GCSE (9-1)

English Literature

J352/02: Exploring poetry and Shakespeare

General Certificate of Secondary Education

Mark Scheme for June 2023

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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 training site.

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

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% 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:

Section A

Part a)

Where a candidate has only referred to one poem, either the taught or the unseen, the mark awarded is unlikely to move beyond Level 2 and cannot move beyond Level 3. Your comment should include: 'only one poem considered; no attempt to compare'.

Part b)

Where a candidate has chosen a poem which is not in the cluster for that item number (for example, used a poem from the Conflict cluster to attempt question 1b) the response should be given 0 under the part b) item number chosen for part a) and the comment should state: 'NAQ choice of text inappropriate'.

Where a candidate has responded to part a) of one item number and part b) from a different item number, both responses should be marked and the marks entered under the appropriate item numbers. RM Assessor will select the highest of the two marks. You should attach a message to any script where this occurs and refer it to your Team Leader. Team Leader should forward these messages to their Senior Team Leader or Principal Examiner.

Section B

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
	Personal response/interpretation	Left margin
	AO1 Understanding	Left margin
	AO1 Supporting detail/quotation	Left margin
	AO1 Development of observation/argument/evaluation	Left margin
	AO2 Good analysis of language	Left margin

CONT	AO3 Context	Left margin
LNK	Link to wider text (Section B) or comparison (Section A)	Left margin
NAQ	Not relevant to question	Left margin
NAR	Paraphrase or lifting	Left margin
^	Omission Needs development/needs example/general	Body of response Left margin
BP	Blank Page	Middle of page

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.

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		**'Dusting the Phone' by Jackie Kay and 'I Am Not Yours' by Sara Teasdale.** **Compare how these poems present someone desperate for love.** **You should consider:** • **ideas and attitudes in each poem** • **tone and atmosphere in each poem** • **the effects of the language and structure used.** *Please bear in mind that other content may be equally valid and should be credited.* **AO2:** • Both poems are structured to represent the desperation for love. In Kay, the voice of the poet attempts to break away from the constant presence of the phone and what it signifies: firstly by thoughts of the past and the "best that has been happening"; then the future with the possibility of "A marriage"; a return to the past again; but each time the speaker returns to the phone and its silence. With Teasdale, the poem's metrical structure (iambic tetrameter) captures the relentless sense of desperation, with the half rhyme and assonance suggesting the incompleteness and dissatisfaction; additionally, the Teasdale poem moves back and forwards between the speaker's feelings and that of the other, with a sense of contrast and dissonance. • Both poets' use words and phrases linked by a sense of despair: Kay's "the worst…disaster…lonely"; and Teasdale's "lost…plunge…deaf and blind" • Both poets use literary devices to present their sense of despair: in both (Kay's "Sirens…Sirens…I…I…I…", and Teasdale's "lost…lost…lost") the repetition suggests the obsessive, life-defining quality of the despair; with Kay the metaphor of "trapped" and with Teasdale the simile of "Lost as a candle lit at noon" capture the hopeless feelings. **AO1:** • In both poems there is a sense of desperation for love that cancels out all other concerns, feelings and that is absolute and life-defining. The voice in Kay's poem is desperate to the extent that she only imagines the "worst that could happen" and concludes with the question, "What else?", as if in the absence of love there is no sense to life at all. The voice in Teasdale is desperately in love with the idea of love, to the extent that she wishes her sense of individuality and being to be entirely lost. • In Kay there is despair felt at how life (and her lover) isn't bending to her wish for a love that present and constant, with the thought that without it there is no meaning to life ("I don't know what"); whereas, in Teasdale, the despair is that of the speaker feeling that her own love is inadequate ("I long to be…plunge me deep").	**20**

Question			Indicative content	Marks
2	a		**'Punishment' by Seamus Heaney and 'We Never Know' by Yusef Komunyakaa.** **Compare how these poems present pity for victims of 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:** • Both poems use various linguistic devices to explore the feeling of pity: in Heaney, the hissing and regretful sibilance of "stones of silence" along with the frequent first-person pronoun at the start of stanzas; in Komunyakaa, the metaphorical halo suggesting that even in death the victim deserved pity rather than fear or disgust. • Use of extensive figurative language to convey pity felt for the victim: Heaney uses metaphors linked to nature to suggest his feelings of pity (respect, even) with references to "barked sapling…corn…flaxen-haired"; Komunyakaa uses gentle, romantic figurative language to suggest pity rather than satisfaction or outrage ("He danced…blue halo…kissing the ground"). • Both poems' structure supports the idea of pity for the victims of conflict: in Heaney, lack of a rhyme scheme and frequent use of enjambment help to suggest the reflective tone and constant questioning exploration of the speaker's (and the author's) sense of pity along with a strong sense of personal involvement; in Komunyakaa, enjambment and free-verse work in a similar way, but in addition the poem starts and finishes with imagery suggesting romance ("like he was swaying with a woman…kissing the ground") to reflect the speaker's sense of inescapable and overwhelming pity - and sense of a life lost. **AO1:** • Both poems make their pity close to empathy by conveying a strong sense of the speaker identifying with the victim: in Heaney, the speaker comments how he can "feel the tug"; while in the Komunyakaa, for an unknown enemy the verb "slid" suggests care taken in returning the wallet with its crumbled photograph. And, of course, in both poems the speaker admits to feeling "love" for the victim. • In both poems, pity is augmented by a strong sense of complicity and guilt for the victim: in Heaney, "I who have stood dumb" shows acceptance; Komunyakaa, expresses the knowledge that it was "Our gun barrels". Additionally, pity is more profound in both by a suggestion that the victims won't be the last. Heaney, in the context of the Troubles, expresses a clear feeling that lessons are not learnt from history; Komunyakaa contrasts his own pity with a "distant mortar" and "choppers taking off".	**20**

Question			Indicative content	Marks
3	a		**'Venus's-flytraps' by Yusef Komunyakaa and 'Dirty Face' by Shel Silverstein.** **Compare how these poems present a young person's viewpoint.** **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 poems are structured to present a young person's point of view. In Komunyakaa, tumbling enjambment might suggest the unstructured, chaotic conversation of the five-year-old, while at the same time the narrative lurches between innocence and knowledge in the space of one line. In Silverstein, the initial two lines of enquiry from a parent are met with an enthusiastic sequence of rhyming couplets that mirror the excitement of life as experienced by the open imagination of a child. Additionally, both poems conclude with a sense of criticism directed at adults from the young person's point of view, albeit humorous in the Silverstein. • Both poems use various linguistic devices to explore thoughts about a young person: in Komunyakaa, the repetition of "I am five" may suggest the pride of the young person, and the constant repetition of "I" might capture the self-centred perspective of the young person; in Silverstein, the excited voice of the young person and their rough and tumble play is captured by the hard alliteration of "biting two buttons…roots of a rose", as well as by the extended series of verbs ("crawling…biting…chewing"). • Both poems use figurative language to capture the young person's point of view: in Komunyakaa, similes point out how the young person exists uncomfortably between the two worlds of the innocence of youth and the knowledge of adulthood ("questions/ Like silver bullets…mouths like Where babies come from…"); in the Silverstein, the metaphor of the "lost silver mine" captures the optimism and hope of young people fed by stories of adventure. **AO1:** • Both poems represent the viewpoint of a young person who speaks with passion, excitement and relish about the world in which they are growing up: Komunyakaa's young person talks of solitary adventure "unmindful of snakes" and laughing "When trains make the dogs Howl"; Silverstein's young person talks about "eating sweet blackberries right off the vine". • Both poems present a young person's viewpoint in relation to the viewpoint of adulthood. In Komunyakaa, a young person's viewpoint has perhaps been tainted and damaged by the world of adulthood ("My mama says I'm a mistake"); while in Silverstein the relationship is less complex, suggesting that growing up loses the excitement and enjoyment felt in the young person's voice ("having more fun than you've had in years"). In Silverstein, the darker aspects of the young person's viewpoint are limited to the "tears" of the penultimate line.	**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 which presents a difficult relationship.** *Please bear in mind that other content may be equally valid and should be credited.* Possible poems might include: Helen Maria Williams, 'A Song'; John Keats, 'Bright Star'; Robert Browning, 'Now; Emily Bronte, 'Love and Friendship'; Thomas Hardy, 'A Broken Appointment'; Charlotte Mew, 'Fin de Fete'; Edward Thomas, 'The Sorrow of True Love'; Philip Larkin, 'An Arundel Tomb'; Derek Walcott, 'Love after Love'; Sylvia Plath, 'Morning Song'; Tony Harrison, 'Long Distance II'; Liz Lochhead, 'I Wouldn't Thank You for a Valentine'; James Fenton, 'In Paris with You'; Carol Ann Duffy, 'Warming Her Pearls'. **AO1:** • Critical overview of how another poem expresses the difficulty of relationships: e.g. Browning's worries about "time future, time past, regardless of his passionate commitment to that "Sweet … moment"; Williams' recognition that when it comes to her long-distance relationship, "the storm is in my soul"; Mew's willingness to accept difficulties in that "it's all to pay", particularly if that willingness leads to the unrestrained joy of "such a day". • Textual reference and quotation may demonstrate appreciation of both surface meaning and deeper implications, e.g. Hardy's relentless references to how "time" colluded with his loved one's lack of kindness and the difficulties of their relationship ("marching Time…hope-hour…a little hour…time-torn"); Plath's ambivalent response to the difficulties of motherhood may be suggested by figurative imaginings of her child as a "new statue" and the new relationships may correspond to the emotional blankness of "walls"; Walcott's wearisome listing of the difficulties encountered and caused by past love ("the love letters…the photographs, the desperate notes…"). **AO2:** • Appreciation of the impact of poetic conventions such as lyrical voice, choice of stanza form, figurative language, rhythm and sound effects, e.g. how the enjambment and colloquial language of Fenton's persona suggest the (possibly drunken) passionate rantings about the difficulties of relationships past and present; how the relentless rhyming couplets of Thomas's poem, along with the extended imagery of weather make a claim that one in a state of "true love" has a sense of sorrow and difficulties ironically unknown to others • 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 difficulties within a relationship: e.g. Harrison's change of rhyme scheme in his final quatrain to reflect the shift of emphasis and the recognition that the difficulties experienced by his father resonate with his own; Duffy's speaker reflecting with hypnotic obsessive detail on her mistress's day and evening, both in her presence and when elsewhere with others, with her pearls taking on a symbolic significance suggesting both the delights and the difficulties of the relationship.	20

Question			Indicative content	Marks
2	b		**Explore in detail one other poem from your anthology which presents sympathy for those involved in conflict.** *Please bear in mind that other content may be equally valid and should be credited.* Possible poems might include: Mary Lamb, 'Envy'; William Wordsworth, 'Boat Stealing'; Lord Byron 'The Destruction of Sennacherib'; Emily Dickinson, 'There's a Certain Slant of Light'; Thomas Hardy, 'The Man He Killed'; Wilfred Owen, 'Anthem for Doomed Youth'; Keith Douglas, '*Vergissmeinnicht*'; Denise Levertov, 'What Were They Like?'; Gillian Clarke, 'Lament'; John Agard, 'Flag'; Imtiaz Dharker, 'Honour Killing'; Sujata Bhatt, 'Partition'. **AO1:** • Critical overview of how another poem conveys sympathy for people involved in conflict: e.g. Lamb's sympathy through a metaphor of the envious person as resembling a "rose tree" that (unaware of "its own red rose") which shows itself to be "blind and senseless", and more likely to "fret" and be "discontent" than to "find/ Some pretty flower in their own mind" – showing sympathy through recognition of an all-too-frequently hidden "talent that is rare"; Hardy's sympathetic exploration of the soldier's confused recognition that 'The Man He Killed' is so like himself, expressing the beginnings of understanding that conflict comes from context – "ranged as infantry…face to face…as he at me…in his place…Because he was my foe". • Textual reference and quotation will demonstrate understanding of both surface meaning and deeper implications, e.g. Levertov's sympathy expressed through nostalgic rhetorical questions in the first section of the poem, and clear identification with the values of the victims of the Vietnam War ("their speech…was like a song") and a strong sense of sympathy expressed through disgust at the appalling pain suffered by the inhabitants ("children were killed…the bones were charred"); Douglas's ironic sympathy may be voiced through use of personification to suggest that the soldier/lover was "abased….mocked at by his own equipment" rather than by the opposition "combatants". **AO2:** • Appreciation of the impact of poetic conventions, such as lyrical voice, choice of stanza form, figurative language, rhythm and sound effects, e.g. Dharker's complex and extended imagery of undressing and map making that captures the speaker's inner conflict between what she has become and what she aspires to be, and her external conflict with the "dictator dreams" that made her like that; Owen's use of the formal shape of a sonnet along with iambic pentameter to express strong and memorably voiced feelings of sympathy, with extended personified language to describe the weaponry ("monstrous anger…stuttering…shrill, demented choirs") progressing towards a sympathy for all victims of a monstrous ill-intentioned battle. • 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 feeling sympathy for those involved in conflict: e.g. generational impact in Bhatt's poem, lamenting and sympathizing with the impact of conflict across generations, through multiple references to time passing while the damage of the conflict remains unaltered and wide-reaching (…nineteen-years-old then…each day…endless…tells me this at midnight…seventy-years old…older than that"); Agard's use of imaginary dialogue to suggest sympathy with those involved in conflict, and to reflect the unforgiving stubbornness of nationalistic fervor, contrasted with bleakly pessimistic answers that may sum up the speaker's inability to resist the strength and universality of nationalistic feelings that so frequently lead to conflict and produce new victims.	20

Question			Indicative content	Marks
3	b		**Explore in detail one other poem from your anthology which presents a young person's view of life.** *Please bear in mind that other content may be equally valid and should be credited.* Possible poems might include: William Blake, 'Holy Thursday'; Anne Bronte, 'The Bluebell'; Thomas Hardy, 'Midnight on the Great Western'; Gerard Manley Hopkins, 'Spring and Fall: to a Young Child'; Robert Frost, 'Out, Out – '; Anne Sexton, 'Red Roses'; Thom Gunn, 'Baby Song'; Sylvia Plath, 'You're'; Gillian Clarke, 'Cold Knapp Lake'; Sharon Olds, 'My First Weeks"' Owen Sheers, 'Farther'. **AO1:** • Critical overview of how another poem a young person's view of life: e.g. Blake's emotive language ironically presents "these flowers of London town" – with references to "innocent faces… flowers… radiance… harmonious…angels", all of which contrast the children's view of life with the "Grey-headed beadles"; Olds' recreation of the "heaven" experienced in a child's viewpoint in its "First Weeks" through the immediacy of the first person narrative, the constant excitement and energy of the enjambment, and the single sentence simplicity of complete happiness ("Sleep. Milk. Heat.") • Relevant use of textual reference and quotation to demonstrate understanding of surface meaning and perhaps deeper implications: e.g. Bronte's symbolic bluebell and reassuring iambic trimeter that calls to mind how the viewpoint of youth is one where the heart "is not so heavy", where "I knew no care", when "heart and soul were free"; Sheers' symbolic retelling and imagining of the viewpoint of the youthful speaker and his Boxing Day walk, as much a poem about the son as it is about the father, with its aspiring metaphor of "reaching for some kind of purchase" with "every step apart". **AO2:** • Appreciation of the impact of poetic conventions, such as lyrical voice, choice of stanza form, figurative language, rhythm and sound effects, e.g. Sexton's ironically childish imagery to capture Tommy's view of life marred by pain and suffering ("broken scarecrow") and his love for the Blue Lady and "the spots of red roses he gives her"; Hopkins' recreation of the innocent child Margaret's viewpoint as one who through wistful sibilance still can "spare a sigh" for the "unleaving" in contrast to the harshly alliterative dogma of the "blight man was born for". • Evaluation of the impact of language, poetic form and structure and the poet's choice of images to encourage the reader to reflect on the presentation of a young person's view of life: e.g. Gunn's oppositional structuring of lines to suggest the viewpoint and concern of the baby in its journey from the "private ease of Mother's womb" to the "lighted room", and beyond that room the roaring of "all time"; Frost capturing vividly the viewpoint of youth through the boy's memorable two lines of direct speech ("'Don't let him….sister'") that show he knew and "saw all spoiled", while the boy's namelessness captures the anonymity and lack of individuality of his social situation.	**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 presents hope and despair. 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:** • When considering the extract, candidates should be aware of the dramatic context and the juxtaposition of hope and despair at this point in the play. The secret marriage is followed by the killing of Mercutio and Tybalt; the wedding night by Romeo's banishment and the Capulets' desire to hasten the marriage of Juliet to Paris. Just as Romeo sought the counsel of the Friar while threatening to kill himself after the duel, Juliet is now doing the same when faced with the prospect of an arranged marriage. In the extract, hope is referenced by both Juliet and Friar Lawrence: the alternative is despair and death. The Friar admits his solution is a 'desperate' one, 'like death' and requiring 'strength of will', implicitly praising Juliet for her determination if not her purpose. It is a solution which will lead in the final act to the tomb. • Responses may be extended by looking at other scenes which present hope and despair, such as Act 1 Scene 4 (the Queen Mab speech), Juliet's discovery of Romeo's identity in Act 1 Scene 5 ('my only love sprung from my only hate!'), Mercutio's dying despair in Act 3 Scene 1 ('a plague a both your houses'), how Friar Lawrence converts Romeo's despair to hope in Act 3 Scene 3 ('art thou a desperate man'), Juliet's premonition of disaster in Act 3 Scene 5 (O, God, I have an ill-divining soul'), how the hopes of the Capulets for Juliet's marriage turn into despair in Act 4 Scene 5 ('all things change them to the contrary') and especially the despair of Romeo at Juliet's 'death' in Act 5. • A narrative response, suitably illustrated, will outline the way the outcome of the play is determined, but its dramatic impact is sustained by keeping some hope alive until the final act, and stronger answers will stress the theatrical nature of this juxtaposition both in this scene and the play as a whole: a greater power than we can contradict/ Hath thwarted our intents'. **AO2:** • Juliet's rhetoric in this scene gives forceful expression of her determination. The triplets 'past hope, past cure, past help' express her desperation. The pressure felt by the Friar, anticipating his panic in the last act, is expressed in his language 'it strains me past the compass of my wits'. Juliet's imperatives 'Tell me not...Do...Give..." show her growing strength and dominance in the face of oppression. • Dramatically, there is an embedded stage direction - 'this knife' – and the impact of the scene on the audience comes from Juliet's very real threat of suicide. The Friar's hope has to be plucked out of desperation, but he can 'spy' it. • Structurally, the scene mirrors Romeo's conversion from despair in Act 3, when he also threatened suicide, and prepares us for the sepulchral atmosphere of Act 5. Each 'solution' proposed by the Friar is more desperate and dangerous than the last. The audience's see-sawing emotions follow those of the characters. **AO3:** • Candidates are likely to reference the religious beliefs of Shakespeare's time: despair was an abandonment of faith, and suicide a very grave sin, so the Friar is keen to give Juliet some kind of redemption. • Juliet's strong resistance of family, social and religious pressures shows she is now a mature woman ahead of her time.	**36+4 SPaG**

5		*	***Romeo and Juliet*** **How does Shakespeare present fighting between the Montagues and Capulets? 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 focus is on the feud: it is the first thing we hear about in the play. The key word is fighting, as this brings out how the fighting is dramatised, with key fights at the beginning, at the turning point and at the end of the play. The initial 'civil brawl' establishes the enmity of the two houses and the implacable nature of Tybalt, so it heightens the danger of Romeo and Juliet's love. Prince Escalus's intervention sets up Romeo's later punishment and banishment ('Mercy but murders pardoning those that kill'). Many will want to write about the death of Mercutio: although he is neither Montague nor Capulet, he is collateral damage. The fight between Tybalt and Romeo leads directly to the play's tragic conclusion, while Romeo's fight with Paris shows again how others are drawn into the feud. • Key scenes candidates will choose to comment on are the Prologues, Act Scene 1 and Act 3 Scene 1, but Tybalt's promise to fight Romeo in Act 1 Scene 5, and both Romeo's fight with Paris and the reconciliation of the Montagues and Capulets in Act 5 Scene 3 may receive close attention. • The restoration of peace at the end of the play comes at a high price and is too late to allow love to triumph, so the action of the play is dominated by conflict, 'ancient grudge' destroying 'young affection'. Candidates might consider the overall impact of the tragedy in relation to the fight scenes. **AO2:** • The fight scenes are initially humorous, coming from the exchange of banter, insults and 'airy' words before words are coupled with blows. The audience are not encouraged to take the fighting seriously, just as Romeo mocks 'anything of nothing first create'. However, as words turn into action, the seriousness of the fighting mirrors the growing seriousness of Romeo and Juliet's love. The insults exchanged in the fighting between Mercutio and Tybalt have an edge, while Tybalt's calculated challenge to Romeo ('Thou wretched boy, that didst consort with him here, /Shalt with him hence') is deadly. • Dramatically, the first scene is a thrilling way to engage the audience, the two fights in Act 3 are the fulcrum around which the tragedy pivots while the threat of violence pervades the final scene, accentuating its tension. • Structurally, the fights give the play shape, menace and tragedy, and juxtapose the poetry of the love scenes and the domesticity of family life. They place the love of Romeo and Juliet against a backdrop of vendetta and omertà. **AO3:** • The masculine aggression of the fighting scenes is a contrast with the play's portrayal of romantic love, suggesting that the patriarchal nature of Shakespeare's society overshadows the more gender fluid aspects of verbal wit and courtship. • The fights are essentially a hierarchical battle ('The quarrel is between our master and us their men') and the young are the victims of this jostling for power. For the audience, they show the dominance of patriarchal conflict.	**36+4 SPaG**

6		*	***The Merchant of Venice*** **Explore the ways in which Shakespeare presents the fortunes and misfortunes of Antonio in *The Merchant of Venice*. Refer to this extract from Act 1 Scene 1 and elsewhere in the play.** *Please bear in mind that other content may be equally valid and should be credited.* **AO1:** • The question alludes to the play's presentation of both kinds of fortune. Antonio's fortunes are at sea, and his wealth depends on his ventures, but he is melancholic for other reasons. He dismisses the suggestion of Solanio that this is about misfortune in love, but neither wealth nor friendship make him happy. As the opening scene in the play, the extract is a suitable springboard for a wider discussion of the character and role of Antonio, the eponymous Merchant, in the play. He is a problematic and puzzling character; candidates might question if Portia's attempt to include him in the happy ending is entirely successfully (he replies "I am dumb") but he does learn that his argosies are safe and his fortune secure. • Other scenes candidates may choose to comment on are his quarrel with Shylock about money (Act 1 Scene 3) and dependency on borrowing in order to give Bassanio the money he desires to impress Portia, news of the shipwreck in Act 3 Scene 1, and his resigned attitude to his fate in Act 3 Scene 3 and the Trial Scene ('I am a tainted wether of the flock'). He sees his misfortune as the price he pays for his love for Bassanio: 'Say how I lov'd you; speak me fair in death'. He is generous to Shylock at the end of the scene, but insists he become a Christian – and he insists that Bassanio lets the lawyer have Portia's ring. Good fortune seems to come with emotional strings attached. Antonio's role in Act 5 may be considered as above. • Some candidates will provide narrative responses to the misfortunes of Antonio or character studies; a critical response should explore how Antonio's 'fortunes', both his money and his luck, affect his relationships with others, notably Shylock and/or Bassanio. **AO2:** • The passage is linguistically rich: it establishes Antonio as an enigmatic character, who problematises the play's comic structure. His mournful sibilants and long vowel sounds ('In sooth I know not why I am so sad'), and the extra-metrical line 'I am to learn' contrast with Salerio's extravagant metaphorical conceits. • There is a relationship between the fortunes of Antonio's argosies and the structure of the play: the rumour they have foundered is a pivotal moment (alongside the abduction of Jessica) and their recovery enhances the closing moments. • The scene dramatises the relationship between happiness and money which is consistent throughout the play; Bassanio also fears 'misfortune to my ventures', both he and Antonio end up 'bound' but believe taking risks is essential to success. **AO3:** • Answers may be informed by historical understanding of Venice as a wealthy mercantile trading state, whose successful venture capitalism would have been viewed with envy by an audience in Shakespeare's London, who would also be aware of the fragile nature of commercial success, and its dependency on borrowing. • Candidates may touch on the religious ideology behind Antonio's opposition to Shylock's usury, and his stubborn hostility to Jews; they might equally choose to explore the homosocial nature of his bond with Bassanio, and possible sadness at losing him to Portia, which may be implicit in the melancholy of the opening scene.	**36+4 SPaG**

7		*	***The Merchant of Venice*** **'Shakespeare's portrayal of Jewish characters is very disturbing.' To what extent do you agree? 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:** • There are three Jewish characters with speaking roles: Shylock, Jessica and Tubal. It is expected that most candidates will focus on Shylock, but the question invites consideration of his relationship with Jessica, the semi-comic scene with Tubal which possibly hints at how Shylock is seen even by other Jews and of the relationship of Jessica and Lorenzo. • Key scenes for exploration might include Act 1 Scene 3, Act 2 Scene 2 (Launcelot Gobbo: 'the Jew is the very devil incarnation'), Act 3 Scene 3 (Jessica: 'though I am a daughter to his blood/I am not to his manners' and her promise to become a Christian, Salerio and Solanio in Act 2 Scene 7 ('O my ducats! O my daughter!'). Shylock and Tubal in Act 3 Scene 1 ('Yes other men have ill luck too'), Act 3 Scene 5 (Jessica: 'I shall be sav' by my husband; he hath made me a Christian'), the trial scene Act 4 Scene 1 and its consequences for Shylock; the 'unthrift love' of Jessica and Lorenzo in Act 5 Scene 1. • Candidates thus have a wide range of moments to explore, and the word 'disturbing' can be interpreted as disturbing to audiences in Shakespeare's time or today. The Jewish characters and attitudes towards them disturb and problematise the romance of the play and present a dark aspect to Shakespeare's Venice. **AO2:** • Shylock is often referred to simply as 'the Jew' and sometimes with unflattering epithets, such as 'faithless Jew'. Even Jessica is called 'pretty Jew'. Thus, characters appear to be defined by their faith and their otherness in language which is disturbing to readers and audiences. They are seen as inimical to the supposed Christian values of Venice. Even before the bond is sealed, Antonio sees Shylock as evil: 'the devil can cite Scripture for his purpose'. • Shylock's portrayal depends on anti-Semitic stereotypes such as a preoccupation with money ('my meaning in saying he is a good man is to have you understand that he be sufficient') and an 'ancient grudge' although he is also sardonically witty and his language has its own, slightly exotic, music ('Still have I borne it with a patient shrug,/For suff'rance is the badge of all our tribe'), reinforced by a propensity to ask himself rhetorical questions and speak in aphorisms. This is especially evident in his Act 3 Scene 1 speech ('And what's his reason? I am a Jew'). • Dramatically, some of the scenes with Jessica and Tubal can be played for comedy as both mock Shylock's overbearing character and preoccupation with 'thrift' and revenge. Even Jewish characters find Shylock's obsessive nature disturbing, and they show elements of humour and self-mockery that he lacks. **AO3:** • In Shakespeare's predominantly Christian society, such attitudes to Jews were widespread and Shakespeare treats his Jewish characters more sympathetically than writers such as Marlowe. However, his stereotypes draw on disturbing caricatures of Judaism such as a rapacious interest in money and materialism and even hints of the blood libel in the physical threat to Antonio. • These considerations might be balanced by awareness that the characterisations of the Venetians show materialism and prejudice on their part, and there are sympathetic aspects to Shakespeare's Jewish characters, especially for audiences today.	**36+4 SPaG**

8		*	***Macbeth*** **How does Shakespeare present the supernatural in *Macbeth*? 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:** • A number of approaches to this question are possible and valid. Many candidates will want to write an essay about the witches in *Macbeth*, using the Apparitions Scene as a springboard. Some will link the supernatural to questions of predestination and the extent to which the plot, and Macbeth's fate are determined in advance. The question of whether the witches actively influence the events of the play or a chorus might be addressed. • Some may wish to look at the specific outcome of the prophecies in the Apparitions Scene. A few may look at the theatricality implicit in 'present' and look at Shakespeare's stagecraft, special effects and use of music/song both in the extract and elsewhere. Macbeth refers to the witches' 'art' but the supernatural is not confined to their scenes or the scenes with Hecate, but could also include the airborne danger, the sound effects that surround the murder of Duncan and the appearance of Banquo's ghost. • Key scenes for further reference may be Act 1 Scenes 1 and 3 ('All hail Macbeth and Banquo!', Act 2 Scene 1 ('Is this a dagger which I see before me', Act 2 Scene 2 ('Methought I heard a voice cry 'Sleep no more...'), Act 3 Scene 4 (Banquo's Ghost), Act 3 Scene 5 (Hecate) and how the prophecies are fulfilled in Act 5 Scene 5. **AO2:** • The triplets and rhyming couplets give the Apparition a supernatural authority. The chants of the witches further augment this, and give them a distinct verbal music. Macbeth's own use of rhyming couplets suggests how far he is already part of their world. • For Macbeth, the equivocal prophecies are both 'fair' and foul' and the language of this scene mirrors the paradoxes of other parts of the play: 'sweet bodements' are followed by a vision which will 'grieve his heart'. • The stage directions remind us that the apparitions and witches are surrounded by music effects and rise and fall through trapdoors. This visual element would be a reminder of their evil origins and baleful influence. **AO3:** • Candidates will reference belief in witches in Shakespeare's times, and James I's *Daemonologie*. Dabbling with fate and fortune threatened conventional religious belief and would be an indication that Macbeth is either the puppet of forces beyond his control (some of the audience believed in demonic possession) or desperate to believe 'by the worst means the worst'. • Some may link this to religious and ideological conflict in Shakespeare's society. Not only do the prophecies relate to contemporary religious debates about predestination but the 'line of kings' is an explicit allusion to the Stuart monarchy, and James's belief in the Divine Right of Kings, and the union of the two crowns, so there is a political dimension to the vision a courtly audience are presented with.	**36+4 SPaG**

9		*	***Macbeth*** **To what extent do Macbeth's soliloquies encourage the audience to pity him? 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 focuses on the more rational aspect of the presentation of Macbeth. His soliloquies share his doubts and secrets with the audience and make us intimate, and even complicit with them. Some candidates will approach this task in a largely narrative fashion and may reject the idea that a Shakespearean audience could possibly pity him. However, a more sophisticated view would explore this question evaluatively, and look at how we share Macbeth's 'initiate fear' and his despair at how little his transgression has brought him, perhaps contrasting earlier and later soliloquies. • The soliloquies begin when 'horrible imaginings' first strike Macbeth in Act 1 Scene 3, Scene 4 ('stars hide your fires'), Scene 7 ('If it were done when 'tis done'), Act 2 Scene 1 ('it is the bloody business which informs thus to mine eyes'), Scene 3 (Will all great Neptune's ocean wash this blood/Clean from my hand'), Act 3 Scene 1 ('Upon my head they placed a fruitless crown'), Act 4 Scene 1 ('Time thou anticipat'st my dread exploits'), Act 5 Scene 3 ('I have liv'd long enough' and Scene 5 ('Tomorrow and Tomorrow and tomorrow...) • The soliloquies give Macbeth a complexity and self-awareness that other characters, including Lady Macbeth, lack. His awareness of his own mistakes and fatal destiny provide the recognition which makes him a tragic hero. **AO2:** • Macbeth's language contains both heightened imagery and down to earth and stark statements ('multitudinous seas incarnadine/making the green one red' which show his ability both to poeticise his thoughts and to communicate directly and intimately with the audience. • Soliloquy is not an indication of irrationality in Shakespeare (other examples include *Hamlet or Richard III*) but a sign of a divided mind, and a need to present a false front. Theatrically, it engages the audience with the character's thought processes and emotions, and presents the truth *as the character sees it*. Although Macbeth lies to others, he does not deceive us, or ultimately himself. • Structurally, the soliloquies chart Macbeth's aspirations and fall, and illuminate his own understanding of the wheel of fortune to which he is bound. **AO3:** • Vices and villainous characters often soliloquised in Shakespeare's theatre, but soliloquy is not confined to them. • Macbeth's moral descent is heightened by the way he shares his thinking and poor decisions with us, but some may find a degree of redemption in the depth of his regrets and despair. It is possible to pity him even if not to sympathise with him.	**36+4 SPaG**

10		*	***Much Ado About Nothing*** **How does Shakespeare make the banter between Beatrice and Benedick so amusing? Refer to this extract from Act 5 Scene 4 and elsewhere in the play.** *Please bear in mind that other content may be equally valid and should be credited.* **AO1:** • This scene concludes the 'merry war' between Beatrice and Benedick and perhaps the play' most memorable plot strand. The question asks for a focus on comedy, and the audience's amused response to the portrayal of this relationship. Both rely on a pretence of contempt for the opposite sex in order to make others laugh, but in this scene the joke is on them, as their secret love for one another has been discovered. This is a genuine unmasking, and although the characters are still bantering, everyone joins in bringing them together. Analysis of the play's conclusion should be linked to exploration of why it is a satisfying ending for both them and for the audience. • Key scenes likely to be selected for analysis are the mutual disdain of the opening scene ('I would you would still be talking, Signior Benedick, nobody marks you'), their encounter at the masked ball in Act 2 Scene 1 ('he is the Prince's jester'/'I cannot endure my lady Tongue'), the gulling of Benedick in Act 2 Scene 3 and the mirroring scene with Beatrice in Act 3 Scene 1 and the Challenge scene in Act 4 Scene 1 ('I love you with so much of my heart that none is left to protest'. • The banter is funny because it is mutual: both are equally good at insulting the other, and understand each other's weaknesses of character. They can see the bad faith in the other, but take longer to see their own, but do so when 'overhearing' their friends, so what began as a practical joke turns into an ironic form of romance. **AO2:** • Close analysis of the passage should notice the ways in which they deny their true feelings in order to play up to an audience, and their repetitions of one another in this characteristically fast exchange shows just how much they have in common. Rhetorical forms such as stichomythia and anaphora are used here to expose the artificiality of their words, and it is noticeable that when Benedick concedes the truth he reverts to prose. Beatrice continues to banter and Benedick to bluff in characteristic ways, comparable to their more bitter barbed insults in earlier acts, until their own words are used against them. • Dramatically, the device of the 'halting' sonnets (both characters are happier in prose) demonstrates how private sentiments have now become public, while Beatrice is silenced with a kiss – perhaps a slightly disturbing moment for a modern audience, but perhaps more a metaphor for emotional honesty than patriarchal oppression. • Structurally, the two characters mirror one another for the first half of the play, and represent feminine and masculine separatism at its most heightened – yet the mirroring structure shows that they have a lot in common, and they are united not just by the comic machinations of others but their mutual horror at the manipulations of Don John and the mistreatment of Hero. **AO3:** • The relative roles of men and women in the patriarchal world of Shakespeare's play is likely to be addressed. Verbal aggression is the only weapon Beatrice has to defend her gender. She is in many ways stronger than Benedick, even in this scene, so subverts stereotypes. Candidates may have their own views about the degree of her ultimate submission. • Conventions of comedy and of marriage may also be addressed in the context of the expectations of Shakespeare's theatre audience. Beatrice and Benedick undermine the conventions of courtly love.	**36**

11		*	***Much Ado About Nothing*** **'Leonato means well, but struggles with his role as head of the family.' To what extent do you agree with this view? Explore at least two moments from the play to support your ideas.** *Please bear in mind that other content may be equally valid and should be credited.* **AO1:** • Leonato is an affectionate but weak paterfamilias. He is ambitious for Hero, initially wanting her married to the Prince, and wants his niece 'fitted with a husband'. In the end, he achieves the happy marriages of his daughter and ward, but this has little to do with his efforts. He makes two serious mistakes, his (understandable) impatience with Dogberry which means that Borachio's villainy is not discovered before the wedding, and his credulity when Hero is denounced, followed by some uncharacteristically harsh language. He is impatient, socially over-ambitious, and an unthinking upholder of patriarchy. However, he makes up for this in the later scene with Antonio and his attempt to challenge Claudio and Don Pedro. The audience can pity his age and weakness, and inability to keep up with the wit and subterfuge around him. • Key scenes for examination are the opening scene, where he seems very much in control, even of Beatrice, and tries to reconcile everyone (even Don John), Act 2 Scene 1, how he joins in the gulling of Benedick and the plot to bring him together with Beatrice (Act 2 Scene 3), his exasperated exchange with Dogberry and Verges in Act 3 Scene 5, his tirade against Hero in Act 4 Scene 1 and his desperate challenge to Claudio in Act 5 Scene 1, with his part in the final reconciliation at the end of the play. • It is a powerful moment when he does stand up for Hero ('thou hast belied mine innocent child') but this contrasts with his earlier direct denunciation to Hero ('why wast thou ever lovely in my eyes'). He appears to be led more by his emotions than reason and is too unsteady to be a reliable authority figure. **AO2:** • Leonato thus plays a number of roles in the comedy: he begins by sounding like a benevolently aphoristic patriarch ('How much better is it to weep at joy than to joy at weeping'), becomes instrumental in the comedy ('most wonderful to dote on Signior Benedick, whom she hath in all behaviours seem'd ever to abhor.'), brutally dismissive ('Neighbours, you are tedious'), rhetorically extravagant ('doth not every earthly thing/Cry shame upon her?'), pathetically re-assertive ('I speak not like a dotard and a fool') and keen to promote reconciliation ('come, cousin, I am sure you love the gentleman'). • These switches and twists do not make him consistent in characterisation, and certainly suggest he struggles to assert effective authority, but structurally they do mirror the twists and turns of the plot and drama. • Dramatically, audiences will response with alternating sympathy and horror and struggle at times to make sense of him, but he is a relatively simple character who struggles to make sense of the world he is in. **AO3:** • The play takes place within the exaggerated conventions of Italian-style comedy and the convention of the weak pantaloon father figure. He is not an effective patriarch but he wants his daughter to marry for love, and Beatrice to be happier, so he is not an oppressive figure. The pressures of the wedding day might excuse his patronising impatience with Dogberry. • Candidates are likely to understand the social conventions which placed a high importance on pre-marital chastity and how this explains his initial response to the shaming of Hero.	**36**

Mark Scheme Assessment Objectives (AO) Grid

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

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