

Marking Grid: Speech Content

22/25

Marking Criteria	Mark
<ul style="list-style-type: none"> • Demonstrates a sophisticated understanding of the quotation and shows engagement • Demonstrates a sophisticated understanding of how context and values shape meaning • Demonstrates a highly developed ability to structure and express information for a specific purpose • Demonstrates a highly developed ability to use discerning language techniques that address the criteria • Demonstrates a highly developed ability to use discerning textual evidence that address the criteria • Demonstrates a highly developed ability to explain the use of visual techniques in their representation and how it links to their thesis 	<p>A</p> <p>15 14 13</p>
<ul style="list-style-type: none"> • Demonstrates a well-developed understanding of the quotation and shows engagement • Demonstrates a well-developed understanding of how context and values shape meaning • Demonstrates a well-developed ability to structure and express information for a specific purpose • Demonstrates a well-developed ability to use relevant language techniques that address the criteria • Demonstrates a well-developed ability to use textual evidence that address the criteria • Demonstrates a well-developed ability to explain the use of visual techniques in their representation and how it links to their thesis 	<p>B</p> <p>12 11 10</p>
<ul style="list-style-type: none"> • Demonstrates a sound understanding of the quotation and shows engagement • Demonstrates a sound understanding of how context and values shape meaning • Demonstrates a sound ability to structure and express information for a specific purpose • Demonstrates a sound ability to use relevant language techniques that address the criteria • Demonstrates a sound ability to use textual evidence that address the criteria • Demonstrates a sound ability to explain the use of visual techniques in their representation and how it links to their thesis 	<p>C</p> <p>9 8 7</p>
<ul style="list-style-type: none"> • Demonstrates a limited understanding of the quotation • Demonstrates a limited understanding of how context and values shape meaning • Demonstrates a limited ability to structure and express information for a specific purpose • Demonstrates a limited ability to use language techniques that address the criteria • Demonstrates a limited ability to use textual evidence that address the criteria • Demonstrates a limited ability to explain the use of visual techniques in their representation and how it links to their thesis 	<p>D</p> <p>6 5 4</p>
<ul style="list-style-type: none"> • Elementary understanding of the quotation • Demonstrates an elementary understanding of how context and values shape meaning • Demonstrates an elementary ability to structure and express information for a specific purpose • Demonstrates an elementary ability to use language techniques that address the criteria • Demonstrates an elementary ability to use textual evidence that address the criteria • Demonstrates an elementary ability to explain the use of visual techniques in their representation and how it links to their thesis 	<p>E</p> <p>3 2 1</p>

Marking feedback on visual and content of speech:

A clear argument and strong examination of the text.

You could use the structure of your speech to drive home your overarching argument in a more sustained and cohesive manner.

Name of Student: Ava 5.13.

Marking Criteria: Manner	Mark
<ul style="list-style-type: none">○ Demonstrates sophistication in the following ways:<ul style="list-style-type: none">- Natural and extended eye contact with audience and minimal reliance on notes- Volume, pitch and intonation- Posture and body language- Clarity and expression	5
<ul style="list-style-type: none">○ Demonstrates a well-developed ability in the following ways:<ul style="list-style-type: none">- Natural eye contact with audience and minimal reliance on notes- Volume, pitch and intonation- Posture and body language- Clarity and expression	4
<ul style="list-style-type: none">○ Demonstrates a sound ability in the following ways:<ul style="list-style-type: none">- Eye contact with audience with some reliance on notes- Volume, pitch and intonation- Posture and body language- Clarity and expression	3
<ul style="list-style-type: none">○ Demonstrates a limited ability in the following ways:<ul style="list-style-type: none">- Attempts eye contact with audience but relies too much on reading- Volume, pitch and intonation- Posture and body language- Clarity and expression	2
<ul style="list-style-type: none">○ Elementary ability in the following ways:<ul style="list-style-type: none">- Eye contact- Volume, pitch and intonation- Posture and body language- Clarity and expression	1

Marker feedback:

Confident and engaging manner.

Clear, deliberately paced. Good use of
intention and pauses for emphasis

Outcome	Outcome Description
1	responds to, composes and evaluates complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure
2	uses and evaluates processes, skills and knowledge required to effectively respond to and compose texts in different modes, media and technologies
3	analyses and uses language forms, features and structures of texts considering appropriateness for specific purposes, audiences and contexts and evaluates their effects on meaning
4	strategically uses knowledge, skills and understanding of language concepts and literary devices in new and different contexts
5	thinks imaginatively, creatively, interpretively and critically to respond to, evaluate and compose texts that synthesise complex information, ideas and arguments
6	investigates and evaluates the relationships between texts
7	evaluates the diverse ways texts can represent personal and public worlds and recognises how they are valued
8	explains and evaluates cultural assumptions and values in texts and their effects on meaning
9	reflects on, evaluates and monitors own learning and adjusts individual and collaborative processes to develop as an independent learner

Name of Student: AJ9 Marking Grid: Visual Representation

Marking Criteria	Mark
<p>Highly developed ability to represent the overarching thesis chosen by incorporating:</p> <ul style="list-style-type: none"> A diversity of effective visual techniques which may include layout, symbolism, images/graphics, font, proportion, vectors and other significant techniques. Instructions of size (A4) as indicated by the task or on PowerPoint slide 	5
<p>Well- developed ability to represent the overarching thesis chosen by incorporating:</p> <ul style="list-style-type: none"> A diversity of suitable techniques which may include layout, symbolism, images/graphics, font, proportion, vectors and other significant techniques. Instructions of size (A4) as indicated by the task or on PowerPoint slide 	4
<p>Sound ability to represent the overarching thesis chosen by incorporating:</p> <ul style="list-style-type: none"> Some adequate visual techniques which may include layout, symbolism, images/graphics, font, proportion, vectors and other significant techniques. Instructions of size (A4) as indicated by the task or on PowerPoint slide 	3
<p>Limited ability to represent the chosen thesis by incorporating:</p> <ul style="list-style-type: none"> Superficial or overly clichéd use of visual techniques Did not follow instructions related to size 	2
<p>Elementary ability to represent:</p> <ul style="list-style-type: none"> Attempting to use one or more visual techniques Submitting a representation on paper 	1



Jealousy, insecurity and Ouroboros

“I say there is no darkness but ignorance”

In 'Othello', it is true to say that we as an audience are exposed to some of the darkest sins of all, culminating into Othello's slow, calculated and horrific murder of his wife, Desdemona. But is this malicious act motivated by ignorance alone? I believe that Othello's ignorance is fuelled by his own insecurity and jealousy, inherent in almost all the characters in this play, representing a far greater darkness than ignorance alone. Today, on this prestigious University stage, I will outline my perspective like many of the speakers before me, and demonstrate how Iago's masterful psychological manipulation of Othello's deep-rooted insecurities leads to the tragic downfall of the characters in the play. In addition, I will discuss how Shakespeare, through his Machiavellian character Iago, ironically portrays jealousy as a demonic and monstrous being, to push Othello to his lowest point. Displayed behind me is a visual representation of the argument I will put forward to you. I hope that by my speech's end you too will agree, that human insecurity and jealousy work symbiotically in 'Othello' to produce the greatest darkness of all.

At the beginning of the play Othello is revered as a noble Moor; he has gained both power and wealth through victories on the battlefield. But he also sits as an outsider: his colour marks him as different. The juxtaposition of black and white imagery running throughout 'Othello' is an indicator of this difference. “Even now, now, very now, an old black ram is tupping your white ewe” (1.1.90) The use of derogatory, bestial imagery to depict Othello's relationship with Desdemona to her father highlights Iago's initial skill in manipulation and provides the audience with Othello's status as an outsider and breaker of societal norms by eloping with Desdemona. Iago goes further, symbolically comparing Othello to a 'black sheep', implying he is an outcast.

Animal references are used frequently in 'Othello', reflecting the racism not just in the play, but amongst Shakespeare's Elizabethan audience too. When Iago zoomorphises him as a “Barbary horse” (1.1.110), for example, or Roderigo refers to his “Thick lips” (1.1.69) the disrespect his counterparts express shows they do not regard him as one of their own. The course of the play changes after the peripeteia when Othello's insecure rage, fuelled by Iago's deception, becomes the driving force. Iago's hubris about his own abilities as an intelligent villain drives Othello's eventual hamartia. Through a modern interpretation, we as an audience now know his tragic flaw is his internalisation of the prejudices engulfing him, suggesting his insecurities were the root cause of tragedy.

Jealousy dominates the plot in 'Othello' and becomes the chief causative force of action, thus, motivating the central conflicts of the play; Iago's resentment of Othello, and Othello's suspicion

of Desdemona. Shakespeare has gifted the chameleonic villain Iago with the ability to identify weaknesses in people, and Iago uses those weaknesses to harvest the jealousy within them.

Iago is immediately revealed as an envious character: in the first scene, he complains that Cassio has been promoted instead of him, although he believed he deserved the role himself. The quote, "But he, sir, had the election; and I, of whom his eyes had seen the proof, At Rhodes, at Cyprus ... must be 'leed and calmed'" (1.1.30) demonstrates Iago's infantilisation of himself as a baby that needs to be "leed and calmed". The repetition of the personal pronoun reveals the root cause of his own bitter jealousy, and how belittled the loss of promotion made him feel. We as an audience begin to realise Iago's growing jealousy, and prepare for its machiavellian manifestation.

In the iconic phrase "O, beware, my lord, of jealousy! It is the green-eyed monster which doth mock the meat it feeds on" (3.3.170) Iago anthropomorphises jealousy as the "green-eyed monster" and ironically condemns those who fall victim to envy. References of jealousy as a monstrous force frequent the play.

Emilia, too, discusses the circularity of jealousy in the quote, "It is a monster, begot upon itself, born on itself" (3.4.155) with the confounding image of jealousy as a monster that gives birth to itself. She recalls the ancient symbol of the Ouroboros, a snake swallowing its own tail and therefore stuck in a self-perpetuating loop. The more one doubts, the more insecure and trapped one becomes. This imagery presents the jealousy-crazed characters not simply as brutish, but grotesque, deformed and demonic. Othello's obvious honour and intelligence makes these imagery-heavy attacks appear ridiculous. Yet when Othello is overcome by jealousy, he too becomes beast-like, falling into epileptic fits that rob him of the ability to speak intelligibly.

Othello's hamartia is his belief in Iago's treacherous lies about Desdemona's unfaithfulness, symbolised through her handkerchief. Othello is made ignorant by his jealousy; he can't reflect on his blessings, he is instead trapped by his insecurities. After his anagnorisis of Desdemona's faithfulness, Othello reflects on his mistake. Iago hinted at Desdemona's infidelity, and Othello rushed to accept it, because it echoed his deepest fears and insecurities as an outsider. At his death, Othello recollects on a man he once killed in battle, a "turban'd Turk" (5.2.350), and whilst stabbing himself, he refers to himself for the last time, as an outsider.

Jealousy as a cyclical being was the main symbol I focused my visual representation on. Shakespeare personifies envy as an Ouroboros, the snake, to display the self-perpetuating nature of jealousy. I drew the snake in monochromatic colours in reference to the black/white dichotomy omnipresent in the play. In addition, I included Othello's hand as a vector, grasping the snake by the neck; to represent his noble nature, yet insecurity as an outsider, holding his



jealousy at arms length. In the play, Othello recognises Desdemona's strawberry handkerchief as a symbol of her faith and chastity. When manipulated by Iago it becomes a symbol of infidelity, hence my use of the strawberry vine encompassing the snake. The infidelity interwoven with the jealousy. The salient colour is the bright red strawberries; symbolising Desdemona's chastity and her undying love for Othello in the face of everything, darkness and all.



