

19/20

Marking Grid: Speech Content

Roy O

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 <u>11</u> 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><u>9</u> 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:

You demonstrate insight into the text, however your argument could be more cohesive and sustained throughout the speech. Develop your argument clearly and maintain the focus on that idea in every paragraph of your speech.

Name of Student: Rory O.

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:

Engaging and well-paced.

Good use of gestures.

could make more use of variation in tone/volume/pace to emphasise points.

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: Roy Marking Grid: Visual Representation

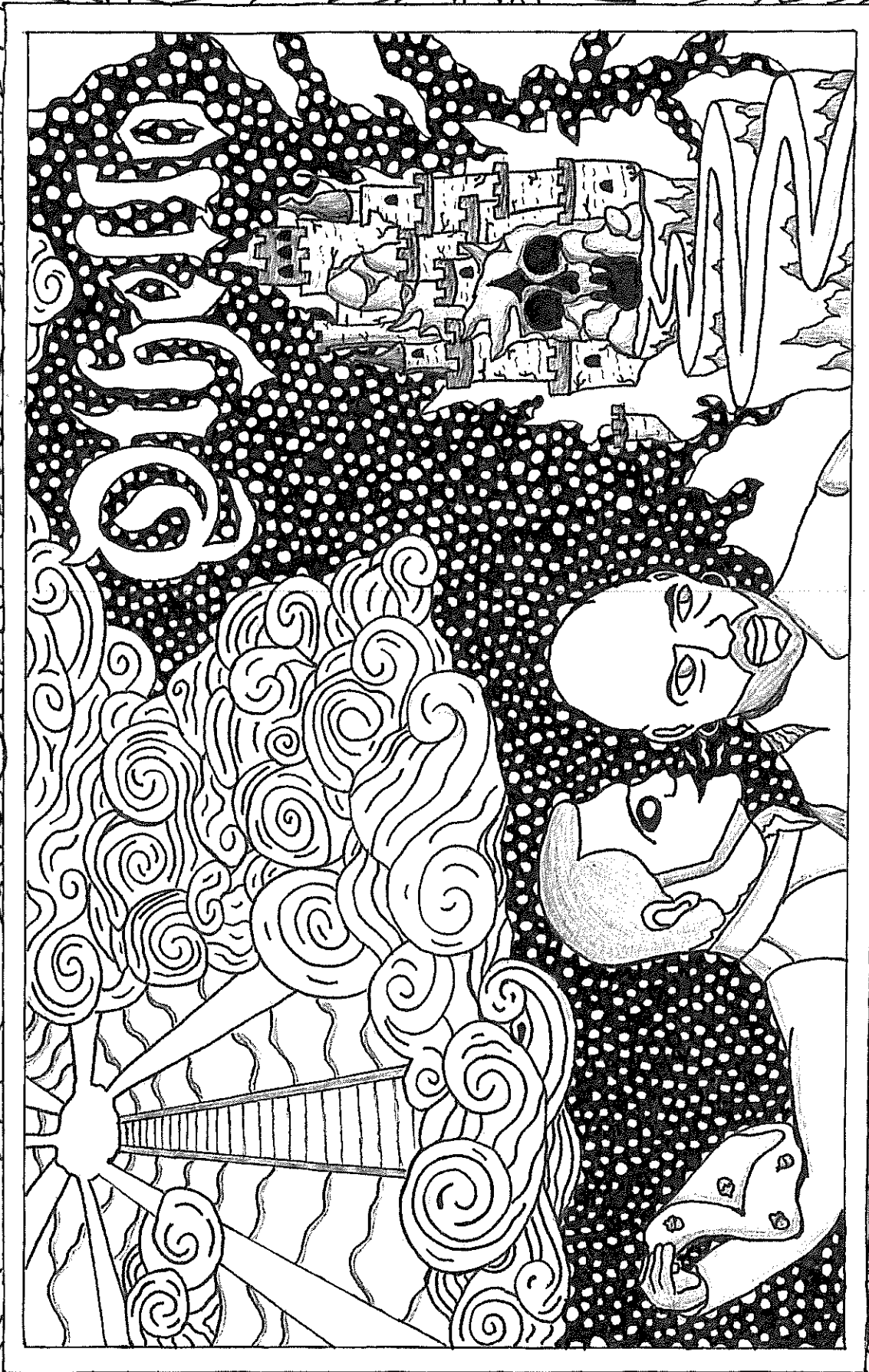
Marking Criteria	Mark
<p>Highly developed ability to represent the overarching thesis chosen by incorporating:</p> <ul style="list-style-type: none"> A diversity of effective visual techniques which may include layout, symbolism, images/graphics, font, proportion, vectors and other significant techniques. 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



<p>1. "I say there is no darkness but ignorance" It seems most critics would be in favour of this statement, the idea that that which is defined as evil, stems from the ignorance that denies moral upkeep. However, critical analysis of the Shakespearean tragedy, "Othello", stands in stark opposition to this assumption. I'll instead argue that individuals do have the capability to consciously enact darkness, and that ignorance is not the cause or catalyst for evil, but instead the propagator of.</p>	<p>2. Which is justified by: Iago's consciously manipulative behaviour as being served by his intellect, Iago's influence in morphing Othello into a consciously malevolent being and finally, Iago's villainy acting as the catalyst for Othello's rejection of faith. I will discuss these in turn alongside their influence on my visual representation, to ultimately argue that "I say there is no darkness but ignorance" is an untenable statement, once taking into account the true temptation that pathological behaviour can offer.</p>
<p>3. Iago's manipulative behaviour is refined through his intellect, and we find that he is conscious of his malevolence. The deep-seeded apathy he demonstrates is known only to the audience, through Shakespeare's use of dramatic irony (up until Othello's anagnorisis); he is what is referred to in modern psychology as the dark triad: narcissism, psychopathy and Machiavellianism. Shakespeare has embodied these traits in Iago to represent the political instability rife during the closing of Queen Elizabeth's rule.</p>	<p>4. Social angst became apparent with the uncertainty of who would follow in her absence, given she had no heir, and in consideration of a new ruler who may adopt sociopathic traits like that of Iago. We see this when Iago first exploits Othello's credulity, connoting himself as a harbinger of hell, "Hell and Night must bring this monstrous birth to light". Shakespeare morphs Iago's diction from prose to verse in this antithetical couplet to show the transformation from his contemplation to a more definite and decisive motive: engaging with the audience through iambic pentameter.</p>
<p>5. Shakespeare uses irony to show that Iago is aware of his deceit, "I will wear my heart upon my sleeve for daws to peck at: I am not what I am". He takes pride in his scheming, evident in his grin, alongside Othello's look of concern. It becomes evident that conscious darkness can be enacted, despite an absence of ignorance. Iago demonstrates his proclivity for evil, through exploiting the naivety of those around him; a warning from Shakespeare of the danger behind Iago's apathy. Darkness is not a façade of ignorance;</p>	<p>6. Iago purposefully exploits Othello's insecurity of his competence as a husband and general, so that as his inhibitions decay the more pathological he'll become. This is clear when Iago tells Othello that the lost handkerchief lies with Cassio, "rise black vengeance from thy hollow cell": the denigration of himself as an agent of vengeance is just like that of Iago, "Yield up... to tyrannous hate! Swell, bosom with thy fraught, for tis' of aspics' tongues".</p>



<p>7. A motif of biblical allusions, particularly to that of snakes: the symbol of predatory evil, transformation and temptation that runs parallel with Iago's villainous nature. The space Iago occupies sets him amongst the starry backdrop; Iago as the embodiment of that which separates the ideal and the undesirable. Iago with a stance of certainty and pride, demonstrates clout over Othello, and Othello's sorrowful countenance to show his naivety and subordination to Iago's schemes.</p>	<p>8. Iago is depicted as a sinister wide-eyed being, the exploiter of Othello's ignorance, and the cause of his downfall, and yet clearly the evil Iago embodies exists despite an absence of ignorance. Finally we see Othello's rejection of faith; Iago's nail in the coffin, that leaves Othello unable to overcome any further manipulation. I've portrayed this through aligning the direction of Othello's glance towards the hellish, in stark contrast to the ideal: which to Othello is now illusory.</p>
<p>9. He is inundated with vengeance, infernal connotations and the use of anaphora makes this clear, "Oh blood, blood, blood!" the rejection of divinity made clear when he utters "All my fond love thus do I blow to heaven, 'tis gone'. Othello's ignorance does not precede the evil, the evil precedes the ignorance, and if able to: exploits it. This is why divinity and wisdom go hand in hand: because wisdom is the antidote to ignorance.</p>	<p>10. To conclude, let me summarise: As Othello's formulation of divinity deteriorates, so blurred becomes his distinction between the ideal and the infernal, that his ability to operate as a husband, as a general, and as a citizen decays completely. Iago can then endorse his social clout, rise to Othello's prior position, and satiate the desires derived from his dark triad complex. Moral redemption lies with Emilia.</p>
<p>11. Who in the final scene uses wisdom to ground herself against both Othello and Iago. Proving wisdom as the antidote to ignorance, and ignorance as that which can be exploited by darkness. Shakespeare's exploration of these themes are timeless, however in this particular instance, Othello does not affirm the concept that "there is no darkness but ignorance".</p>	



Rory O