GCSE (9–1)

English Literature

J352/22: Shakespeare

General Certificate of Secondary Education

Mark Scheme for Autumn 2021

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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
	AO1 Development of observation/argument/evaluation	Left margin
	AO2 Good analysis of language	Left margin
	AO3 Context	Left margin

LNK	Link to wider text (Section B) or comparison (Section A)	Left margin
Q	Relevance to question	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

8. **Subject-specific Marking Instructions**

INTRODUCTION

Your first task as an Examiner is to become thoroughly familiar with the material on which the examination depends. This material includes:

- the specification, especially the assessment objectives
- the question paper and its rubrics
- the texts which candidates have studied
- the mark scheme.

You should ensure that you have copies of these materials.

You should ensure also that you are familiar with the administrative procedures related to the marking process. These are set out in the OCR booklet **Instructions for Examiners**. If you are examining for the first time, please read carefully **Appendix 5 Introduction to Script Marking: Notes for New Examiners**.

Please ask for help or guidance whenever you need it. Your first point of contact is your Team Leader.

ASSESSMENT OBJECTIVES

Candidates are expected to demonstrate their ability to:

AO1	Read, understand and respond to texts. Students should be able to: • maintain a critical style and develop an informed personal response • use textual references, including quotations, to support and illustrate interpretations.
AO2	Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate.
AO3	Show understanding of the relationships between texts and the contexts in which they were written.
AO4	Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.

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	Intended weightings (% of GCSE)				Total
	AO1	AO2	AO3	AO4	
Shakespeare	10	11.67	6.66	5	33.3

Keep in mind the intended weightings of assessment objectives targeted by the question when initially identifying the correct Level of Response band. For each specific task, the intended balance between different assessment objectives is highlighted in the Mark Scheme: dominant assessment objectives are flagged, or where assessment objectives are equally weighted, this is flagged, too. Using 'best-fit', adjust the mark within the band according to the dominant (if applicable) assessment objectives following the guidelines below:

- **Highest mark**: If clear evidence of all the qualities in the band descriptors is shown, the HIGHEST Mark should be awarded.
- **Lowest mark**: If the answer shows the candidate to be borderline (i.e. they have achieved all the qualities of the bands below and show limited evidence of meeting the criteria of the band in question) the LOWEST mark should be awarded.
- **Middle mark**: This mark should be used for candidates who are secure in the band. They are not 'borderline' but they have only achieved some of the qualities in the band descriptors.
- Further refinement can be made by using the intervening marks, if appropriate.

3 Be prepared to use the full range of marks. Do not reserve high band marks 'in case' something turns up of a quality you have not yet seen. If an answer gives clear evidence of the qualities described in the band descriptors, reward appropriately.

B TOTAL MARKS

1 Transfer the mark awarded to the front of the script.

2 The maximum mark for the paper is **40.**

C RATIONALE FOR ASSESSING AO3

Shakespeare

Candidates will have knowledge of contextual factors for their studied texts and will use this to develop their response to the question. Candidates should only refer to contexts that are relevant to the specific question asked. The questions are worded to prompt candidates to consider relevant social, historical or cultural contexts as demonstrated in the play. More general knowledge of Shakespeare's historical, dramatic or biographical contexts is not relevant for this assessment.

Shakespeare

Component	Intended weightings (% of GCSE)				Total
	AO1	AO2	AO3	AO4	
Shakespeare	10	11.67	6.66	5	33.3

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.***

Level Descriptors: Shakespeare

Level 6 (30–34 marks)	**Sustained critical style in an informed personal response to both text and task** • Sustains a coherent critical style in an informed personal response to the text showing consistently perceptive understanding (AO1) • Textual references and quotations are precise, pertinent and skilfully interwoven (AO1) • Detailed and sensitive analysis of writer's use of language, form and structure to create meanings and effects (AO2) • Consistently effective use of relevant subject terminology (AO2) • Shows a perceptive and sensitive understanding of how context informs evaluation of the text (AO3)
Level 5 (25–29 marks)	**Convincing critical style in a well-developed personal response to both text and task** • Maintains a convincing critical style in a well–developed personal response to the text showing some insightful understanding (AO1) • Textual references and quotations are well–selected and fully integrated (AO1) • Thoughtful examination of writer's use of language, form and structure to create meanings and effects (AO2) • Good use of relevant subject terminology (AO2) • Uses a convincing understanding of context to inform the response to the text (AO3)
Level 4 (19–24 marks)	**Credible critical style in a detailed personal response to both text and task** • Demonstrates some critical style in a detailed personal response to the text showing clear understanding (AO1) • Relevant textual references and quotations are selected to support the response (AO1) • Some analytical comments on writer's use of language, form and structure to create meanings and effects (AO2) • Competent use of relevant subject terminology (AO2) • Uses clear understanding of context to inform the response to the text (AO3)
Level 3 (13–18marks)	**A reasonably developed personal response to both text and task** • Develops a reasonably detailed personal response to the text showing understanding (AO1) • Uses some relevant textual references and quotations to support the response (AO1) • Reasonable explanation of writer's use of language, form and structure to create meanings and effects (AO2) • Some use of relevant subject terminology (AO2) • Makes some relevant comments about context to inform the response to the text (AO3)
Level 2 (7–12 marks)	**A straightforward personal response to both text and task** • Begins to develop a straightforward personal response to the text showing some understanding (AO1) • Gives some relevant support from the text (AO1) • Simple comments on writer's use of language, form or structure (AO2) • Limited use of subject terminology (AO2) • Shows some awareness of context which may be implied (AO3)
Level 1 (1–6 marks)	**A basic response to both text and task** • Makes a few relevant comments about the text (AO1) • Makes limited references to the text (AO1) • A little awareness of language, form or structure (AO2) • Very little use of subject terminology (AO2) • Implies a little awareness of context related to the text (AO3)
0 marks	• No response or no response worthy of credit.

Marking Grid for AO4 –SPaG(1–6 marks)

High performance (5-6 marks)	In the context of the Level of Demand of the question, learners spell and punctuate with consistent accuracy, and consistently use vocabulary and sentence structures to achieve effective control of meaning.
Intermediate performance (3-4 marks)	In the context of the Level of Demand of the question, learners spell and punctuate with considerable accuracy, and use a considerable range of vocabulary and sentence structures to achieve general control of meaning.
Threshold performance (1-2 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
1		*	***Romeo and Juliet*** **Explore the ways in which Shakespeare dramatically portrays the relationship between Juliet and Lady Capulet. Refer to this extract from Act 3 Scene 5 and elsewhere in the play.** *Please bear in mind that other content may be equally valid and should be credited.* **AO1:** • Candidates should show understanding of the distant relationship between Juliet and Lady Capulet: we see little of them together but that demonstrates the lack of intimacy; they might be expected to compare Act 1 Scene 3, where Lady Capulet needs the Nurse as an intermediary in order to talk to her daughter about marriage: Juliet's contributions in that scene are brief and, while respectful, ambiguous ('It is an honour that I dream not of'/ 'I'll look to like, if looking liking move'); here she is openly defiant of her parents' desire to marry her quickly in order to overcome the reputational damage done by Tybalt's killing of Mercutio • Dramatically, this scene comes just after Juliet's farewell to Romeo and before her father forces her into marriage with Paris; Lady Capulet's aside 'I would the fool were married to her grave' reveals much about her own marriage and attitudes • This scene contributes to Juliet's growing isolation as Romeo, her mother and father and the Nurse all appear to be deserting her; candidates may make reference to Lady Capulet's grief at Juliet's apparent death (Act 4 Scene 5) and her presence in the final scene but nevertheless conclude that the lack of a true and trusting parental relationship contributes much to the final tragic outcome of the drama, and criticise Lady Capulet's mercenary and cynical attitude to 'joyful' marriage. **AO2:** • Juliet's language in this scene initially picks up the sarcastic potential of her previous communications with her mother, as she plays with the irony behind her mother's desire to see Romeo dead, saying that she longs to 'wreak the love I bore my cousin/ Upon his body that slaughter'd him!' just after she and Romeo have presumably made love • She is monosyllabically insistent on resisting her mother's definition of what is 'joyful' and 'happy': 'He shall not make me there a joyful bride' • Later in the same scene, there is another revealing moment when Lady Capulet is even more monosyllabic: 'Do as thou wilt, for I have done with thee.' **AO3:** • Candidates will be aware that distant relationships between parents and children were not uncommon in Renaissance society, especially higher in the social order, although Romeo's relationship with his mother appears at least superficially to be a more caring one • The financial and social aspects of marriage often outweighed considerations of love: Paris is trebly 'fortunate' in being 'gallant, young, and noble', wealthy and a relative of the Prince.	**34+6 SPaG**

Question			Indicative content	Marks
2		*	***Romeo and Juliet*** **'Romeo remains an immature and unrealistic character throughout the play.' To what extent do you agree with this view of Shakespeare's portrayal of Romeo? Explore at least two moments from the play to support your ideas.** *Please bear in mind that other content may be equally valid and should be credited.* **AO1:** • The question allows an evaluative approach: Romeo's lack of maturity makes him engaging and his idealism makes him a fond lover quick to engage in Petrarchan rhetoric of; however, his death wish is disturbing: his melancholy is evident at the beginning of the play, he lacks Mercutio's wit, he walks willingly into danger in the Capulet's house and rushes into marriage with little consideration of the consequences for himself or of Juliet's youth and fire-ey'd fury takes over after Mercutio's death • Particularly revealing scenes might include his conversation with Benvolio (Act 1 Scene 2) which shows the immaturity of his love for Rosaline, how quickly he responds to Juliet's suggestion of marriage in Act 2 Scene 2, his despair in Act 3 Scene 3 (Hold thou thy desperate hand! Art thou a man?', his 'strange dream' in Act 5 Scene 1 ('I dreamt my lady came and found me dead') and swift recruitment of the Apothecary, and his killing of Paris in Act 5 Scene 3 before his own suicide • His poetic nature makes him appealing to Juliet, and his youthful naivety makes him an easy recruit for Friar Lawrence's plan to reconcile the feuding families, but his initial unwillingness to engage in conflicts and impatience with the banter of Benvolio and Mercutio could be seen as indications of maturity, and he takes his marriage to Juliet and his responsibilities seriously. **AO2:** • He embraces the contradictory language of the passions, and the Petrarchan imagery of passionate love: 'feather of lead, bright smoke, cold fire, sick health/ Still waking sleep, that is not what it is' • His sonnets and imagery attract Juliet to him: together they make an idealistic love real • The ill fate of Romeo and Juliet comes about through a series of misguided interventions by adults and through bad luck (the plague in Mantua, and Friar John's inability to get Friar Lawrence's message to Romeo before he hears Balthasar's news) so structurally it is perhaps unfair to look for a 'tragic flaw' in such an unformed character. **AO3:** • Candidates will be aware that Romeo's education in the language and conventions of courtly love would have been at odds with the realism of street brawls and feuding families, and may explore the portrait of youthful idealism with which Shakespeare's characterisation presents his audience • Romeo's privileged upbringing gives him both charm and time to dream, but it has not protected him from a culture in which males are expected to fight to defend his honour, which he does both with Tybalt and Paris, to lethal effect.	**34+6 SPaG**

Question			Indicative content	Marks
3		*	***The Merchant of Venice*** **Explore the ways in which Shakespeare presents hatred between Shylock and the Christians of Venice. 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:** • Dramatically, this is a turning point in the play: Jessica is about to elope with Lorenzo, assisted by Launcelot Gobbo, and they will depart with Bassanio to Belmont to win over Portia; Shylock has to go 'feasting' with Shylock and Bassanio ('but yet I'll go with hate') in order to seal the bond, and this will divert him from Lorenzo's plan to abduct the willing Jessica; Shylock's anger at her elopement will make him determined to enforce Antonio's bond • Shylock's hatred of Christian 'shallow foppery' is evident, and he also insults Launcelot, calling him 'that fool of Hagar's offspring', suggesting his own racial prejudice and attacks his 'waste'; however, Jessica has a different view of her 'fortune' • Passages for comparison might include Act 1 Scene 3 ('I hate him for he is a Christian'), Act 3 Scene 1 ('The villainy you teach me I will execute') or the Trial scene (Act 4 Scene 1); the question also allows candidates to explore the idea that Shylock is simply returning the hatred shown towards him, as he claims in Act 3, as his suspicions of the Christians and of Launcelot in this are fully justified by what follows. **AO2:** • Interesting aspects of language include Shylock's hatred of the carnivalesque ('the vile squealing of the wry neck'd fife') which might be compared to his reference to bagpipes in the Trial Scene and contrasted with Lorenzo's hymn to music in Act 5: this makes him a stock enemy to comedy, and an oppressive father to Jessica • His Old Testament references ('By Jacob's staff'/'fool of Hagar's offspring') might be read as an attempt to assert his superiority, but the animal imagery in Shylock's abuse of Launcelot ('snail slow', 'wild-cat', 'drones') show how much he despises those he sees as beneath him in the hierarchy • Launcelot's teasing rhyme: 'There will come a Christian by/ Will be worth a Jewess' eye' might be seen as evidence of his own prejudice; the contempt and suspicion Shylock shows towards Christians is mutual, and both sides are equal fond of fiducial language, linking trust to money ('profit', 'burrow'd purse', 'fast bind, fast find', 'my fortune be not crost') – there are many examples from other parts of the play. **AO3:** • The primary context candidates are likely to allude to will be medieval and Renaissance antisemitism, and the treatment of Jews in Venice and on the Elizabethan stage; it is entirely valid to contrast this context with more modern responses to antisemitism and how they influence the staging and 'comedy' of this scene for audiences today. • However, other valid contexts could include the way parents protected daughters in Shakespearean society, the nature of the social hierarchy and master-servant relationship, and the significance of masques and revels (and the anti-masque) in Shakespeare's festive comedy.	**34+6 SPaG**

Question			Indicative content	Marks
4		*	***The Merchant of Venice*** **To what extent does an audience find Bassanio a likeable character? Explore at least two moments from the play to support your ideas.** *Please bear in mind that other content may be equally valid and should be credited.* **AO1:** • Bassanio's youthful optimism in Act 1 Scene 1 is engaging but puts at risk his friend, Antonio, while the way he speaks of Portia ('a lady richly left') leaves room for audiences to doubt his motives; key scenes to evaluate will also include the Casket Scene (Act 3 Scene 2) perhaps contrasting his passionate response to Portia with his haste to be at Antonio's side, his behaviour in the Trial Scene (Act 4 Scene 1) including his willingness to keep offering up (Portia's) money to redeem his bond and the rash promise, in front of the disguised Portia that he that he 'would lose all, ay, sacrifice them all/ Here to this devil to deliver you': this suggestion that he would give up his wife for his friend then prompts the Ring plot and its *denouement* in Act 5 • Candidates should evaluate different possible responses to Bassanio: he is a flawed character, extravagant and quick to over-commit himself both financially and emotionally, and Shylock would view him as a 'prodigal' but Portia forgives him (after teaching him a lesson) and chooses to trust him • The question stresses the dramatic nature of the audience's engagement with Bassanio: he drives the comic plot of the play, and is largely peripheral to the torment of Shylock, and is far less overly antisemitic than other characters, such as Antonio and Gratiano, so we are clearly encouraged to like him, just as Portia does, but we may not trust him. **AO2:** • Bassanio's language is poetic and courtly, in sharp contrast to some other characters, and he is romantic rather than comic ('Gratiano speaks an infinite deal of nothing'); his fondness for allegory and imagery ('In my school days, when I had lost one shaft...'/ 'her sunny locks/Hang on her temples like a golden fleece') emphasise his status and bold nature • His generous spirit, evident in his willingness to employ Launcelot Gobbo and his assistance to Lorenzo, is also shown in his over-eagerness to commit himself by swearing oaths and promises ('when this ring parts from this finger, then parts life from hence' 'I swear to thee, even by thine own fair eyes,...') • However, he has his moments of truth too ('Madam, you have bereft me of all words' 'There's more depends on this than on the value' 'Sweet Doctor, you shall be my bedfellow') which suggest strongly that he cares more for love than money. **AO3:** • Bassanio's gentlemanly status and the courtly behaviour and language which are expected of him is the most relevant social context, but his role as the junior lead in the romantic comedy element of the play, and the audience's understanding of the conventions which accompany that dramatic context may also be addressed • Renaissance conventions of romantic male friendship and arranged marriage also contribute to an evaluation of Bassanio's character and consideration of his sincerity; although in Shakespeare's time, Antonio's love for him would be regarded as Platonic in nature, it is clearly unbalanced, and it is valid to argue that Bassanio manipulates both his lovers and has some difficulty in deciding between them.	**34+6 SPaG**

Question			Indicative content	Marks
5		*	***Macbeth*** **How does Shakespeare portray the effect Macbeth has on Scotland? Refer to this extract from Act 2 Scene 4 and elsewhere in the play.** *Please bear in mind that other content may be equally valid and should be credited.* **AO1:** • Macbeth has become King but not yet been crowned; this scene, at a pivotal moment in the play, acts as a Chorus to the tragedy and points out the impact of his primal crime on the whole of Scotland and on the natural world • The stormy night is an omen for the storms that will follow ('yet dark night strangles the travelling lamp') while the death of the falcon suggests the destruction of the natural order ('contending 'gainst obedience') which will be evident in later scenes; while the Old Man and Ross are peripheral characters, they suggest the widespread suspicion of Macbeth, while the arrival of 'the good Macduff', Macbeth's future nemesis, is significant, as his coded response to 'How goes the world?' could be compared to Ross's later response to his own question 'Stands Scotland where it did?' (Act 4 Scene 3) • Other scenes for comparison might include the Banquet Scene (Act 3 Scene 4), the murder of Macduff's family (Act 4 Scene 2) and the disintegration of Macbeth's kingship in Act 5 ('honour, love, obedience troops of friends/ I must not look to have') and candidates will note the collapse of order and loyalty as the play develops. **AO2:** • The natural world is more than a background to the action: Shakespeare's language presents 'night's predominance' as a metaphor for Macbeth's evil and lawless rule of Scotland; the play begins 'in thunder, lightning and in rain', Macbeth invokes 'seeling night' to 'Scarf up the tender eye of pitiful day' (Act 3 Scene 2) and returns the forces of darkness in Act 4 Scene 1 • Augury and omens derived from the natural world ('A falcon, towering in her pride of place/ Was by a mousing owl hawk'd at and kill'd') are also a link to the animal imagery that surrounds the witches, to the deceptive 'temple-haunting martlet and to the crow that 'Makes wing to the rooky wood' • Duncan's horses 'contending 'gainst obedience' are clearly a metaphor for the thanes and the collapse of the country's hierarchy into 'most admired disorder' (Act 3 Scene 4) and anticipate a country which 'cannot be call'd our mother, but our grave' (Act 4 Scene 3 and the revenge of 'Birnam wood' in Act 5. **AO3:** • The Jacobean World Picture and the relationship of the microcosm of the royal family to the macrocosm of nature and social order ('How goes the world?') are very evident here, and candidates can be expected to invoke the Divine Right of Kings, and the context of the performance of the play in front of James VI and I, who defined as well as attempted to personify the idea of divinely-ordained royal order • The effect of usurpation on more peripheral characters is also evident here: issues of legitimacy, succession and hierarchical authority are alluded here, and they prepare for later civil war and collapse of order ('Stand not upon the order of your going, but go at once.')	**34+6 SPaG**

Question			Indicative content	Marks
6		*	***Macbeth*** **Explore different ways in which Shakespeare presents betrayal in *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:** • The most obvious betrayal in the play is Macbeth's betrayal of his King, 'that suggestion./Whose horrid image doth unfix my hair, and make my seated heart knock at my ribs'; this is set up by the references to other traitors 'the merciless Macdonwald' and the Thane of Cawdor at the beginning of the play; Lady Macbeth urges Macbeth to overcome his fears of betrayal and its consequences; Macbeth behaves treacherously towards Banquo; Macbeth's defiance of the law, natural justice and royal succession mean that those who rebel against him portray themselves as true loyalists and Macbeth as a 'tyrant' and 'usurper' • Candidates might also explore Macbeth's own sense of betrayal by the witches and idea of fate and fortune, or devilish temptation and enchantment which they represent; as Banquo put it: 'The instruments of darkness tell us truths,/ Win us with honest trifles, to betray's In deepest consequence • The porter's speech sets up an atmosphere of betrayal in which those 'equivocators' who 'committed treason' 'go the primrose way to th' everlasting bonfire' (Act 2 Scene), while Donalbain says 'there's daggers in men's smiles: Macbeth's betrayal of the King creates an atmosphere of treachery and lack of trust, even in the Malcolm and Banquo scene. **AO2:** • In Act 1 Scene 7, Macbeth realises that betrayal 'does but teach bloody instructions' and his imagery points out the reflexive nature of betrayal, not unlike his famous cry 'full of scorpions is my mind' • The imagery of the play reinforces the idea that fate and fortune are themselves treacherous: 'Blood will have blood they say', which is reinforced by the play's rhetoric of antithesis 'fair is foul and foul is fair' • Ross tells Lady Macduff in Act 4 Scene 2 'cruel are the times, when we are traitors, /And do not know ourselves'; the murderers of Macduff's family insist that he is a 'traitor'; Ross's own desertion of Macbeth is a result of the tragic state of Scotland where 'no mind that's honest/ But in it shares some woe'. **AO3:** • Candidates may refer to the atmosphere of fear of treason and treachery which followed the suppression of the Gunpowder Plot; betrayal is both a political and moral act in Jacobean England: the consequences of accusations of treason were dire, but people were prepared to face them rather than betray their own consciences, by being forced into actions or oaths which imperilled what they saw as 'the life to come'; Macbeth has to face similar dilemmas when he considers whether in betraying the King he is also betraying his own better self. • Witchcraft was viewed in this period as the deepest form of moral betrayal - to dabble with fate and fortune was to attempt to deny God's providence; consequently Shakespeare's witches are portrayed as cursing those who believe in their prophecies – 'infected be the air wheoron they ride, /And damned all those that trust them'.	**34+6 SPaG**

Question			Indicative content	Marks
7		*	***Much Ado About Nothing*** **How does Shakespeare dramatically portray the relationship between Hero and Claudio? Refer to this extract from Act 4 Scene 1 and elsewhere in the play.** *Please bear in mind that other content may be equally valid and should be credited.* **AO1:** • Candidates should show understanding that this scene portrays a dramatic breakdown in the relationship between these two characters, who have been so shy in front of each other until now, and that the rest of the play will be devoted to atonement and reconciliation; they should appreciate that this is the fault of Don John, and a misunderstanding of what has happened the night before, when Borachio was seen leaving Hero's chamber window – although he has been wooing Margaret; the violence of Claudio's words are a result of the strength of his apparently misdirected love • The consequences of the public nature of this shaming of Hero, which Claudio promised in Act 3 Scene 2, in front of her father and the wedding guests, are serious: Hero has to 'die' so that her reputation can be reborn while Claudio's vehemence here means that his repentance in Act 5 will need to be public and show humility • Other scenes which candidates might refer to are: Claudio's very different words about Hero in Act 1 Scene 1 ('Can the world buy such a jewel?'), their shyness followed by their impatience in the Masque Scene (2.2) ('Time goes on crutches until love have all his rites', their parallel roles in the gulling scenes, and the relief of their reconciliation ('She died, my lord, but whiles her slander liv'd'.) **AO2:** • For Claudio in this scene, Hero's appearance is different from the reality ('she's but the sign and semblance of her honour' 'Out on thee! Seeming!') but elsewhere she embodies 'virtue' and chastity, and is notably reticent and inarticulate in the presence of men ('a modest young lady'), although not when with other women; Claudio is only a little bolder ('I never tempted her with word too large') and recruits help with wooing Hero in Act 2 • His outburst here is therefore out of character, using insults such as 'rotten orange' or 'those pampered animals/ That rage in savage sensuality' showing perhaps both his anger at supposed betrayal and his sense of sexual frustration • The pause in the extra-metrical line 'No, Leonato' is more characteristic of his modesty, while both characters are associated with the blush of shyness ('comes not that blood as modest evidence/To witness simple virtue') in a society which derided shamelessness; her association with modesty 'as chaste as is the bud ere it be blown' contrasted with the 'heat of a luxurious bed'. **AO3:** • The Renaissance expectation of pre-marital chastity (from the woman!) is likely to be referred to, together with the different roles of men and women when 'wooing'; while virginity is expected in Hero, it is seen as a weakness in Claudio, which Don John can manipulate • The social hierarchy is significant in this play, with expectations of Hero very different from those for Margaret; Claudio cannot 'knit my soul to an approved wanton' and it is significant that Hero's father is initially on the side of the accusers: 'Why ever was thou lovely in my eyes?' to suggest that such social conventions used to be stronger than family ties.	**34+6**

Question			Indicative content	Marks
8		*	***Much Ado About Nothing*** **How does Shakespeare present Benedick's change of character in *Much Ado About Nothing*? Explore at least two moments from the play to support your ideas.** *Please bear in mind that other content may be equally valid and should be credited.* **AO1:** • Benedick's change of character drives the sub-plot, just as the gullibility of Claudio drives the main plot and the question asks candidates to evaluate why we find his transformation, also driven by a trick, more convincing; candidates are likely to explore the things he says about women in general and Beatrice in particular before and then after the Gulling Scene and ask whether we can believe in such a dramatic change • Benedick's transformation in Act 2 Scene 3 comes from believing that he is loved ('Love me! Why it must be requited'), whereas his previous role was as a jester who will 'always end with a jade's trick' (Act 1 Scene 1) and yet the Messenger suggests that he is taken seriously on the battlefield ('a lord to a lord, a man to a man, stuff'd with all honourable virtues'; when he challenges his friends in Act 5 Scene 1, they struggle to take him seriously while he suggests 'you break jests as braggarts do their blades, which, God be thanked, hurt not' revealing his deeper seriousness, also shown as he is one of the first to appreciate Hero's innocence • In the final scene, it is Benedick's attempts to deny his love ('Truth no, no more than reason') which are unconvincing, and it is proof of his seriousness that he is given the last words of the play and will devise 'brave punishments' for Don John. **AO2:** • Benedick's hyperbolic language makes it hard to take him seriously ('Shall I never see a bachelor of three score again?' 'hang me in a bottle like a cat and shoot at me' Act 1) and his language towards Beatrice 'if her breath were as terrible as her terminations, there were no living near her' (Act 2 Scene 1) but his protests seem part of his fooling: 'I will not be sworn that love may not transform me to an oyster' (Act 2 Scene 2) • Structurally, his change of character is more convincing when surrounded by those of Beatrice and (more temporarily) Claudio, so that his words become 'much ado about nothing'; he is not the fool he pretends to be, and it is only Leonato's involvement which makes him take the overheard conversation seriously ('I should think this a gull, but that the white-bearded fellow speaks it') • His later language is still amusing in its contradictions and lack of self-knowledge ('I may chance have some old quirks and remnants of wit broken on me') but becomes increasingly chivalrous and serious ('Gallants, I am not as I have been'- Act 3 Scene 2; 'The practice of it lies in John the bastard' – Act 4 Scene 1; 'You are a villain; I jest not' – Act 5 Scene 1; 'a college of wit-crackers cannot flout me out of my humour') although the medium in which he is at home is always prose rather than verse. **AO3:** • Contexts include the conventions of festive comedy, which ensure that contradictions and conflicts must be largely resolved by the end of the play, encouraging us, as well as Claudio and Don Pedro, to see Beatrice as a perfect wife for Benedick • Despite speaking in prose rather than verse, Benedick is a gentleman and a soldier, and thus a fit husband for Beatrice in the social context of the day, allowing the audience to see his jests as pre-marital flirtation and believe in his transformation by love.	**34+6**

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