GCSE (9–1)

English Literature

J352/02: Exploring poetry and Shakespeare

General Certificate of Secondary Education

Mark Scheme for June 2019

OCR (Oxford Cambridge and RSA) is a leading UK awarding body, providing a wide range of qualifications to meet the needs of candidates of all ages and abilities. OCR qualifications include AS/A Levels, Diplomas, GCSEs, Cambridge Nationals, Cambridge Technicals, Functional Skills, Key Skills, Entry Level qualifications, NVQs and vocational qualifications in areas such as IT, business, languages, teaching/training, administration and secretarial skills.

It is also responsible for developing new specifications to meet national requirements and the needs of students and teachers. OCR is a not-for-profit organisation; any surplus made is invested back into the establishment to help towards the development of qualifications and support, which keep pace with the changing needs of today's society.

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 2019

Annotations

Stamp	*Annotation Name*	*Description*
	Tick	to indicate explanations and analytical comment
DET	DET	AO1 Supporting detail
K	K	AO1 Knowledge
U	U	AO2 Understanding
L	L	AO2 Good analysis/use of language
CONT	CONT	AO3 context
LNK	LNK	AO1/AO3 link or comparison
P	P	AO1 Personal response/Interpretation
REP	REP	Repeat
Q	Q	Relevance to question

NAQ	NAQ	Not relevant to question
NAR	NAR	Paraphrase or lifting
^	^	Omission/needs development/needs example

8. 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		***Fin de Fête* by Charlotte Mew and *Love's Philosophy* by Percy Bysshe Shelley.** **Compare how these poems present someone explaining their love to the loved one.** **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 love (tinged by a feeling of reservation): e.g. Mew's sense of debt/commerce in "score…all to pay; Shelley's drawing upon nature and "all these kissings". • In Mew the use of regular rhyme to convey the logic and inevitability of the parting; with Shelley, the use of couplets and the stanza break at line 8 to signal the multi-faceted force of the argument for kissing. • The use of the stanzas' movement in Mew from present, to past, to future to explain the regretful necessity of parting; in Shelley, the use of enjambment to create a feeling of breathless passion and fervor in the explanation ("…by a law divine/in one another's….). • Use of punctuation – exclamation mark/ caesura and short declarations in Mew's poem add to dramatic quality/ sense of finality in contrast to the languid 'And' 'And' 'And' to build up sense of increasing passion/attempt at persuasion in Shelley **AO1:** • In both poems, the sense of the speakers needing to explain and persuade the loved one of something that perhaps they are resistant to – either with the use of "Philosophy" in Shelley, or the more gentle, symbolic comparison or analogy in Mew's poem. • The possible contrast between a sense of assurance, acceptance and consolation to the loved one in Mews on parting ("One mustn't grudge the score"); set against the more fervent explanation that involves a sense of pleading ("Why not I with thine?"). • The contrast in tone. Possible to read Mew's poem as mournful or consoling. Possible to read opening stanza as rather ironic and challenging. More open to interpretation than Shelley's poem which is straightforwardly a passionate plea/ argument.	**20**

Question			Indicative content	Marks
2	a		***The Man He Killed* by Thomas Hardy and *Courage of Youth, Battle of Ypres, Flanders Field* by R J Lindley.** **Compare how these poems present doubts about conflict.** **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 Hardy's colloquial, reflective and faltering language to convey his doubt ("Just so: my foe of course he was") with Lindley's lyrical, almost mythical evocation of the man that died to convey his disbelief and doubt ("power of a surging flood. Seeker of life") in the octet. • Use of different poetic techniques to convey that he felt doubt: e.g. Hardy's persistent simplicity of rhyme to establish the worrying irony and sheer illogicality of conflict and also the idea that the speaker is an ordinary soldier just trying to make sense of/come to terms with what he has done; Lindley's use of compound rhymes to compound the ironic distance between the man's promise and fate that feeds his worry and concern. • Hardy's metrical quatrains adding to the voice of the humble soldier a sense of grandeur and calm consideration that fits with his sense of quiet working-through of his doubts and concerns; Lindley's use of the sonnet form to structure his description of the man's youth, death, and inheritance. • Hardy's simple language scattered with dialect phrases ("wet…nipperkin"), free of figurative language and simple declarations ("I shot him dead"/ "My foe of course he was/ "Quaint and curious war is") to convey the honesty of the doubt uncomplicated by the elevated language of propaganda or sentimentalism; contrast with emotive language ("battle blasted"/ "fools marching to death"), and Lindley's contemptuous alliteration to voice his disbelief and doubt ("fodder…fed…fools"). **AO1:** • Both poems make their point by conveying a strong sense of doubt over the waste involved in conflict: with Hardy's pondering over "how quaint and curious war is!" in the light of the similarity between his speaker and the man he killed; and Lindley reflecting on how time has dulled the sense of doubt and outrage. • Hardy's poem is the voice of the combatant doubtful and bewildered by the ordinariness of the man he killed in the conflict; with Lindley, the persona is less clear, still doubtful but more outraged than bewildered, and with a strong contrary sense of the extraordinariness of the man he describes as having died in conflict. Candidates may view Lindley's man more ironically – he represents all young men with large ideas and expectations about themselves and their future, and who turn out to be just "fodder that the machine guns were fed". • Both poems are conversational at times (Hardy's "Off-hand like – just as I – "set alongside Lindley's "Aye, boys"), but with the Hardy more consistently so); but whereas Hardy's poem ends with a pensive almost gentle reflection, Lindley's poem is sharp and bitter in tone.	**20**

Question			Indicative content	Marks
3	a		***When I have fears that I may cease to be* by John Keats and *What I Regret* by Nina Cassian.** **Compare how these poems present worries about growing older.** **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 linguistic devices to explore the worries of growing older, including a strong sense of the sensuality of experience captured through the heavy use of verbs: e.g. in the Keats "have fears… glean'd… behold… feel"; while in the Cassian poem the verbs structure the piece ("heard… smelled… punished… deserted… asked… composed… regret"). • Repetition of "When I" in Keats to capture the circling unrelenting worry of ageing; and in Cassian of "never" and "much" to convey the grief-stricken appalled understanding of lost opportunities. • The structure and form of both poems adds to the sense of worry when it comes to growing older: e.g. in Keats the steady metrical tread reflects the resolved calmness and acceptance of the justification of the worry; and in Cassian the movement between regrets of things unattainable and things manifestly possible but missed, with the closing lines offering the possibility of an endless list. • Keats uses extensive natural figurative language to explore worries about how growing old will mean loss ("glean'd ,,, rich garners …full-ripen'd"); with Cassian's poem there is a simplicity about the language that reflects the unarguable quality of the worry. **AO1:** • Both poems present a first-person narrative conveying the idea that life is too short, and both describe the worry of this, both listing the opportunities - already missed (Cassian) or that will be lost with growing older too soon and dying (Keats). The desperate, echoing voice of the speaker in each adds to the sense of poignancy and hopelessness that the worry about growing older and having such a short span of time on earth bring. • The emphasis in *When I have fears*… (after an initial sense of regret and worry around unfulfilled artistic potential) is upon worry about the loss of "relish in the faery power/ Of unreflecting love"; whereas in the Cassian poem, there is more a sense of concern over unfulfilled selfhood – the unexperienced wonders of nature, the chance to take emotional revenge on those that have slighted the speaker, the worry that with growing older comes worry. • Possible to see Keats's worries of what he will never have as being of a greater scale and more open to interpretation than Cassian's worries. Keats sees his artistic powers as coming from a 'teeming brain' and his output as being 'the full ripen'd grain', and cosmic imagery such as 'night-starr'd face' and 'Huge cloudy symbols' etc. help to inflate our perceptions of what he worries he will never have romantically/ artistically before he grows old. Cassian's regrets are easier to pin down and are straightforward ("smelled the Japanese cherry trees … punished the lovers and friends that deserted me")	**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 someone describing their feelings directly to the other person.** *Please bear in mind that other content may be equally valid and should be credited.* Possible poems might include: Robert Browning's *Now*; Thomas Hardy's *A Broken Appointment*; Derek Walcott's *Love After Love*; Sylvia Plath's *Morning Song*; Liz Lochhead's *I Wouldn't Thank You for a Valentine*; James Fenton's *In Paris With You*; or Jackie Kay's *Dusting the Phone;* all of which explore how someone describes their feelings directly to the other person. **AO1:** • Critical overview of how another poem expresses how someone describes their feelings directly to the other person: e.g. Fenton's speaker's forthright admission that "I'm on the rebound"; or the desperate appeal in Kay's poem for the longed for phone call ("Come on, damn you, ring me") or the kindly concern expressed in Walcott's poem ("Give back your heart to itself") • Textual reference and quotation demonstrates appreciation of both surface meaning and deeper implications, e.g. the speaker in Hardy using the soft, yearning alliteration of "love alone can lend you loyalty" to create for the one he speaks to the wished-for image he knows he has lost; Plath's use of complex imagery to try to capture and convey the complexity of her feelings for her new born – with the image of the "far sea" suggesting the naturalness, the sense of distance, the inevitability, the idea of the power of the love, and much more. **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 to the other the mix of bitterness over an old relationship and excitement over this new one, or Hardy's wistful alliteration of "hope-hour" suggesting to the other the sound of his 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 how someone expresses their feelings directly to that other: e.g. Browning's use of structured tri-colon on "around…beneath…above" to convey to the other the comprehensiveness and totality of his feelings and needs.	**20**

Question			Indicative content	Marks
2	b		**Explore in detail one other poem from your anthology which presents the effects of conflict on a person.** *Please bear in mind that other content may be equally valid and should be credited.* Possible poems might include: William Blake's *A Poison Tree*, Mary Lamb's *Envy*; William Wordsworth's *Boat Stealing*; Emily Dickinson's *There's a Certain Slant of Light*; 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;* John Agard's *Flag;* Jo Shapcott's *Phrase Book;* Imtiaz Dharker's *Honour Killing;* or Sujata Bhatt's *Partition*; all of which involve the effects of conflict on a person. **AO1:** • Critical overview of how another poem involves the effect of conflict on someone: e.g. Shapcott's relentless, anguished repetitive worrying ("What does it mean? What must I do? Where can I find? What have I done?"); Clarke's profound and extended expression of grief, and Wordsworth's trauma as a consequence of inner conflict ("huge and mighty forms … moved slowly through my mind") • Textual reference and quotation will demonstrate understanding of both surface meaning and deeper implications, e.g. Dharker's expression of how the clothes which were a symbol of her cultural repression "tied my own mouth … muffled my own voice" and created conflict and rebellion in her mind; and how Levertov's description of the Vietnam conflict victims' "singing resembles/The flocks of moths in moonlight" conveys both horror and pathos at how conflict has wiped out a people who were quiet and gentle and lived a harmonious and peaceful existence **AO2:** • Appreciation of the impact of poetic conventions, such as lyrical voice, choice of stanza form, figurative language, rhythm and sound effects, e.g. Wordsworth's use of extended personification ("elfin…voluntary power…upreared its head…strode") to capture the sense of internal division, fear and conflict; or Owen's use of the formal shape of a sonnet and iambic pentameter to express how he felt the dead deserved a more fitting tribute, in turn expressing his own sense of outrage at how conflict leads to men dying "as cattle". • 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 effect of conflict on someone: e.g. the parallel structuring and repetition of "I" that dominates the first stanza of Blake's "A Poison Tree" and suggests an understanding of the worrying, obsessional, destructive power of anger.	**20**

Question			Indicative content	Marks
3	b		**Explore in detail one other poem from your anthology which presents the thoughts that come with age.** *Please bear in mind that other content may be equally valid and should be credited.* Possible poems might include: William Blake's *Holy Thursday,* Anne Bronte's *The Bluebell*, Thomas Hardy's *Midnight on the Great Western*, Gerald Manley Hopkins' *Spring and Fall: to a Young Child*, Gillian Clarke's *Cold Knapp Lake,* Owen Sheers' *Farther*. **AO1:** • Critical overview of how another poem presents the thoughts that come with age: e.g. Blake's moral and spiritual adult perspective on the treatment of youth; Bronte's mourning on the spending of "a thankless life"; Hardy's regretful recognition of life as a "region of sin" sparked by the journeying boy; Hopkins's imagining of the unhappy "every-child" Margaret on the brink of realising, as she gets older, the blight of the human condition; Clarke's grown up reflection on the girl thrashed for almost drowning; Sheers' "shallow handhold" of understanding with every step taken on the edge of the world. • Relevant use of textual reference and quotation to demonstrate understanding of surface meaning and perhaps deeper implications: e.g. Blake's use of the disjointed seasons to create an image of wintry inevitability out of keeping with his closing words of hope; Bronte's extended metaphors of nature and journeying to reflect what thoughts come with age; 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 the narrator so keenly feels; Clarke's questioning of how getting older involves questioning of that "something else shadowy" that intrudes upon the consciousness; Sheers' many symbolic nuances – the photograph to stop time, the frantic yet pointless running of the dog, the journey that brings an understanding of the tipping of the scales between son and father. **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 illustrates the need to establish a distance between the responsible attitude of the poet who has the wisdom of age and the attitudes of the "aged men"; Bronte's use of self-contained reflective quatrains to suggest how growing older brings the chance of contemplation and re-evaluation; Hardy's use of enjambment to capture the speaker's sentimental musing on the journeying boy's future from the uncynical perspective of someone who has grown older; Hopkins ending the poem with blunt alliteration ("ghost guessed… blight/born… Margaret/mourn") to convey the hard truth learnt in the process of growing older; Clarke's grim litany of negative words ("troubled…shadowy…mud… cloudiness") that suggest the things that have been "lost….in that lake" during the process of growing older; Sheer's sharp, hissing sibilance ("short and sharp and solitary") with the recognition of growing older is tipping the balance. • 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 thoughts that come with age: e.g. Blake's ironically reassuring metrical tread and rhyme scheme that mocks any sentimental suggestion that all is well in the world; Bronte's use of pathetic fallacy to convey twin messages of happiness and sorrow in the experience of growing older; Hardy's repetition of the "journeying boy" phrase to create a sense of hopeful fervour and desperate emotional investment in the possibility of a movement away from the region of sin; Hopkins' sense of the certainty of adult knowledge given by the structure of difficult questions posed but then answered; Clarke's recollection of an event as part of growing older, followed by a questioning of the accuracy of the memory that leaves the older reader querying what things lie in their own childhood pasts; Sheers's rambling structure and rhythm suggests the complexity, difficulty, and lack of resolution when it comes to the thoughts that come with age.	**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 ways in which Shakespeare portrays the power of the love between Romeo and Juliet. Refer to this extract from Act 2 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 the power of their love is so strong that both Romeo and Juliet are prepared to abandon family loyalties and even their own identities to fulfil their love. Romeo is prepared to 'take thee at thy word' and Juliet shows that she will risk everything and give herself completely to 'that dear perfection'. The 'balcony' scene shows not just how much each loves the other but how much they are prepared to put in peril. The haste of their love and its destructive and fatal nature may be critically examined, alongside its poetic expression. • Responses may be extended by looking at other scenes in which Romeo and Juliet speak about their love, or other scenes where they risk danger, death and damnation rather than be apart. Other relevant scenes referred to may include: their first expression of love in Act 1 Scene 5, Juliet's eagerness to marry Romeo expressed to the Nurse in Act 2 Scene 5, Juliet's impatient epithalamion in Act 3 Scene 3, their parting in Act 3 Scene 5 followed by Juliet's rejection of her family, Juliet's willingness to risk her life for Romeo in her Act 4 Scene 3 soliloquy, Romeo's grief at her apparent death in Act 5 Scene 1, and their reunion in the tomb in Act 5 Scene 3. • Some responses will focus on narrative, but stronger responses are likely to explore how love is portrayed, making a personal response to both ecstasy and tragedy in Shakespeare's drama. **AO2:** • **T**he hyperbole of Romeo's language pictures Juliet as an angel or 'winged messenger' of heaven sailing 'upon the bosom of the air', while Juliet, more pragmatically, explores the consequences of Romeo's 'name' before deciding 'what's in a name?' and asks him to exchange his name for her 'all'. The imagery explores the nature of names and the power of love to overcome individual identity. Love has a transcendent and transforming power in Shakespeare's famous verses. • Dramatically, the scene allows Romeo to overhear Juliet's soliloquy and agree to enter into her life: 'Call me but love and I'll be new baptised'. Stagecraft allows the audience to see the barriers to their love and their determination to overcome them. • Structurally, love is in opposition to the 'brawling' hatred of the play, and powerful enough to overcome it for the moment, but this scene makes it clear that Romeo and Juliet can only become lovers by abandoning their loyalties as Montague and Capulet. Candidates may explore the structural significance of this scene by comparison with later dramatic developments. **AO3:** • Candidates may focus on the youth of Romeo and Juliet, their family bonds and the expectations of marriage in the Renaissance period, exploring differences between that society and today's. • They may evaluate the attitudes towards love, and the differences between the hyperbolic claims of love poetry and the realities of the street life surrounding Romeo and Juliet's cloistered existence.	**36+4 SPaG**

Question			Indicative content	Marks
5		*	***Romeo and Juliet*** **To what extent is Shakespeare's audience encouraged to see the Nurse as more than simply a comic character? 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 see the Nurse as little more than comic relief while acknowledging her importance in making arrangements for Juliet's marriage and the lovers' night together. She is mercilessly mocked by Mercutio, while her preoccupation with the mechanics of love makes her an embarrassing figure for teenagers, however useful her rope ladder proves. However, the first Act shows her importance to Juliet – unlike her mother, she knows how old she is – and her betrayal ('O most wicked fiend!') Act 3 is more shocking. She might be seen as a rather sad figure ('Well, Susan is with God'), or as irresponsible in colluding with the Friar's plans. The Friar does not reveal her role to Juliet's parents, perhaps sensitive to her precarious social position. • Key scenes chosen by candidates to explore the Nurse's role might be her comic introduction in Act 1 Scene 3, her role in revealing Romeo's name to Juliet in Act 1 Scene 5, her banter with Mercutio in Act 2 Scene 4 ('A bawd! A bawd!'), her dialogue with Juliet in Act 2 Scene 5 ('I am the drudge and toil in your delight'), how she communicates the news of Tybalt's death in Act 3 Scene 2 and her role as go-between in the following scenes and her cowed response to Capulet's bullying in Act 3 Scene 5. Although she takes part in the ritualistic mourning of Juliet' fake death in Act 4 Scene 5 ('O day! O day! O day! O hateful day!'), there is no mention of her in the play's final scene. • Juliet ceases to trust her ('Thou and my bosom shall henceforth be twain') and she is peripheral and ultimately uncharacteristically silent at the end of the play, to suggest she is out of place at the moment of the play's true tragedy. **AO2:** • Humour is derived from the Nurse's earthy language and attitudes. She has little control over her emotions and expression. Her relationship with Juliet has elements of pathos. • Dramatically, she is important as a messenger and go-between and provides the practical means to bring Romeo and Juliet together, so she is important to the development of the plot, as well as providing humorous relief from the play's romantic intensity. • Structurally, her 'betrayal' of Juliet marks the increasing isolation of the lovers and shows the limitations of her pragmatic approach to love and men. She plays a more limited role in the serious parts of the play. **AO3:** • Understanding may be shown of the status of the Nurse as a servant in the Capulet household, with some appreciation of the vulnerability of her social position. • There may be awareness of her role as both chaperone and confidante, and some consideration of what kind of surrogate parent she is for Juliet. This might be supported by understanding that opportunities and education for women were very limited in this period.	**36+4 SPaG**

Question			Indicative content	Marks
6		*	***The Merchant of Venice*** **Explore the ways in which Shakespeare presents mercy as more important than justice. 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:** • Responses are likely to explore the central role of this speech in the trial scene, as a last attempt to persuade Shylock to adopt principles of mercy rather than 'strict' justice. It certainly establishes Portia's own moral authority and principles which attempt to resolve the problems of the play. However, its Christian talk of 'salvation' may be less palatable to a modern audience, alert to the anti-Semitism of Shylock's treatment. • Shylock's pursuit of justice is diverted by a lawyer's trick, and mercy and forgiveness prevail in the final act, but there are questions about the fairness of Shylock's treatment and whether mercy is ultimately shown towards him. Other relevant scenes referred to may include Shylock and Antonio's argument about usury and justice in Act 1 Scene 3, the fairness of Jessica's treatment in Act 2 Scene 4, Shylock's justification of revenge in Act 3 Scene 1, Portia's generosity to Bassanio in Act 3 Scene 3, other aspects of the trial scene Act 4 Scene 1, and Portia's forgiveness of Bassanio in Act 5 Scene 1. • Candidates may take the traditional line that mercy proves more powerful than justice or question the extent and reliability of such mercy. They may explore whether Shylock gets the justice he deserves, or the extent to which mercy is extended to other characters in the play, notably Bassanio and Antonio, but perhaps also Lorenzo or Launcelot. This might be contrasted with the bloodthirsty responses of Gratiano ('A halter! A halter!) or Shylock's own desire for vengeance on Antonio, the Christians and even his own daughter. **AO2:** • In the passage, the imagery draws on nature ('it droppeth as the gentle rain') as well as religion. It also explores earthly authority ('the throned monarch' and 'sceptred sway') while ultimately asserting that the power to forgive is 'enthroned in the hearts of men' and makes them the image of God. The language draws heavily on the New Testament, and the imagery of Messianic prophecy and 'prayer', and Reformation discourse of justification ('in the course of justice, none of us/Should see salvation'). • Dramatically, the speech is the moment when Portia takes command of the court and reveals the true direction of her arguments. Shylock says little and condemns himself ('My deeds upon my head!). The scene is more disturbing for modern audiences les comfortable with the Christian imagery and portrayal of divine and royal authority. • Structurally, the Biblical language here counters Shylock's own use of (Old Testament) scripture in language familiar to Shakespeare's audience, and is in contrast to the more legalistic language of the 'strict court of Venice' and the more mercenary consideration of 'bonds' and venture capitalism which led Antonio to sign a deal with Shylock. **AO3:** • Understanding may be shown of the moral and historical context of Portia's arguments and of Renaissance notions of justice. Her language is notably humane by the standards of the day. • Appreciation of the history of anti-Semitism may inform responses with understanding of differences between ways in which the play may have been staged and received in Shakespeare's time and the interpretations in more recent versions, not least the film starring Al Pacino which places the trial scene in the context of tensions between Venetian Christians and Jews.	**36+4 SPaG**

Question			Indicative content	Marks
7		*	***The Merchant of Venice*** **How does the story of what happens to Portia's ring develop Shakespeare's audience's understanding of her relationship with Bassanio? 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 of the significance of the 'ring tale' in the final part of the play may be linked to a response to the appropriateness of this comic story as a conclusion to the play and interpretation of what it suggests about the relationship between Portia and Bassanio. • Some candidates may feel that the fairytale nature of their reconciliation might suggest that it is artificial. Certainly Bassanio is easily persuaded to yield a powerful symbol of marital fidelity by Antonio. Behind the joking in the final scene is genuine panic on the men's part at their loss of patriarchal power. Other relevant scenes that might be considered are obviously the gift of the ring in Act 3 Scene 2 ('Let it presage the ruin of your love') when the pledge seems entirely serious, Act 4 Scene 1 when the disguised Portia presses for the ring as payment, and the short scene with Nerissa which follows ("we'll outface them, and outswear them too') as well as the final scene. • There may be different views about how the audience interpret the relationship between Portia and Bassanio. Certainly she takes charge, and proves her wit and ingenuity. Some may feel that Bassanio has shown that his promises are not reliable; some may find the fairytale ending appropriate to the comic conventions of the drama. **AO2:** • The language surrounding the ring is always notably hyperbolic: "she made me vow, that I would neither sell, nor give, nor lose it". This heightens its symbolic significance for the audience. Gratiano's attempts to downplay the importance of the rings ("a hoop of gold a paltry ring") are notably ineffectual. The rings provoke, as Portia predicted, "old swearing". The patterns of rhetorical repetition in Act 5 Scene 1 further reinforce the emblematic associations of the ring. However, the artifice and contrivance are deliberately comic, and tension deftly defused by Portia's handling of the final revelations. The last word in the play is "ring". • Dramatically, the story of the ring provides a comic resolution to the play's problems and puts Portia firmly in charge of Bassanio, and of his friendship with Antonio, who has been "bound again,/My soul upon the forfeit...' • Structurally, the ring plot provides a neat counterpart to the casket plot, putting women rather than men in charge. It drives the last Act of the play, although candidates may take different critical opinions over whether it effectively effaces the tragic elements of Act Four. **AO3:** • Answers may be informed by understanding of the expectations of a Renaissance audience, who would have found this element of the drama entertaining and enjoyed the contrivance, perhaps not worrying too much about its realism. • There should be some understanding of the relative power of men and women in the process of wooing and marriage, and the ways in which Portia subverts convention in order to establish her continued control. Candidates may feel this adds to the fairytale element of the drama, especially as the character of Portia would have been played by a male.	**36+4 SPaG**

Question			Indicative content	Marks
8		*	***Macbeth*** **Explore how the different responses of Macbeth and Lady Macbeth to murder are presented. Refer to this extract from Act 2 Scene 2 and elsewhere in the play.** *Please bear in mind that other content may be equally valid and should be credited.* **AO1:** • At this point in the play, Macbeth and Lady Macbeth's responses are clearly differentiated. The scene occurs just after the murder of King Duncan. Macbeth refuses to go back to the scene of the crime and is alarmed by the knocking at the door ("every noise appals me"). He feels he can never clean his hands of the guilt and regrets his actions ("Wake Duncan with thy knocking, I would thou could's't"). • Lady Macbeth in contrast appears entirely pragmatic ("The sleeping and the dead are but as pictures", "I'll gild the faces of the grooms withal", "A little water clears us of this deed", "be not so lost in your thoughts"); she seems to be fearless and only concerned that their guilt is not discovered by others. • However, we know that their responses will change later in the play: Macbeth decides "Things bad begun make strong themselves by ill' whereas Lady Macbeth reveals that she is haunted by the memory of the bloody chamber in the sleepwalking scene: "Yet who would have thought the old man to have had so much blood in him". Candidates may choose to look back at their earlier responses to the idea of killing the King in Act 1 Scenes 5 and 7, their different attempts to hide their guilt in Act 2 Scene 3, different approaches to the murder of Banquo in Act 3 Scene 2, and to his ghost in Act 3 Scene 4 as well as different manifestations of guilt and regret in the final Act. **AO2:** • The language of this scene is tense, and urgent, interrupted by the famous knocking at the gate. Lady Macbeth's language is emphatic ("Infirm of purpose!"; "'tis the eye of childhood/That fear a painted devil"; "I shame/ To wear a heart so white") while Macbeth questions himself and his own visions ("What hands are here? ha! they pluck out mine eyes") in extravagant and metaphorical language ("Will all great Neptune's ocean wash this blood/ Clean from my hand"?). Imagery of blood and bloodshed dominate the scene ("Making the green one red"). • Dramatically, this scene gives a powerful image of the scene of the crime, even though the audience never see it, while the knocks powerfully present the force of conscience and its different effects on Macbeth and Lady Macbeth. • Structurally, the scene suggests that the murder will drive Macbeth and Lady Macbeth apart, and shows their difficulty in hiding their guilt, preparing us for later developments. **AO3:** • Understanding of the divine nature of kingship in the Renaissance period and hence the sacrilegious nature of the murder may inform responses. • Candidates are likely to make reference to the fear of damnation and Macbeth's sense that he has entered hell through mortal sin, referring to the religious preoccupations of Shakespeare's audience.	**36+4 SPaG**

9		*	***Macbeth*** **To what extent does Shakespeare present the supernatural as responsible for Macbeth's fate? 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:** • The question is contentious enough to permit a variety of valid critical responses. Some may take the view that the 'witches' – and even Hecate – control Macbeth, linking their prophecies to a fate which he cannot change. Others, alert to their equivocal nature, may focus on Macbeth's soliloquies and to the element of choice in each of his actions. Some might even wish to place the responsibility on Lady Macbeth and argue that either she herself is linked to the supernatural or that she is a further demonstration of flawed human agency. Assessors should be open to a range of possible critical approaches, and be prepared to reward the ability to support with apt illustration and perhaps to evaluate different views with insight or perception. • Key scenes which may be chosen by candidates are likely to be those involving the "weird sisters", especially Act 1 Scene 3 and Act 4 Scene 1, but the question also allows scope to explore Macbeth's own decision-making in Act 1 Scenes 5 and 6, Act 3 Scenes 1 and 2 and Act 3 Scene 4 ("Strange things I have in head that will to hand"). They may also explore Macbeth's retrospective judgements on his actions in the Act 5 soliloquies • Some may wish to investigate the significance of other supernatural apparitions such as the airborne dagger and Banquo's ghost, or the various ways in which the witches' prophesies are fulfilled, while others may take the view that these illustrate Macbeth's paranoid imagination rather than supernatural agency. **AO2**: • The riddling language and incantatory verse of the witches' language may be explored ("Fair is foul, and foul is fair:/ Hover through the fog and filthy air") and this might be compared with Macbeth's own colourful imagery of blood and hands or contrasted with the ways in which Shakespeare uses soliloquy to show Macbeth reasoning out his actions and their consequences. • Dramatically, the supernatural element makes strong use of stage machinery and effects: the witches appear in a storm and vanish into filthy air, and the airborne dagger and Banquo's ghost offer interesting interpretative choices to directors. The apparitions make a memorable appearance in Act 4 Scene 1 and an appeal to the interests of a Jacobean audience. • Structurally, the appearances of the witches are few, but the audience is constantly reminded of their prophecies, which shape the action of the play. The artificial nature of these scenes contrasts with the realism of the relationship of the Macbeths, and the complex depiction of their internal psychological states. **AO3:** • Candidates are likely to show broad understanding of the superstitions of Shakespeare's society, and some will be able to place these alongside Shakespeare's use of sources and Renaissance rationalism. • Many are likely to refer to James I's personal interest in witchcraft and Shakespeare's choice of a Scottish setting. Some may link this to other ideas of fate and free will current in Shakespeare's world, not least the influence of religion and the divine right of kings. They may try to place belief in the supernatural within a variety of different notions of Shakespeare's World Picture, possibly linking supernatural agency to other areas of religious and political contention.	**36+4 SPaG**

10		*	***Much Ado About Nothing*** **How does Shakespeare combine comedy with more serious themes? Refer to this extract from Act 3 Scene 5 and elsewhere in the play.** *Please bear in mind that other content may be equally valid and should be credited.* **AO1:** • The question asks candidates to explore the mixed genre of the play. In the extract, Dogberry's poor communication prevents Leonato getting timely knowledge of Borachio's confession, and thus leads to the public shaming of Hero. Comedy centred on Dogberry's language and attitudes and Leonato's impatience collides with the more serious elements of the play, disturbing in what they reveal of sexual politics, even for Shakespeare's audience. • Candidates should show some understanding that while Dogberry's role is primarily comic, he has a pivotal role in the drama as the flawed focus of civil authority. Comparisons could be made with other Dogberry scenes such as Act 3 Scene 3, including the accidental apprehension of Conrade and Borachio, their interrogation in Act 4 Scene 2 ("Dost thou suspect my place?") and Act 5 Scene 1 ("I am an ass"). • However, they might also look at how other characters combine both the serious and the comic, especially Beatrice and Benedict. Their relationship is a source of humour in the earlier acts, but takes a serious turn, which Benedict's friends are unable to credit in Act 5. Apparently serious characters, such as Hero, also take part in pranks and practical jokes, such as the gulling of Beatrice, while the ways in which Leonato and Antonio attempt to defend Hero's honour in Act 5 combine the serious and the comic. **AO2**: • The question enables exploration of tone and genre, and their dramatic effectiveness as well as analysis of humour based on language. In the passage itself, focus is likely to be on Dogberry's malapropisms ("decerns" not concerns, "not so blunt" instead of not so sharp, "comparisons are odorous" etc. etc.) and Leonato's abrupt response: "neighbours you are tedious". Together these ensure that poor Verges's important information ("our watch to-night [...] ha' ta'en a couple of as arrant knaves as any in Messina") passes unnoticed. • Dramatically, the scene prepares for the play's turning point in Act 4 Scene 1 when the comedy appears about to unravel. Audiences will be both amused and frustrated by Dogberry's verbal incompetence. Dramatic irony is clearly prominent in this scene. • Structurally, the play often alternates comic and more serious scenes and draws on elements of different genres in order to engage audiences with a reevaluation of elements of the genre of romantic comedy. There are elements of social satire in its exposure of abuses of power, both politically and in the imbalance of expectations of different sexes and classes. **AO3**: • Answers are likely to show some understanding of the comic expectations of Shakespeare's audience and why they would find Dogberry funny as well as irritating, as an example of petty authority. • They may also be informed by appreciation of the vulnerable position of unmarried women, the limitations of the watch's education, and the conventions of marriage in Shakespeare's society. Dogberry's ludicrous interruption of Leonato is funny but comes close to causing tragedy.	**36**

11		*	***Much Ado About Nothing*** **'Hero proves to be a stronger character than the audience at first expect.' To what extent do you agree with this opinion of Shakespeare's characterisation of Hero? 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:** • Hero is relatively silent and submissive in earlier scenes of the play, an apt foil for her assertive cousin Beatrice and a suitable match for Claudio. Both Hero and Claudio use Don Pedro as an intermediary in Act 2. However, she takes the lead in the gulling of Beatrice in Act 3 ("So turns she every man the wrong side out") showing the audience a more witty and incisive aspect to her character. She shows her independence to Margaret in Act 3 Scene 4 ("My cousin's a fool and thou art another") to show that she can be spirited in the company of women. • However, in front of men she conforms to stereotypical conventions of the meek object of desire or passively suffering victim, and this may lead some candidates to make some valid arguments against the proposition. The key scene here is Act 4 Scene 1, when she is able to say so little in her defence. Her shock is clear, and the strength of her denial "I talk's with no man at that hour, my lord"), but she swoons instead of arguing back. She recovers during her father's tirade but initially makes no reply to him. She requires the support of not only Beatrice but also men, such as the Friar and Benedick to support her honour. Her timidity contrasts with Beatrice's fury and she retreats with the Friar to a cloister. • Nevertheless, she firmly asserts her true innocence ("They know that do accuse me; I know none"), and is as steadfast as Juliet in pursuing a plan which will restore the strength of her virtue. She reasserts herself dramatically in the final 'unmasking': "One Hero died defil'd; but I do live, and surely as I live, I am a maid". Act 5 Scene 4 also sees her restored to her comic role, unmasking the love Beatrice has shown for Benedict, so that she enables that reconciliation and the play's happy ending. **AO2:** • Hero's language is often stark and monosyllabic, especially in front of men, but this can demonstrate her sincerity and she can speak forcefully and rhetorically: "O my father...Refuse me, hate me, torture me to death". Among women, she can display humour and sarcasm: "No, not to be so odd and from all fashions/ As Beatrice is, cannot be commendable/ But who dare tell her so?" showing some liveliness of character. • Dramatically, she is Beatrice's counterpart and that limits her impact on the audience. She is also constrained by the nature of the plot, which makes her a passive victim of unfair slander. Her silent swoon in Act 4 is dramatically effective, and her virtue is restored by a piece of stagecraft in Act 5. Both dramatise the artifice of expectations of female virtue, and the mortal effects of slander. Many argue that the subplot of Beatrice and Benedict is the stronger and more memorable element of the play, and Hero plays her part in this with some combativeness. • Structurally, she is central to the drama of the play even though she is relatively silent, and its success depends on how skilfully she plays her part. It is written to draw the audience's sympathy. Although far more conventional than Beatrice, her characterisation is just as important to the play's development and success.	**36**

			AO3: • Responses may draw upon Renaissance conventions of courtship and marriage, and how women were expected to play relatively passive roles in both. The domestic realm allowed them to show more character, when in the company of women, and that is certainly the case for Hero. • Understanding of expectation of virginity and virtue in Shakespeare's period are very likely to inform responses, with some appreciation of ways in which the play both supports such expectations and makes some implicit criticisms of the hypocrisies involved. There will certainly be understanding of the power imbalance between men and women which Beatrice expresses so forcefully, but the slander of Hero powerfully dramatises.	

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**

OCR (Oxford Cambridge and RSA Examinations)
The Triangle Building
Shaftesbury Road
Cambridge
CB2 8EA

OCR Customer Contact Centre

Education and Learning
Telephone: 01223 553998
Facsimile: 01223 552627
Email: general.qualifications@ocr.org.uk

www.ocr.org.uk

For staff training purposes and as part of our quality assurance programme your call may be recorded or monitored

Oxford Cambridge and RSA Examinations
is a Company Limited by Guarantee
Registered in England
Registered Office; The Triangle Building, Shaftesbury Road, Cambridge, CB2 8EA
Registered Company Number: 3484466
OCR is an exempt Charity

OCR (Oxford Cambridge and RSA Examinations)
Head office
Telephone: 01223 552552
Facsimile: 01223 552553

© OCR 2019