OCR
Oxford Cambridge and RSA

GCSE (9-1)

English Literature

Unit **J352/02**: Exploring poetry and Shakespeare

General Certificate of Secondary Education

Mark Scheme for June 2017

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This mark scheme is published as an aid to teachers and students, to indicate the requirements of the examination. It shows the basis on which marks were awarded by examiners. It does not indicate the details of the discussions which took place at an examiners' meeting before marking commenced.

All examiners are instructed that alternative correct answers and unexpected approaches in candidates' scripts must be given marks that fairly reflect the relevant knowledge and skills demonstrated.

Mark schemes should be read in conjunction with the published question papers and the report on the examination.

OCR will not enter into any discussion or correspondence in connection with this mark scheme.

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Annotations

Stamp	*Description*	*Placement*
	To indicate explanations and analytical comment	Body of response
	For explanations that are not fully clear	Body of response
K	AO1 Knowledge	Left margin
U	AO1 Understanding	Left margin
DET	AO1 Supporting detail/quotation	Left margin
DEV	AO1 Development of observation/argument/evaluation	Left margin
L	AO2 Good analysis of language	Left margin
CONT	AO3 Context	Left margin
LNK	Link to wider text (Section B) or comparison (Section A)	Left margin
Q	Relevance to question	Left margin
NAQ	Not relevant to question	Left margin
NAR	Paraphrase or lifting	Left margin
^	Omission Needs development/needs example/general	Body of response Left margin
BP	Blank Page	Middle of page

Subject-specific Marking Instructions

INTRODUCTION

Your first task as an Examiner is to become thoroughly familiar with the material on which the examination depends. This material includes:

- the specification, especially the assessment objectives
- the question paper and its rubrics
- the texts which candidates have studied
- the mark scheme.

You should ensure that you have copies of these materials.

You should ensure also that you are familiar with the administrative procedures related to the marking process. These are set out in the OCR booklet **Instructions for Examiners**. If you are examining for the first time, please read carefully **Appendix 5 Introduction to Script Marking: Notes for New Examiners**.

Please ask for help or guidance whenever you need it. Your first point of contact is your Team Leader.

ASSESSMENT OBJECTIVES

Candidates are expected to demonstrate their ability to:

AO1	Read, understand and respond to texts. Students should be able to: • maintain a critical style and develop an informed personal response • use textual references, including quotations, to support and illustrate interpretations.
AO2	Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate.
AO3	Show understanding of the relationships between texts and the contexts in which they were written.
AO4	Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.

WEIGHTING OF ASSESSMENT OBJECTIVES

The relationship between the units and the assessment objectives of the scheme of assessment is shown in the following grid:

Component	**% of GCSE**				**Total**
	AO1	**AO2**	**AO3**	**AO4**	
Exploring modern and literary heritage texts (J352/01)	20	17.5	10	2.5	50
Exploring poetry and Shakespeare (J352/02)	20	22.5	5	2.5	50
Total	40	40	15	5	100

USING THE MARK SCHEME

Please study this Mark Scheme carefully. The Mark Scheme is an integral part of the process that begins with the setting of the question paper and ends with the awarding of grades. Question papers and Mark Schemes are developed in association with each other so that issues of differentiation and positive achievement can be addressed from the very start.

This Mark Scheme is a working document; it is not exhaustive; it does not provide 'correct' answers. The Mark Scheme can only provide 'best guesses' about how the question will work out, and it is subject to revision after we have looked at a wide range of scripts.

The Examiners' Standardisation Meeting will ensure that the Mark Scheme covers the range of candidates' responses to the questions, and that all Examiners understand and apply the Mark Scheme in the same way. The Mark Scheme will be discussed and amended at the meeting, and administrative procedures will be confirmed. Co-ordination scripts will be issued at the meeting to exemplify aspects of candidates' responses and achievements; the co-ordination scripts then become part of this Mark Scheme.

Before the Standardisation Meeting, you should read and mark in pencil a number of scripts, in order to gain an impression of the range of responses and achievement that may be expected.

Please read carefully all the scripts in your allocation and make every effort to look positively for achievement throughout the ability range. Always be prepared to use the full range of marks.

INFORMATION AND INSTRUCTIONS FOR EXAMINERS

1 The co-ordination scripts provide you with *examples* of the standard of each band. The marks awarded for these scripts will have been agreed by the Team Leaders and will be discussed fully at the Examiners' Co-ordination Meeting.

2 The specific task-related indicative content for each question will help you to understand how the Level of Response band descriptors may be applied. However, this indicative content does not constitute the mark scheme: it is material that candidates might use, grouped according to each assessment objective tested by the question. For each specific task, the intended balance between different assessment objectives is highlighted in the Mark Scheme: dominant assessment objectives are flagged, or where assessment objectives are equally weighted, this is flagged, too. It is hoped that candidates will respond to questions in a variety of ways and will give original and at times unexpected interpretations of texts. Rigid demands for 'what must be a good answer' would lead to a distorted assessment.

3 Candidates' answers must be relevant to the question. Beware of prepared answers that do not show the candidate's thought and which have not been adapted to the thrust of the question. Beware also of answers where candidates attempt to reproduce interpretations and concepts that they have been taught but have only partially understood.

4 Candidates' answers should demonstrate knowledge of their chosen texts. This knowledge will be shown in part through the range and relevance of their references to the text (bearing in mind that this is a closed text examination). Re-telling sections of the text without commentary is of little or no value.

INSTRUCTIONS TO EXAMINERS:

A INDIVIDUAL ANSWERS

1 The INDICATIVE CONTENT indicates the sort of material candidates might use in their answers, but be prepared to recognise and credit unexpected and alternative approaches where they are relevant.

2 Using 'best-fit', decide first which set of LEVEL OF RESPONSE BAND DESCRIPTORS for the relevant assessment objectives assessed in the task best describes the overall quality of the answer. In Unit J352/02, the AOs have different intended weightings in the different sections:

Component *Exploring poetry and Shakespeare* (J352/02)	**Intended weightings (% of GCSE)**				**Total**
	AO1	**AO2**	**AO3**	**AO4**	
Section A: Poetry across time Part a)	5	7.5			12.5
Section A: Poetry across time Part b)	6.25	6.25			12.5
Section B: Shakespeare	8.75	8.75	5	2.5	25
Total	20	22.5	5	2.5	50

Keep in mind the intended weightings of assessment objectives targeted by the question when initially identifying the correct Level of Response band. For each specific task, the intended balance between different assessment objectives is highlighted in the Mark Scheme: dominant assessment objectives are flagged, or where assessment objectives are equally weighted, this is flagged, too. Using 'best-fit', adjust the mark within the band according to the dominant (if applicable) assessment objectives following the guidelines below:

- **Highest mark**: If clear evidence of all the qualities in the band descriptors is shown, the HIGHEST Mark should be awarded.

- **Lowest mark**: If the answer shows the candidate to be borderline (i.e. they have achieved all the qualities of the bands below and show limited evidence of meeting the criteria of the band in question) the LOWEST mark should be awarded.

- **Middle mark**: This mark should be used for candidates who are secure in the band. They are not 'borderline' but they have only achieved

some of the qualities in the band descriptors.

- Further refinement can be made by using the intervening marks, if appropriate.

3 Be prepared to use the full range of marks. Do not reserve high band marks 'in case' something turns up of a quality you have not yet seen. If an answer gives clear evidence of the qualities described in the band descriptors, reward appropriately.

B TOTAL MARKS

The maximum mark for the paper is **80.**

C RATIONALE FOR ASSESSING AO3

Section B: Shakespeare

In this Section, candidates will have knowledge of contextual factors for their studied texts and will use this to develop their response to the question. Candidates should only refer to contexts that are relevant to the specific question asked. The questions are worded to prompt candidates to consider relevant social, historical or cultural contexts as demonstrated in the play. More general knowledge of Shakespeare's historical, dramatic or biographical contexts is not relevant for this assessment.

Section A: Poetry across time

Component *Exploring poetry and Shakespeare* (J352/02)	**Intended weightings (% of GCSE)**				**Total**
	AO1	**AO2**	**AO3**	**AO4**	
Section A: Poetry across time Part a)	5	7.5			12.5
Section A: Poetry across time Part b)	6.25	6.25			12.5

Question			**Levels of response**	**Marks**	**Indicative content**
1	**a**		***SKILLS:*** ***AO2****: Analyse the language, form and structure used by a writer to create meanings and effects, using relevant terminology where appropriate.* ***AO1****: Read, understand and respond to texts: maintain a critical style; develop an informed personal response; use textual references, including quotations, to support and illustrate interpretations.* *Critically compare and contrast texts, referring where relevant to theme, characterisation, context (where known), style and literary quality.* ***The response is to be marked holistically. Examiners to indicate overall mark awarded at the end of the response. AO2 is the dominant assessment objective.*** **Level 6 (18–20 marks)** **Sustained critical style in an informed personal response to both text and task** • Detailed and sensitive analysis of writer's use of language, form and structure to create meanings and effects (AO2)	**20**	***Morning Song* by Sylvia Plath and *Hinterhof* by James Fenton.** **Compare the ways in which both poets present how the speakers' lives have been changed by love.** **You should consider:** • **ideas and attitudes in each poem** • **tone and atmosphere in each poem** • **the effects of the language and structure used.** *Please bear in mind that other content may be equally valid and should be credited.* **AO2:** • Both poets' use of figurative language drawn from the world of nature e.g. (Plath's "cloud … wind … hand … moth … sea" bringing the "new statue"; Fenton's "rainbow …wind … dawn … dew" bringing something "Utterly new in every way"). • Sound effects such as alliteration ("clean as a cat's) to describe the baby; and the effect of love ("west

Question	Levels of response	Marks	Indicative content
	• Consistently effective use of relevant subject terminology (AO2) • Sustains a coherent critical style in an informed personal response to the text showing consistently perceptive understanding (AO1) • Textual references and quotations are precise, pertinent and skilfully interwoven (AO1) • Achieves a sustained, interwoven comparison of texts **Level 5 (15–17 marks)** **Convincing critical style in a well-developed personal response to both text and task** • Thoughtful examination of writer's use of language, form and structure to create meanings and effects (AO2) • Good use of relevant subject terminology (AO2) • Maintains a convincing critical style in a well–developed personal response to the text showing some insightful understanding (AO1) • Textual references and quotations are well–selected and fully integrated (AO1) • Achieves a sustained comparison of texts **Level 4 (11–14 marks)** **Credible critical style in a detailed personal response to**		wind….dawn dew"). • Structure and form: the growth of "love" in *Morning Song* from the initial rather neutral description ("bald…statue") to the sense of celebration ("balloons"); in Fenton, the small variations in the first lines and the feeling of verses mirroring each other suggesting a sense of constancy and unchanging emotions. • Use of enjambment in Plath to create a feeling of breathless anticipation and growing excitement; in Fenton, the use of a regular rhythm and rhyme scheme to create the feeling of certainty in the loving relationship. **AO1:** • How "love" can describe the different relationships and experiences explored in the two poems. • Links between the poems e.g. the transforming power of "love" despite the very different object of affection. Plath's language and images of worth and value might for example be compared with Fenton's rhyming of "true" with "new" to assert the commitment of the speaker to the here and now. • The shared sense of wonder at how love has changed everything: Plath's use of the cloud/wind metaphor to capture how a life is changed by a new arrival; Fenton's use of the image of "dawn" to capture the idea of a life being started again.

Question			Levels of response	Marks	Indicative content
			both text and task • Some analytical comments on writer's use of language, form and structure to create meanings and effects (AO2) • Competent use of relevant subject terminology (AO2) • Demonstrates some critical style in a detailed personal response to the text showing clear understanding (AO1) • Relevant textual references and quotations are selected to support the response (AO1) • Develops some key points of comparison between texts **Level 3 (7–10 marks)** **A reasonably developed personal response to both text and task** • Reasonable explanation of writer's use of language, form and structure to create meanings and effects (AO2) • Some use of relevant subject terminology (AO2) • Develops a reasonably detailed personal response to the text showing understanding (AO1) • Uses some relevant textual references and quotations to support the response (AO1) • Makes some explicit, relevant comparisons between texts **Level 2 (4–6 marks)**		

Question			Levels of response	Marks	Indicative content
			A straightforward personal response to both text and task • Simple comments on writer's use of language, form or structure (AO2) • Limited use of subject terminology (AO2) • Begins to develop a straightforward personal response to the text showing some understanding (AO1) • Gives some relevant support from the text (AO1) • Some identification of key links between texts **Level 1 (1–3 marks)** **A basic response to both text and task** • A little awareness of language, form or structure (AO2) • Very little use of subject terminology (AO2) • Makes a few relevant comments about the text (AO1) • Makes limited references to the text (AO1) • Limited, if any, attempt to make obvious links between texts **0 marks** No response or no response worthy of credit.		
1	**b**		***SKILLS:*** ***AO1****: Read, understand and respond to texts: maintain a critical*	**20**	**Explore in detail one other poem from your anthology which presents how love can change the ways in which the world is seen.**

Question			Levels of response	Marks	Indicative content
			style; develop an informed personal response; use textual references, including quotations, to support and illustrate interpretations. ***AO2**: Analyse the language, form and structure used by a writer to create meanings and effects, using relevant terminology where appropriate.* ***The response is to be marked holistically. Examiners to indicate overall mark awarded at the end of the response. AO1 and AO2 are equally weighted.*** **Level 6 (18–20 marks)** **Sustained critical style in an informed personal response to both text and task** • Sustains a coherent critical style in an informed personal response to the text showing consistently perceptive understanding (AO1) • Textual references and quotations are precise, pertinent and skilfully interwoven (AO1) • Detailed and sensitive analysis of writer's use of language, form and structure to create meanings and effects (AO2) • Consistently effective use of relevant subject terminology (AO2)		*Please bear in mind that other content may be equally valid and should be credited.* Possible poems might include: Helen Maria Williams's *A Song*, John Keats' *Bright Star*, Robert Browning's *Now*, Thomas Hardy's *A Broken Appointment*, Charlotte Mew's *Fin de Fete*, Edward Thomas's *The Sorrow of True Love*, Philip Larkin's *An Arundel Tomb*, Derek Walcott's *Love After Love*, Tony Harrison's *Long Distance II*, Liz Lochhead's *I Wouldn't Thank You for a Valentine*, James Fenton's *In Paris With You*, Carol Anne Duffy's *Warming Her Pearls*, or Jackie Kay's *Dusting the Phone*, all of which present how love can change the ways in which the world is seen. **AO1:** • Critical overview of how another poem presents how love can change the ways in which the world is seen, e.g. Williams' turning aside from the idea of riches for the sake of her lover's heart; Keats' imagining and contemplation of a moment of "sweet unrest" in which he would live forever; Browning's description of a perception of life future and past made irrelevant by a moment eternal; ; Larkin's sense that whatever else changes "What will survive of us is love"; Lochhead's denial of sentimentality before an admission of adoration; Fenton's description of someone on the rebound as a result of being "wounded … a hostage … maroonded" by love; or Duffy's imagining of the maid whose whole existence is defined by a small but obsessional act of love; . • Textual reference and quotation demonstrate appreciation of both surface meaning and deeper implications, e.g. Williams's use of the ambiguous language of "boon…riches…gain…wealth" to suggests how love changes priorities; Browning's use of bright alliteration ("perfect the present…rapture of rage") to capture the

Question			Levels of response	Marks	Indicative content
			Level 5 (15–17 marks) **Convincing critical style in a well-developed personal response to both text and task** • Maintains a convincing critical style in a well–developed personal response to the text showing some insightful understanding (AO1) • Textual references and quotations are well–selected and fully integrated (AO1) • Thoughtful examination of writer's use of language, form and structure to create meanings and effects (AO2) • Good use of relevant subject terminology (AO2) **Level 4 (11–14 marks)** **Credible critical style in a detailed personal response to both text and task** • Demonstrates some critical style in a detailed personal response to the text showing clear understanding (AO1) • Relevant textual references and quotations are selected to support the response (AO1) • Some analytical comments on writer's use of language, form and structure to create meanings and effects (AO2) • Competent use of relevant subject terminology (AO2) **Level 3 (7–10 marks)**		excitement of the present delivered by love; the bleak and brutal statements of Hardy to start ("You did not come") and end ("You love me not") to convey how bereft love has made him; Lochhead's delight in listing the romantic stereotypes that hints at the final revelation; the lewdness and forthrightness of Fenton's speaker ("sod off…all points south") hinting at the destructive power of lost love to make one angry and resentful in response; the speaker in Kay's poem trying metaphor after metaphor ("long gloved hand…empty cup") to escape mentioning the forbidden word of love and what that would imply. **AO2:** • Appreciation of the impact of poetic conventions such as lyrical voice, choice of stanza form, figurative language, rhythm and sound effects, e.g.Keats' and Browning's use of the sonnet form in *Bright Star* and *Now*; Mew's conversational rhythm in *Fin de Fete*; Thomas's couplets structuring a poem consisting entirely of a metaphorical conceit around weather; Walcott's religious strain of figurative language ("Give wine. Give bread"); or the first person lyrical voices of Harrison, Lochhead, Fenton, Duffy and Kay – and the contribution of these conventions to an understanding of how love changes the way one sees the world. • Evaluation of the impact of language, and aspects of poetic form and structure and the poet's choice of images to encourage the reader to reflect on how love changes the way we see the world: e.g. Williams' surprising use of the harsh language of dejection and fear to describe her "love" ("dark…deep…weep…storm"); Browning's language of physicality in his last line to convey to the reader the

Question			Levels of response	Marks	Indicative content
			A reasonably developed personal response to both text and task • Develops a reasonably detailed personal response to the text showing understanding (AO1) • Uses some relevant textual references and quotations to support the response (AO1) • Reasonable explanation of writer's use of language, form and structure to create meanings and effects (AO2) • Some use of relevant subject terminology (AO2) **Level 2 (4–6 marks)** **A straightforward personal response to both text and task** • Begins to develop a straightforward personal response to the text showing some understanding (AO1) • Gives some relevant support from the text (AO1) • Simple comments on writer's use of language, form or structure (AO2) • Limited use of subject terminology (AO2) **Level 1 (1–3 marks)** **A basic response to both text and task** • Makes a few relevant comments about the text (AO1)		ecstasy of the moment of "Now" for the lover; Mew's imagery of "score" and "pay" recognising that love has a cost and a consequence; Thomas's extended metaphor of weather, including "frozen drizzle" to describe the life of the lover separated from his love; Harrison's recognition of the sometimes furtive, almost shameful love that lives beyond life in his use of the metaphors of "raw" and "crime";Duffy's metaphorical description of how the absence of a loved one is as painful as a "burn"; or Kay's metaphor of how the urgency and fervour of her love leads her to "assault" the postman.

Question			Levels of response	Marks	Indicative content
			• Makes limited references to the text (AO1) • A little awareness of language, form or structure (AO2) • Very little use of subject terminology (AO2) **0 marks** No response or no response worthy of credit.		
2	**a**		***SKILLS:*** ***AO2****: Analyse the language, form and structure used by a writer to create meanings and effects, using relevant terminology where appropriate.* ***AO1****: Read, understand and respond to texts: maintain a critical style; develop an informed personal response; use textual references, including quotations, to support and illustrate interpretations.* *Critically compare and contrast texts, referring where relevant to theme, characterisation, context (where known), style and literary quality.* ***The response is to be marked holistically. Examiners to indicate overall mark awarded at the end of the response. AO2 is the dominant assessment objective.*** **Level 6 (18–20 marks)** **Sustained critical style in an informed personal response to both text and task** • Detailed and sensitive analysis of writer's use of language, form and structure to create meanings and effects (AO2) • Consistently effective use of relevant subject terminology	**20**	***The Destruction of Sennacherib*** **by Lord Byron and** ***The Last Laugh*** **by Wilfred Owen.** **Compare how these poems present killing and its results** **You should consider:** • **ideas and attitudes in each poem** • **tone and atmosphere in each poem** • **the effects of the language and structure used.** *Please bear in mind that other content may be equally valid and should be credited.* **AO2:** • Comparison of Byron's and Owen's sense of structure: e.g. the simplicity of Owen's structure (three victims of killing in turn described in couplets), followed by the shorter, sharper lines describing and condemning the methods man has devised for killing adds to the accessibility, power and pity of the poem; Byron's poem has a clearer sense of a developing narrative (e.g. the repeated "And", and the surprising shift of power half way through stanza two)).

Question	Levels of response	Marks	Indicative content
	(AO2) • Sustains a coherent critical style in an informed personal response to the text showing consistently perceptive understanding (AO1) • Textual references and quotations are precise, pertinent and skilfully interwoven (AO1) • Achieves a sustained, interwoven comparison of texts **Level 5 (15–17 marks)** **Convincing critical style in a well-developed personal response to both text and task** • Thoughtful examination of writer's use of language, form and structure to create meanings and effects (AO2) • Good use of relevant subject terminology (AO2) • Maintains a convincing critical style in a well–developed personal response to the text showing some insightful understanding (AO1) • Textual references and quotations are well–selected and fully integrated (AO1) • Achieves a sustained comparison of texts **Level 4 (11–14 marks)** **Credible critical style in a detailed personal response to**		• Use of comparative poetic techniques to convey the killing e.g. Owen's personification of the mocking weaponry with each having its own personality (the deep laughter and "guffaw" (sic.) of the big gun), set against the sharp spite of the shrapnel as it "spat" and tittered"), all of which establish the very human dimension and accountability or the killing; Byron's personification of the "Angel of Death"; Byron's dominant natural imagery/use of simile to express power ("wolf on the fold…stars on the sea"), and Owen's ironic metaphor of the dying soldier as he "kissed the mud". • Owen's unsettling use of half-rhyme to suggest disquiet, irrationality, and dissonance; Byron's remorseless rhyming couplets to reflect initially the determination of the Assyrian, and later God's all-powerful and irresistible will. Byron's anapaestic metre mirrors initially the galloping of the horses' hooves; then becomes a statement on the inevitable force of the divine will and vengeance. • The consonance of the sibillant "s" in Owen's juxtaposition of "gas" and "hissed"; Byron's alliteration (almost exclusively in verse three) to capture the power and authority as the Angel of Death breathes death into the attackers ("blast/breathed…face/foe…hearts/heaved"). **AO1:** • The presence of God in both poems, but with a very different emphasis: e.g. with Byron there is a sense of moral approval as well as the sense of awe and wonder at the omnipotence and destructive force of God; with Owen, there is instead a sense of meaninglessness and condemnation of the deaths and the suffering – with Jesus mentioned at the start ambiguously, in a moment either of

Question			Levels of response	Marks	Indicative content
			both text and task • Some analytical comments on writer's use of language, form and structure to create meanings and effects (AO2) • Competent use of relevant subject terminology (AO2) • Demonstrates some critical style in a detailed personal response to the text showing clear understanding (AO1) • Relevant textual references and quotations are selected to support the response (AO1) • Develops some key points of comparison between texts **Level 3 (7–10 marks)** **A reasonably developed personal response to both text and task** • Reasonable explanation of writer's use of language, form and structure to create meanings and effects (AO2) • Some use of relevant subject terminology (AO2) • Develops a reasonably detailed personal response to the text showing understanding (AO1) • Uses some relevant textual references and quotations to support the response (AO1) • Makes some explicit, relevant comparisons between texts **Level 2 (4–6 marks)**		blasphemous horror or of a prayer unanswered. • Owen's poem here avoids the grim physicality of the effects of killing, but focusses (after the initial emotionally distanced two lines of each verse) more on the instruments of killing; Byron's poem details the bodies and the cries of the bereaved. • Although both poems have a sense of the people left behind by those killed ("Mother…Dad…Love" with Owen, and "widows" with Byron), there is arguably a greater sense of those killed as individuals in the former.

Question			Levels of response	Marks	Indicative content
			A straightforward personal response to both text and task • Simple comments on writer's use of language, form or structure (AO2) • Limited use of subject terminology (AO2) • Begins to develop a straightforward personal response to the text showing some understanding (AO1) • Gives some relevant support from the text (AO1) • Some identification of key links between texts **Level 1 (1–3 marks)** **A basic response to both text and task** • A little awareness of language, form or structure (AO2) • Very little use of subject terminology (AO2) • Makes a few relevant comments about the text (AO1) • Makes limited references to the text (AO1) • Limited, if any, attempt to make obvious links between texts **0 marks** No response or no response worthy of credit.		
2	**b**		***SKILLS:*** ***AO1****: Read, understand and respond to texts: maintain a critical*	**20**	**Explore in detail one other poem from your anthology which presents how conflict leads to killing.**

Question			Levels of response	Marks	Indicative content
			style; develop an informed personal response; use textual references, including quotations, to support and illustrate interpretations. ***AO2**: Analyse the language, form and structure used by a writer to create meanings and effects, using relevant terminology where appropriate.* ***The response is to be marked holistically. Examiners to indicate overall mark awarded at the end of the response. AO1 and AO2 are equally weighted.*** **Level 6 (18–20 marks)** **Sustained critical style in an informed personal response to both text and task** • Sustains a coherent critical style in an informed personal response to the text showing consistently perceptive understanding (AO1) • Textual references and quotations are precise, pertinent and skilfully interwoven (AO1) • Detailed and sensitive analysis of writer's use of language, form and structure to create meanings and effects (AO2) • Consistently effective use of relevant subject terminology (AO2) **Level 5 (15–17 marks)** **Convincing critical style in a well-developed personal response to both text and task** • Maintains a convincing critical style in a well–developed		*Please bear in mind that other content may be equally valid and should be credited.* Possible poems might include: Thomas Hardy's *The Man He Killed*, Wilfred Owen's *Anthem for Doomed Youth*, Keith Douglas's *Vergissmeinnicht*, Denise Levertov's *What Were They Like?* Gillian Clarke's *Lament*, Seamus Heaney's *Punishment*, Jo Shapcott's *Phrase Book*, or Imtiaz Dharker's *Honour Killing*, all of which present how conflict leads to killing. **AO1:** • Critical overview of how another poem presents conflict leading to killing, e.g. Thomas Hardy's sense of how war means killing someone you would in peacetime make friends with; Denise Levertov's reflections on the killing of a culture of which the killers are totally ignorant; Clarke's broader environmental sense of killing as a result of conflict; Heaney's description of a ritualistic killing from which the speaker feels distanced yet intimate; Dharker's explanation of how a culturally motivated killing leads her to kill something of herself. • Textual reference and quotation may demonstrate understanding of surface meaning and deeper implications: e.g. Hardy's faltering rhythm in verse three reflecting his self-doubt around the idea of "foe" when it comes to killing; Douglas's ironic and consideration that the equipment of a soldier killed lasts longer than the man killed; Clarke's litany of killing that is laid simply at the door of "vengeance"; Heaney's sense of empathy and closeness to someone killed seemingly so distant from him in time and context; Shapcott's use of the idea of the phrase book to explore how language becomes part of the weaponry of killing.

Question	Levels of response	Marks	Indicative content
	personal response to the text showing some insightful understanding (AO1) • Textual references and quotations are well–selected and fully integrated (AO1) • Thoughtful examination of writer's use of language, form and structure to create meanings and effects (AO2) • Good use of relevant subject terminology (AO2) **Level 4 (11–14 marks)** **Credible critical style in a detailed personal response to both text and task** • Demonstrates some critical style in a detailed personal response to the text showing clear understanding (AO1) • Relevant textual references and quotations are selected to support the response (AO1) • Some analytical comments on writer's use of language, form and structure to create meanings and effects (AO2) • Competent use of relevant subject terminology (AO2) **Level 3 (7–10 marks)** **A reasonably developed personal response to both text and task** • Develops a reasonably detailed personal response to the text showing understanding (AO1)		**AO2:** • Appreciation of the impact of poetic conventions, such as lyrical voice, choice of stanza form, figurative language, rhythm and sound effects, e.g. Hardy's recreation of the voice of the common man; Owen's use of the sonnet form; Douglas's use of half-rhyme and enjambment; Levertov's use of two speakers to structure the poem through a sense of questioning and dialogue; Clarke's heavily formulaic listing of those who are lamented; or Dharker's first person lyrical voice – and the extent to which these conventions link to the notion of conflict involving killing. • Evaluation of the impact of language, aspects of poetic form and structure and the poet's choice of images to encourage the reader to reflect through, e.g., the parallel structures and mirroring phrases of Hardy's *The Man He Killed* show how war brings us to hate and destroy men no different from ourselves; Owen's use of the "cattle" metaphor set against the notion of the dying as "boys" to create a sense of the reality rather than the romance of killing; Clarke's blunt alliteration with "dugong and the dolphin" hammering home the act of killing; Heaney's oxymoronic juxtaposition of "civilized" and "outrage" to convey ambivalent relationships to killing; Shapcott's alliterative "person pounding" to represent violence practised by ordinary people on others; Dharker's extended metaphor of undressing to distance herself from the killing.

Question			Levels of response	Marks	Indicative content
			• Uses some relevant textual references and quotations to support the response (AO1) • Reasonable explanation of writer's use of language, form and structure to create meanings and effects (AO2) • Some use of relevant subject terminology (AO2) **Level 2 (4–6 marks)** **A straightforward personal response to both text and task** • Begins to develop a straightforward personal response to the text showing some understanding (AO1) • Gives some relevant support from the text (AO1) • Simple comments on writer's use of language, form or structure (AO2) • Limited use of subject terminology (AO2) **Level 1 (1–3 marks)** **A basic response to both text and task** • Makes a few relevant comments about the text (AO1) • Makes limited references to the text (AO1) • A little awareness of language, form or structure (AO2) • Very little use of subject terminology (AO2)		

Question			Levels of response	Marks	Indicative content
			0 marks No response or no response worthy of credit.		
3	**a**		***SKILLS:*** ***AO2****: Analyse the language, form and structure used by a writer to create meanings and effects, using relevant terminology where appropriate.* ***AO1****: Read, understand and respond to texts: maintain a critical style; develop an informed personal response; use textual references, including quotations, to support and illustrate interpretations.* *Critically compare and contrast texts, referring where relevant to theme, characterisation, context (where known), style and literary quality.* ***The response is to be marked holistically. Examiners to indicate overall mark awarded at the end of the response. AO2 is the dominant assessment objective.*** **Level 6 (18–20 marks)** **Sustained critical style in an informed personal response to both text and task** • Detailed and sensitive analysis of writer's use of language, form and structure to create meanings and effects (AO2) • Consistently effective use of relevant subject terminology (AO2) • Sustains a coherent critical style in an informed personal response to the text showing consistently perceptive	**20**	***Red Roses* by Anne Sexton and *The Chimney Sweeper: a little black thing among the snow* by William Blake.** **Compare how the speakers in these poems express unhappiness in childhood.** **You should consider** • **ideas and attitudes in each poem** • **tone and atmosphere in each poem** • **the effects of the language and structure used.** *Please bear in mind that other content may be equally valid and should be credited.* **AO2:** • Both use various poetic devices to explore the unhappiness, including a strong symbolic sense of colour: e.g. in *Red Roses* the red of the bruises and blood are paired with the blue of the mother's mood as contained in the ironic romantic song that she plays; in Blake, the black and soiled appearance of the boy is in stark contrast to the white snow of his surroundings and establishes the loss of innocence. • Repetition ("the head…the back…the arm…the leg") to captures the constant and continuing nature of abuse and unhappiness in *Red Roses*; and in Blake the repeated

Question	Levels of response	Marks	Indicative content
	understanding (AO1) • Textual references and quotations are precise, pertinent and skilfully interwoven (AO1) • Achieves a sustained, interwoven comparison of texts **Level 5 (15–17 marks)** **Convincing critical style in a well-developed personal response to both text and task** • Thoughtful examination of writer's use of language, form and structure to create meanings and effects (AO2) • Good use of relevant subject terminology (AO2) • Maintains a convincing critical style in a well–developed personal response to the text showing some insightful understanding (AO1) • Textual references and quotations are well–selected and fully integrated (AO1) • Achieves a sustained comparison of texts **Level 4 (11–14 marks)** **Credible critical style in a detailed personal response to both text and task** • Some analytical comments on writer's use of language,		"And" reflects the relentless capacity of society for causing unhappiness to children. • The structure and form of both poems adds to the sense of unhappiness in childhood: e.g. in *Red Roses*, conversational, halting rhythm reflects the invention and deviousness of the narrative; in Blake, the nursery rhyme rhythms and rhyme create an ironic distance between the boy's current unhappiness and the innocence of childhood. In *Red Roses*, the voice of the child's unhappiness is lost amidst the welter of other voices; while, on the other hand, in Blake, we hear the unhappiness in the voice of the child. • Both poems use metaphor (and simile) to describe the unhappiness: e.g. with *Red Roses*, the images mirror both the falsehoods around the abusive cause of unhappiness and the child's innocent perspective on what makes him unhappy ("red roses…broken scarecrow…twisted like a licorice stick…he is her ball…squashes like fruit"); with Blake's poem, there is an ironic distance between the parental duties and the unhappy images of the "clothes of death" and "sing the notes of woe". **AO1:** • Both poems present a third-person narrative describing the unhappiness, interspersed with a dialogue – with *Red Roses* between Tommy and his mother; with Blake, between the boy and his questioner. The voice of the young innocent in both adds to the pathos and unhappiness of the description. There is a difference in levels of understanding of the child: e.g. in Sexton, Tommy understands enough to know that he needs to lie to stay with the mother he loves; with Blake, the voice of the child

Question			Levels of response	Marks	Indicative content
			form and structure to create meanings and effects (AO2) • Competent use of relevant subject terminology (AO2) • Demonstrates some critical style in a detailed personal response to the text showing clear understanding (AO1) • Relevant textual references and quotations are selected to support the response (AO1) • Develops some key points of comparison between texts **Level 3 (7–10 marks)** **A reasonably developed personal response to both text and task** • Reasonable explanation of writer's use of language, form and structure to create meanings and effects (AO2) • Some use of relevant subject terminology (AO2) • Develops a reasonably detailed personal response to the text showing understanding (AO1) • Uses some relevant textual references and quotations to support the response (AO1) • Makes some explicit, relevant comparisons between texts **Level 2 (4–6 marks)** **A straightforward personal response to both text and task**		might show a mature understanding and a resentment not only against the parents but also the wider society (and God) that allows this unhappiness to happen. • The emphasis in *Red Roses* is largely upon the physical aspect of the treatment that leads to such unhappiness (although the thought of losing his mother is a source of terror); whereas in Blake, the young child, although suffering "no injury", is unhappy and damaged by the loss of his childhood.

Question			Levels of response	Marks	Indicative content
			• Simple comments on writer's use of language, form or structure (AO2) • Limited use of subject terminology (AO2) • Begins to develop a straightforward personal response to the text showing some understanding (AO1) • Gives some relevant support from the text (AO1) • Some identification of key links between texts **Level 1 (1–3 marks)** **A basic response to both text and task** • A little awareness of language, form or structure (AO2) • Very little use of subject terminology (AO2) • Makes a few relevant comments about the text (AO1) • Makes limited references to the text (AO1) • Limited, if any, attempt to make obvious links between texts **0 marks** No response or no response worthy of credit.		

Question			Levels of response	Marks	Indicative content
3	b		***SKILLS:*** ***AO1****: Read, understand and respond to texts: maintain a critical style; develop an informed personal response; use textual references, including quotations, to support and illustrate interpretations.* ***AO2****: Analyse the language, form and structure used by a writer to create meanings and effects, using relevant terminology where appropriate.* ***The response is to be marked holistically. Examiners to indicate overall mark awarded at the end of the response. AO1 and AO2 are equally weighted.*** **Level 6 (18–20 marks)** **Sustained critical style in an informed personal response to both text and task** • Sustains a coherent critical style in an informed personal response to the text showing consistently perceptive understanding (AO1) • Textual references and quotations are precise, pertinent and skilfully interwoven (AO1) • Detailed and sensitive analysis of writer's use of language, form and structure to create meanings and effects (AO2) • Consistently effective use of relevant subject terminology (AO2) **Level 5 (15–17 marks)** **Convincing critical style in a well-developed personal**	**20**	**Explore in detail one other poem from your anthology presents childhood as an unhappy time.** *Please bear in mind that other content may be equally valid and should be credited.* Possible poems might include: William Blake's *Holy Thursday,* Thomas Hardy's *Midnight on the Great Western*, Gerald Manley Hopkins' *Spring and Fall: to a Young Child*, Robert Frost's *Out, Out-*, Thom Gunn's *Baby Song*, Gillian Clarke's *Cold Knapp Lake,* Yusef Komunyakaa's *Venus's-flytraps*. **AO1:** • Critical overview of how another poem presents childhood as an unhappy time: e.g. Hardy's description of the calm, journeying boy alone and separate from (but perhaps never safe from) the unhappy "region of sin"; Hopkins' unhappy "every-child" Margaret on the brink of realizing the blight of the human condition; the sense of loss and unhappiness in Frost's poem about the "boy…child at heart" killed doing a man's work; Gunn's unhappy lament for lost security in having to face the trials of the world; Clarke's unhappy *memory* of the equally unhappy girl thrashed for almost drowning; Komunyakaa's unhappy questioning of the "mistake" of his existence. • Relevant use of textual reference and quotation to show demonstrate understanding of surface meaning and perhaps deeper implications, e.g. Blake's use of the disjointed seasons to create an image of an everlasting winter of the soul, with the children linked to Christ through the image of "thorns"; Hardy's address to the boy in the second half of his poem, as if the child held the key to escaping the unhappiness of the human condition he has been born into; Frost's anger at the adults who didn't let the

Question			Levels of response	Marks	Indicative content
			response to both text and task • Maintains a convincing critical style in a well–developed personal response to the text showing some insightful understanding (AO1) • Textual references and quotations are well–selected and fully integrated (AO1) • Thoughtful examination of writer's use of language, form and structure to create meanings and effects (AO2) • Good use of relevant subject terminology (AO2) **Level 4 (11–14 marks)** **Credible critical style in a detailed personal response to both text and task** • Demonstrates some critical style in a detailed personal response to the text showing clear understanding (AO1) • Relevant textual references and quotations are selected to support the response (AO1) • Some analytical comments on writer's use of language, form and structure to create meanings and effects (AO2) • Competent use of relevant subject terminology (AO2) **Level 3 (7–10 marks)** **A reasonably developed personal response to both text and task**		boy stop earlier, and who turned back to their own affairs,; Gunn's use of adult vocabulary and voice to express the unhappiness of the inarticulate child; Clarke's creation of a fairy-tale like world of description and imagery to contextualise childhood unhappiness; Komunyakaa's use of the title to suggest the child feels trapped. **AO2:** • Appreciation of the impact of poetic conventions, such as lyrical voice, choice of stanza form, figurative language, rhythm and sound effects, e.g. the dominant spiritual/religious imagery of Blake that sets an ironic contrast between the reality and the unhappy children's worth; Hopkins ending the poem with blunt alliteration ("ghost guessed… blight/born… Margaret/mourn"); Frost's personification of the saw that "snarled and rattled" and leaped; the simple rhyming couplets of Gunn capturing the innocent unhappiness of the child wishing not to be born; Clarke's grim alliterative sense of how the ghoulish crowd were "drawn by the dead of it"; Komunyakaa's use of enjambment to create the sense of a five-year-old already breathless with the knowledge of death, destruction and unhappiness. • Evaluation of the impact of language, aspects of poetic form and structure and the poet's choice of images to encourage the reader to reflect on unhappiness in childhood, e.g. Blake's ironically reassuring metrical tread that suggests all is well in the world; Hardy's repetition of the "journeying boy" phrase to create a sense of distance and movement onwards from the region of sin; Hopkins' sense of certainty given by the structure of difficult questions posed but then answered; Gunn's creation of a simply expressed anger through bleak rhyming couplets and the repeated final

Question			Levels of response	Marks	Indicative content
			• Develops a reasonably detailed personal response to the text showing understanding (AO1) • Uses some relevant textual references and quotations to support the response (AO1) • Reasonable explanation of writer's use of language, form and structure to create meanings and effects (AO2) • Some use of relevant subject terminology (AO2) **Level 2 (4–6 marks)** **A straightforward personal response to both text and task** • Begins to develop a straightforward personal response to the text showing some understanding (AO1) • Gives some relevant support from the text (AO1) • Simple comments on writer's use of language, form or structure (AO2) • Limited use of subject terminology (AO2) **Level 1 (1–3 marks)** **A basic response to both text and task** • Makes a few relevant comments about the text (AO1) • Makes limited references to the text (AO1) • A little awareness of language, form or structure (AO2)		rhyme that demands a return to where it started; Clarke's recollection of an event, followed by a questioning of the accuracy of the memory that leaves the reader querying what things lie in their own childhood pasts; Komunyakaa's chaotic, random, childlike structure which ends with the reader still curious to know what secrets the hidden child may have heard.

Question			Levels of response	Marks	Indicative content
			• Very little use of subject terminology (AO2) **0 marks** No response or no response worthy of credit.		

Section B: Shakespeare

Component *Exploring poetry and Shakespeare* (J352/02)	Intended weightings (% of GCSE)				Total
	AO1	AO2	AO3	AO4	
Section B: Shakespeare	8.75	8.75	5	2.5	25

Question			Levels of response	Marks	Indicative content
4		*		Total 40	
			SKILLS: ***AO1****: Read, understand and respond to texts: maintain a critical style; develop an informed personal response; use textual references, including quotations, to support and illustrate interpretations.* ***AO2****: Analyse the language, form and structure used by a writer to create meanings and effects, using relevant terminology where appropriate.* ***AO3:*** *Show understanding of the relationships between texts and the contexts in which they were written.* ***The response is to be marked holistically. Examiners to indicate overall mark awarded at the end of the response. AO1 and AO2 are the equally dominant assessment objectives.*** **Level 6 (31–36 marks)** **Sustained critical style in an informed personal response to both text and task** • Sustains a coherent critical style in an informed personal response to the text showing consistently perceptive understanding (AO1)	36	***Romeo and Juliet*** **How does Shakespeare present the ways in which Tybalt's hatred influences the outcome of the play? Refer to this extract from Act 1 Scene 5 and elsewhere in the play.** *Please bear in mind that other content may be equally valid and should be credited.* **AO1:** • This scene occurs at a crucial moment in the play. Tybalt's hatred of the 'villain Romeo' is very clear, and he is reluctant to let Capulet overrule him. His anger is clear in the soliloquy and he promises bitter consequences. He is unable to keep Romeo from meeting Juliet, but is determined to challenge him later in the play, with fatal consequences for Mercutio and himself. This brings on Romeo's banishment and the ultimate tragedy. • Tybalt's hot-headedness and hatred of the Montagues is established on his entry in Act 1 Sc 1 ('What, art thou drawn among these heartless hinds') and he is a disturber

Question	Levels of response	Marks	Indicative content
	• Textual references and quotations are precise, pertinent and skilfully interwoven (AO1) • Detailed and sensitive analysis of writer's use of language, form and structure to create meanings and effects (AO2) • Consistently effective use of relevant subject terminology (AO2) • Shows a perceptive and sensitive understanding of how context informs evaluation of the text (AO3) **Level 5 (25–30 marks)** **Convincing critical style in a well-developed personal response to both text and task** • Maintains a convincing critical style in a well–developed personal response to the text showing some insightful understanding (AO1) • Textual references and quotations are well–selected and fully integrated (AO1) • Thoughtful examination of writer's use of language, form and structure to create meanings and effects (AO2) • Good use of relevant subject terminology (AO2) • Uses a convincing understanding of context to inform the response to the text (AO3) **Level 4 (19–24 marks)**		of the peace. He attacks Benvolio, and this swordfight foreshadows later events. In Act 3 Scene 1, his main concern is with challenging Romeo, but arguably he insults Mercutio too, and Mercutio is in no mood to ignore the provocation. The 'furious Tybalt' returns after Mercutio's death and refuses to change his view of Romeo leading to his death. Although he appears in so few scenes, he has a major impact on the play, turning love into hate. In her soliloquy, Juliet reminds us that he 'lies fest'ring in his shroud' in the Capulet tomb, which is the location of the play's final scene. In this way, he physically haunts the tragedy's final climax. **AO2** • Tybalt's language is violent and insulting: he increases the verbal temperature on his appearance with his alliterative sneer at the Montagues. He uses the word 'hate' twice in establishing his contempt for peace. Later he will repeat the word 'villain' to Romeo's face, both before and after the death of Mercutio. He also insults him by calling him 'boy' and also perhaps when accusing him of being Mercutio's 'consort', and the suggestion that they are 'minstrels'. • In the extract, it is especially striking to see the term 'villain' repeated, in defiance of Capulet: nothing will hold Tybalt back. Tybalt feels the loss of face – it's a 'shame' and an 'intrusion' and is determined to avenge it. His physical expressions of anger and promise of consequences are memorably expressed in the soliloquy and final couplet. • Structurally, he represents the 'grudge' and 'rage', which will overwhelm the love of Romeo and Juliet and precipitate the tragedy. Although he has few lines, he makes a powerful dramatic impact, and other characters speak memorably

Question			Levels of response	Marks	Indicative content
			Credible critical style in a detailed personal response to both text and task • Demonstrates some critical style in a detailed personal response to the text showing clear understanding (AO1) • Relevant textual references and quotations are selected to support the response (AO1) • Some analytical comments on writer's use of language, form and structure to create meanings and effects (AO2) • Competent use of relevant subject terminology (AO2) • Uses clear understanding of context to inform the response to the text (AO3) **Level 3 (13–18 marks)** **A reasonably developed personal response to both text and task** • Develops a reasonably detailed personal response to the text showing understanding (AO1) • Uses some relevant textual references and quotations to support the response (AO1) • Reasonable explanation of writer's use of language, form and structure to create meanings and effects (AO2) • Some use of relevant subject terminology (AO2) • Makes some relevant comments about context to inform the response to the text (AO3)		about him. His youthful energy is misdirected and dangerous, and is a powerful contrast to those who try to bring about reconciliation, or express love. **AO3:** • Understanding of the nature of the dynastic conflict between the Capulets and Montagues, and the attempts by the Prince to subdue and control this. Tybalt refers to 'the stock and honour of my kin', and holds this more important than life or death. This will lead to the banishment of Romeo, Capulet's decision to hasten the diplomatic marriage of Juliet and Paris, and therefore both the fake and the real suicides. • Understanding of nature of authority in the play. Tybalt reluctantly has to submit to the authority of Capulet here, and the Prince in Act 1 Scene 1, but this offends his sense of honour, hence his determination to convert sweetness to 'gall'.

Question			Levels of response	Marks	Indicative content
			Level 2 (7–12 marks) **A straightforward personal response to both text and task** • Begins to develop a straightforward personal response to the text showing some understanding (AO1) • Gives some relevant support from the text (AO1) • Simple comments on writer's use of language, form or structure (AO2) • Limited use of subject terminology (AO2) • Shows some awareness of context which may be implied (AO3) **Level 1 (1–6 marks)** **A basic response to both text and task** • Makes a few relevant comments about the text (AO1) • Makes limited references to the text (AO1) • A little awareness of language, form or structure (AO2) • Very little use of subject terminology (AO2) • Implies a little awareness of context related to the text (AO3) **0 marks** No response or no response worthy of credit.		

Question			Levels of response	Marks	Indicative content
4			***AO4:*** *Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.* ***(1–4 marks)*** *Use the separate marking grid on page 54 to assess AO4.*	**4**	
5		*		**Total 40**	
			SKILLS: ***AO1****: Read, understand and respond to texts: maintain a critical style; develop an informed personal response; use textual references, including quotations, to support and illustrate interpretations.* ***AO2****: Analyse the language, form and structure used by a writer to create meanings and effects, using relevant terminology where appropriate.* ***AO3:*** *Show understanding of the relationships between texts and the contexts in which they were written.* ***The response is to be marked holistically. Examiners to indicate overall mark awarded at the end of the response. AO1 and AO2 are the equally dominant assessment objectives.*** **Level 6 (31–36 marks)** **Sustained critical style in an informed personal response to both text and task** • Sustains a coherent critical style in an informed personal response to the text showing consistently perceptive understanding (AO1) • Textual references and quotations are precise, pertinent	**36**	***Romeo and Juliet*** **To what extent do you think Shakespeare presents Juliet's response to love as impulsive and dangerous? Explore at least two moments from the play to support your ideas.** *Please bear in mind that other content may be equally valid and should be credited.* **AO1:** • Responses may refer to Juliet's hasty acceptance of Romeo's kisses and completion of his sonnet in Act 1 Scene 5; her return to the balcony to ask Romeo about marriage and her second return to fix a time the following morning in Act 2 Scene 2; her continued references to time and marriage in dialogue with the Nurse in Act 2 Scene 5; her impatient epithalamion in Act 3 Scene 2 in which loss of maidenhead and premature death are already connected and hysterical response to Romeo's banishment later in the same scene. Dramatically, she risks discovery to prolong her night with Romeo. Love leads her to have a vision of Romeo 'dead in the bottom of a tomb' and contemplate suicide in Act 3 Scene 5, and she threatens her own death to Friar Lawrence in Act 4 Scene 1. Her Act 4 Scene 3 soliloquy is full of imagery of death and self-destruction before she takes Friar Lawrence's potion. The

Question	Levels of response	Marks	Indicative content
	and skilfully interwoven (AO1) • Detailed and sensitive analysis of writer's use of language, form and structure to create meanings and effects (AO2) • Consistently effective use of relevant subject terminology (AO2) • Shows a perceptive and sensitive understanding of how context informs evaluation of the text (AO3) **Level 5 (25–30 marks)** **Convincing critical style in a well-developed personal response to both text and task** • Maintains a convincing critical style in a well–developed personal response to the text showing some insightful understanding (AO1) • Textual references and quotations are well–selected and fully integrated (AO1) • Thoughtful examination of writer's use of language, form and structure to create meanings and effects (AO2) • Good use of relevant subject terminology (AO2) • Uses a convincing understanding of context to inform the response to the text (AO3) **Level 4 (19–24 marks)** **Credible critical style in a detailed personal response to**		final scene shows her impulsive association of love and death as she dies 'with a restorative' • The question also encourages a discursive consideration of how far Juliet should be blamed for her impulsive attitude to love. Some might blame Romeo's influence or the pressure of circumstances or her haste to escape from unhappy forced marriage. Candidates may prefer to stress the more romantic reading of Juliet's devotion to Romeo, and feel that she is far more victim than agent. **AO2:** • Exploration of language which highlights reference to Juliet's age, her constant references to time which indicate her haste, and her use of imagery associated with death and self-destruction • References to language which show how much Romeo influences her expression and imagery – and vice versa. Exploration of her changing views of marriage and hasty changes of direction. Love and death are increasingly intertwined in her imagery. • Within the structure of the drama, Juliet becomes more confident and decisive, but arguably her decisions are, in her own words, 'too rash, too unadvis'd, too sudden'. **AO3:** • Understanding that Juliet would have had little education, and been brought up to expect an early marriage. Her independence of mind and desires present a challenge to ideas of female submissiveness in the Renaissance • Understanding that courtly love convention may also influence her poetry as well as Romeo's. As his mistress,

Question			Levels of response	Marks	Indicative content
			both text and task • Demonstrates some critical style in a detailed personal response to the text showing clear understanding (AO1) • Relevant textual references and quotations are selected to support the response (AO1) • Some analytical comments on writer's use of language, form and structure to create meanings and effects (AO2) • Competent use of relevant subject terminology (AO2) • Uses clear understanding of context to inform the response to the text (AO3) **Level 3 (13–18 marks)** **A reasonably developed personal response to both text and task** • Develops a reasonably detailed personal response to the text showing understanding (AO1) • Uses some relevant textual references and quotations to support the response (AO1) • Reasonable explanation of writer's use of language, form and structure to create meanings and effects (AO2) • Some use of relevant subject terminology (AO2) • Makes some relevant comments about context to inform the response to the text (AO3)		she can take a commanding role, and this influences the development of the balcony scene. Elsewhere the play dramatically presents the conflict between her loyalties to her family and her husband. Contemporary conventions explain Juliet's rush to marriage but also her reluctance to elope with the banished Romeo.

Question			Levels of response	Marks	Indicative content
			Level 2 (7–12 marks) **A straightforward personal response to both text and task** • Begins to develop a straightforward personal response to the text showing some understanding (AO1) • Gives some relevant support from the text (AO1) • Simple comments on writer's use of language, form or structure (AO2) • Limited use of subject terminology (AO2) • Shows some awareness of context which may be implied (AO3) **Level 1 (1–6 marks)** **A basic response to both text and task** • Makes a few relevant comments about the text (AO1) • Makes limited references to the text (AO1) • A little awareness of language, form or structure (AO2) • Very little use of subject terminology (AO2) • Implies a little awareness of context related to the text		

Question			Levels of response	Marks	Indicative content
			(AO3) **0 marks** No response or no response worthy of credit.		
5			***AO4:*** *Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.* ***(1–4 marks)*** *Use the separate marking grid on page 54 to assess AO4.*	**4**	
6		*		**Total 40**	
			SKILLS: ***AO1****: Read, understand and respond to texts: maintain a critical style; develop an informed personal response; use textual references, including quotations, to support and illustrate interpretations.* ***AO2****: Analyse the language, form and structure used by a writer to create meanings and effects, using relevant terminology where appropriate.* ***AO3:*** *Show understanding of the relationships between texts and the contexts in which they were written.* ***The response is to be marked holistically. Examiners to indicate overall mark awarded at the end of the response. AO1 and AO2 are the equally dominant assessment objectives.*** **Level 6 (31–36 marks)** **Sustained critical style in an informed personal response to both text and task**	**36**	***The Merchant of Venice*** **Explore how Shakespeare presents the love between Portia and Bassanio. Refer to this extract from Act 3 Scene 2 and elsewhere in the play.** *Please bear in mind that other content may be equally valid and should be credited.* **AO1:** • The scene conveys the tension between Bassanio and Portia just before he makes his choice of casket. Her devotion to him is clear; his emotions are harder to be sure of. She is prepared to risk all for him – 'let fortune go to hell for it' – and he is impatient to do the same by taking the test. Some may see this as love on his part, some as an addiction to gambling and risk. She teases him with his 'treason' and he says he has only love to confess, although he will have

Question	Levels of response	Marks	Indicative content
	• Sustains a coherent critical style in an informed personal response to the text showing consistently perceptive understanding (AO1) • Textual references and quotations are precise, pertinent and skilfully interwoven (AO1) • Detailed and sensitive analysis of writer's use of language, form and structure to create meanings and effects (AO2) • Consistently effective use of relevant subject terminology (AO2) • Shows a perceptive and sensitive understanding of how context informs evaluation of the text (AO3) **Level 5 (25–30 marks)** **Convincing critical style in a well-developed personal response to both text and task** • Maintains a convincing critical style in a well–developed personal response to the text showing some insightful understanding (AO1) • Textual references and quotations are well–selected and fully integrated (AO1) • Thoughtful examination of writer's use of language, form and structure to create meanings and effects (AO2) • Good use of relevant subject terminology (AO2) • Uses a convincing understanding of context to inform the		other confessions to make later in the play • Links might be made to the ways in which Bassanio speaks of his love of Portia to Antonio in Act 1 Scene 1; to how Portia has already noted the virtues of this 'solider and scholar' to Nerissa in Act 1 Scene 2, and so her love for Bassanio in this scene is not a surprise; to the ways in which she shows her devotion to Bassanio later in this scene by giving him her fortune and her ring, and by her generosity when she hears of his debt to Antonio; that she proves her love for Bassanio by impersonating the lawyer Balthazar, but tests Bassanio by demanding the ring as payment; to how the final scene gives Portia the last laugh and places her very much in charge of the relationship • Some may take the view that the relationship is one-sided, and that Bassanio is untrustworthy; others will point out Portia's cunning in putting his 'swearing' to the test; some will point out that the play encourages the audience to judge by actions rather than words. **AO2:** • This scene shows characteristic wordplay in this drama on the notion of 'fortune' standing for both luck and money. The reference to 'naughty times' may be a reminder of the social pressures which make a good deed stand out in a 'naughty world'. Bassanio's metaphors suggest he is being tortured by love for her – 'a happy torment' – rather than the test itself. Indeed she seems to be promising and he seems to be encouraging some hints to help him make the right choice, which arguably can be found in the song accompanying the casket test • There are linguistic links to the other tests and trials in the

Question			Levels of response	Marks	Indicative content
			response to the text (AO3) **Level 4 (19–24 marks)** **Credible critical style in a detailed personal response to both text and task** • Demonstrates some critical style in a detailed personal response to the text showing clear understanding (AO1) • Relevant textual references and quotations are selected to support the response (AO1) • Some analytical comments on writer's use of language, form and structure to create meanings and effects (AO2) • Competent use of relevant subject terminology (AO2) • Uses clear understanding of context to inform the response to the text (AO3) **Level 3 (13–18 marks)** **A reasonably developed personal response to both text and task** • Develops a reasonably detailed personal response to the text showing understanding (AO1) • Uses some relevant textual references and quotations to support the response (AO1) • Reasonable explanation of writer's use of language, form and structure to create meanings and effects (AO2)		play. Portia was described as 'richly left' and a 'golden fleece' and Bassanio presented her as a 'venture' worth risking to Antonio. The language of torture is an uncomfortable foreshadowing of the trial scene to come. Bassanio will have more to 'confess' and he is lucky that Portia proves so devoted, resourceful and forgiving • Reference to structure, e.g. this passage comes at the start of a long and pivotal scene, bringing together the casket test, the 'merry' bond and the ring test, to suggest that all of these are tests for the truth of Bassanio's devotion to love and truth. Portia's mercy plays a key role in the resolution of all of them, but audiences are left to decide whether Bassanio has passed the tests, or whether their love remains one-sided even at the end of the play. **AO3:** • Understanding of the conventions of courtly love and devotion in the Renaissance, and some appreciation that these conventions have been upset, not only by Bassanio's mercenary motives, but also Portia's clear choice of him and expression of her love. She is not an unattainable mistress, and is risking as much as he is. There may be appreciation of the laws of inheritance, and understanding that she is bound by her father's will and her fortune becomes her husband's at the moment of their marriage • There may be understanding of the fairy-tale element to Shakespeare's casket plot, and the ways in which he has updated it to the mercantile 'naughty world' of Venetian venture capitalism, making Bassanio into a character more realistic than a fairy-tale Prince Charming.

Question			Levels of response	Marks	Indicative content
			• Some use of relevant subject terminology (AO2) • Makes some relevant comments about context to inform the response to the text (AO3) **Level 2 (7–12 marks)** **A straightforward personal response to both text and task** • Begins to develop a straightforward personal response to the text showing some understanding (AO1) • Gives some relevant support from the text (AO1) • Simple comments on writer's use of language, form or structure (AO2) • Limited use of subject terminology (AO2) • Shows some awareness of context which may be implied (AO3) **Level 1 (1–6 marks)** **A basic response to both text and task** • Makes a few relevant comments about the text (AO1) • Makes limited references to the text (AO1) • A little awareness of language, form or structure (AO2) • Very little use of subject terminology (AO2) • Implies a little awareness of context related to the text		

Question			Levels of response	Marks	Indicative content
			(AO3) **0 marks** No response or no response worthy of credit.		
6			***AO4:*** *Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.* ***(1–4 marks)*** *Use the separate marking grid on page 54 to assess AO4.*	**4**	
7		*		**Total 40**	
			SKILLS: ***AO1****: Read, understand and respond to texts: maintain a critical style; develop an informed personal response; use textual references, including quotations, to support and illustrate interpretations.* ***AO2****: Analyse the language, form and structure used by a writer to create meanings and effects, using relevant terminology where appropriate.* ***AO3:*** *Show understanding of the relationships between texts and the contexts in which they were written.* ***The response is to be marked holistically. Examiners to indicate overall mark awarded at the end of the response. AO1 and AO2 are the equally dominant assessment objectives.*** **Level 6 (31–36 marks)** **Sustained critical style in an informed personal response to both text and task**	**36**	***The Merchant of Venice*** **How far is it possible to sympathise with Shylock's attitude towards Jessica? Explore at least two moments from the play to support your ideas.** *Please bear in mind that other content may be equally valid and should be credited.* **AO1:** • Jessica makes clear how unhappy she is in Act 2 Scene 3: 'Our house is hell'. She is happy to abandon her Jewish identity in order to marry Lorenzo. Candidates may have different views about this, and how much Shylock himself is to blame for his over-protective treatment of Jessica. Act 2. Scene 5 develops the relationship by presenting father and daughter together. He expresses his views of Christians very memorably and tells her 'do as I bid you'

Question			Levels of response	Marks	Indicative content
			• Sustains a coherent critical style in an informed personal response to the text showing consistently perceptive understanding (AO1) • Textual references and quotations are precise, pertinent and skilfully interwoven (AO1) • Detailed and sensitive analysis of writer's use of language, form and structure to create meanings and effects (AO2) • Consistently effective use of relevant subject terminology (AO2) • Shows a perceptive and sensitive understanding of how context informs evaluation of the text (AO3) **Level 5 (25–30 marks)** **Convincing critical style in a well-developed personal response to both text and task** • Maintains a convincing critical style in a well–developed personal response to the text showing some insightful understanding (AO1) • Textual references and quotations are well–selected and fully integrated (AO1) • Thoughtful examination of writer's use of language, form and structure to create meanings and effects (AO2) • Good use of relevant subject terminology (AO2) • Uses a convincing understanding of context to inform the		• The Tubal scene, Act 3 scene 1, allows for even more differing interpretation, depending on how seriously it is taken. Shylock says his daughter is 'damn'd' and that he would rather she were 'dead at his feet', but audience's might sympathise with his reaction when he hears that Leah's ring has been spent on a monkey. However, Tubal is reporting gossip of Jessica's behaviour in Genoa, when she is, in fact, in Belmont • Reference may also be made to Shylock's punishment in the trial scene, which includes a promise to leave his goods and money to Lorenzo and Jessica and to the ways in which Lorenzo and Jessica express their love in Act 5 Scene 1 **AO2:** • Jessica's poor relationship with her father is evident when she would rather confide in Lancelot. She has to listen to him in Act 2 Scene 5 and says little in reply. His view makes clear that he cares about the security of 'his house' and his money – and tries to instil the same values in his daughter by constant repetition. Her responses are ironic, and communicated to Lancelot and to the audience, rather than to him • There is more scope for sympathy with Shylock in Act 3, when Tubal torments him with the gossip about Jessica. This is funny, but in a very cruel way, playing on Shylock's insecurities about his family and his fortune. It is especially ironic that this comes from another Jew • Reference to structure, e.g. the relationship between Shylock and Jessica is pivotal to the play's development. Her

Question			Levels of response	Marks	Indicative content
			response to the text (AO3) **Level 4 (19–24 marks)** **Credible critical style in a detailed personal response to both text and task** • Demonstrates some critical style in a detailed personal response to the text showing clear understanding (AO1) • Relevant textual references and quotations are selected to support the response (AO1) • Some analytical comments on writer's use of language, form and structure to create meanings and effects (AO2) • Competent use of relevant subject terminology (AO2) • Uses clear understanding of context to inform the response to the text (AO3) **Level 3 (13–18 marks)** **A reasonably developed personal response to both text and task** • Develops a reasonably detailed personal response to the text showing understanding (AO1) • Uses some relevant textual references and quotations to support the response (AO1) • Reasonable explanation of writer's use of language, form and structure to create meanings and effects (AO2)		elopement with Lorenzo provokes Shylock's anger and determination that his 'ill fortune' will be revenged through the bond. The development of the plot favours mercy over vengeance. **AO3:** • Understanding of the importance of family ('my house') and the expectations of daughters and arranged marriages in early modern society, balanced against comic conventions of ineffective fathers and guardians. Candidates may be aware that Shylock is partly realistic and partly a stock figure • Understanding of the way the play depicts Jewish life, especially threats of loss of property to a diaspora family, and the desire to preserve the faith by opposing inter-marriage. Renaissance audiences may have had less sympathy and understanding for these issues than audiences today.

Question			Levels of response	Marks	Indicative content
			• Some use of relevant subject terminology (AO2) • Makes some relevant comments about context to inform the response to the text (AO3) **Level 2 (7–12 marks)** **A straightforward personal response to both text and task** • Begins to develop a straightforward personal response to the text showing some understanding (AO1) • Gives some relevant support from the text (AO1) • Simple comments on writer's use of language, form or structure (AO2) • Limited use of subject terminology (AO2) • Shows some awareness of context which may be implied (AO3) **Level 1 (1–6 marks)** **A basic response to both text and task** • Makes a few relevant comments about the text (AO1) • Makes limited references to the text (AO1) • A little awareness of language, form or structure (AO2)		

Question			Levels of response	Marks	Indicative content
			• Very little use of subject terminology (AO2) • Implies a little awareness of context related to the text (AO3) **0 marks** No response or no response worthy of credit.		
7			***AO4:*** *Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.* ***(1–4 marks)*** *Use the separate marking grid on page 54 to assess AO4.*	**4**	
8		*		**Total 40**	
			SKILLS: ***AO1****: Read, understand and respond to texts: maintain a critical style; develop an informed personal response; use textual references, including quotations, to support and illustrate interpretations.* ***AO2****: Analyse the language, form and structure used by a writer to create meanings and effects, using relevant terminology where appropriate.* ***AO3:*** *Show understanding of the relationships between texts and the contexts in which they were written.* ***The response is to be marked holistically. Examiners to indicate overall mark awarded at the end of the response. AO1 and AO2 are the equally dominant assessment objectives.***	**36**	***Macbeth*** **Explore how Shakespeare presents the brutality of Macbeth's Scotland. Refer to this extract from Act 4 Scene 2 and elsewhere in the play.** *Please bear in mind that other content may be equally valid and should be credited.* **AO1:** • Links might be made to the ways in which characters respond to the death of Duncan and the grooms in Act 2 Scenes 2 and 3, especially the references to 'blood'. The murder of Banquo (Act 3 Scene) is a disturbing scene and the 'gory locks' of the ghost prove Macbeth's brutality to the

Question	Levels of response	Marks	Indicative content
	Level 6 (31–36 marks) **Sustained critical style in an informed personal response to both text and task** • Sustains a coherent critical style in an informed personal response to the text showing consistently perceptive understanding (AO1) • Textual references and quotations are precise, pertinent and skilfully interwoven (AO1) • Detailed and sensitive analysis of writer's use of language, form and structure to create meanings and effects (AO2) • Consistently effective use of relevant subject terminology (AO2) • Shows a perceptive and sensitive understanding of how context informs evaluation of the text (AO3) **Level 5 (25–30 marks)** **Convincing critical style in a well-developed personal response to both text and task** • Maintains a convincing critical style in a well–developed personal response to the text showing some insightful understanding (AO1) • Textual references and quotations are well–selected and fully integrated (AO1) • Thoughtful examination of writer's use of language, form		assembled lairds. • Macduff gives more context for the brutal slaughter of his family, while ironically unaware of it, in Act 4 Scene 3 which describes Macbeth's tyranny and contrasts it with the English court. • In contrast, some candidates may refer to the Bloody Sergeant and Macbeth's slaughter of 'the merciless Macdonwald' and the final stage direction 'Re-enter Macduff with Macbeth's head' to suggest that brutality is endemic in the Scotland of the play, and Macbeth is only a part of this and not its chief agent. Some may choose to link the brutality of Macbeth's Scotland with the bloodlust of the witches, evident in their spells and incantations. **AO2:** • The language of the Mesenger in this scene is full of the semantic field of brutality: 'danger...fright...savage...fell cruelty... Lady Macduff's comments on 'this earthly world' about the dangers of doing good are poignant. The murder itself is quick and savage, highlighted by Shakespeare's lineation • Elsewhere in the play, references to 'blood' ('blood will have blood'...'bleed, bleed poor country' etc.) and imagery of bloodshed are likely to be fruitful areas for analysis of language, while some may explore imagery of bestial savagery (e.g. 'night thickens and the crow makes wing to the rooky wood') to show the savage nature of Macbeth's Scotland • Reference to structure, e.g. this scene shows the descent of

Question			Levels of response	Marks	Indicative content
			and structure to create meanings and effects (AO2) • Good use of relevant subject terminology (AO2) • Uses a convincing understanding of context to inform the response to the text (AO3) **Level 4 (19–24 marks)** **Credible critical style in a detailed personal response to both text and task** • Demonstrates some critical style in a detailed personal response to the text showing clear understanding (AO1) • Relevant textual references and quotations are selected to support the response (AO1) • Some analytical comments on writer's use of language, form and structure to create meanings and effects (AO2) • Competent use of relevant subject terminology (AO2) • Uses clear understanding of context to inform the response to the text (AO3) **Level 3 (13–18 marks)** **A reasonably developed personal response to both text and task** • Develops a reasonably detailed personal response to the text showing understanding (AO1) • Uses some relevant textual references and quotations to		Macbeth's morality to embrace the slaughter of women and children, and serves to justify the rebellion of Macduff, directing the audience's sympathies towards the army of rebels and English mustered against Macbeth in Act 5. **AO3:** • Understanding that the Stuart Divine Right of Kings also created expectations that monarchs would behave in god-like ways, and not allow their countries to decline into savagery • There may be an appreciation that the savagery of Macbeth's Scotland is a reflection of the King's own violent usurpation and insecure claim to sovereign authority. Macbeth is portrayed as a tyrant, not a king, which Jacobean audiences would have read as potentially justifying his deposition.

Question			Levels of response	Marks	Indicative content
			support the response (AO1) • Reasonable explanation of writer's use of language, form and structure to create meanings and effects (AO2) • Some use of relevant subject terminology (AO2) • Makes some relevant comments about context to inform the response to the text (AO3) **Level 2 (7–12 marks)** **A straightforward personal response to both text and task** • Begins to develop a straightforward personal response to the text showing some understanding (AO1) • Gives some relevant support from the text (AO1) • Simple comments on writer's use of language, form or structure (AO2) • Limited use of subject terminology (AO2) • Shows some awareness of context which may be implied (AO3) **Level 1 (1–6 marks)** **A basic response to both text and task** • Makes a few relevant comments about the text (AO1) • Makes limited references to the text (AO1)		

Question			Levels of response	Marks	Indicative content
			• A little awareness of language, form or structure (AO2) • Very little use of subject terminology (AO2) • Implies a little awareness of context related to the text (AO3) **0 marks** No response or no response worthy of credit.		
8			***AO4:*** *Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.* ***(1–4 marks)*** *Use the separate marking grid on page 54 to assess AO4.*	**4**	
9		*		**Total 40**	
			SKILLS: ***AO1****: Read, understand and respond to texts: maintain a critical style; develop an informed personal response; use textual references, including quotations, to support and illustrate interpretations.* ***AO2****: Analyse the language, form and structure used by a writer to create meanings and effects, using relevant terminology where appropriate.* ***AO3:*** *Show understanding of the relationships between texts and the contexts in which they were written.* ***The response is to be marked holistically. Examiners to indicate overall mark awarded at the end of the response. AO1 and AO2 are the equally dominant assessment***	**36**	***Macbeth*** **'Lady Macbeth is not the inhuman character she pretends to be.' How far do you agree with this view of Shakespeare's presentation of Lady Macbeth? Explore at least two moments from the play to support your ideas.** ***Please bear in mind that other content may be equally valid and should be credited.*** **AO1:** • Evidence used to dispute the proposition may include some of the following: like her husband, Lady Macbeth uses

Question	Levels of response	Marks	Indicative content
	objectives. **Level 6 (31–36 marks)** **Sustained critical style in an informed personal response to both text and task** • Sustains a coherent critical style in an informed personal response to the text showing consistently perceptive understanding (AO1) • Textual references and quotations are precise, pertinent and skilfully interwoven (AO1) • Detailed and sensitive analysis of writer's use of language, form and structure to create meanings and effects (AO2) • Consistently effective use of relevant subject terminology (AO2) • Shows a perceptive and sensitive understanding of how context informs evaluation of the text (AO3) **Level 5 (25–30 marks)** **Convincing critical style in a well-developed personal response to both text and task** • Maintains a convincing critical style in a well–developed personal response to the text showing some insightful understanding (AO1) • Textual references and quotations are well–selected and fully integrated (AO1)		language which echoes the world of the witches; in her case she explicitly invokes 'spirits that tend on mortal thoughts' while rejecting femininity and maternal instincts to devote herself to conspiracy to murder and the exercise of power; she provokes her husband to kill the King by mocking his virility; she takes the daggers back to the bloody chamber and 'gilds the faces of the grooms'; she maintains her composure throughout the banqueting scene; even the Sleepwalking Scene could be seen as the involuntary confessions of a 'fiend-like' creature, undeserving of pity. Malcolm's words suggest that many in a Jacobean audience may have shared this view and seen her as more witch than woman • Evidence used to support the proposition may include some of the following: she admits that she could not have killed Duncan as he resembled her father when he slept, she as jumpy as Macbeth at the moment when he returns from the chamber, her fainting fit when Macbeth describes the scene of the murder to the lairds may be genuine and not tactical; she admits in Act 3 that her desire is 'got without content' and she shares Macbeth's guilty fears although she is less able to express them; Macbeth no longer trusts her, and distances himself from her • The Sleepwalking Scene can be appreciated as a pitiful revelation of her true weakness, she begins to show subconscious pity for others and we can feel pity for her; it may be Macbeth who shows inhumanity by being unable to respond emotionally to her suicide. **AO2**: • Reference to language to dispute the statement may include:

Question			Levels of response	Marks	Indicative content
			• Thoughtful examination of writer's use of language, form and structure to create meanings and effects (AO2) • Good use of relevant subject terminology (AO2) • Uses a convincing understanding of context to inform the response to the text (AO3) **Level 4 (19–24 marks)** **Credible critical style in a detailed personal response to both text and task** • Demonstrates some critical style in a detailed personal response to the text showing clear understanding (AO1) • Relevant textual references and quotations are selected to support the response (AO1) • Some analytical comments on writer's use of language, form and structure to create meanings and effects (AO2) • Competent use of relevant subject terminology (AO2) • Uses clear understanding of context to inform the response to the text (AO3) **Level 3 (13–18 marks)** **A reasonably developed personal response to both text and**		Lady Macbeth's desire to rid herself of her humanity: in her invocation she calls on 'nature's mischief' and 'the dunnest smoke of hell' to 'unsex her'. Her language expresses satanic evil: 'look like the innocent flower/ But be the serpent under't'. She uses questions to undermine Macbeth's second thoughts and her language expresses inhuman certainty and remorseless: 'we'll not fail' • Reference to language to agree with the statement may include: the contrast between her harsh, determined and controlling language in public and her private confessions of doubt and desire to sleep; this can be strongly exemplified by exploring the language of the Sleepwalking Scene, in which the confident of her earlier verse has broken down into disjointed prose, fragments of reminiscence and childish rhyme ('the Thane of Fife had a wife') and involuntary confession ('who would have thought the old man to have so much blood in him') • Reference to structure, e.g. how she provokes Macbeth and provides a human counterpart to the prophecies of the witches. Unlike the witches, she intervenes directly in the action, but she also pays a price, becoming increasing vulnerable and confessing her weaknesses in contrast to Macbeth, who attempts unsuccessfully to deny them. **AO3:** • Understanding that she has violated the conventions of gender and hospitality as well as kingship by aiding the murder of Duncan which could make her seem inhuman or witch-like to contemporary audiences • Appreciation that the Sleepwalking scene reflects

Question			Levels of response	Marks	Indicative content
			task • Develops a reasonably detailed personal response to the text showing understanding (AO1) • Uses some relevant textual references and quotations to support the response (AO1) • Reasonable explanation of writer's use of language, form and structure to create meanings and effects (AO2) • Some use of relevant subject terminology (AO2) • Makes some relevant comments about context to inform the response to the text (AO3) **Level 2 (7–12 marks)** **A straightforward personal response to both text and task** • Begins to develop a straightforward personal response to the text showing some understanding (AO1) • Gives some relevant support from the text (AO1) • Simple comments on writer's use of language, form or structure (AO2) • Limited use of subject terminology (AO2) • Shows some awareness of context which may be implied (AO3) **Level 1 (1–6 marks)**		Renaissance attitudes to madness and suicide, and that the play presents a sophisticated interpretation of a divided character, who is not what she pretends to be.

Question			Levels of response	Marks	Indicative content
			A basic response to both text and task • Makes a few relevant comments about the text (AO1) • Makes limited references to the text (AO1) • A little awareness of language, form or structure (AO2) • Very little use of subject terminology (AO2) • Implies a little awareness of context related to the text (AO3) **0 marks** No response or no response worthy of credit.		
9			***AO4:*** *Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.* ***(1–4 marks)*** *Use the separate marking grid on page 54 to assess AO4.*	**4**	
10		*		**Total 40**	
			SKILLS: ***AO1****: Read, understand and respond to texts: maintain a critical style; develop an informed personal response; use textual references, including quotations, to support and illustrate interpretations.* ***AO2****: Analyse the language, form and structure used by a writer to create meanings and effects, using relevant terminology where appropriate.* ***AO3:*** *Show understanding of the relationships between texts*	**36**	**Explore the ways in which Shakespeare makes Beatrice such a strong character. Refer to this extract from Act 4 Scene 1 and elsewhere in the play.** *Please bear in mind that other content may be equally valid and should be credited.* **AO1:**

Question			Levels of response	Marks	Indicative content
			and the contexts in which they were written. ***The response is to be marked holistically. Examiners to indicate overall mark awarded at the end of the response. AO1 and AO2 are the equally dominant assessment objectives.*** **Level 6 (31–36 marks)** **Sustained critical style in an informed personal response to both text and task** • Sustains a coherent critical style in an informed personal response to the text showing consistently perceptive understanding (AO1) • Textual references and quotations are precise, pertinent and skilfully interwoven (AO1) • Detailed and sensitive analysis of writer's use of language, form and structure to create meanings and effects (AO2) • Consistently effective use of relevant subject terminology (AO2) • Shows a perceptive and sensitive understanding of how context informs evaluation of the text (AO3) **Level 5 (25–30 marks)** **Convincing critical style in a well-developed personal response to both text and task** • Maintains a convincing critical style in a well–developed personal response to the text showing some insightful		• Beatrice can only fight with words, but the strength of her objection to the treatment of Hero has convinced Benedick. She provokes him to match words with deeds and to challenge his best friend to a duel: 'kill Claudio' • At this point in the play, comedy is in danger of turning into tragedy. Beatrice makes clear the unfairness of the world to women and mocks the language of courtship when it is not matched by gentlemanly deeds • The extract could be compared to Beatrice's strength in the opening scene and 'war of wit' with Benedick and strongly expressed views on marriage in Act 2 Sc1, and in her dalliance with the Don Pedro; however, this might be contrasted with the way she says farewell to 'contempt ... and maiden pride' in Act 3 Sc1, and yields to Benedick in the final scene to suggest that some of her strength is show, anger at previous rejection or best expressed through her ability to manipulate men. **AO2**: • Beatrice twice exclaims 'O, that I were a man' to express her frustration and sense that this has become a war of more than words. Repeated exclamations show her strength of feelings, and the repetition of 'slander' demonstrates her sense of justice. She finds a memorable image to convey what she would do as a man to avenge the public nature of Hero's humiliation: 'eat his heart in the market place'. Later, she mocks the difference between what men swear and what they do, and accuses the 'count' Claudio of being 'Comfect' i.e. confectionary • This might be compared with the vivid language of mockery

Question			Levels of response	Marks	Indicative content
			understanding (AO1) • Textual references and quotations are well–selected and fully integrated (AO1) • Thoughtful examination of writer's use of language, form and structure to create meanings and effects (AO2) • Good use of relevant subject terminology (AO2) • Uses a convincing understanding of context to inform the response to the text (AO3) **Level 4 (19–24 marks)** **Credible critical style in a detailed personal response to both text and task** • Demonstrates some critical style in a detailed personal response to the text showing clear understanding (AO1) • Relevant textual references and quotations are selected to support the response (AO1) • Some analytical comments on writer's use of language, form and structure to create meanings and effects (AO2) • Competent use of relevant subject terminology (AO2) • Uses clear understanding of context to inform the response to the text (AO3) **Level 3 (13–18 marks)** **A reasonably developed personal response to both text and**		Beatrice uses elsewhere: 'he will hang upon him like a disease', 'I wonder you should still be talking, Signior Benedick, nobody marks you' etc. It might also be contrasted with her admission to Don Pedro that she was 'born to speak all mirth and no matter' • Structurally, Beatrice's strength provides a foil for Hero's relative passivity and drives the plot audiences most remember, and her submission is comic rather than humiliating. In this scene, she makes Benedick demonstrate that love and fairness can be stronger values than loyalty to the male honour code. **AO3**: • Understanding of the different roles of men and women in Shakespeare's world. Women could not go to war or prove their heroism outside the domestic sphere. Beatrice fights with the best weapon available to her – her words. She realises that men are bound by codes of honour which have led to Hero's public humiliation, but she now turns these to her advantage by provoking Benedick to challenge Claudio. • Appreciation of the conventions of comedy, which allow the plot to develop to the brink of tragedy and then fall back into the requirements of the genre for a happy ending and marriages. Consequently, an audience may not see this scene as entirely serious, although the dishonour of Hero, and the distinctions made between men and women certainly are.

Question			Levels of response	Marks	Indicative content
			task • Develops a reasonably detailed personal response to the text showing understanding (AO1) • Uses some relevant textual references and quotations to support the response (AO1) • Reasonable explanation of writer's use of language, form and structure to create meanings and effects (AO2) • Some use of relevant subject terminology (AO2) • Makes some relevant comments about context to inform the response to the text (AO3) **Level 2 (7–12 marks)** **A straightforward personal response to both text and task** • Begins to develop a straightforward personal response to the text showing some understanding (AO1) • Gives some relevant support from the text (AO1) • Simple comments on writer's use of language, form or structure (AO2) • Limited use of subject terminology (AO2) • Shows some awareness of context which may be implied (AO3) **Level 1 (1–6 marks)**		

Question			Levels of response	Marks	Indicative content
			A basic response to both text and task • Makes a few relevant comments about the text (AO1) • Makes limited references to the text (AO1) • A little awareness of language, form or structure (AO2) • Very little use of subject terminology (AO2) • Implies a little awareness of context related to the text (AO3) **0 marks** No response or no response worthy of credit.		
10			***AO4:*** *Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.* ***(1–4 marks)*** *Use the separate marking grid on page 54 to assess AO4.*	**4**	
11		*		**Total 40**	
			SKILLS: ***AO1****: Read, understand and respond to texts: maintain a critical style; develop an informed personal response; use textual references, including quotations, to support and illustrate interpretations.* ***AO2****: Analyse the language, form and structure used by a writer to create meanings and effects, using relevant terminology where appropriate.*	**36**	**'Tricks and pranks in Much Ado About Nothing don't always have bad consequences.' How far do you agree with this view? Explore at least two moments from the play to support your ideas.** *Please bear in mind that other content may be equally valid and should be credited.*

Question			Levels of response	Marks	Indicative content
			AO3: *Show understanding of the relationships between texts and the contexts in which they were written.* ***The response is to be marked holistically. Examiners to indicate overall mark awarded at the end of the response. AO1 and AO2 are the equally dominant assessment objectives.*** **Level 6 (31–36 marks)** **Sustained critical style in an informed personal response to both text and task** • Sustains a coherent critical style in an informed personal response to the text showing consistently perceptive understanding (AO1) • Textual references and quotations are precise, pertinent and skilfully interwoven (AO1) • Detailed and sensitive analysis of writer's use of language, form and structure to create meanings and effects (AO2) • Consistently effective use of relevant subject terminology (AO2) • Shows a perceptive and sensitive understanding of how context informs evaluation of the text (AO3) **Level 5 (25–30 marks)** **Convincing critical style in a well-developed personal response to both text and task**		**AO1:** • A series of pranks or practical jokes resolve the outcome of both plots: candidates might focus on Benedick and Beatrice and the ways in which they are brought together by an act which was intended as a joke (Act 2 Sc 3 and Act 3 Sc 1), or they could concentrate on the ways in which pretending that Hero is dead brings Claudio to a full recognition of the damage done by his slander (Act 5 Scene 3) • They may compare the effects of the double plot and suggest that both have happy outcomes, and result in more true relationships by breaking with convention. Earlier pranks, at the masked ball for example, also have happy consequences, despite Don John's mischief making • However, candidates may choose to challenge the proposition or write a balanced discursive argument **AO2**: • The language of Don Pedro's practical joke is full of humour and confidence: 'we are the only love gods' and they call it 'sport'. Hero also uses the imagery of Cupid and of sport: 'Some Cupid kills with arrows, some with traps'. The language suggests pranks are games • Ironically she proves a victim of a trap herself, and the consequences almost prove tragic. Leonato is entirely fooled and claims 'Death is the fairest cover of her shame'. The language is hyperbolic, and no longer comic. Borachio describes the plot against Hero as 'poison' and even

Question	Levels of response	Marks	Indicative content
	• Maintains a convincing critical style in a well–developed personal response to the text showing some insightful understanding (AO1) • Textual references and quotations are well–selected and fully integrated (AO1) • Thoughtful examination of writer's use of language, form and structure to create meanings and effects (AO2) • Good use of relevant subject terminology (AO2) • Uses a convincing understanding of context to inform the response to the text (AO3) **Level 4 (19–24 marks)** **Credible critical style in a detailed personal response to both text and task** • Demonstrates some critical style in a detailed personal response to the text showing clear understanding (AO1) • Relevant textual references and quotations are selected to support the response (AO1) • Some analytical comments on writer's use of language, form and structure to create meanings and effects (AO2) • Competent use of relevant subject terminology (AO2) • Uses clear understanding of context to inform the		Dogberry recognises its villainy • Structurally, the pranks and jokes develop the action of the play, both highlighting problems and finding solutions. The pattern is set early on, in the masked ball, and repeated in both sub-plot and main plot. The two plots unfold alongside one another, with different consequences, but both are brought together by the final practical joke of marrying Claudio's cousin, and exposing the real love between Benedick and Beatrice through their 'halting' sonnets. **AO3**: • Answers may be informed by understanding of comedy in Shakespeare's theatre and appreciation of the role of pranks and practical jokes within comic convention, • Understanding that the very different roles of men and women in courtly convention lie behind the apparent misogyny of Benedick and the spite of Beatrice, and increase Claudio's unjustified suspicions. These false positions are also exposed by the practical jokes. Don John's malice, which motivates his prank or trick, is also socially determined: he hates his inferior position, and isolation.

Question			Levels of response	Marks	Indicative content
			response to the text (AO3) **Level 3 (13–18 marks)** **A reasonably developed personal response to both text and task** • Develops a reasonably detailed personal response to the text showing understanding (AO1) • Uses some relevant textual references and quotations to support the response (AO1) • Reasonable explanation of writer's use of language, form and structure to create meanings and effects (AO2) • Some use of relevant subject terminology (AO2) • Makes some relevant comments about context to inform the response to the text (AO3) **Level 2 (7–12 marks)** **A straightforward personal response to both text and task** • Begins to develop a straightforward personal response to the text showing some understanding (AO1) • Gives some relevant support from the text (AO1) • Simple comments on writer's use of language, form or structure (AO2)		

Question			Levels of response	Marks	Indicative content
			• Limited use of subject terminology (AO2) • Shows some awareness of context which may be implied (AO3) **Level 1 (1–6 marks)** **A basic response to both text and task** • Makes a few relevant comments about the text (AO1) • Makes limited references to the text (AO1) • A little awareness of language, form or structure (AO2) • Very little use of subject terminology (AO2) • Implies a little awareness of context related to the text (AO3) **0 marks** No response or no response worthy of credit.		
11			***AO4:*** *Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.* ***(1–4 marks)*** *Use the separate marking grid on page 54 to assess AO4.*	**4**	

Marking grid for AO4

High performance 4 marks
In the context of the Level of Demand of the question, learners spell and punctuate with consistent accuracy, and consistently use vocabulary and sentence structures to achieve effective control of meaning.
Intermediate performance 2–3 marks
In the context of the Level of Demand of the question, learners spell and punctuate with considerable accuracy, and use a considerable range of vocabulary and sentence structures to achieve general control of meaning.
Threshold performance 1 mark
In the context of the Level of Demand of the question, learners spell and punctuate with reasonable accuracy, and use a reasonable range of vocabulary and sentence structures; any errors do not hinder meaning in the response.

Mark Scheme Assessment Objectives (AO) Grid

Question	AO1	AO2	AO3	AO4	Total
Section A:					
1a, 2a, 3a	8	12			**20**
1b, 2b, 3b	10	10			**20**
Section B:					
4, 5, 6, 7, 8, 9, 10, 11	14	14	8	4	**40**
Totals	**32**	**36**	**8**	**4**	**80**

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