GCSE (9-1)

English Literature

J352/02: Exploring poetry and Shakespeare

General Certificate of Secondary Education

Mark Scheme for June 2024

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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

SCORIS

1. Make sure that you have accessed and completed the relevant training packages for on-screen marking: *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 RM Cambridge Assessment Support Portal http://www.rm.com/support/ca

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

   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 assessor 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 assessor 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.

8. If you have any questions or comments for your Team Leader, use the phone, the RM Assessor messaging system, or e-mail.

9. 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.

10. 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

11. **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

12. **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. 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 print out and read the practice 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 practice scripts provide you with *examples* of the standard of each level. The marks awarded for these scripts will have been agreed with 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		**Compare the ways in which these poems present how a person feels about themselves**. **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 recognition of self-knowledge and a sense of happiness with the quality of the life they have lived: With Walcott, there is the progress through the looking forward in anticipation to the time of understanding and release, and the use of future tense ("The time will come…you will greet…each will smile") to the present moment and the repetition of the imperative "sit" - almost as if the person being addressed is reluctant to accept the new wisdom. With Smith, there is the structure of the rhetorical questions ("How long have I been wed to myself?…..How long have I been alone?") and the answering, capturing the speaker's self-questioning and thoughtful revelation. In both, the strong use of enjambment captures the heady sense of excitement in realisation. • Both poets use words and phrases linked by a sense of contentment, self-discovery and excitement: Walcott's "elation…smile…love"; and Smith's "pleasure…turn me on…darling". • Both poets use literary devices to present their sense of discovery of their happiness within themselves: in Walcott, there is the extended metaphor of the "feast" ("Eat….wine…bread") that captures the sense of enjoyment, relish, comfort, nourishment; in the Smith, there is the extended metaphor of being the "bride" to oneself ("wed to myself….I am my own bride") with the connotations of devotion, commitment, self-sacrifice, self-knowing. **AO1:** • In both poems there is a sense of delight and contentment in the relationship with oneself, and in both there is a feeling that this has come relatively late in life and after unsuccessfully looking for fulfilment outside of oneself – Walcott has the mention of the self "whom you ignored for another"; in the Smith poem, we are told of how the voice was "married less to the man". • In the Walcott, there is the sense of looking forward in anticipation ("The time will come…you will") when you will rediscover the "stranger" of oneself that has been lost in the pursuit of life ("the photographs, the desperate notes") and love that stranger; in the Smith, there is the sense of looking back in thankful recognition ("How long have I been") when the speaker understands the value of her own life that has been lost in dedication to others ("not alone…I have waited for you all my life").	20

Question			Indicative content	Marks
2	a		**Compare how these poems present a demand for a conflict to end.** **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 demand for conflict to end: in Harper, the harsh fricative alliteration of "fever and fret" to suggest the trials felt by people as a result of conflict; in Hughes, the breathless enjambment captures the excitement and anticipation (as well as the felt need) of the conflict ending and change coming. • Use of extensive figurative language to convey the demand for conflict to end and change to happen: Harper uses a gentle, romantic language, with a semantic cluster of worlds linked to betterment to suggest the results of a world in which conflict has been ended, with "thrill the hearts…relax their tension…To float…To hush…grown tender"; Hughes uses metaphors linked to oppression and imposition, with his reference to "fenced-off narrow space" and "silly walls". • Both poems' structure supports the idea of the need for change and the demand for change: in the Harper, the regular rhyme scheme and the structuring to each stanza, so that the positing of the initial two lines of conflict is answered by two lines of resolution means a sureness and confidence that the conflict will be ended; in the Hughes, structurally the way that the early stanzas each start with the first person singular "I" and the sense of a personal sense of demand, only to change to the plural "us" and the emotive lexical term "comrades" at the poem's conclusion. **AO1:** • Both poems have a clear sense of the speaker's own role as a consequence of the demand for change, through the use of the first person pronoun, almost as if it were an obligation, a personal responsibility, a sense of necessity because of the scale of the conflict and the associated problems: in Harper we hear the voice appeal, "Let me make…Let me make…Let me sing…I would sing"); in the Hughes there is the knowledge expressed that "I see that my own hands can make….") • In the Harper, the sense of conflict and lack of equality that needs to be addressed is extensive, almost universal ("young and old…weary…poor and aged"), while with the Hughes there is the strong sense that the conflict is focused closely on the needs and disenfranchisement of the speaker's race ("…a black face…dark eyes in a dark face…")	**20**

Question			Indicative content	Marks
3	a		**Compare how these poems present contrasts between young people and old people.** **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 help present the sense of contrast between young people and old people. In Blake, the tripping rising cadence of Blake's iambs and anapaests, and the regularity of the rhyming couplets suggest the unarguability of the contrasts drawn and judgements made. In the Kramer, the sequence of triplets with their shortening length in each stanza suggest in general a narrowing in and a focusing on the unpalatable realities of the old person in the young person's world ("…slight concern…naked…burnt away…holding a plate…") • Both poems use various linguistic devices to explore contrasts between young people and old people: in Blake, the immeasurable potential power of young people is conveyed by the use of natural imagery ("mighty wind…thunderings") , while for this public occasion the sticks of the beadles are described metaphorically and euphemistically as "wands"; in the Kramer, the harsh reality of the disconnect between young and old is captured by the hard alliteration of "bones…brittle…Beauty burnt", as well as the sense of outrage and disbelief of the poet being conveyed by the tumbling enjambment. • Both poems use figurative language to capture the contrasts that exist between young and old: in the Blake poem, multiple metaphors ("flowers…lambs…angel") suggest the innocence and unrewarded virtue of young people, that contrasts with how colour symbolism ("grey-headed…white as snow") captures the cold, unfeeling aspect and ignorance of the aged guardians; in the Kramer, the challenging aspect of the old lady is conveyed by the harsh extended metaphor of the "Beauty burnt away" within the "brittle grate" of her bones, while the complacent inattention of the waitress is captured by the plain, factual language ("You walked across? Such a rough day….Roast beef today and apple-tart"). **AO1:** • Both poems describe a sense of contrast between the worlds of young people and old people, with a clear sense of judgement and authorial critique: in the Blake, the poet clearly favours the "radiance" of the children, with the injunction to "cherish pity"; in the Kramer, however, the bland, inconsequential platitudes and "slight concern" of the waitress are contrasted with the "never still" but "unheard" mouth, and the undiminished "height and bearing", of the old woman. Both poems present a third person account of the differing worlds of young and old; and both poems deliver a clear verdict on what the response of the reader should be and where our sympathies are meant to lie: in the Blake, the reader is left feeling warned if not directly admonished by the imperative "Then cherish pity"; while, in the Kramer there is a clear sense of outrage and challenge in the questioning of "Are these the only words each day….."	**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 one other poem from your anthology which presents a satisfying relationship.** *Please bear in mind that other content may be equally valid and should be credited.* Possible poems might include: Helen Marie Williams "A Song"; Rita Dove "Flirtation"; June Jordan "Poem for my Love"'; Raymond Antrobus "The Perseverance"; Fatima Asghar "Lullaby"; John Keats, "Bright Star"; Robert Browning, "Now"; Emily Bronte, "Love and Friendship"; Sylvia Plath, "Morning Song", James Fenton, "In Paris with You"; Carol Ann Duffy, "Warming Her Pearls". **AO1:** • Critical overview of how another poem expresses how relationships can be satisfying: e.g. Bronte's unlikely heralding of the qualities of friendship over love, with her praise of the holly tree and its ability to "bloom most constantly"; June Jordan's calm, meditative sense of contentment that she has been blessed with a loving relationship; the brief and treasured contentment of the speaker in "The Perseverance", on remembering how "I will eat again with my father". • Textual reference and quotation may demonstrate appreciation of both surface meaning and deeper implications: e.g. Browning's use of forceful alliteration to convey the excitement, pleasure and satisfaction of the wished-for intensity of a condensed moment ("rapture of rage…soul and sense…Merged in a moment…clutch at the core"; Plath's movement away from the disabling sense of inadequacy and responsibility in the last stanza of her poem towards the delight caused when the "handful of notes….rise like balloons"; Jordan's lack of punctuation that conveys the breathless wonder, contentment, and how she is "amazed by peace". **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 sensual alliteration and sibilance of Dove's persona in "Flirtation" ("rolled up her rugs….strewn salt across the sky") captures the pleasurable relish being taken in the flirtation and playful anticipation; how the enjambment and colloquial language of Fenton's persona suggest the satisfying (if brief, or forced) immersion in the unprepossessing surroundings and the delights of the moment ("There's that crack across the ceiling And the hotel walls are peeling"). • Evaluation of the impact of language, aspects of poetic form and structure and the poet's choice of images to encourage the reader to reflect on how relationships can bring satisfaction: e.g. Asghar's contentment in times of sorrow captured by the alliterative memory of her mother's "henna-dyed hair", and how it could metaphorically "light the underworld"; Duffy's speaker reflecting with hypnotic obsessive detail on her mistress's day and evening, both when in her presence and when elsewhere with others, with her pearls taking on a symbolic significance suggesting the delights (as well as the admitted difficulties) of the relationship.	**20**

Question			Indicative content	Marks
2	b		**Explore in detail one other poem from your anthology which presents the wish for an end to 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"; Keith Douglas, "Vergissmeinicht"; Denise Levertov, "What Were They Like?"; Gillian Clarke, "Lament; Louise Bennett, "Colonization in Reverse"; John Agard, "Flag"; Caleb Femi, "Thirteen"; Imtiaz Dharker, "Honour Killing"; Sujata Bhatt, "Partition". **AO1:** • Critical overview of how another poem conveys the wish for an end to conflict: e.g. Lamb's criticism and wish for the end of conflict achieved through a metaphor of the envious person as resembling a "rose tree" that (unaware of "its own red rose") 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"; Douglas's unwaveringly grim figurative description of the "burst stomach live a cave", and the irony of the personified equipment that's "hard and good when he's decayed" – mocking the sacrifice of the soldier and lover • Textual reference and quotation will demonstrate understanding of both surface meaning and deeper implications, e.g. Levertov's wish for the conflict to end, expressed through the nostalgic rhetorical questions in the first section of the poem, and a clear identification with the values of the victims of the Vietnam conflict ("their speech…was like a song") as well as a strong sense of sympathy expressed through disgust at the appalling pain suffered by the inhabitants ("children were killed…the bones were charred"); Dickinson's use of language characterized by a sense of pain, suffering and a wish to end the conflict that generates it – "Winter…Hurt…scar…Despair…affliction…Death". **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 creation of a sorrow and regret at what she has become, and a wish to end the conflict within herself, through the 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; Femi's extended metaphor that describes the shift in meaning and understanding of the "supernova", and his strident sense of outrage that the institutions of policing and education need to drop their sense of relationship as conflict. • 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 need for conflict to end: e.g. the generational impact in Bhatt's poem, wishing for an end to the sense of a historical inevitability, where conflict continues to have an impact across generations, with multiple references to time passing and yet the damage of the conflict 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 illustrate the ridiculous logic of those who follow a flag, and the urgent need for conflict thus generated to end - because of the ungiving stubbornness of nationalistic fervor, and the bleakly pessimistic answers that sum up the speaker's sense of desperate helplessness at the strength and universality of those 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 differences between youth and age.** *Please bear in mind that other content may be equally valid and should be credited.* Possible poems might include: Theresa Lola, "Equilibrium"; Anne Bronte, "The Bluebell"; Thomas Hardy, "Midnight on the Great Western"; Zaffar Kunial "Prayer"; Raymond Antrobus "Happy Birthday Moon"; Robert Frost, "Out, Out – "; Warsan Shire, "Tea with our Grandmothers"; Thom Gunn, "Baby Song"; Sylvia Plath, "You're"; Gillian Clarke, "Cold Knapp Lake"; Sharon Olds, "My First Weeks"; Yusuf Komunyakaa, "Venus's-flytraps"; Kate Clanchy's "Love". **AO1:** • Critical overview of how another poem presents differences between youth and age: e.g. Clarke's suggestions on the nature and quality of memory of youth and its experiences, which from the perspective of age "lie under hidden water…..where satiny mud blooms in cloudiness"; Frost's recognition of how the difference between youth and age, narrowed as a result of the "boy Doing a man's work", is felt more clearly and sharply as the adult community "turned to their affairs". • 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", where "heart and soul were free" set against the "thankless life" of later years full of "anxious toil and strife"; Hardy's conveying of the difference between the "journeying boy" and the region of adulthood that he is "not of", through the clumsy alliteration of "rude realms" – and with the uncertainty of his progress from his world of childhood to the "region of sin" captured by the symbolism of the "roof lamp's oily flame". **AO2:** • Appreciation of the impact of poetic conventions, such as lyrical voice, choice of stanza form, figurative language, rhythm and sound effects, e.g. Clanchy's use of exotic imagery and similes based on unexpected, unknown or alien comparisons to describe her baby ("…hot as a smelted coin….some rare snowcreature's aureole") to capture the huge distance and difference in experience and perceptions felt by the adult mother; Lola's use of couplets at the start and end of "Equilibrium" to juxtapose and capture the inevitable difference between lives just starting and lives just ending. • 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 the differences between youth and age: e.g. Frost's relentless repetition of the word "boy" to hint at his anonymity and the lack of care given, and to emphasise the sense of lost youth in the context of doing a man's work; 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" that represents the introduction to the process of growing.	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 fate in this tragedy. Refer to this extract which is the Prologue 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 how Romeo and Juliet's love is 'death-marked' from the beginning of the text, and how the audience are aware of this even if they are not. They are born into conflict from 'fatal loins' and their love is 'star-crossed' so controlled by fortune rather than their own free choices. The role of misfortune or the accidental are also set out in the Prologue as 'misadventur'd piteous overthrows', raising debate about how far the action of the play is determined and how far it is the result of a series of unlucky accidents • Responses may be extended by looking at a wide range of scenes from the play but there are explicit references to fate in Act 1 Scene 4 (Queen Mab speech); the first meeting of Romeo and Juliet (Act 1 Scene 5) – 'prodigious birth of love'; in Act 3 Scene 1 – 'O, I am fortune's fool'; Act 3 Scene 5 – 'O, God, I have an ill-divining soul…O Fortune, Fortune! All men call thee fickle'; Act 5 Scene 1 – 'Then I defy you, stars'; Act 5 Scene 3 - 'One writ in sour misfortune's book'; and the Prince's closing words – 'see what a scourge is laid upon your hate' • Candidates might equally focus on misfortune and chance accidents from Romeo being asked to read the invitation to the Capulet's party through the death of Mercutio to the accidental failure of the message from Friar Lawrence to reach Romeo on time and tell him that Juliet had not really died. **AO2:** • The sonnet form sets a pattern for later part of the play and structures love within conventions, both literary and social; Petrarchan conventions and tropes dominate the love poetry of the play • The two interventions of the Chorus and other moments of dramatic irony give a theatrical structure to the play's narrative, so that the audience are very aware of how fate and chance shape the lives of the lovers, despite their attempts to take control of their destinies; the theatre audience are critical observers of the 'two hours' traffic of our stage' • The imagery of the stars is echoed later in the play: Juliet's beauty is also celestial to Romeo so that their love seems fated from the beginning, while the contrast of 'rage' and 'love' sets out oppositions which are sustained throughout the staging of the scene which often alternates scenes of violence with scenes of romance. **AO3:** • Candidates may reference belief systems of the time which placed a strong emphasis on predetermination, on astrology and on outward and visible signs of fate • The opening sonnet puts the love of Romeo and Juliet in its social context; it is the feud and its consequences which has brought blood to a city which is meant to be 'civil' and introduced an element of civil war; the theme of fate and punishment is taken up at the end of the play by the Prince but earlier the Friar though it was providence which had brought Romeo and Juliet together 'to turn your households' rancour to pure love'.	**36+4 SPaG**

Question			Indicative content	Marks
5		*	***Romeo and Juliet*** **'The death of Mercutio completely changes the play'. 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:** • The death of Mercutio is a dramatic turning point from comedy to tragedy, altering the tone and impact of the play for its audience as well as introducing inevitable patterns of revenge, exile and deception, so it is a catalyst for a fast-moving catastrophe, darkening the whole mood of the play; from this point, it is impossible for Romeo and Juliet to reveal their love or reconcile their parents to it • However, candidates might also argue that the patterns of the play were fixed from the beginning, and that Mercutio had been spoiling for, and ultimately provoked the fight with Tybalt, so his death is the result of the escalating violence of the feud and Mercutio's own abrasive character • Mercutio's death removes a lot of the fun of the play, and perhaps its most memorable and colourful character: candidates might make reference to his joking contributions to Act 1 Scene 4, Act 2 Scene 1 and Act 2 Scene 4; from this point love and relationships are no longer comic but increasingly despairing. **AO2:** • The exuberance of Mercutio's language is a memorable aspect of his character, most evidently in the Queen Mab speech, but also in his taunting of Tybalt ('King of cats'), the love-sick Romeo and the ageing but sex-obsessed Nurse, whom he quickly betters in repartee • Later parts of the play miss his wit and wordplay and his capacity to 'jest at scars' • The words of his curse 'a plague on both your houses' quickly proves prophetic, so his death is a key structural moment in the play, ensuring that fate prevails and tragedy becomes the dominant genre; as long as the tone of the play remained comic there was a chance that mistakes and misfortunes might be happily resolved, and the play could end in marriage rather than death. **AO3:** • Contextually, as a kinsman of the Prince, he is meant to be above the fray, but as Romeo revenges the death of his friend, it ensures the action of the play is dominated by vendetta and violence from this moment; it is inevitable that the Prince will react harshly, and with the Capulets in disfavour, Lord Capulet decides to hasten the marriage of Juliet to the Prince's other kinsman, Paris • Because he is not a lover, Mercutio is an outsider and sceptical about Romeo's romantic obsessions: this perspective is lost from this moment in the play: romance and obsession are deadly serious in the last two and a half Acts of the play.	**36+4 SPaG**

Question			Indicative content	Marks
6		*	***The Merchant of Venice*** **Explore the ways in which Shakespeare presents Shylock's relationship with his family and servants. Refer to this extract from Act 2 Scene 5 and elsewhere in the play.** *Please bear in mind that other content may be equally valid and should be credited.* **AO1:** • The question and passage allow candidates to look at Shylock's relationship with Launcelot Gobbo as well as Jessica. His preoccupation with 'thrift' has different consequences for each: he is happy to lose someone he sees as a waster (although an audience find him amusing), while determined to treat Jessica like a precious possession. These unattractive aspects of Shylock's character arguably present him as an enemy to the comic and romantic (or Carnivalesque) elements of the play, and make him less sympathetic to the audience. • Candidates could extend their responses to look at Launcelot's comic soliloquy in Act 2 Scene 2 ('the Jew is the very devil incarnation'); Jessica's exchange with him in Act 2 Scene 3 ('our house is hell, and thou, a merry devil/ Didst rob it of some taste of tediousness') when she expresses how she is 'asham'd to be my father's child'; Launcelot's assistance in Jessica's elopement with Lorenzo; Shylock's tragi-comic response to Tubal's 'news from Genoa' in Act 3 Scene 5, with its serious consequences for Antonio; and the contrasting happiness of Jessica, Launcelot and Lorenzo in Belmont in Act 3 Scene 5 'the joys of heaven here on earth' and Act 5 Scene 1 ("look how the floor of heaven/ Is thick inlaid with patines of bright gold'. • Some candidates may wish to explore hints of Shylock's relationship with his wife – 'It was a turquoise; I had it of Leah when I was a bachelor. I would not have given it for a wilderness of monkeys' – to suggest that he is not simply materialistic, or to look ahead to the consequences of the Venetian court, at Antonio's prompting, assigning his legacy 'unto the gentleman/That lately stole his daughter' and forcing him to become a Christian. **AO2:** • The musical references here are in sharp contrast with the celestial harmonies in Act 5: Shylock detests the 'wry-neck'd squealing of a fife' and the 'sound of shallow foppery' as part of his contempt for carnival and the passions it excites. Later, in Act 4, he expresses his hatred of the 'woollen bagpipe'. • Shylock's language has its own, more Biblical, music: 'Hear you me, Jessica' and 'By Jacob's staff I swear', 'Fool of Hagar's offering, demonstrating his pride in his own heritage. • Animalistic comparisons show how much he despises Launcelot and the Christians: 'drones hive not with me'. **AO3:** • Candidates may show awareness of *commedia dell'arte* conventions: Shylock is a comic Pantalone who might be seen as deservedly robbed of a daughter he does not treat well. They might also be conscious of servant/master stereotypes in stage comedy. • However, candidates may well see Shylock as a victim of the ghetto he has been forced into; his 'thrift' is because usury is his only means to live and it could be argued that he has good reason to want to guard Jessica from 'Christians' who are careless, racist and exploitative. There are tragic elements to Shylock's fate, and his paranoia proves justified.	**36+4 SPaG**

Question			Indicative content	Marks
7		*	***The Merchant of Venice*** **How does Shakespeare present the young lovers in this play? Explore at least two moments from the play to support your ideas.** *Please bear in mind that other content may be equally valid and should be credited.* **AO1:** • The young lovers, their desires, their need for money to fulfil them and their ruthlessness in getting what they want certainly dominate this play! The audience's reaction to them and to their behaviour will determine their feelings about how the play ends • The young lovers need to overcome a lot of obstacles in order to find the person they love or live a free life: Bassanio needs to overcome his lack of money, Portia the constraints of her father's will, Jessica an overcontrolling father who insists on segregation and Gratiano the unwillingness of anyone to find him particularly funny until he meets Nerissa • All find ingenious ways to achieve what they want: Bassanio manipulates Antonio's friendship, Portia gives away clues to the correct casket, Jessica dresses as a boy, while Gratiano and Nerissa assist the schemes of their friends; the disguise of the lawyer and 'his' clerk just takes this a stage further, freeing Antonio (and Bassanio) from the bonds of obligation, ensuring Jessica gets her inheritance and finding a way to guarantee the fidelity of the two young men – an audience's response will depend on whether the ends justify the means. **AO2:** • As a comedy, the form of the play prioritises wit, fun and humour, and mocks the serious, the outsiders and those who put barriers between young people and the fulfilment of their desires • The structure of the play is determined by the need to bring couples together and culminate in a sequence of marriages • The humour of the play is certainly on the side of the young lovers: Bassanio's extravagant language, Portia's emotional intelligence, Jessica's evidently sincere and passionate love for Lorenzo and Gratiano's more self-deprecating remarks all put the audience on their side, while the fairytale manipulations of casket, bond and ring plots all depend on youthful ingenuity and improvisation. **AO3:** • Culturally, Shakespeare's plays were performed to a young audience at the Globe, who would have enjoyed the transgressive elements of the play and the wit and poetry of the young lovers • However, there are other possible responses to their ruthlessness and amorality; Portia's Christian rhetoric is often at odds with her behaviour, while Bassanio's love seems very materialistic so the characterisation of the play could be viewed more satirically: in a hierarchical society, they seem to threaten codes of good conduct, while a contemporary audience might question the fairness and integrity of their actions, and their evident prejudices.	**36+4 SPaG**

Question			Indicative content	Marks
8		*	***Macbeth*** **Explore how horror is presented in the play presented. Refer to this extract from Act 2 Scene 3 and elsewhere in the play.** *Please bear in mind that other content may be equally valid and should be credited.* **AO1:** • This is one of the most dramatic moments in the play, as Macduff, Macbeth's future nemesis, announces the death of the King while Macbeth has to feign his innocence; the horror is not shown and arguably is more impressive because the audience hear about it and have to picture it in their own imaginations • The horror is moral as well as physical: for Macduff, the crime is the offence against monarchy, religion and good order and so is very different from bloodshed in battle or in a just cause; for Macbeth, this will deepen his sense that there is no going back now • Candidates have plenty of other scenes of horror to compare: some might compare or contrast the violence of the battlefield in Act 1 Scene 1 or Act 5, but the moral horror of offences against the natural order is more evident in the murder of Banquo followed by the appearance of his ghost in Act 3 Scene 4, or the murder of Lady Macduff in Act 4 Scene 2; they might argue that the scenes with the witches in Act 1 Scene 3 and Act 4 Scene 1 show a horrific inversion of morality, that Macbeth's language shows the horror of his moral decline in Act 3 Scene 4 ('For mine own good/all causes shall give way') and Lady Macbeth's Sleepwalking scene Act 5 Scene 1 the horror of a guilty conscience. **AO2:** • Although the language of the scene becomes highly rhetorical, initially Macduff is literally lost for words, repeating 'horror' three times and struggling to name the 'most sacrilegious murder' which is an offence against God and against life itself • Lennox's questions show his struggle to understand; the dramatic irony is that Macbeth of course knows only too well what Macduff means • The allusions to the 'anointed temple' and to 'a new Gorgon' make references to both the Biblical and the classical, in characteristic Renaissance tropes, both of which explain why he struggles for words to express a horror which is powerfully associated with 'the great doom's image', the apocalyptical painting of the end of the world and day of judgement; the provocative suggestion is that Malcolm and Banquo have to imitate the walking dead in order to confront this unspeakable premonition of the end of time. **AO3:** • Context should be intrinsic to a response to this scene: the killing of a King is not an ordinary murder, but disturbs all aspects of the social order; the language that Macduff uses makes clear allusions to the Divine Right of Kings, and idea of majesty as an image of Godhead: to overthrow a King is to overthrow morality • The horror of the imagery alludes to doom and judgment, which Shakespeare's audiences would have been familiar with from apocalyptic images and (more recently) language in church, and which could be understood both literally and metaphorically: death is associated with judgement and whether one is ultimately destined for heaven or for hell.	**36+4 SPaG**

Question			Indicative content	Marks
9		*	***Macbeth*** **To what extent does Shakespeare encourage the audience to feel pity for Lady Macbeth? Explore at least two moments from the play to support your ideas.** ***Please bear in mind that other content may be equally valid and should be credited.*** **AO1:** • Candidates are likely to provide a variety of responses to this question: Lady Macbeth initially appears to be a deeply unsympathetic character who calls on and appears familiar with the spirits of darkness, leading some to ask if she is in league with the witches; she appears to choose to abandon her femininity and capacity for remorse in order to force Macbeth to carry out the murder; she speaks to him in emasculating terms accusing him of not being a man in both Act 1 Scene 6 and in response to the appearance of Banquo's ghost in Act 3 Scene 4; she even says she would kill her own child rather than break the promise to murder Duncan • However, there are early signs that she is not as strong as she appears: her 'dauntless mettle' does not allow her to go through with the murder herself ('Had he not resembled My father as he slept I had done't'), her fainting fit may not be a fake, and she is as unhappy and unsettled as Macbeth in Act 3 Scene 2 ('Nought's had, all's spent/Where our desire is got without content') • We can begin to pity her when Macbeth no longer treats her as his 'dearest partner of greatness' but says 'be innocent of the knowledge dearest chuck' as she is no longer privy to his secrets, and although she reasserts her dominance in the banqueting scene, she is a broken and passive figure thereafter who clearly internalises a deep sense of guilt ('All the perfumes of Arabia will not sweeten this little hand') before taking her own life and dying unlamented. **AO2:** • Imagery of blood and sleep in the Sleepwalking scene are echoes of her language throughout the play: 'a little water clears us of this deed' proves ill-judged, as do her attempts to appear innocent sleepers instead of 'watchers' in the night • The language of motherhood is distorted in her invocation ('take my milk for gall, you murdering ministers') and her rebukes of Macbeth to suggest that she has had some kind of trauma which has distorted her images of nurturing femininity. • Structurally, Lady Macbeth dominates the early parts of the play but fades away afterwards, so she is a catalyst for Macbeth's decision to 'catch the nearest way' but her descent into madness lacks the self-consciousness of Macbeth's awareness of moral decline, sterility and lack of fulfilment **AO3:** • Candidates will be likely to explore the ways in which Lady Macbeth defies the stereotypes of female passivity and submission in a patriarchal society. Of course, Elizabethan and Jacobean society did not lack women, but many had to exercise their influence through men, and Lady Macbeth is a good example of this • In order to empower herself, she needs to reject the constructions of gender, but this seems unsuccessful – the play movingly explores her mental distress in ways that reflect the medical and psychological understanding of Shakespeare's day but remain powerful today.	**36+4 SPaG**

Question			Indicative content	Marks
10		*	***Much Ado About Nothing*** **How does Shakespeare present surprises in this play? 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 extract from the final scene show Benedick and Beatrice amusingly confronted with the reality of their love, although they continue to joke about it until the final kiss; Benedick reviews the play's developments and concludes that 'man is a giddy thing' – the unfolding drama has had plenty of incidents to prove the truth of this, but the concluding reconciliations and dance bring an end to the play's conflicts, suggesting characters have developed the resilience to overcome such surprises, and are now true to themselves and their emotions • There are plenty of examples of the surprising and disruptive for candidates to refer to and they are more effective because the initial presentation of characters in Act 1 is conventional and close to stereotype: it is surprising that Benedick is so hurt by Beatrice's insults in Act 2 Scene 1, that both fall so easily for their friends' setup in Act 2 Scene 3 and Act 3 Scene 1, and that Claudio believes so quickly in Hero's disloyalty in Act 3 Scene 2 and that Dogberry and Verges manage to effect an arrest but are unable to communicate their news in time to save Hero from insult; the shock disruption of the wedding in Act 4 Scene 1 shows the power of surprise, and several characters behave in ways the audience might not have expected, including Leonato and Benedick, before the power of surprise is used to deepen Claudio's repentance and show Benedick is more committed to behaving with integrity than male solidarity • the way the play concludes is predictable, but makes strong theatrical use of the revelation of what is unexpected (or surprising) to at least some of the characters. **AO2:** • Structurally, surprise is a theatrical device which is reinforced by dramatic irony, as what is a surprise to characters will not be unexpected to the audience • Staging emphasises this by encouraging the audience to observe some characters overhearing and commenting on others • Beatrice's verbal wit comes from her surprising vigour of repartee, showing she can fight verbally with the men, while Benedick's humour comes more from his inconsistencies and unexpected actions, culminating in the final kiss; proverbially, 'man is a giddy thing' is an attempt to make sense of this, and of the play's twists and surprises. **AO3:** • Much of the humour of the play comes from unexpected reversals of gender expectations and loyalties, which only work because society in Shakespeare's Sicily is so conventional, making Beatrice's wit and Hero's vindication surprising • There are also surprises in the play's social hierarchy: the worst villains of the play are gentlemen while the watch prove to be unexpected heroes; Leonato's first instincts are to follow the expectations of his social class, but, encouraged by Antonio, he later shows unexpected strength in defending the honour of his daughter.	**36**

Question			Indicative content	Marks
11		*	***Much Ado About Nothing*** **'They seem too naïve to cope with real life'. To what extent do you agree with this opinion of Hero and Claudio? Explore at least two moments from the play to support your ideas.** *Please bear in mind that other content may be equally valid and should be credited.* **AO1:** • Hero and Claudio are perhaps not strongly drawn characters: both are shy, have little to say and let others speak for them in the early parts of the play; candidates might be quite critical of Hero's passivity, or the way Claudio recruits his friends to do his wooing for him • They begin to be more engaging and alert to the realities of life in the humorous scenes when they set up Benedick and Beatrice: comedy seems to free them up and joking with others removes their shyness • Both are essentially victims: Claudio too quickly believes Don John's slanders, and Hero is too shocked to defend herself; however, she gains agency through the drama her friends enact (ironically by pretending to have died), and both Claudio's initial bravado when challenged by Benedick and his repentance seem genuine and show he is confronting the reality of life, so there is plenty of evidence to suggest that both are much stronger and more capable of coping with what life might throw at them by the end of the play. **AO2:** • The naivety of Hero and Claudio is essential for the plot to be powerful, as they need to be easily shocked and gulled, and remain innocent enough for audiences to pity them and want to see their reconciliation • Hero and Claudio are dramatic foils for Benedick and Beatrice and their innocence contrasts with the worldliness of the older pair • The play depends on conventions of comedy which are often closer to fairytale than real life, and demand a happy ending; however, there is no magic in this play, and both the story of Hero's defamation and fightback and the ways friends enable Beatrice and Benedick to see the truth of their obsession with each other have strongly realistic elements. **AO3:** • Candidates might refer to the gender stereotypes of the period which both characters conform to: Hero is a virginal and inexperienced bride and Claudio a gallant and decorated military hero with very little experience of or ability to understand and communicate with women • The separate lives and education of men and women has shaped the characters of Hero and Claudio: she has lived a sheltered, chaperoned and domestic life with little contact with men of her own age; he has lived the in the masculine world of a courtier and soldier, and consequently thinks of women as weak and fickle; perhaps neither should be blamed for initially behaving in stereotypical ways, but praised for showing the ability to overcome expectations, and to listen to their friends.	**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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