GCSE (9–1)

English Literature

J352/02: Exploring poetry and Shakespeare

General Certificate of Secondary Education

Mark Scheme for November 2020

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This mark scheme is published as an aid to teachers and students, to indicate the requirements of the examination. It shows the basis on which marks were awarded by examiners. It does not indicate the details of the discussions which took place at an examiners' meeting before marking commenced.

All examiners are instructed that alternative correct answers and unexpected approaches in candidates' scripts must be given marks that fairly reflect the relevant knowledge and skills demonstrated.

Mark schemes should be read in conjunction with the published question papers and the report on the examination.

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Annotations

Stamp	*Description*	*Placement*
	To indicate explanations and analytical comment	Body of response
	For explanations that are not fully clear	Body of response
	AO1 Knowledge	Left margin
	Personal response/interpretation	Left margin
	AO1 Understanding	Left margin
	AO1 Supporting detail/quotation	Left margin
Stamp	*Description*	*Placement*
	To indicate explanations and analytical comment	Body of response
	For explanations that are not fully clear	Body of response
	AO1 Knowledge	Left margin

P	Personal response/interpretation	Left margin
U	AO1 Understanding	Left margin
DET	AO1 Supporting detail/quotation	Left margin
DEV	AO1 Development of observation/argument/evaluation	Left margin
L	AO2 Good analysis of language	Left margin
CONT	AO3 Context	Left margin

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		**"A Song" by Helen Maria Williams and "Neutral Tones" by Thomas Hardy.** **Compare how these poems present a relationship where two people feel differently about each other.** **You should consider:** • **ideas and attitudes in each poem** • **tone and atmosphere in each poem** • **the effects of the language and structure used.** *Please bear in mind that other content may be equally valid and should be credited.* **AO2:** • Both poets' use of natural figurative language to describe the impact of different feelings within a relationship: Williams's use of metaphor to describe the "storm within my soul" caused by her lover's pursuit of wealth on the "soft…billows"; Hardy's pathetic fallacy of "sun (white)…leaves (grey)…sod (starving)" capture the impact of the recognition that "love deceives". • In both poets the use of regular rhyme to convey the simple truth and recognition of the difference in feelings: with Williams, the sense of a clear grasp of the undeniable difference between the search for "wealth" and that for "love" is captured by the simple honesty of the ABAB scheme; in Hardy, the bleak inevitability of the difference between he who loves and those who betray love is suggested by the plain ABBA scheme. • Williams's iambic tread to suggest the regular, reliable nature of the speaker's simple love, adding a repetitive, pleading quality to her voice, in a protest against her lover's different sense of what love should be; Hardy's conversational, resigned voice, complemented by the enjambment that gives a sense of despairing logic and certainty to the poem and to how the different feelings within the relationships described inform the constant images of death. **AO1:** • In the Williams poem, there is a clear sense of exactly what both of the different feelings are – the speaker's sense of riches and wealth to do simply with love regardless of the financial gain that seems essential to the loved other. With Hardy, however, it is more difficult to define with such exactitude the feelings of the speaker – certainly disappointment, maybe bitterness; and even more difficult to identify exactly the feelings of the loved one/s – beyond the "bitterness" and lack of love felt by the primary object of the poem, and the deceit practiced by those that followed. However, with the Hardy, there is a very clear sense of the speaker's desire for love and honesty being betrayed by others. • The similarity in tone – both could be described as regretful, sad, and melancholic when it comes to the different approaches to relationships. With the Williams, however, there could be a sense of hope at the end of the storm although the speaker fears the likely fatal result of the storm-tossed soul, and it reads like a celebration of love. With the Hardy, the tone is unrelievedly dismal, although it is almost accepting in its expression and isn't at all bitter.	**20**

Question			Indicative content	Marks
2	a		**"Boat Stealing" by William Wordsworth and "Thunderstorm" by Emily Dickinson.** **Compare how these poems present conflict between people and nature.** **You should consider:** • **ideas and attitudes in each poem** • **tone and atmosphere in each poem** • **the effects of the language and structure used.** *Please bear in mind that other content may be equally valid and should be credited.* **AO2:** • Both poets use figurative language/extended metaphor to capture the sense of apparently malicious intent and very real danger to the speaker: Wordsworth's ogre-like creation and how it "With measured motion' like a living thing Strode after me", and Dickinson's rapacious bird-like creature with its "yellow beak" and "livid claw". • Use of poetic techniques to convey the conflict with the natural world: Wordsworth's blank verse might suggest the relentless, inevitable power of those "huge and mighty forms"; while Dickinson's poem also has an iambic meter, but with generally shorter lines that emphasise the sharper, more violent sense of threat posed by nature. • Wordsworth's use of hissing sibilance to suggest the barely constrained threat and sense of approaching conflict in the early part of the poem ("…stately step…speed…stealth"); Dickinson's use of oxymoron ("…hurried slow") that captures both the looming power and the imminent threat, as well as the metaphor "threatening tunes and low" that suggests a power that is almost beautiful in its musicality. **AO1:** • Both poems make their point by conveying a strong sense of fear and increasing tension over the sense of conflict between people and nature: with Wordsworth, however, there is a sense of growing unease after some early feelings of calmness ("…shining clear…one track of sparkling light…like a swan"); with the Dickinson, however, the sense of conflict with the natural world is apparent and strong from the very first line ("The wind begun to rock the grass"). • Wordsworth's speaker's sense of conflict with nature is characterised and amplified by the additional purposeful sense of solitude and isolation ("I went alone…"); while the speaker in the Dickinson poem has their sense of conflict shared at least with others – human and otherwise ("The wagons quickened…The birds put up…")	**20**

Question			Indicative content	Marks
3	a		**"Cold Knap Lake" by Gillian Clarke and "Discord in Childhood" by D H Lawrence.** **Compare how these poems present a memory from childhood.** **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 memory from childhood, including extended figurative language from the world of nature (Clarke's "dressed in water's long green silk…the child breathed, bleating…All lost things lie under closing water"; Lawrence's "…the tree shrieked…a slender lash Whistling delirious rage") – adding a sense of power, of permanence, of inevitability to that memory. • A strong sense of the power of memory, particularly unpleasant memory, is felt in both poems: with the heavily detailed description of Clarke's experience at the lake – "blue lipped…red head…wartime cotton frock"; with Lawrence the repetition of "lash…shriek…voice…ash" suggests how inescapably strong the memory is; and in both, the circular nature of the narrative (Clarke's "drowned child…poor man's daughter", and Lawrence's "ash-tree…ash") convey the circular, repetitive nature of unwanted memory. • Both poems use alliteration and/or sibilance to create the feelings of unease stirred by the telling of the memory: Clarke's "webs…wings…whistle" suggests the haunting heaviness and power of the swans and their metaphorical blurring of the memory, while the clumsy alliterative "All lost things lie…lake" captures the unpleasant truth about the unreliability of memory itself; in the Lawrence poem, the spiteful, hissing sibilance of "Shrieked…slashed…ship's" conveys the unpleasant violence, while the metaphor involved adds a sense of disturbing intent and purpose. **AO1:** • Both poems present a narrative of a childhood memory, both conveying unhappiness. In the Clarke poem, the curiously ambiguous nature of the memory seems to act as a metaphor for the act of memory itself ("...all things lie under closing water"); while in the Lawrence, the worlds of destructive human passion and the destructive power of nature co-exist, each a metaphor for the other. • Both poems are conversational in tone, both coming close to the exploratory, rambling nature of memory – created by the enjambment and the strong narrative strand in both, plus the self-questioning of Clarke's "Was I there?" Although both conclude with a definite sense of pain (the suffering and desperate situation of "the poor man's daughter" set against the "silence of blood" that ends the storm within the house), the Lawrence poem is a more self-contained memory (however often revisited), while the Clarke poem has strands and implications that extend beyond the actual memory described.	**20**

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

Component *Exploring poetry and Shakespeare* (J352/02)	**Intended weightings (% of GCSE)**				**Total**
	AO1	**AO2**	**AO3**	**AO4**	
Section A: Poetry across time Part (b)	6.25	6.25			12.5

SKILLS:	***AO1****: Read, understand and respond to texts: maintain a critical style; develop an informed personal response; use textual references, including quotations, to support and illustrate interpretations.* ***AO2****: Analyse the language, form and structure used by a writer to create meanings and effects, using relevant terminology where appropriate.* ***The response is to be marked holistically. Examiners to indicate overall mark awarded at the end of the response. AO1 and AO2 are equally weighted.***

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

Level 6 (18–20 marks)	**Sustained critical style in an informed personal response to both text and task** • Sustains a coherent critical style in an informed personal response to the text showing consistently perceptive understanding (AO1) • Textual references and quotations are precise, pertinent and skilfully interwoven (AO1) • Detailed and sensitive analysis of writer's use of language, form and structure to create meanings and effects (AO2) • Consistently effective use of relevant subject terminology (AO2)
Level 5 (15–17 marks)	**Convincing critical style in a well-developed personal response to both text and task** • Maintains a convincing critical style in a well–developed personal response to the text showing some insightful understanding (AO1) • Textual references and quotations are well–selected and fully integrated (AO1) • Thoughtful examination of writer's use of language, form and structure to create meanings and effects (AO2) • Good use of relevant subject terminology (AO2)
Level 4 (11–14 marks)	**Credible critical style in a detailed personal response to both text and task** • Demonstrates some critical style in a detailed personal response to the text showing clear understanding (AO1) • Relevant textual references and quotations are selected to support the response (AO1) • Some analytical comments on writer's use of language, form and structure to create meanings and effects (AO2) • Competent use of relevant subject terminology (AO2)
Level 3 (7–10 marks)	**A reasonably developed personal response to both text and task** • Develops a reasonably detailed personal response to the text showing understanding (AO1) • Uses some relevant textual references and quotations to support the response (AO1) • Reasonable explanation of writer's use of language, form and structure to create meanings and effects (AO2) • Some use of relevant subject terminology (AO2)
Level 2 (4–6 marks)	**A straightforward personal response to both text and task** • Begins to develop a straightforward personal response to the text showing some understanding (AO1) • Gives some relevant support from the text (AO1) • Simple comments on writer's use of language, form or structure (AO2) • Limited use of subject terminology (AO2)
Level 1 (1–3 marks)	**A basic response to both text and task** • Makes a few relevant comments about the text (AO1) • Makes limited references to the text (AO1) • A little awareness of language, form or structure (AO2) • Very little use of subject terminology (AO2)
0 marks	• No response or no response worthy of credit.

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

Question			Indicative content	Marks
1	b		**Explore in detail how one other poem from your anthology presents problems within a relationship.** *Please bear in mind that other content may be equally valid and should be credited.* Possible poems might include: Thomas Hardy, "A Broken Appointment"; Charlotte Mew, "Fin de Fete"; Edward Thomas, "The Sorrow of True Love"; Tony Harrison, "Long Distance II"; James Fenton, "In Paris with You"; Jackie Kay, "Dusting the Phone"; Carol Ann Duffy, Warming Her Pearls"; **AO1:** • Critical overview of how another poem expresses how problems within a relationship are presented: e.g. Fenton's speaker's forthright admission of the problem at the heart of that "I'm on the rebound", either focusing on this previous lost relationship that has left him "wounded", or the need within his new relationship to insist that the other won't "talk to me of love" or expect a visit to any of the usual sights of the city of Love; or the desperate, accusative appeal in Kay's poem for the longed for phone call from one "trapped" ("Come on, damn you, ring me"). • Textual reference and quotation demonstrates appreciation of both surface meaning and deeper implications, e.g. the speaker in Hardy using the soft, yearning alliteration of "love alone can lend you loyalty", or the plain, resigned, matter-of-fact monosyllabic last words of each stanza, to capture the problem around not his love's lack of love for him, but her lack of "high compassion"; Thomas's use of complex extended seasonal or natural imagery/pathetic fallacy ("…tempest…summer…frozen drizzle…sun or thaw…sun's law") to convey the problem of how unrelenting sorrow will always accompany true love. **AO2:** • Appreciation of the impact of poetic conventions such as lyrical voice, choice of stanza form, figurative language, rhythm and sound effects, e.g. the complex and contrived rhymes of James Fenton's *In Paris With You* conveying his problem - the conscious mix of bitterness over an old relationship and excitement over this new one; or Duffy's metaphorical use of temperature ("…warm them…cool, white throat…slow heat…cooling even now…and I burn") to suggest the problem of the emotional distance between the two, the heat of passion, the problematic coolness of indifference. • 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 problems within a relationship: e.g. Duffy's relentlessly sensual language ("…warm them…brush her hair…lie here…my mistress sleeps") and physical detail ("…my own skin…cool, white throat…her shoulders…soft blush") capturing the problem of the maid's hopeless and frustrated emotions for her mistress; Kay's speaker's personification of the phone ("…I dress for it. I'll give it extra…it sends me hoaxes…") to capture the problem of the lack of a real voiced response from the loved one, and the seemingly malicious, purposeful intent of the phone's muteness ("Come on, damn you…")	20

Question			Indicative content	Marks
2	b		**Explore in detail one other poem from your anthology which presents a conflict that leaves the speaker feeling powerless.** *Please bear in mind that other content may be equally valid and should be credited.* Possible poems might include: William Blake, "A Poison Tree"; 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"; Seamus Heaney, "Punishment"; John Agard, "Flag"; Jo Shapcott, "Phrase Book"; Imtiaz Dharker, "Honour Killing"; Sujata Bhatt, "Partition". **AO1:** • Critical overview of how another poem involves conflict making the speaker feel powerless: e.g. Shapcott's relentless, anguished repetitive worrying that conveys perfectly her sense of utter helplessness ("What does it mean? What must I do? Where can I find? What have I done?"); or Douglas's personification of the idea of "death who had the soldier singled", drawing attention to the helplessness caused by the inescapable brutality and indiscriminateness of war. • Textual reference and quotation will demonstrate understanding of both surface meaning and deeper implications, e.g. Dharker's metaphorical explanation of how the clothes which were a symbol of her cultural repression "tied my own mouth … muffled my own voice", stifling her true identity and creating a feeling of desperate helplessness; and how Levertov's description of the Vietnam conflict victims' "singing resembles/The flocks of moths in moonlight" conveys her helplessness and horror at how conflict has wiped out a people who were quiet and gentle and lived a harmonious and peaceful existence **AO2:** • Appreciation of the impact of poetic conventions, such as lyrical voice, choice of stanza form, figurative language, rhythm and sound effects, e.g. Owen's use of the formal shape of a sonnet along with iambic pentameter to express his feeling of helplessness at how the dead deserved a more fitting tribute, with the repetitive half-rhyme ("shells…shires" and "minds…blinds") capturing the helpless sense of discord and dissonance; Bhatt's mother's helpless regret that she cannot go back in time to the railway station with her aunt, the memory captured in a lexical cluster of words linked with how conflict can make you feel helpless ("hear the cries…endless – their noise…she felt afraid…" and the metaphor of the "shadows cast by the neem trees"). • 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 conflict can leave the speaker feeling powerless: e.g. the parallel structuring and repetition of "I" that dominates the first stanza of Blake's "A Poison Tree" and suggests an understanding of the helpless, obsessional, destructive feeling that accompanies anger; Agard's use of imaginary dialogue, almost a litany, to suggest the legitimate questioning of nationalistic fervor, and the bleakly pessimistic answers that sum up the speaker's sense of desperate helplessness.	20

Question			Indicative content	Marks
3	b		**Explore in detail one other poem from your anthology which presents unhappy experiences in youth or age.** *Please bear in mind that other content may be equally valid and should be credited.* Possible poems might include: William Blake, "Holy Thursday"; John Keats, "When I have fears that I may cease to be"; 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"; Yusef Komunyakaa, "Venus's-flytraps". **AO1:** • Critical overview of how another poem presents unhappy experiences in youth or age: e.g. Blake's bitter lament on the ungodly, sanctimonious neglect of the "innocent…lambs" of youth, and the suffering they inflict; Hopkins' imagining of the unhappy "every-child" Margaret on the brink of realising as she gets older the blight of the human condition, and how unhappy youth is simply the precursor to unhappy age; Thom Gunn's description of the rage and regret that comes with birth and the movement from the safety of the "perfect comfort" of life in the womb to the place where "all time roars". • Relevant use of textual reference and quotation to demonstrate understanding of surface meaning and perhaps deeper implications: e.g. Komunyakaa's portrayal of youth as a time inevitably tainted by the grim knowledge of age – suggested by the simile inside the metaphor of "mouths like where Babies come from"; Frost's frightful recreation of the death of a young man – realised through the Shakespearean borrowing of the title with its suggestions of the frailty and shortness of life young or otherwise, or through the bluntly alliterative and metaphorical "…day was all but done. Call it a day", or the short sharp syntax of "But the hand!" capturing the shock and horror of the unhappiness of youth, dismissed by age as "they Were not the one dead". **AO2:** • Appreciation of the impact of poetic conventions, such as lyrical voice, choice of stanza form, figurative language, rhythm and sound effects, eg. Hopkins ending the poem with blunt alliteration ("ghost guessed… blight/born… Margaret/mourn") to convey the unhappy hard truth learnt in the process of growing older; Clarke's grim litany of negative words ("troubled… shadowy…mud… cloudiness") that suggest the things that have been "lost….in that lake" during the unhappy process of growing older. • 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 unhappy experiences in youth or age: e.g. Blake's ironically reassuring metrical tread and rhyme scheme that mocks ironically any sentimental suggestion that all is well in the world, and makes clear the unhappy experiences of the "angels"; Bronte's use of pathetic fallacy to convey the "bitter feelings" that come with age; Hardy's closing paradoxical rhetorical question hinting at the unhappy experiences inevitably awaiting the innocent boy journeying towards knowledge.	**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 dramatically portrays the relationship between Romeo and Friar Lawrence. Refer to this extract from Act 3 Scene 3 and elsewhere in the play.** *Please bear in mind that other content may be equally valid and should be credited.* **AO1:** • Friar Lawrence is Romeo's first point of contact after the murder of Tybalt and Romeo's banishment. The scene shows his dependence on his 'ghostly confessor' who dissuades him from suicide, just as he will later dissuade Juliet. The focus of the question is on their relationship, and Friar Lawrence is increasingly important as Romeo does not trust his peer group with his deepest secrets, such as his love of Juliet. Friar Lawrence has some ability to calm his impetuousness, although he is not available to Romeo in Mantua and arrives at the tomb too late to prevent the final tragedy. At the end of this scene, he and the Nurse collude in bringing Romeo and Juliet together for their wedding night. • Most candidates are likely to make a link to Romeo's visit to the Friar after the Capulet's party, Act 2 Scene 2, and the Friar's dramatic change of mind and agreement to support the relationship with Juliet ('For this alliance may so happy prove/ To turn your household rancour to pure love'. Both are long scenes, relying on the Friar's loquaciousness to challenge Romeo's instinctive responses to situations. Act 2 Scene 5 is also significant, not least for the Friar's admonition 'these violent delights have violent ends'. The Friar's later interactions are with Juliet, but it would be legitimate for candidates to explore the ways he attempts to reunite the couples and to reconcile the families to their deaths, as long as this is linked to his role as Romeo's confessor and counsellor. Reference may be made to his attempts to keep in touch with Romeo in Mantua, and his scheme to fake Juliet's death, and why both go so badly wrong. • Some candidates may question whether the Friar's role is helpful or misguided, as his interference complicates what would otherwise be adolescent infatuation, but most will see him as a calming influence, who means well. He has premonitions of tragedy, but does his best to avoid the fatal outcome. **AO2:** • Romeo dominates the dialogue here, although the Friar will do so later in the same scene. Romeo's language betrays a disturbed imagination, his urgent tricolon summoning up the 'mean of death, though ne'er so mean', in anticipation of the language he later uses to the apothecary. • The Friar is monosyllabically insistent ('thou fond mad man, hear me but a little speak') and then metaphorically conjures up the consolations of philosophy ('Adversity's sweet milk'). • They are not reconciled in this extract. This suggested that despite the bond of the confessional, they are philosophically poles apart: the Friar wants to 'dispute' philosophically because he believes he can prove that Romeo is not better off dead, while Romeo continues to take 'the measure of an unmade grave'. Structurally, this anticipates his ultimate fate. **AO3:** • There should be some understanding that Friar Lawrence (like the Nurse to Juliet) performs the role of a surrogate parent, and of the nature of relations between adolescents and adults in the early modern world. • There may be more detailed appreciation of the role of a spiritual confessor, and the secrecy which goes with it. Friar Lawrence is like a counsellor, but he is also driven by a philosophy formed by the doctrines of the Church, so he urges Romeo to marry and to consummate that marriage.	**36+4 SPaG**

Question			Indicative content	Marks
5		*	***Romeo and Juliet*** **'Juliet becomes an increasingly powerful character as the play develops.' To what extent do you agree with this view of Shakespeare's portrayal of Juliet? Explore at least two moments from the play to support your ideas.** *Please bear in mind that other content may be equally valid and should be credited.* **AO1:** • The focus of the question is on Juliet's development: candidates may focus on Juliet's submissiveness towards her parents in Act 1 Scene 5 compared to Act 3 Scene 5, or at how her love for Romeo develops between Act 1 Scene 3 and Act 3 Scene 5, perhaps with a particular emphasis on how much she is in control of the relationship, especially in Act 2 Scene 2 • Ambitious responses may contrast two or more of her soliloquies in Act 2 Scene 2, Act 2 Scene 5, Act 3 Scene 2 Act 3 Scene 3; her soliloquies show that she thinks in a more complex way than any other character in the play, and her reasoning contrasts with Romeo's impetuousness • Some may argue that she remains a powerless victim of fate and circumstance throughout, as the arranged wedding and the disastrous 'fake suicide' might prove, and her behaviour in the tomb ('O happy dagger' shows her desperation) - they may even doubt whether her love for Romeo is more than infatuation; however, most are likely to argue that she is increasingly confident and dominant both in this relationship and in her relationships with the adults, such as Friar Lawrence and the Nurse – she is not to blame for the tragic turn of events. **AO2:** • Juliet's power comes from control over language: she can rationalise the nature of her love for the family's enemy ('a rose by any other name would smell as sweet'), she constructs her own epithalamium ('Gallop apace, you fiery-footed steeds'), predicts her own misfortune ('O God, I have an ill-diving soul!') and constructs her own drama within the tomb ('O, look methinks I see my cousin's ghost') to anticipate the play's cycle of accident, disaster and retribution • Even at the beginning of the play, when apparently submissive, her language towards her parents could be read ironically and it becomes increasingly sarcastic and defiant, as she articulates the ironies of her situation ('Villain and he be many miles asunder...and yet no man like he doth grieve my heart'); structurally, she dominates the play increasingly, as she is just as articulate as her Romeo and her language more dramatic • She shows mastery of poetic form from the beginning, such as her completion of Romeo's love sonnets and ability to respond to his imagery; she stage-manages his returns and promises in the Balcony Scene, and appeals directly to the audience in her quarrels with adults and her final desperate moments in the tomb. **AO3:** • Candidates are likely to be aware of the subordinate place of women in Renaissance society and of the very sheltered upbringing; differentiation is likely to come from the degree to which they can see her challenging the stereotypes of her day, and exerting power through language • Although female roles were performed by men in Shakespeare's theatre, this is a very large, dominant and serious part for any actor anticipating other dramatically impressive writing for female character by Shakespeare and others.	**36+4 SPaG**

Question			Indicative content	Marks
6		*	***The Merchant of Venice*** **Explore the ways in which Shakespeare presents friendship and marriage. Refer to this extract from Act 3 Scene 2 and elsewhere in the play.** *Please bear in mind that other content may be equally valid and should be credited.* **AO1:** • Dramatically, this scene comes just after the Casket Scene and the betrothal of Portia to Bassanio; the news about Antonio disrupts the mood, and asks Bassanio if he values his friendship more highly than his wedding night. Candidates ought to resist the temptation to write about Shylock and the bond itself (they have an opportunity to do so in Q7) and should focus on Bassanio's friendship with Antonio ('the dearest friend to me') and marriage to Portia ('First go with me to church and call me wife'), and may well compare this scene with the way the drama plays out in the final scene of the play (Act 5 Scene 1) • The debts incurred as a result of the friendship between Antonio and Bassanio dominate the play, from the clear exposition of Bassanio's marriage plans in Act 1 Scene 1, so candidates may choose to focus on how Bassanio uses friendship to achieve money and social status and is in danger of being found out in this scene • Portia's gracious response is characteristic: although she is bound by the constraints of both her social role and the fairytale plot of the Caskets, she is determined to clear all debts before marriage ('For never you shall lie by Portia's side/ With an unquiet soul'); she takes control of this scene, anticipating the later Ring plot; candidates might also look at Portia's friendship with Nerissa, or Bassanio's friends, Gratiano and Lorenzo, and explore ways in which the play presents the transition from friendship groups towards marriage. **AO2:** • The imagery throughout this scene, from Jessica's report of the 'value' of the bond to Portia's reference to how Bassanio is 'dear bought' brings out the equation of relationships to money, and encourages the audience to question their relative value, and to contrast emotional capital and the debts of friendship • The extravagant language of classical friendship ('the ancient Roman honour') established the nature of the relationship between Antonio and Bassanio; Antonio speaks of Bassanio coming to 'see me pay his debt' in Act 3 Scene 3 and shows his willingness to sacrifice himself for his friend • Some may find the language of Bassanio's marriage to Portia tainted by the language of commerce ('In Belmont is a lady richly left') from the moment it is first contemplated; however, Portia shows little care about the cost ('double six thousand and then treble that') to show she values friendship above money and makes it clear that all Bassanio's friends are welcome in Belmont ('show a merry cheer'). **AO3:** • Candidates are likely to be very aware of the arranged nature of many marriages in Shakespeare's society and that men nominally and legally controlled the household's finances, but may differ to the extent to which Portia and Bassanio successfully shown to challenge these conventions • The nature of the friendship between Antonio and Bassanio is likely to be explored; modern productions often give it a more explicit homo-erotic orientation than would be the case in Renaissance society.	**36+4 SPaG**

Question			Indicative content	Marks
7		*	***The Merchant of Venice*** **To what extent does an audience feel sympathy for Shylock? 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:** • This is likely to be a very popular question, and is central to the way modern audiences experience the play; the focus will inevitably be on Act 4 Scene 1, and many will explore whether Shylock's implacable nature loses audience sympathy, and the degree to which Shylock's punishment by the court, even after its mitigation by Portia, is proportionate • Other scenes to explore may include Shylock's motivation in making the bond in Act 1 Scene 3, his treatment of Jessica in Act 2 Scene 5, and the extent to which we sympathise with him in the scene following Jessica's elopement (Act 3 Scene 1) • There may also be a focus on Shylock's speech in that scene ('Hath not a Jew eyes?'), with differentiation coming perhaps from the extent to which it is placed in dramatic context, and becomes an explicit justification for using Justice for revenge ('I will better the instruction'). **AO2:** • Shylock's articulacy and mastery of the language and imagery of the Old Testament is one of the ways he asserts his identity ('This was a way to thrive and he was blest'), as is his concept of justice ('I stand for judgement' 'A righteous judge...a Daniel') • However, his 'thrift' is viewed with distaste by his daughter, as well as by the Christians • Dramatically, he is almost a tragic figure, humiliated by his own pride and stubbornness; this, rather than greed, is his fatal flaw as Portia would have paid his bond many times over; however, within the play's mixed genre, he is also a comic figure, as even famous Act 3 Scene 1 speech is immediately followed by the largely comic exchange with Tubal to suggest he is mocked even by fellow Jews. **AO3:** • Candidates are likely to be very aware of antisemitic prejudice in Renaissance society and the appalling damage of the blood libel which is alluded to in the play's action and imagery; modern audiences will find this aspect of the play very uncomfortable, although for Renaissance audiences, Shylock would probably be identified as a villain • However, not only does Shakespeare's drama show considerable empathy for Shylock's situation and arguments, especially as its Christians largely live down to his suspicions of them, but the centrality of money, debts and repayment for all its characters suggest that more pervasive and persistent anti-Semitic prejudices about banking and interest are really a deflection of capitalist society's own self-hatred; candidates may suggest that Shylock is a victim of Venetian society's dependence on trade, money and loans.	**36+4 SPaG**

Question			Indicative content	Marks
8		*	***Macbeth*** **Explore the ways in which Shakespeare presents Macbeth's insecurity. Refer to this extract from Act 3 Scene 2 and elsewhere in the play.** *Please bear in mind that other content may be equally valid and should be credited.* **AO1:** • This is likely to be a very popular question; strong responses will place it in its dramatic context, demonstrating Macbeth's insecure hold over power after his coronation: candidates should be aware that it comes just before the murder of Banquo as 'night's black agents to their preys do rouse' • Candidates may read insecurity as Macbeth's shaky hold on power and the loyalty of the thanes, or the increasingly insecure nature of his relationship with Lady Macbeth, and many will interpret it as suggesting he is not mentally secure, tortured by 'the affliction of these terrible dreams/That shake us nightly' • Some will link those dreams to other apparitions such as the airborne dagger and the appearance of Banquo's ghost, seeing these as proof of Macbeth's mental instability, while others will see this as the beginning of the falling action of the play: the crown has made Macbeth less secure and more vulnerable; Macbeth's expression of guilt after Duncan's murder in Act 2 Scene 2 is likely to be a popular choice for comparison, while others will write about his soliloquies or his reluctance to carry the assassination into execution in Act 1 Scene 7 **AO2:** • Although this extract is short, it is linguistically very rich: feral imagery is a striking element of this extract: 'scotch'd the snake, not kill'd it' 'O, full of scorpions is my mind, dear wife!' and candidates are likely to find this appropriate to the inhuman actions which Macbeth is guilty of; snakes represent primal evil, while the key to the scorpion image is also the myth which saw it as a creature capable of self-destruction • The despairing language of 'better be with the dead' and 'life's fitful fever' could be compared to Macbeth's Act 5 soliloquies • Many will address the language of 'make our faces vizards to our hearts,/ Disguising what they are' and make the connection with other imagery contrasting appearance and reality in a play where 'there's no art to tell the mind's construction by the face', and where Lady Macbeth urges her husband to 'look like the innocent flower but be the serpent under't'. **AO3:** • Candidates will be aware of Renaissance attitudes to 'treason' and to usurping monarchs and will see Macbeth's mental instability as a consequence of transgressing the divine order; some may see this as the influence of the witches, or Macbeth's attempts to play with fate, which have resulted only in 'restless ecstasy' • Some will also explore Macbeth's determination to 'let the frame of things disjoint': he has consciously and deliberately acted against nature and will continue to destabilise settled patterns, while also feeling the dead Duncan is happier than he is, aware of how 'uneasy lies the head that wears the crown'.	**36+4 SPaG**

Question			Indicative content	Marks
9		*	***Macbeth*** **To what extent do you think Shakespeare presents Duncan as a good King? 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:** • Although Duncan makes relatively few appearances in the play, he only speaks in Act 1 and is dead in Act 2, he is not forgotten and he remains 'the gracious Duncan' (Act 3 Scene 6) to those, like Lennox, who want to justify rebellion against Macbeth; in contrast to Macbeth, he is an image of legitimacy, and that legitimate rule is passed on to his son • Nevertheless, he faces a rebellion in Act 1 Scene1, relying on Macbeth and Banquo to vanquish his enemies for him, he made mistakes in trusting both Thanes of Cawdor, he made a huge strategic error in declaring Malcolm his successor immediately after the battle in Act 1 Scene 4, while his commendation of the Macbeths' castle and of his hostess make him seem almost comically naïve in his misjudgements • Duncan is usually portrayed as quite elderly: Lady Macbeth says 'Had he not resembled/ My father as he slept, I had done't', and calls him 'the old man' in her Sleepwalking scene, so he represents old age, innocence and holiness; the reaction to his 'most sacrilegious murder' is therefore one of particular horror. **AO2:** • Duncan is surrounded by the aura of sanctity and honour: 'justice had, with valour arm'd/compelled these skipping kerns to trust their heels', 'signs of nobleness, like stars shall shine/On all deservers' in order to present rebellion against him as an unholy act • He seems at one with nature and all that is pleasant: 'the air/ nimbly and sweetly recommends itself/Unto our gentle senses' in order to make him the image of the values of gentleness, grace and natural courtesy which Macbeth destroys • His language also betrays his naivety: 'O valiant cousin! Worthy gentleman!', 'What he hath lost, noble Macbeth, hath won', 'See, see our honour'd hostess! The love that follows us sometimes is trouble', betraying how little he can command the play's ironies **AO3:** • Candidates are likely to be very aware of Divine Right theories of kingship, linking assassination and treason to the destruction of God's order • They might also be aware of how contentious succession, legitimacy and Divine Right actually were both in Macbeth's Scotland and Jacobean England and that Duncan's language of divine authority, like that used by James I, masks a deeper insecurity, and fear of rebellion.	**36+4 SPaG**

Question			Indicative content	Marks
10		*	***Much Ado About Nothing*** **How does Shakespeare create humour from Benedick's words and behaviour? 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:** • The focus of this question is on Benedick (as Q11 focuses on Beatrice): this extract amusingly portrays the success of the gulling scene which preceded it, and the humour comes about not only from the ways in which he contradicts his previous words and actions but how Beatrice is completely aware of his transformation; Benedick is determined to find a 'double meaning in that' and pretends to spy 'some marks of love in her' when she shows nothing of the sort • The most likely comparison is to Benedick's soliloquy at the beginning of this same very long scene ('I will not be sworn that love will not transform me to an oyster') but candidates are also likely to make links to his verbal jousting with Beatrice in Act 1 Scene 1, his attitudes to women as conveyed to Don Pedro and Claudio, his exaggerated disdain for Beatrice ('if her breath were as terrible as her terminations, there were no living near her' and his later difficulty in being taken seriously both in the challenge (Act 5 Scene 1) and as a lover (Act 5 Scene 2); he concludes the comedy of the play by kissing Beatrice ("dost thou think I care for a satire or an epigram') • Some will concentrate mainly on the humour of his change of character and change in attitudes towards women, which makes his attempt at courtesy especially painful here; strong responses are likely to focus on exaggeration in his language and attitudes, which make him both amusing and outrageous, and contrast with his more serious behaviour when Hero is slandered. **AO2:** • Benedick's language in soliloquy shows that (like Beatrice) he is far less confident and far more bothered by what other people say than he pretends ('I hear how I am censur'd: they say I will bear myself proudly, if I perceive the love come from her') and he creates unintentional humour ('I may chance have some odd quirks and remnants of wit broken on me') through his lack of self-knowledge • His exaggerations and comically flawed logic are as funny in this scene ('Shall quips and sentences and these paper bullets of the brain, awe a man from the career of his humour? No; the world must be peopled') as when he earlier rejected marriage ('If I do, hang me in a bottle like a cat and shoot at me') **AO3:** • Candidates are likely to be aware of conventions of love and marriage in Shakespeare's day and that Benedick's misogyny comes from the strength of his social position • However, they may note that as a comic character, his views on marriage are not serious: he can behave chivalrously and his transformation dramatises a growing maturity and desire to find a woman who will be a suitable match for him.	**36**

Question			Indicative content	Marks
11		*	***Much Ado About Nothing*** **How far does Shakespeare present Beatrice as a character who develops during the play? Explore at least two moments from the play to support your ideas.** *Please bear in mind that other content may be equally valid and should be credited.* **AO1:** • Beatrice is quite a strong and fully developed character from the beginning, but the drama of the play depends on her transformation as much as Benedick's: candidates can be expected to map that transformation from her verbal sparring with Benedick in Act 1 Scene 1 to discovery of their sonnets in Act 5 Scene 4 • Scenes which could receive especially close attention are her dialogue with Leonato in Act 2 Scene 1, her gulling scene in Act 3 Scene 1 ('Stand I condemn'd for pride and scorn so much?'), her vigorous defence of Hero in Act 4 Scene 1 and demand that Benedick puts honour before friendship and her banter with Benedick in Act 5 Scene 2 ('for which of my good parts did you first suffer love for me?') • There is a case to be made that her submissiveness in the last Act of the play is a little disappointing and that she becomes a less feisty and verbally amusing character, perhaps more developed and rounded but less dominant than the termagant of earlier scenes, but although she is less obviously empowered, she has used her influence very effectively to prevent the situation around Hero from turning to tragedy. **AO2:** • Beatrice's verbal wit ('he will hang upon him like a disease', 'a bird of my tongue is better than a beast of yours') should achieve some recognition, along with some acknowledgement that it can be hurtful ('she speaks poniards, and every word stabs') • Structurally, the action of the play pivots around her moment of self-recognition ('I will requite thee/ Taming my wild heart to thy loving hand') which makes her a more serious opponent to Don Pedro and Claudio in Act 4 • Her language in Act 3 Scene 4 shows how she is disconcerted by love ('I am out of all other tune, methinks') but she retains her humour until the moment Benedick silences her with a kiss ('I yield upon great persuasion, and partly to save your life, for I was told you were in consumption') **AO3:** • Candidates are likely to assert that strong women were a rarity in Elizabethan England, although it is clear that this was actually a period named after a powerful woman; they will certainly be aware that the conventions for men and women over courtship and marriage were very different and women had to take over how they asserted themselves, although Beatrice is in fact more than a match for Benedick's wit • There may be appreciation of the conventions of Shakespearean comedy and of how audiences would enjoy stereotypes of the shrewish woman and how they are challenged or tamed, but perhaps also sympathy for Beatrice's plight if she is unable to find a husband and how cleverly she turns her weakness to advantage in persuading Benedick to draw his sword in defence of the honour of women.	**36**

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