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 2018

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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.

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Annotations

Stamp	*Ref No.*	*Annotation Name*	*Description*	Placement
	11	Tick	to indicate explanations and analytical comment/ relevant points	Body of response
	AO1 Knowledge		AO1 Knowledge	Left margin
	AO1 Understanding		AO1 Understanding	Left margin
	1031	Tick?	for explanations that are not fully clear / convincing	Body of response
	771	DET	AO1 Supporting detail	Left margin
	741	DEV	Development of observation/argument	Left margin
	1101	L	AO2 Good analysis/use of language	Left margin
	621	CONT	AO3 context	Left margin
	561	LNK	AO1/AO3 link or comparison	Left margin
	681	Q	Relevance to question	Left margin
	501	NAQ	Not relevant to question	Left margin
	641	NAR	Paraphrase or lifting	Left margin
	261	^	Omission/needs development/needs example/repetition	Left margin
		Vertical wavy line	Excessively long quotation	Left margin
			NOT USED	
	1681	BP	Blank Page	Body of response

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

1 Transfer the mark awarded to the front of the script.

2 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, part (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

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 Descriptors: Section A, part (a): Poetry across time

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 understanding (AO1) • Textual references and quotations are precise, pertinent and skillfully 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, 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** • 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			Indicative content	Marks
1	a		***The Sorrow of True Love* by Edward Thomas and *Mirage* by Christina Rossetti.** **Compare how the speakers in these poems express different ways in which love can be painful.** **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 to describe feelings of pain drawn from the world of nature, e.g. Thomas's "storm… tempest… sun… thaw"; Rossetti's "tree… willow… lake". • Structure and form: the shift in focus in Thomas from line six onwards, from "hope blinded by its tears" to "the frozen drizzle perpetual"; in Rossetti, the use of regular rhythm and rhyme scheme to convey the logic and inevitability of the pain and loss of hope. • The use of repetition in Rossetti ("Lie still, lie still…lie still" to create the sense of desolation and pain; in Thomas, the use of enjambment to create a feeling of breathless suffering and unhappiness. • The use of the extended metaphor of dream in Rossetti to describe the illusory nature of love and hope for love; in Thomas, the extended metaphor of poor weather to capture the situation of lovelessness. **AO1:** • The contrast between a sense of pain where all hope is dismissed as "a dream" (Rossetti), set against the consolation that hope may only be temporarily "blinded by its tears" (Thomas). • In both poems, the overwhelming sense of pain that changes life in all its aspects, e.g. in Thomas the feeling that the pain is a situation that "cannot ever" be lessened; in Rossetti the declaration that "Life and the world, and mine own self" are changed by the pain of lost love. • The emphasis in both speakers on the pain caused by the absence of the loved one.	**20**

Question			Indicative content	Marks
2	a		***Flag* by John Agard and *In Flanders Field* by John McCrae.** **Compare how these poems present what people fight and die for.** **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 Agard's blunt and dismissive language to describe people's reasons for fighting and dying ("…to its knees…guts…coward…blood you bleed") with McCrae's lyrical evocation of images that justify the fighting and dying ("poppies blow…The larks…sunset glow"). • Use of different poetic techniques to convey what people fight and die for, e.g. Agard's simple and ironic ending rhyme of "friend" and "end" to call into question why people fight and die; McCrae's figurative language of nature to represent all that is good, healthy and worthwhile in the call to arms where right is at stake. • Agard's use of child-like riddling structures to create an ironic sense of the distance between the substance and the significance of the flag; alongside McCrae's use of rhyming couplets disrupted by the final two lines in order to set the challenge to generations yet to come in terms of what is worth fighting and dying for. • Agard's use of bilabial alliteration ("blood you bleed") to convey anger and strike a contrast with the grandeur and significance of the flag; McCrae's alliterative "loved…loved…lie" to capture something of the nostalgia and gentle sense of reflection on loss. **AO1:** • Though from opposite perspectives, both poems make their point by conveying a strong sense of the patriotism and fervour that leads to the loss of many individual lives of the people who believed in what they fought for and how worthwhile this sacrifice is. • McCrae's poem is the voice of the dead speaking to the living with all of the fervency of the first person experience; with Agard there is the more considered and reflective yet equally impassioned outsider perspective looking at what people have fought for over time. • Although both poems end with an appeal to future generations about what is worth fighting for, with Agard there is a sense of anger set against McCrae's sense of hope that the "flag" or the "torch" will be borne aloft again.	**20**

Question			Indicative content	Marks
3	a		***You're* by Sylvia Plath and *A Baby Asleep After Pain* by D H Lawrence.** **Compare how these poems present babies and their parent's feelings for them.** **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:** • Form reflects content in both poems: Plath's breathless rhythms of love and enjambment suggesting the overpowering nature of the relationship with one's baby; while Lawrence's deliberately awkward rhythms reflect the sense of powerlessness and confusion over the responsibility for the baby. • Both use various poetic devices, e.g. the internal rhyming of Plath's "creel of eels" capturing the absurd delight and surprises of parenthood; while in Lawrence the alliteration of "baby…brown…brushed" conveys something of the impact of the baby in pain and the feelings evoked. • The structure of both poems adds to the sense of the feelings involved – with both poems finishing by looking forward: in Plath with all the hopeful expectation of new birth, and in Lawrence with all the fear of the unknown. • Both use figurative language to capture the feelings of parents for their babies: Plath's sense of the "bud" with all its potential for growth and beauty, and the "little loaf" with its connotations of warmth and homeliness; while in Lawrence, there is the sobering description of how the baby "hangs upon my life Like a burden". **AO1:** • Both poems present the speakers/parents looking for a language to express the inexpressible and complex thoughts and feelings of parenthood, e.g. Plath's unexpected imagery – "Mute as a turnip", and Lawrence's suggestion of the sleeping baby as a "drenched, drowned bee". • A difference in perspective between Plath's presentation of the baby's strong sense of independence with its future beckoning, and Lawrence's sense of the baby's total dependence and the impact this has on the speaker's life. • Plath's poem is addressed to the baby itself, while Lawrence's voice uses third person address with a suggestion of the baby's vulnerability.	**20**

Level Descriptors Section A, part (b): 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 (b)	6.25	6.25			12.5

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 Descriptors: Section A, part (b): Poetry across time

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 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) • 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)
0 marks	• No response or no response worthy of credit.

Indicative Content Section A, part (b): Poetry across time

Question			Indicative content	Marks
1	b		**Explore in detail how one other poem from your anthology presents relationships which lead to suffering.** *Please bear in mind that other content may be equally valid and should be credited.* Possible poems might include: Helen Maria Williams' *A Song*, John Keats' *Bright Star*, Thomas Hardy's *A Broken Appointment*, Charlotte Mews' *Fin de Fete*, Tony Harrison's *Long Distance II*, James Fenton's *In Paris With You*, Carol Ann Duffy's *Warming her Pearls*, or Jackie Kays' *Dusting the Phone*, all of which explore how a relationship can lead to suffering. **AO1:** • Critical overview of how another poem expresses how a relationship can lead to suffering, e.g. Duffy's speaker's sense of how in the absence of her loved one's pearls she will "burn", or Kay's cry of how "awful" the absence of the longed-for phone call is. • Textual reference and quotation demonstrates appreciation of both surface meaning and deeper implications, e.g. the speaker in Fenton using the bitter and harsh image of how a relationship has made him one of the "talking wounded", or Harrison's revelation, in the last part of his poem, of the emptiness of bland consolations when it comes to the suffering caused by the loss of a relationship. **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 complex and contrived rhymes of James Fenton's In Paris With You conveying the mix of bitterness over an old relationship and excitement over a new one, or Hardy's wistful alliteration of "hope-hour" suggesting the sound of suffering. • 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 the suffering caused by a relationship, e.g. Mew's sense that even temporary loss means that "it's all to pay", or Williams' complex cluster of images connected with nature to convey the suffering ("dangerous ocean…night is dark, the waters deep…The storm is in my soul").	20

Question			Indicative content	Marks
2	b		**Explore in detail how one other poem from your anthology questions the things people fight for.** *Please bear in mind that other content may be equally valid and should be credited.* Possible poems might include: William Blake's *Poison Tree*, Lord Byron's *The Destruction of Sennacherib*, 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?*, John Agard's *Flag,* Jo Shapcott's *Phrase Book,* Imtiaz Dharker's *Honour Killing, or* Sujata Bhatt's *Partition*; all of which involve questioning of the things that people fight for. **AO1:** • Critical overview of how another poem involves a questioning of the things that people fight for, e.g. the way in which Shapcott's relentless, anguished repetitive pleas for understanding ("What does it mean? What must I do? Where can I find? What have I done?") go unanswered. • Textual reference and quotation will demonstrate understanding of both surface meaning and deeper implications, e.g. Dharker's reflection on the garments that "muffled my own voice" and made the questioning of what makes people fight so difficult to hear; or Hardy's equally plaintive search for an answer to that same question and his stumbling over the answer – "…because – Because…". **AO2:** • Appreciation of the impact of poetic conventions, such as lyrical voice, choice of stanza form, figurative language, rhythm and sound effects, e.g. Byron's romantic and lyrical language that describes people fighting (and killing others) with a relish and a sense of aptness – "gleaming in purple and gold…sheen of their spears"; or Levertov's blunt and brutal alliteration (…buds…bitter…burned…) that directly questions the fighting in Vietnam. • 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 the things people fight and die for, e.g. the parallel structures and mirroring phrases of Hardy's The Man He Killed supporting the idea that what brings people to fight is often just "quaint and curious".	20

Question			Indicative content	Marks
3	b		**Explore in detail one other poem from your anthology that presents a response to children or babies.** *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*, Gerard Manley Hopkins' *Spring and Fall: to a Young Child*, Anne Sexton's *Red Roses*, Thom Gunn's , Gillian Clarke's *Cold Knapp Lake*, Sharon Olds' *My First Weeks,* Yusuf Komunyakaa's *Venus's-flytraps* or Kate Clanchy's *Love*, all of which offer a response to children or babies. **AO1:** • Critical overview of how another poem presents a response to children or babies, e.g. Blake emphasises the innocence of the children by referring to them as the "flowers of London town" and "lambs" • Textual reference and quotation will demonstrate understanding of both surface meaning and deeper implications, e.g. Hopkins' adult address to a child on matters the child won't and can't understand, with the suggestion that the lesson is one for adults rather than children. **AO2:** • Appreciation of the impact of poetic conventions, such as lyrical voice, choice of stanza form, figurative language, rhythm and sound effects, e.g. Hopkins ending the poem addressed to a child with the blunt alliteration in "ghost guessed… blight/born…Margaret/mourn", or Hardy's clear sense of distinction between a child and the "region of sin" that is the world. • 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 the presentation of children or babies, e.g. Sexton's ironic images of red roses to suggest an adult's gift to a child; or Olds' description of the baby's blissful life of "Sleep. Milk. Heat" set against Gunn's ugly description of a baby as "raging, small and red".	20

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

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.* ***AO4:*** *Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.* ***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 Descriptors: Section B: Shakespeare

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 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 (13–18marks)	**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) • 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.

Marking Grid for AO4 –SPaG(1–4 marks)

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.

Question			Indicative content	Marks
4		*	***Romeo and Juliet*** **Explore the different ways Shakespeare portrays the relationship between Juliet and her father. Refer to this extract from Act 1 Scene 2 and elsewhere in the play.** *Please bear in mind that other content may be equally valid and should be credited.* **AO1:** • Responses may explore how in this extract, Capulet appears to be a caring, if distant, father, reluctant to let Juliet go ('My child is yet a stranger to the world') and happy to give her some choice over her partner. His attitude is perhaps influenced by his own experience of marriage ('And too soon marr'd are those so early made'). He is very protective as she is his only child ('the earth hath swallowed up all my hopes but she'). He remains eager to make a good impression on Paris at the party in 1.5. • Exploration of how his attitude changes after his family have been unable to 'keep the peace' with the Montagues. • Other relevant scenes referred to may include: 3.4 and 3.5 when he wants Juliet married quickly ('Hang thee, young baggage, disobedient Wretch!), or his genuine grief at the loss of his daughter in 4.5 and 5.3. **AO2:** • Exploration of Capulet's assured language, even when he will be contradicted by later events ''tis not hard, I think, For men so old as we to keep the peace'. He speaks a lot of age here and appears to be much older than Lady Capulet. • Consideration of how, here, at his first appearance ('A crutch, a crutch! Why call you for a sword?') and in the party (1.5) he seems to be a slightly comic and ridiculous figure, who knows little about his daughter's real feelings, which makes his later turn to threats and violence all the more shocking. • Structurally, exploration of how the change in Capulet's relationship with his daughter reflects the mood of the play: initially comic, becoming more complex when Romeo and Juliet fall in love and then tragic after the death of Mercutio and Tybalt. **AO3:** • Understanding of the relationship between father and daughter in families from the merchant class in Shakespeare's day. Their relations would be distant and Juliet would be expected to obey her father. • Appreciation that in the context of the time, Capulet's attitude to Juliet's marriage is actually quite a liberal one: he is not at this stage in favour of a hasty marriage and he believes Juliet's choice and consent matter. However, this changes when he needs to win back the Prince's favour after Mercutio's death – and perhaps also a male heir to replace Tybalt – when he insists on a hasty marriage to Paris.	**36+4 SPaG**

Question			Indicative content	Marks
5		*	***Romeo and Juliet*** **How far does Shakespeare present Friar Lawrence's support for Romeo and Juliet as helpful? 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:** • Response may refer to Friar Lawrence's attempts to help the young lovers, from his first appearance in 2.3 when he wisely counsels Romeo to take his time, to arranging the marriage in 2.6, preventing Romeo from thinking of suicide in 3.3, and Juliet in 4.1, and trying to help the distraught Juliet in 5.3. • Responses may also explore the view that he is using the lovers for his own cause in order to end the feud between the families ('To turn your households' rancour into pure love') or that his plan for the secret marriage is reckless, and his encouragement of their meeting the night after Tybalt's death and the 'fake suicide' risky and dangerous. • Candidates may argue that he deceives the Capulet family by pretending that Juliet is dead and that he loses his nerve in the tomb, leaving the girl to her fate. His lengthy apologia in Act 5 brings a formal end to the play, but he is lucky to escape blame so lightly. **AO2:** • Exploration of how the language which initially surrounds Friar Lawrence is that of healing plants; how he expresses himself aphoristically and appears to be a source of wisdom ('Virtue itself turns vice being misapplied'... 'These violent delights have violent ends') or how he encourages other to confess to him and acts a counsellor. • Later in the play, exploration of how he is less in control ('Thou fond, mad man, hear me a little speak') and becomes both more forceful and desperate in expression 'I spy a kind of hope'). By 5.2 ('unhappy fortune!'), he panics when he hears the watch coming, but reasserts his articulacy in front of the Prince in order to give the play a moral conclusion. **AO3:** • Understanding that Friars were often confessors, especially to the young, and that Friar Lawrence would have taken vows of poverty, chastity and obedience, which give him both advantages and disadvantages as a counsellor to young people. • Appreciation that although the Friar's religious authority is acknowledged in the world of the play, he represents an old-fashioned set of values set against the mercantile and youthful fashions of Verona, and that aspects of his character may have seemed busy-bodying, comic and interfering to a post-Reformation English audience.	**36+4 SPaG**

Question			Indicative content	Marks
6		*	***The Merchant of Venice*** **Explore the ways in which Shakespeare portrays hatred and prejudice. 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:** • Exploration of how both sides show prejudice in this scene, e.g. Shylock sees no reason why he should justify 'a lodged hate and a certain loathing' for Antonio. Even if he is seen as a victim, this makes it harder for the audience to sympathise, as he is behaving as irrationally as his enemies. His refusal of Bassanio's – or more properly Portia's – additional money and insistence on the letter of his bond will have dire consequences. • Antonio's prejudice makes him no better. Both claim to have religion and the law on their side, but are justifying irrational prejudice. • Other relevant scenes referred to may include: 1.3 ('Cursed be my tribe if I forgive him'/ 'The devil can cite Scripture for his purpose'), 3.1 ('Hath not a Jew eyes?') and 3.3 ('I'll have my bond, I will not hear thee speak.'). **AO2:** • Understanding of the way Shylock is dehumanised in the extract and elsewhere by never being addressed by name ('thou unfeeling man', 'the Jew'). • Understanding of Bassanio and Shylock's use of rhetorical questions to suggest that there is no answer to their mutual hatred and Antonio and/or their use of anaphora ('Why he...Why he' / 'You may as well') to show that their hatred is ritualistic and implacable. • Structurally, understanding of how the language of the trial scene shows the inability of adversarial justice to do any more than heighten the conflict between Christians and Jews, sharpened by Antonio's abuse of Shylock and Shylock's desire for revenge. This language is dramatically opposed by the language of love and mercy, in the Belmont scenes and, most obviously, in Portia's speech 'that in the course of justice none of us/ Should see salvation'. **AO3:** • There may be understanding that the language and conventions of the play are shaped by the Christian Bible with some inconsistencies between its language of forgiveness and the prejudices sometimes aroused against non-believers. • There may be appreciation that the prejudices displayed in the play were widespread in Shakespeare's time, and that Jewish characters were often portrayed as villains. Candidates may explore how Shakespeare challenges the conventions of his society when he gives Shylock more sympathetic speeches than in this extract; even in this scene, Antonio's extreme expressions suggest he is as prejudiced as Shylock.	**36+4 SPaG**

Question			Indicative content	Marks
7		*	***The Merchant of Venice*** **In what ways does Shakespeare present the women of the play as more resourceful than the men? 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 argue that not only does the world of Belmont, dominated by Portia and Nerissa, need to come to the aid of the men of Venice and their complex commercial and legal entanglements, but also that Jessica is able to outwit her father, and the 'ring trick' is the final way in which the women ensure that the men are 'bound' to them, rather than to each other. • Exploration of how the women show resourcefulness e.g. finding ways of using the 'Casket test' to achieve the outcome they want, and ingenuity in argument in the graver matter of the trial scene. • Candidates may also explore how they are limited by the conventions of the day, and find it hard to escape the will of their fathers (Jessica and Portia), the limitations of their social status (Nerissa), or the expectations of marital vows of obedience. Jessica also needs to assume 'the lovely garnish of a boy' in order to achieve her desire to escape with Lorenzo. While the women get the men they want, they are still commodities, and their affections can be traded; Portia asserts herself by ensuring that Antonio – once again – is 'bound' 'my body for his wealth'. **AO2:** • Exploration of how the language of the women shows their frustration at a world ruled by men who commodify them: 'my little body is aweary of this world', 'ashamed to be my father's child'. • Responses may refer to how both Jessica and Portia sometimes express regret at their courses of action and question the men and their motives ('O these naughty times put bars between the owners and their rights'); but they are resourceful in obtaining their desires, and confident in speaking of love and mercy. • Consideration of how, structurally, the lives of men and women are initially kept separate in the play: there are no women in the first scene of the play and no men in the second. Jessica is kept in the house away from marriageable men. However, their lives increasingly intersect – even if Portia and Nerissa have to disguise themselves as men to achieve this – and the harmony of Act 5 is achieved by giving women equal voices to men. **AO3:** • Understanding of the limited role of women in Shakespeare's society. Women passed on their inheritance at marriage – so it would seem right to Shakespeare's audience that Shylock's wealth is forfeit to Lorenzo or that Bassanio has control of Portia's fortune. The stage romance offered the possibility of challenging traditional gender roles, as was increasingly the case in a changing society in the final years of the reign of a powerful Queen. • Candidates may refer to the fact that the roles of women were played by young males on the Renaissance stage, and that this complicates discussion of gender. The actors move between gender roles, wearing 'disguises' which present them as the boys they really are, which may contribute to a homoerotic subtext.	**36+4 SPaG**

Question			Indicative content	Marks
8		*	***Macbeth*** ***Explore how Shakespeare presents Macbeth's doubts and fears. Refer to this extract from Act 1 Scene 7 and elsewhere in the play.*** *Please bear in mind that other content may be equally valid and should be credited.* **AO1:** • Exploration of how Lady Macbeth has decided on a course of action, but on Duncan's arrival Macbeth has second thoughts, and, in the second half of this scene, needs to be persuaded to go ahead with the murder. Macbeth's 'initate fear' can make him a sympathetic character: unlike Lady Macbeth, he speaks out his doubts instead of suppressing them. However, he is ruthless in his subsequent pursuit of, and attempt to hold on to, power. • Exploration of how Macbeth's fears are more about 'the life to come' than the deed itself. He fears that 'we but teach/ Bloody instructions' to others, and sees kingship as a 'poison'd chalice'. However, he also understands the treachery of killing his kinsman and king, and the effect of pity on the responses of others. Other relevant scenes referred to may include: 1.4, when he first articulates his 'black and deep desires'; 2.1 and 2.2 immediately before and after the murder of Duncan; 3.1 when he fears Banquo and his posterity; 3.2 when he refers to 'these terrible dreams/That shake us nightly' in; or his reaction to Banquo's ghost, and the expressions of guilt and regret in the two Act 5 soliloquies (5.3 and 5.5). However, each of these moments is followed by further bloodshed in pursuit of and the attempt to retain power. **AO2:** • Understanding of the way Macbeth uses the form of the soliloquy to express his private doubts and fears, and so creates a dramatic relationship between actor and audience which makes Macbeth a tragic figure, rather than a mere villain. • Exploration of the ways in which Macbeth's language has both political ('assassination', 'bloody instruction', 'even-handed justice') and religious ('poison'd chalice', 'his virtues will plead like angels', 'deep damnation', 'heaven's cherubim') implications, and shows his vivid imagination and awareness of the moral consequences of his deed. Striking imagery here and in other soliloquies can be used to explore the power of Macbeth's imagination. • Structurally, understanding of how the soliloquies give the audience special access to the complexity of Macbeth's character, so that we realise there is more to him than a 'dead butcher' by the end of the play, and we can even see him as possessing noble mind overthrown by his ambition and by playing with fate. Comparison with later soliloquies might emphasise Macbeth's moral decline after killing the King. **AO3:** • Understanding of the 'double trust' that makes the killing of a guest, a family member and a King especially shocking to a Renaissance audience. The language of religion and of damnation would be especially powerful in a culture preoccupied with 'the life to come': it becomes clear that Macbeth is talking about the after-life as well as the political consequences of assassination. The powerful resonances of Shakespeare's drama come from its ability to address both contexts at the same time. • There may be an appreciation that this play had a very particular context in performance before a Stuart King of Scotland who had high notions of kingship and a fear of assassination. However, the play has since been performed in a very wide variety of other political contexts in which Macbeth's doubts and fears are no less relevant.	**36+4 SPaG**

Question			Indicative content	Marks
9		*	***Macbeth*** **In what ways is Macduff an important character in the play? 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:** • Understanding that while Macduff does not enter the play until Act 2 but his entry is memorable: he wakes the Porter and discovers the murder of the King ('O horror! Horror!'). He represents the majority of Scottish lairds: loyal to Duncan, suspicious of Macbeth ('I'll to Fife'), but unwilling to rebel openly until more proof of Macbeth's guilt emerges after the murder of Banquo. He is stirred to rebellion, while the First Apparition warns Macbeth and Lennox informs him of this flight. The murder of Macduff's family is proof of Macbeth's ruthless tyranny. Macduff shares leadership of the avenging army and is the man who kills Macbeth. He thus makes a strong impact on the play, despite having relatively few lines, and is talked about in more scenes than he appears. • Candidates may explore other relevant scenes including 2.3, 2.4, 4.4, 5.7 ('I have no words;/My voice in in my sword') and 5.9 when he enters with Macbeth's head and hails Malcolm King of Scotland. **AO2**: • Understanding of how, although Macduff appears in a limited number of scenes and does not dominate them, he expresses himself with moral authority and patriotism: 'Most sacrilegious Murther hath broke open/ The Lord's anointed Temple', 'Bleed, bleed poor country' 'Stand Scotland where it did?' and '"Here you may see the tyrant"'. • Candidates may refer to the many mentions of Macduff as a representative of the thanes who rebel against Macbeth, as Macbeth's destined nemesis, and as a victim of his tyranny through the ruthless murder of his whole family. • Structurally, there may be understanding of how the character of Macduff is gradually built up to be the avenging angel who will punish Macbeth's sacrilege, which explains the religious language which surrounds him. However, he is not royal and his character is subordinated to his role, so he remains a man of relatively few words. **AO3:** • Understanding that Macduff represents the principle of loyalty to the crown. He only rebels against Macbeth when he is sure that he is a tyrant not a king, who has not gained the throne by legitimate means. • Appreciation of the horror of the murder of Macduff's family as an indication of tyranny: although a King, Macbeth cannot act outside the rule of law. Macduff represents fierce patriotism and loyalty, but he refuses to follow Malcolm unless the latter can prove his respect for the law and the people. He therefore stands for important principles in the context of seventeenth-century society and today.	**36+4 SPaG**

Question			Indicative content	Marks
10		*	***Much Ado About Nothing*** **Explore the ways in which Shakespeare creates humour from Benedick's attitude to women. Refer to this extract from Act 1 Scene 1 and elsewhere in the play.** *Please bear in mind that other content may be equally valid and should be credited.* **AO1:** • Understanding that this is an early scene in the play and establishes Benedick's character: its hyperbole makes him a caricature of misogyny and sets up his later transformation with many statements, with which his friends will delight in mocking him later in the play. He continually expresses his fear of cuckoldry and disdain for marriage here, and similar fears are expressed in his soliloquy in 2.3, but by the end of that scene he expresses his joy in being 'horribly in love'. • Exploration of how Benedick's transformation, alongside Beatrice's, dominates the play and provides its most humorous and enjoyable element. In 4.1 he is the only man to believe in Hero's innocence from the beginning, and his relationship with Beatrice soon leads him to champion the cause of the women against his former friends and challenge them. • Friendship is restored at the end, and Benedick remains a humorous character. Beatrice and he continue to tease each other, so it would be more correct to say that he finds his true self than that he changes. **AO2:** • Understanding of how the humour of this scene depends on hyperbole and braggadocio. Benedick exaggerates to impress his friends – who know that he is really in bad faith, and are aware of his history with Beatrice – and presents caricature of male misogyny and prejudice. E.g. he claims he will remain a bachelor as he cannot trust women 'because I will not do them the wrong to mistrust any'. He fears that love would transform him into a 'blind Cupid' showing the way to a 'brothel-house' and turn him into a cat to be baited, or a trophy with the 'bulls' horns'. Marriage, he implies, would unman him and turn into a mockery. • Candidates may make connections with similar phrases such as 'love may transform me into an oyster' or refer to contrasts with later expressions such as 'doth not the appetite alter', 'if I do not take pity of her I am a villain' and with his attempt to pretend he was 'born under a rhyming planet'. Benedick always expresses himself in ways which show how much he cares about the opinions of others, but admits 'man is a giddy thing' and retains the good will of an audience. • Structurally, understanding of how Benedick and Beatrice's rough wooing through a war of words is meant to be a sub-plot to the story of Hero and Claudio, but can be seen as the most memorable and successful part of the play. Benedick's obsession with cuckoldry proves more apt for Claudio than himself and he ends by saying 'get thee a wife, there is no staff more reverend than one tipped with horn'. **AO3**: • Understanding that Benedick is a soldier and a courtier and has grown up in a culture which segregates men and women. He therefore expresses himself in ways which appear offensive to women, but are accepted in such a context. However, even his own friends find his language hyperbolic and so set up the prank which will see him fall in love with Beatrice. • Appreciation may emerge that in Renaissance society, women were only beginning to assert their independence. Benedick's ideas about them are not meant to be taken seriously – as he says later 'the world must be peopled' – but he is a counter-balance to the conventions of romantic comedy and ends up providing a more modern form of romantic love.	**36**

Question			Indicative content	Marks
11		*	***Much Ado About Nothing*** **To what extent does Don Pedro use his power wisely? 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:** • Exploration of how, while Don Pedro is the first character mentioned in the play, he proves to be surprisingly peripheral to its action and outcome. He is presented as an authority figure, but is compromised by his gullibility and difficulties in wielding power wisely. He is easily taken in by Don John's show of apparent repentance, and exerts an influence over Claudio which leads him to take Claudio's side when he accuses Hero, and to mock Benedick when he challenges them. • He is at home in the comic scenes of the play, but less comfortable in the serious ones, suggesting he is not a very wise ruler. • Candidates may also explore how Don Pedro wears his authority lightly and proves a peacemaker in scenes between Beatrice and Benedick (1.1); he helps Claudio to woo Hero and accepts Beatrice's gentle rejection at the masked ball (2.1). This inspires his leading of the plot to marry Beatrice and Benedick, which dominates the play's subsequent development (2.3). Although he is too easily persuaded of Hero's guilt in 3.2 and calls her a 'common stale' in 4.1, rebuffing challenges from Leonato and Antonio as well as Benedick, he quickly realises his error when Borachio confesses (5.1) and uses his authority over Claudio to ensure a happy reconciliation. **AO2**: • Exploration of how Don Pedro's language expresses his princely authority and good humour: e.g. his language is courtly and flirtatious ('thou wast ever an obstinate heretic in the cause of beauty') and he attempts to bring about peace ('you have put him down, lady'). He is good-humoured and enjoys his part in the gulling of Benedick, although his trusting nature towards his brother leads to some uncharacteristic abuse of women when he hears of Hero's supposed treachery. • Understanding that because Claudio is so shy, Don Pedro plays a key role in speaking for him, while he is also a foil for Benedick's unwise garrulousness. Iit is surprising that he has no luck in love, and acts against his better nature in blaming Hero. By the end of the play, it is Benedick who is recommending marriage to him rather than the other way round. **AO3**: • Answers may be informed by understanding of the hierarchical nature of Renaissance society and to the ideal of the courtier to which men aspired. Don Pedro has an authority which allows him to exert considerable influence over other men, and candidates may legitimately ask if he always uses it wisely. However, he is generally a reconciliatory figure with strong notions of chivalry and fairness. • Candidates may refer to how Don Pedro is bound by a strong honour code: he places too much trust in his male companions. He is typical of authority figures in Renaissance comedies, standing a little outside the action, and he rarely allows his personal feelings to intrude strongly. When they do, they do not always have a happy outcome.	**36**

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