively clear but not always accurate language. From here throughout the bands we should see an increasingly accurate and appropriate use of relevant terminology. Band 3 responses will be more consistently relevant, creatively engaged with the implications of the task and able to take account of the concepts of verse drama which underpin the play. In Bands 4 and 5 writing should be increasingly analytical and, at the top, sophisticated and perceptive in the ways knowledge of the text is linked to the demands of the task.</p>
AO2	<p>In their analysis of the ways in which Shakespeare may or may not present a <i>world in which moral values are unclear</i> through dramatic techniques and language choices, candidates might draw upon the following:</p> <ul style="list-style-type: none"> • presentation of Caliban with negative imagery and associations • ambiguous presentation of Ariel and relationship with Prospero • use of Miranda’s innocence and inexperience to suggest moral purity/clarity • the dramatic impact of magic and the supernatural on the play’s setting and characterisation: may provide excuses for reprehensible behaviour such as Sebastian and Antonio’s plan to betray Alonso • portrayal of Prospero as arch controller of illusion and reality with some ambiguous morality. <p>Band 1 responses are likely to be limited in range; to take a narrative or descriptive approach and to offer little by way of textual support. In Band 2, we should expect to see better supported writing with some clear points showing some understanding of Shakespeare’s techniques. Band 3 work should demonstrate a well-organised and detailed discussion with well chosen, convincing support and clear engagement with the implications of characters’ words and actions. Bands 4 and 5 should demonstrate increasingly perceptive analysis and, at the top, sophisticated evaluation.</p>

<p>AO3</p>	<p>Candidates must engage with the contextual focus in the question, <i>world/moral values</i>. We are likely to see a wide range of reference as candidates consider the significance and influence of the cultural, political, religious and social contexts upon Shakespeare’s writing. There will be some consideration of how different audiences may or may not understand and appreciate the play’s presentation of <i>a world in which moral values are unclear</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"> • ideas about service/duty/punishment • age of discovery and colonisation • attitudes towards magic and the supernatural • ideas about the Noble Savage and about education and civilisation • attitudes towards women and marriage • theories about order and hierarchy such as the Chain of Being/religious beliefs. <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 Band 1 we are likely to see broad and assertive writing which will not always be successfully linked to text or task. In Band 2, there should be some relevant connections between the text and some contexts but the approach might still be broad and assertive. By Band 3, contextual materials should be carefully chosen and the connections between text, task and context clearly understood. Writing in Bands 4 and 5 should demonstrate an increasingly sound analysis and eventually perceptive approach to the significance of key contexts.</p>
<p>AO5</p>	<p>Candidates must engage with the view given in the question. Candidates may approach AO5 in 3 ways:</p> <ul style="list-style-type: none"> • by debating alternative ideas and multiple readings of the material they have chosen from <i>The Tempest</i> • by engaging with critical material including specific references to and quotations from other readers • a combination of both of the above. <p>We will reward sensible and supported alternative readings of aspects of <i>The Tempest</i> which are relevant to the discussion of <i>a world in which moral values are unclear</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>Band 1 responses might assert different views without discussion or present quotations from critical sources which are not relevant to the task. In Band 2 we should see evidence of candidates’ awareness of plural readings and towards the top of the band we could see critical views applied although they are unlikely to be fully assimilated into the candidate’s personal approach. In Band 3, the recognition of different readings and the use of critical material should be relevant to the candidate’s argument. In Bands 4 and 5, we should see increasing confidence and expertise in the ways different readings are used to contribute to candidates’ arguments and understanding of the text.</p>

Unit 4 Shakespeare Section B Assessment Grid

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

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