GCSE (9-1)

English Literature

J352/22: Shakespeare

General Certificate of Secondary Education

Mark Scheme for June 2022

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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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MARKING INSTRUCTIONS

PREPARATION FOR MARKING

RM

1. Make sure that you have accessed and completed the relevant training packages for on-screen marking: RM *assessor Online Training*; *OCR Essential Guide to Marking*.

2. Make sure that you have read and understood the mark scheme and the question paper for this unit. These are posted on the Totara website.

3. Log-in to RM and mark the **required number** of standardisation responses.

   YOU MUST MARK 10 PRACTICE AND 10 STANDARDISATION RESPONSES BEFORE YOU CAN BE APPROVED TO MARK LIVE SCRIPTS.

TRADITIONAL

Before the Standardisation meeting you must mark at least 10 scripts from several centres. For this preliminary marking you should use **pencil** and follow the **mark scheme**. Bring these **marked scripts** to the meeting.

MARKING

1. Mark strictly to the mark scheme.

2. Marks awarded must relate directly to the marking criteria.

3. The schedule of dates is very important. It is essential that you meet the RM 50% and 100% (traditional 50% Batch 1 and 100% Batch 2) deadlines. If you experience problems, you must contact your Team Leader (Supervisor) without delay.

4. If you are in any doubt about applying the mark scheme, consult your Team Leader by telephone, email or via the RM messaging system.

5. **Crossed Out Responses**
Where a candidate has crossed out a response and provided a clear alternative then the crossed out response is not marked. Where no alternative response has been provided, examiners may give candidates the benefit of the doubt and mark the crossed out response where legible.

Rubric Error Responses – Optional Questions
Where candidates have a choice of question across a whole paper or a whole section and have provided more answers than required, then all responses are marked and the highest mark allowable within the rubric is given. Enter a mark for each question answered into RM assessor, which will select the highest mark from those awarded. *(The underlying assumption is that the candidate has penalised themselves by attempting more questions than necessary in the time allowed.)*

GCSE English Literature specific guidance:

Extract-based questions

Where a candidate has not moved beyond the extract, the mark awarded cannot move beyond Level 3. Where a candidate has referred briefly to the wider text, the mark cannot move beyond Level 4. Your comment should include: 'has not referred to wider text'.

Discursive questions

Where a candidate has only referred to one moment from the text, the mark awarded cannot move beyond Level 3. Where a candidate has referred briefly to a second moment, the mark cannot move beyond Level 4. Your comment should include: 'few references to wider text'.

Longer Answer Questions (requiring a developed response)
Where candidates have provided two (or more) responses to a medium or high tariff question which only required a single (developed) response and not crossed out the first response, then only the first response should be marked. Examiners will need to apply professional judgement as to whether the second (or a subsequent) response is a 'new start' or simply a poorly expressed continuation of the first response.

6. Always check the pages (and additional objects if present) at the end of the response in case any answers have been continued there. If the candidate has continued an answer there then add a tick to confirm that the work has been seen.

7. Award No Response (NR) if:
    - there is nothing written in the answer space

Award Zero '0' if:

- anything is written in the answer space and is not worthy of credit (this includes text and symbols).

Team Leaders must confirm the correct use of the NR button with their markers before live marking commences and should check this when reviewing scripts.
If you have any questions or comments for your Team Leader, use the phone, the RM messaging system, or e-mail.

8. Assistant Examiners will send a brief report on the performance of candidates to their Team Leader (Supervisor) via email by the end of the marking period. The report should contain notes on particular strengths displayed as well as common errors or weaknesses. Constructive criticism of the question paper/mark scheme is also appreciated.

9. For answers marked by levels of response:
   a. **To determine the level** – start at the highest level and work down until you reach the level that matches the answer
   b. **To determine the mark within the level**, consider the following:

Descriptor	Award mark
On the borderline of this level and the one below	At bottom of level
Just enough achievement on balance for this level	Above bottom and either below middle or at middle of level (depending on number of marks available)
Meets the criteria but with some slight inconsistency	Above middle and either below top of level or at middle of level (depending on number of marks available)
Consistently meets the criteria for this level	At top of level

10. **Annotations**

Stamp	***Description***	***Placement***
	To indicate explanations and analytical comment	Body of response
	AO1 Knowledge	Left margin

P	Personal response/interpretation	Left margin
U	AO1 Understanding	Left margin
DET	AO1 Supporting detail/quotation	Left margin
DEV	AO1 Development of observation/argument/evaluation	Left margin
L	AO2 Good analysis of language	Left margin
CONT	AO3 Context	Left margin
LNK	Link to wider text (ectract questions)	Left margin
NAQ	Not relevant to question	Left margin
NAR	Paraphrase or lifting	Left margin
^	Omission Needs development/needs example/general	Body of response Left margin
SEEN	Blank Page	Middle of page

11. **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.

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. Practice scripts will be issued at the meeting to exemplify aspects of candidates' responses and achievements; the practice scripts then become part of this Mark Scheme.

Before the Standardisation Meeting, you should browse scripts on RM assessor.

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' Standardisation 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 thinking and which have not been adapted to the focus 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 J352/22, the AOs have different intended weightings in the different sections:

Component	Intended weightings (% of GCSE)				Total
	AO1	AO2	AO3	AO4	
Shakespeare	10	11.67	6.66	5	33.33

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 **40.**

C RATIONALE FOR ASSESSING AO3

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.

Shakespeare

Component	Intended weightings (% of GCSE)				Total
	AO1	AO2	AO3	AO4	
Shakespeare	10	11.67	6.66	5	33.33

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: Shakespeare

Level 6 (30–34 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 (25–29 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 (1–6 marks)

High performance (5-6 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 (3-4 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 (1-2 marks)	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
1		*	***Romeo and Juliet*** **Explore the ways in which Shakespeare presents the relationship between Romeo and Mercutio. Refer to this extract from Act 2 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 strong impact the character of Mercutio and his care for Romeo makes on the audience, while also showing understanding of Mercutio's anti-romantic understanding of love and taunting of Romeo in this scene. Although Mercutio is a close friend of Romeo,and accused of being his 'consort' by Tybalt in Act 3 Scene 1, the irony is that he remains unaware that Romeo has switched his affections from Rosaline to Juliet. Nevertheless, without Mercutio's intervention, Romeo would never have attended the Capulet's ball. • Mercutio's keen wit is on display in this scene and elsewhere,but is excessive and perhaps dangerous both to himself and others. Other relevant scenes are Act 1 Scene 4 (If love be rough with you, be rough with love' and the Queen Mab speech), Act 2 Scene 3 (dialogue with Benvolio, banter with Romeo – 'is not this better now than groaning for love' – and taunting the Nurse) and Act 3 Scene1. His dramatic impact goes far beyond the four scenes in which he appears; when his dying curse 'a plague on both your houses' is fulfilled, he becomes the first tragic victim of a love he never understood. • Banter is at the heart of the relationship, as Mercutio loves to tease, but there is sadness in Romeo's last line of the extract: Mercutio has a lot to say about sex but apparently understands little of love. Candidates may have a range of explanations for this, with reference to his youth, status and the cocksure and aggressive homosocial world in which he is comfortable. **AO2:** • Mercutio's imagery jokes about the sorcery of love as a form of conjuring trick 'to raise a spirit in his mistress' circle' and is full of innuendo, some of it toned down in the Alexander edition: candidates may well have more to say about the 'medlar tree' and 'O that she were an open-arse, thou a poperin' pear'. • His language suggests that he thinks love is an illusion, and he cynically responds to Benvolio's allusion to 'blind' Cupid: 'if love be blind, love cannot hit the mark'. This shows that he is unaware that Romeo has seen Juliet, or of the true direction of his love. • Dramatically, this scene lies between the first meeting of Romeo and Juliet and the balcony scene,and suggests the world of male banter and innuendo which he is leaving behind; structurally, Mercutio's death will mark the turning point of the play towards tragedy. The characterisation of Mercutio is a sharp contrast with the conventional Benvolio, and the crudely aggressive Tybalt, and a foil for Romeo's high Petrarchan ideals of love. He also provides a lot of the play's humour. **AO3:** • Candidates may explore how this scene and others presents male friendship in the Renaissance and how Mercutio is more comfortable with fighting and challenges than love. • Candidates may remember that Mercutio is not a Montague but a relative of the Prince, which accounts for a high status which gives his wit licence, and makes his death politically significant.	**34+6 SPaG**

Question			Indicative content	Marks
2		*	***Romeo and Juliet*** **'The play presents the power of hate as strongly as the power of love'. To what extent do you agree with this view of *Romeo and Juliet*? 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 play begins with a fight ('O brawling hate, o loving hate') and hatred extends even to the final scene and the fight between Romeo and Paris. The statement for evaluation allows for a range of responses and potential material, with most candidates likely to focus on the feud between the Montagues and Capulets, and many may choose to highlight the incendiary character of Tybalt, and how his fight with Mercutio and death at the hands of Romeo is a catalyst for the final tragedy. The 'ancient grudge' is outlined in the prologue, and the tragedy is the result of Friar Laurence's attempts to make peace. Candidates may argue that the power of love triumphs at the end of the play, when the families are united in grief, or through the power of Romeo and Juliet's love to overcome differences. • The dominance of 'their parents' strife' over the fate of the 'star-cross'd lovers is established in the Prologue. Key scenes that candidates are likely to explore will be the quarrel in Act 1 Scene 1, Tybalt in Act 1 Scene 5, Act 3 Scene 1, the anger of Lord Capulet in Act 3 Scene 5 and the final scene Act 5 Scene 2. It would also be a valid approach to contrast a scene of hatred with a scene of love. • Some strong candidates may choose to explore how dreams turn to envy and destruction in Mercutio's Queen Mab speech or examine the paradoxes of Romeo's language to suggest that desire and hatred are strongly linked. **AO2:** • The dramatic juxtaposition of scenes of love, such as Romeo's marriage to Juliet and hatred, such as the taunts of Tybalt, or the banishment that follows may be explored. • The imagery of hatred 'bred of an airy word' and misadventure may be analysed in some detail, together with repeated references to challenges and weapons throughout the play, until the moment that Juliet finds the 'happy dagger'. Personified 'fire ey'd Fury' changes Romeo from lover to avenger, and he has difficulty controlling his emotions thereafter. • The language of the Prince and Friar Laurence attempts reconciliation but shows 'virtue itself turns vice being misapplied'; the play turns romance into tragedy, and candidates will be able to explore both its structure and the language which expresses extremes of emotion. **AO3:** • Feuds and conflicts were inherent in the culture of Early Modern Europe, while points of honour were often turned to challenges resulting in duels • Some candidates will be aware that love was viewed as a dangerous and volatile emotion in the Renaissance, while the Italian setting of the play would have suggested a background of both privilege and dispute to Shakespeare's audience. Generic considerations about tragedy and its strong element of fatalism might also be considered.	**34+6 SPaG**

Question			Indicative content	Marks
3		*	***The Merchant of Venice*** **Explore the ways in which Shakespeare presents love in *The Merchant of Venice*. Refer to this extract from Act 5 Scene 1 and elsewhere in the play.** *Please bear in mind that other content may be equally valid and should be credited.* **AO1:** • Candidates are likely to evaluate whether the romantic conclusion to the play is successful in overshadowing the hatred and prejudice which dominates the play up to the end of Act 4 Scene 1. In the moonlight of Belmont, away from the trading and legalism of Venice, Lorenzo and Jessica are able to celebrate their love, but it is against a background of betrayal and conflict. The other lovers alluded to (Troilus and Cressida, Pyramus and Thisbe, Dido and Aeneas, Medea and Jason) all had to overcome conflict to unite, and their love affairs ended in tragedy. • Nevertheless, this is a comic as well as romantic scene and some candidates may be expected to respond to the ways in which Lorenzo and Jessica tease each other and the make fun of the idea of 'unthrift love'. Some may recall that Lorenzo, friends, especially Gratiano, remain deeply antisemitic, and question whether Jessica was right to rebel against her father, steal his jewels and be rewarded with his wealth as a result of the trial. • Candidates may choose to compare the love of Lorenzo and Jessica in this scene with the preparations for her abduction in Act 2 Scene 4 and the abduction itself in Act 2 Scene 6, or with the love of Portia and Bassanio in Act 3 Scene 2 or later in the final Act, or even with Gratiano and Nerissa, and explore whether the love and good humour of the young people in the play justifies their manipulations and materialism. **AO2:** • Candidates may explore the elaborate rhetorical structure of the scene, using a repetitive refrain and classical allusion to establish a framework and justification for the love of the rebellious pair. • Some may find that the imagery of nature's beauty ('the sweet wind did gently kiss the trees') shows approval of lovers who follow nature's course or explore the pathetic fallacy of celestial harmony of the silent night, reinforced later in the scene by the musicians and Lorenzo's speech about the 'concord of sweet sounds'. • Some might question the 'vows of faith' more seriously than Jessica does, and extend the exploration of betrayal in the lovers' antiphonal speeches to issues of trust and faith in Jessica's relationship with her father and people, or between Portia and Bassanio, as the scene between these lovers is sandwiched between the different parts of the Ring plot. The pun on Jessica's choice to 'steal from the wealthy Jew' reminds the audience of the ducats she has helped herself to. **AO3:** • Conventions of romantic comedy may be set against the tragic-comic elements of the play, which are highlighted by the lovers' choices of allusions, all of which refer to myths well-known at the time, and the subject of plays and poetry by Shakespeare and others, to suggest that the play's happy ending comes at a price. • Some may reference the context of the father-daughter relationship between Shylock and Jessica, as she is turning her back on her faith to marry Lorenzo. Both modern and Renaissance audiences might question the happiness of her choices. The scene directs the audience away from Shylock's fate, but also reminds us of the 'wealthy Jew'.	**34+6 SPaG**

Question			Indicative content	Marks
4		*	***The Merchant of Venice*** **How does Shakespeare present justice in *The Merchant of Venice*? 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 might lead candidates to focus mostly on Act 4 Scene 1 and the central question of fairness to Shylock, and in particular to ask whether Portia's advocacy of mercy is really borne out by the justice of the play. Shylock repeatedly asks for 'judgement' and receives it in a very different way from his expectations. The relationship between justice, whether judicial or poetic, and fairness is likely to shape the argument of candidates' responses. • Other scenes need to be explored in order to answer the question, and these may include the fairness of Bassanio's courtship of Portia and her treatment of him in Act 1 Scene 1, Act 3 Scene 2 and Act 5 Scene 1 or the justice of the relationship between Shylock and Jessica in Act 2 Scene 5 and Act 3 Scene 1, as well as scenes that show the legal issues at stake for Shylock such as the argument about usury in Act 1 Scene 3, the justification of revenge in Act 3 Scene 1 and Shylock's demand that he has his bond in Act 3 Scene 3. The Casket Scene is also referred to as a 'judgement'. • The law in Venice is clearly not fair to outsiders, and justice in this play could be seen as a charade, where some get away with unfair or slippery tricks, such as abduction and impersonation, or as a way of ensuring the spirit of the law triumphs over its letter. **AO2:** • The imagery of the play draws on Christian language of mercy and judgement but also on the language of trade in commodities, lending and different kinds of bond. • The structure of the drama is based around comedy, with a sense that everyone gets their just deserts, but in ways which trouble a modern audience. • The courtroom drama of Act 4 Scene 1 is strongly adversarial with conflicting arguments about fairness, justice and the letter of the law, and much will depend on an audience's response to the outcome of Shylock's suit, and his treatment by the Venetians. **AO3:** • There should be some understanding of how the law is applied in this play, with appreciation that justice was not always fair to outsiders in this historical period. • There may be some appreciation of the canonical disapproval of usury, the contrast between justice and mercy with respect to the Old and New Testament presentations of divine justice, and the interest that Elizabethan audiences would have taken in legal dispute, and the application of law in different circumstances, perhaps contrasted with modern notion of fairness or with literary notions of poetic justice.	**34+6 SPaG**

Question			Indicative content	Marks
5		*	***Macbeth*** **Explore how Shakespeare presents violence in *Macbeth*. 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:** • The scene presents Macbeth as 'Bellona's bridegroom, lapp'd in proof' from the very beginning of the play: Scotland is a violent place where death is the consequence of rebellion and leadership is proved by harsh and decisive action. Macbeth is praised for his brutality in this bloody scene, and his courage is evident. Candidates are likely to see that violence is praised on the battlefield, and may feel that the scene prepares us for similar violence later in the play. They may also explore the irony that Macbeth is more shocked by blood in other scenes, even when he is the cause of it. • Scenes for comparison might especially include Macbeth and Lady Macbeth washing their hands of King Duncan's blood in Act 2 Scene 2, the appearance of Banquo's ghost in Act 2 Scene 4 ('It will have blood, they say. Blood will have blood.' Candidates might also explore the murder of Macduff's family in Act 4 Scene 2 or the violence of the final reckoning in Act 5. • The violent language which surrounds the rebels and murderers in the play contrasts with the peaceful language of King Duncan and the scene at the English court. It aligns them with the violent curses and bloody spells of the witches, to suggest that violence is a consequence of evil and disruption of the natural order. This could be juxtaposed with the praise of Macbeth's heroic violence in support of a legitimate king in battle in this scene. **AO2:** • Violence is the result of rebellion and 'the multiplying villainies of nature' provoked by the breach with the natural order. Fortune is personified as a 'like a rebel's whore'. The language is suggestive of the portrayal of the witches and disturbances in nature later in the play. • Macbeth's sword 'smok'd with bloody execution' preparing audiences for the bloody dagger or the blood-spatter'd appearance of Banquo's ghost. He remains dedicated to the sword until the final scene, slaying Young Siward before his confrontation with Macduff. • Violence is decisive and brutal: 'he unseam'd him from the nave to th' chops' while fixing Macdonald's head on the battlements foreshadows Macbeth's own fate. Patterns of linguistic repetition emphasise how they 'doubly redoubled strokes upon the foe, the imagery of bathing 'in reeking wounds' contrasts sharply with Macbeth's later horror at shedding the blood of the King and eventual preference for finding others to carry out 'bloody execution' for him. Jacobean audiences would have recognised the religious allusion to 'another Golgotha' and later references to ways in which Macbeth's rule over Scotland turns it into an image of the triumph of hellish forces. **AO3:** • There may be understanding that Jacobean society was violent and bravery in warfare praiseworthy: the Captain sees the victory over the rebels as 'justice ... with valour armed'. • Nevertheless, there is excess in the language and deeds of the description to suggest a still more bloody and brutal society than that of Shakespeare's audience, which is portrayed as the inevitable consequence of turning to rebellion.	**34+6 SPaG**

Question			Indicative content	Marks
6		*	***Macbeth*** **To what extent does Shakespeare present Macbeth as a victim of Lady Macbeth's ambition? 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:** • It is often argued that Macbeth's '*hamartia*' is ambition, but in a classical virtue system ambition is not a flaw unless it is misdirected, and Lady Macbeth is an important element in this. In Act 1 Scene 5 Lady Macbeth makes her first appearance and praises her husband's ambition but says he is 'without/ The illness should attend it'. She is determined to infect him with that illness, and chastises him with 'the valour of my tongue' both in this scene ('O never shall sun that morrow see') and Act 1 Scene 7 ('Bring forth men-children only') which proves decisive in removing Macbeth's doubts sufficiently for him to carry out the murderous deed in Act 2. • However, candidates may argue that the witches are more significant influences on Macbeth (Lady Macbeth needs to invoke supernatural forces to channel her wicked ambitions in her first scene). Macbeth is quick to regret his decision in Act 2 Scene 2 and only Lady Macbeth's resourcefulness prevents his immediate discovery. Macbeth's subsequent murders do not involve Lady Macbeth and he must take sole responsibility for the decision that 'Things bad begun make strong themselves by ill'. • By the end of the play, Lady Macbeth is more of a victim herself, to suggest her strength was only a façade. Candidates may therefore challenge the proposition, and explore ways in which Macbeth is also the agent of his own downfall **AO2:** • Lady Macbeth's language memorably demonstrates her contempt at Macbeth's capacity for moral sympathy: 'too full o'th'milk of human kindness'. In contrast, she attempts to deny her femininity and humanity – 'take my milk for gall' – both in Act 1 Scene 4 and when she claims that although she has known 'how tender 'tis to love the babe that milks me' she would dash its brains out rather than deny the opportunity to fulfil her ambitions. • Her invocation of the 'spirits that tend on moral thoughts' to unsex her allies her explicitly to the witches, and the malevolent forces which are shaping Macbeth's fate, and appear to be beyond his control. • Structurally, Lady Macbeth dominates Macbeth's rise to power, but is a declining influence thereafter. Although she continues to assert her ambition through her husband when ring him to 'be bright and jovial' among the thanes and holds Macbeth together in the banquet scene (Act 3 Scene 4), his assertion that it is 'the initiate fear that wants hard use' which has restrained his actions until now suggests he no longer needs her, and her only subsequent appearance is her pitiful Sleepwalking Scene (Act 5 Scene 1). **AO3:** • Candidates are likely to assert the relative weakness of women in the Renaissance period and that Shakespeare's audience had a horror of matriarchy – although some may recall that both England and Scotland had recent experience of Queens regnant. • Macbeth's rebellion against the natural order may therefore be seen as a vulnerability to female suggestion as well as treason. Some may explore the surprisingly modern psychology of the marital relationship shown in this play.	**34+6 SPaG**

Question			Indicative content	Marks
7		*	***Much Ado About Nothing*** **How does Shakespeare present villainy in *Much Ado About Nothing*? 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:** • The villains in *Much Ado About Nothing* are an odd mixture of motiveless malignity and comic incompetence. This scene focuses much more on their genuine malevolence and the damage it will cause, as Borachio outlines to Don John his not especially cunning plan. Candidates may explore the reasons why such a shabby scheme almost succeeds and the attitudes of men towards women which it exposes. Borachio seems motivated by money as well as mischief. • Scenes for comparison might include Act 1 Scene 3, where Don John reveals his malice towards Claudio and his attitude towards Hero ('a very forward March chick'), Act 3 Scene 2, when he begins to put Borachio's plan into action ('Leonato's hero, your Hero, every man's Hero'), Borachio's confession to Conrad overheard by Dogberry and the Watch in Act 3 Scene 3, the denunciation of Hero in Act 4 Scene 1 and its consequences. • Villainy threatens to succeed in this play largely through incompetence (the Watch) and gullibility (Claudio and Don Pedro) but shows how easily virtue is unfairly maligned. **AO2:** • The scene shows the crude and misogynist language of the villains, such as 'contaminated stale' which is too easily echoed by Claudio and the Prince in Act 4, and is very different from Benedick's more humorous antifeminist tirades. • As in Act 1, Don John's language is blunt and negative: he does not care about the damage he causes, and his extreme and careless misanthropy ('to despite them, I will endeavour anything'; 'grow this to what adverse issue it can') develops the presentation of a malcontent who 'had rather be a canker in a hedge than a rose in his grace'. He is a man of few words. Borachio, in contrast, is the eponymous braggart whose boasting and verbosity will easily give himself away, both in Act 3 Scene 3 and when frustrated by the incompetence of Dogberry's interrogation. To his credit, he is able to express a regret over the consequences of the plot ('My villainy they have on record, which I had rather seal with my death than repeat over my shame') and to proclaim Hero's innocence to her father. Don John's 'brave punishments' will ironically be devised by Benedick. • Candidates may analyse the dramatic structure of the play, as a tragi-comedy, or problem play, in which its romantic course is almost diverted by a malicious prank, and the attitudes which it exposes. Beatrice accused Benedick of 'villainy' at the masked ball. The play's irony is that the attitudes of Borachio, Conrad and Don John end up bringing out Benedick's inner nobility and real attitude towards women. **AO3:** • There may be understanding of conventions of stage villainy and there is likely to be appreciation that these characters exploit contemporary attitudes to women, marriage and virginity to achieve their disruptive aims. • Some may explore issues of status which underlie the resentment of Don John the Bastard at legitimacy and the happiness of others, or the mercenary villainy of servants for hire such as Borachio and Conrad.	**34+6 SPaG**

Question			Indicative content	Marks
8		*	***Much Ado About Nothing*** **'The play suggests that love can overpower conflict.' To what extent do you agree with this opinion of *Much Ado About Nothing*? 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 proposition puts forward the dominant view of the play revealed in the relationship of Beatrice and Benedick that love can overcome sexist attitudes or prejudice. However, what is meant to be the main plot threatens to work in the opposite direction, as differences in attitude between the sexes, and the underlying conflict which they expose, are exploited by the villains who almost succeed in destroying the love of Hero and Claudio. This suggests that differences between the sexes are strongly embedded in the world of the play, and even love cannot always overcome them. • Candidates who choose to concentrate mainly on Beatrice and Benedick are likely to take a before and after approach with a particular concentration on the Gulling Scenes, Act 2 Scene 3 and Act 3 Scene 1. Those who look at Hero and Claudio might look at Act 4 Scene 1 and how Claudio makes amends in Act 5, with the love of Hero and Claudio perhaps overshadowed by the public revelation of the love of Beatrice and Benedick in the final scene. • The difficulties Claudio has in expressing his love in Act 2, when he needs others to do his wooing for him, are mirrored by Benedick's attempts to versify in Act 5 Scene 2 ('I was not born under a rhyming planet') so the attitudes and allegiances that make men better equipped for conflict than romance does ensure that the course of true love cannot run smooth. **AO2:** • The metaphor of warfare might be picked up in exploration of the 'merry war' between Beatrice and Benedick in which she 'speaks poniards and every word stabs' (Act 2 Scene 1). Claudio claims he first looked on Hero 'with a soldier's eye' and that 'soft and delicate desires' only dominate when there is no 'rougher task in hand'. • Candidates might explore the way Beatrice mocks Benedick's warlike feats in Act 1 ('how many hath he killed and eaten?') but relies on his sword in Act 4 Scene 1 to challenge Claudio and represent her in the war between the sexes. • Imagery of war continues to dominate the battle between the sexes, as if Don John has succeeded in causing dissension by other means, until the final Scene when Benedick says to Claudio ' I did think to have beaten thee, but in that thou art like to be my kinsman, live unbruised and love my cousin'. **AO3:** • Relevant contexts will include the attitudes of the time towards warfare – only men could fight with swords but women could fight with words – and differences between men and women. • Reflection on courtship conventions of the time, different expectations of chastity for men and women, the war of wit and dramatic conventions of romantic comedy are all valid ways of addressing historical, social and literary context.	**34+6 SPaG**

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