

GCSE English Literature

J352/02 Exploring poetry and Shakespeare

Sample Question Paper

Date – Morning/Afternoon

Version 2.1

Time allowed: 2 hours

You must have:

- The Question Paper
- The OCR 12–page Answer Booklet

INSTRUCTIONS

- Use black ink.
- Answer **two** questions. **One** from **Section A** and **one** from **Section B**.
- All questions in Section A consist of **two** parts **a)** and **b)**. Answer **both** parts of the question on the **poetry cluster you have studied**.
- In Section B, answer **one** question from a choice of two on the **text that you have studied**.
- Write your answers to each question on the Answer Booklet.
- Write the number of each question answered in the margin.
- This is a closed text examination.
- Do not write in the bar codes.

INFORMATION

- The total mark for this paper is **80**.
- The marks for each question are shown in brackets [].
- Quality of extended responses will be assessed in questions marked with an asterisk (*).
- This document consists of **16** pages.

Section A – Poetry across time	Question	Page
Love and Relationships	1	3
Conflict	2	5
Youth and Age	3	7

Section B – Shakespeare	Question	Page
<i>Romeo and Juliet</i>	4/5	9
<i>The Merchant of Venice</i>	6/7	10
<i>Macbeth</i>	8/9	11
<i>Much Ado About Nothing</i>	10/11	12

Section A
Poetry across time

1 Love and Relationships

Read the two poems below and then answer both part a) and part b).

You are advised to spend about 45 minutes on part a) and 30 minutes on part b).

- a)** Compare how the speakers in these poems express feelings of being let down in love.

You should consider:

- ideas and attitudes in each poem
- tone and atmosphere in each poem
- the effects of the language and structure used.

[20]

AND

- b)** Explore in detail one other poem from your anthology which expresses doubt or uncertainty in relationships.

[20]

A Broken Appointment by Thomas Hardy

You did not come,
And marching Time drew on, and wore me numb.
Yet less for loss of your dear presence there
Than that I thus found lacking in your make
5 That high compassion which can overbear
Reluctance for pure lovingkindness' sake
Grieved I, when, as the hope-hour stroked its sum,
You did not come.

You love not me,
10 And love alone can lend you loyalty;
—I know and knew it. But, unto the store
Of human deeds divine in all but name,
Was it not worth a little hour or more
To add yet this: Once you, a woman, came
15 To soothe a time-torn man; even though it be
You love not me.

The Breather by Billy Collins

Just as in the horror movies
when someone discovers that the phone calls
are coming from inside the house

so too, I realized
5 that our tender overlapping
has been taking place only inside me.

All that sweetness, the love and desire—
it's just been me dialing myself
then following the ringing to another room

10 to find no one on the line,
well, sometimes a little breathing
but more often than not, nothing.

To think that all this time—
which would include the boat rides,
15 the airport embraces, and all the drinks—

it's been only me and the two telephones,
the one on the wall in the kitchen
and the extension in the darkened guest room upstairs.

2 Conflict

Read the two poems below and then answer both part a) and part b).

You are advised to spend about 45 minutes on part a) and 30 minutes on part b).

- a) Compare how these poems present the effects of war on people's lives.

You should consider:

- ideas and attitudes in each poem
- tone and atmosphere in each poem
- the effects of the language and structure used.

[20]

AND

- b) Explore in detail one other poem from your anthology that presents lives transformed by conflict.

[20]

Anthem For Doomed Youth by Wilfred Owen

What passing-bells for these who die as cattle?

Only the monstrous anger of the guns.

Only the stuttering rifles' rapid rattle

Can patter out their hasty orisons.

5 No mockeries now for them; no prayers nor bells;

Nor any voice of mourning save the choirs,

The shrill, demented choirs of wailing shells;

And bugles calling for them from sad shires.

What candles may be held to speed them all?

10 Not in the hands of boys, but in their eyes

Shall shine the holy glimmers of good-byes.

The pallor of girls' brows shall be their pall;

Their flowers the tenderness of patient minds,

And each slow dusk a drawing-down of blinds.

In Times of Peace by John Agard

That finger – index to be exact –
 so used to a trigger's warmth
 how will it begin to deal with skin
 that threatens only to embrace?

5 Those feet, so at home in heavy boots
 and stepping over bodies –
 how will they cope with a bubble bath
 when foam is all there is for ambush?

And what of hearts in times of peace?
 10 Will war-worn hearts grow sluggish
 like Valentine roses wilting
 without the adrenalin of a bullet's blood-rush?

When the dust of peace has settled on a nation,
 how will human arms handle the death of weapons?
 15 And what of ears, are ears so tuned to sirens
 that the closing of wings causes a tremor?

As for eyes, are eyes ready for the soft dance
 of a butterfly's bootless invasion?

3 Youth and Age

Read the two poems below and then answer both part a) and part b).

You are advised to spend about 45 minutes on part a) and 30 minutes on part b).

- a) Compare how these poems present the relationship between fathers and sons.

You should consider:

- ideas and attitudes in each poem
- tone and atmosphere in each poem
- the effects of the language and structure used.

[20]

AND

- b) Explore in detail one other poem from your anthology that presents a relationship between a parent and a child.

[20]

Farther by Owen Sheers

I don't know if the day after Boxing Day has a name
 but it was then we climbed the Skirrid again,
 choosing the long way round,
 through the wood, simplified by snow,
 5 along the dry stone wall, its puzzle solved by moss,
 and out of the trees into that cleft of earth
 split they say by a father's grief
 at the loss of his son to man.
 We stopped there at an altar of rock and rested,
 10 watching the dog shrink over the hill before continuing ourselves,
 finding the slope steeper than expected.
 A blade of wind from the east
 and the broken stone giving under our feet
 with the sound of a crowd sighing.
 15 Half way up and I turned to look at you,
 your bent head the colour of the rocks,
 your breath reaching me, short and sharp and solitary,
 and again I felt the tipping in the scales of us,
 the intersection of our ages.
 20 The dog returns having caught nothing but his own tongue
 and you are with me again, so together we climbed to the top
 and shared the shock of a country unrolled before us,
 the hedged fields breaking on the edge of Wales.
 Pulling a camera from my pocket I placed it on the trig point
 25 and leant my cheek against the stone to find you in its frame,
 before joining you and waiting for the shutter's blink
 that would tell me I had caught this:

the sky rubbed raw over the mountains,
us standing on the edge of the world, together against the view
30 and me reaching for some kind of purchase
or at least a shallow handhold in the thought
that with every step apart, I'm another closer to you.

Those Winter Sundays by Robert Hayden

Sundays too my father got up early
and put his clothes on in the blueblack cold,
then with cracked hands that ached
5 from labor in the weekday weather made
banked fires blaze. No one ever thanked him.

I'd wake and hear the cold splintering, breaking.
When the rooms were warm, he'd call,
and slowly I would rise and dress,
10 fearing the chronic angers of that house,

Speaking indifferently to him,
who had driven out the cold
and polished my good shoes as well.
What did I know, what did I know
15 of love's austere and lonely offices?

Section B
Shakespeare

Romeo and Juliet

Choose **ONE** question.

You are advised to spend about 45 minutes on this section.

EITHER

- 4 Explore how Mercutio's attitude towards Tybalt, and others, influences events in the play. Refer to this extract from Act 3 Scene 1 and elsewhere in the play.

[40]*

In this extract Tybalt and other Capulets approach Benvolio and Mercutio in a public place.

BENVOLIO By my head, here comes the Capulets.
 MERCUTIO By my heel, I care not.
 TYBALT Follow me close, for I will speak to them.
 Gentlemen, good den; a word with one of you.
 MERCUTIO And but one word with one of us?
 Couple it with something; make it a word and a blow.
 TYBALT You shall find me apt enough to that, sir, an you will give me occasion.
 MERCUTIO Could you not take some occasion without giving?
 TYBALT Mercutio, thou consortest with Romeo.
 MERCUTIO Consort! What, dost thou make us minstrels? An thou make minstrels of us, look to hear nothing but discords. Here's my fiddlestick; here's that shall make you dance. Zounds, consort!
 BENVOLIO We talk here in the public haunt of men;
 Either withdraw unto some private place,
 Or reason coldly of your grievances,
 Or else depart; here all eyes gaze on us.
 MERCUTIO Men's eyes were made to look, and let them gaze;
 I will not budge for no man's pleasure, I.

Enter ROMEO

TYBALT Well, peace be with you, sir. Here comes my man.
 MERCUTIO But I'll be hang'd, sir, if he wear your livery.
 Marry, go before to field, he'll be your follower;
 Your worship in that sense may call him man.

OR

- 5 How and why do you think Juliet's relationship with the Nurse changes? Explore at least two moments from the play to support your ideas.

[40]*

The Merchant of Venice

Choose **ONE** question.

You are advised to spend about 45 minutes on this section.

EITHER

- 6 Explore the importance of Antonio and Bassanio's friendship. Refer to this extract from Act 1 Scene 1 and elsewhere in the play.

[40]*

In this extract Antonio and Bassanio are discussing love and money issues.

- ANTONIO Well; tell me now what lady is the same
To whom you swore a secret pilgrimage,
That you to-day promis'd to tell me of?
- BASSANIO 'Tis not unknown to you, Antonio,
How much I have disabled mine estate
By something showing a more swelling port
Than my faint means would grant continuance;
Nor do I now make moan to be abridg'd
From such a noble rate; but my chief care
Is to come fairly off from the great debts
Wherein my time, something too prodigal,
Hath left me gag'd. To you, Antonio,
I owe the most, in money and in love;
And from your love I have a warranty
To unburden all my plots and purposes
How to get clear of all the debts I owe.
- ANTONIO I pray you, good Bassanio, let me know it;
And if it stand, as you yourself still do,
Within the eye of honour, be assur'd
My purse, my person, my extremest means
Lie all unlock'd to your occasions.
- BASSANIO In my school-days, when I had lost one shaft,
I shot his fellow of the self-same flight
The self-same way, with more advised watch,
To find the other forth; and by adventuring both
I oft found both. I urge this childhood proof,
Because what follows is pure innocence.

OR

- 7 How and why is money so important to Shylock? Explore at least two moments from the play to support your ideas.

[40]*

Macbeth

Choose **ONE** question.

You are advised to spend about 45 minutes on this section.

EITHER

- 8 Explore the idea that Macbeth gradually loses control of himself and his relationships. Refer to this extract from Act 3 Scene 2 and elsewhere in the play.

[40]*

In this extract Macbeth has left the banquet hall and Lady Macbeth seeks him out in another part of the castle.

LADY MACBETH	Gentle my lord, sleek o'er your rugged looks; Be bright and jovial among your guests to-night.
MACBETH	So shall I, love; and so, I pray, be you. Let your remembrance apply to Banquo; Present him eminence, both with eye and tongue – Unsafe the while, that we Must lave our honours in these flattering streams, And make our faces vizards to our hearts, Disguising what they are.
LADY MACBETH	You must leave this.
MACBETH	O, full of scorpions is my mind, dear wife! Thou know'st that Banquo, and his Fleance, lives.
LADY MACBETH	But in them nature's copy's not eterne.
MACBETH	There's comfort yet; they are assailable. Then be thou jocund. Ere the bat hath flown His cloister'd flight; ere to black Hecate's summons The shard-borne beetle with his drowsy hums Hath rung night's yawning peal, there shall be done A deed of dreadful note.
LADY MACBETH	What's to be done?
MACBETH	Be innocent of the knowledge, dearest chuck, Till thou applaud the deed.

OR

- 9 In what ways is Banquo an important character in the play? Explore at least two moments from the play to support your ideas.

[40]*

Much Ado About Nothing

Choose **ONE** question.

You are advised to spend about 45 minutes on this section.

EITHER

- 10** Explore how Leonato behaves as a father to Hero. Refer to this extract from Act 4 Scene 1 and elsewhere in the play.

[40]*

In this extract Hero has fainted having heard Claudio's accusations. Leonato and the others gather around her.

BEATRICE	Dead, I think. Help, uncle!
	Hero! why, Hero! Uncle! Signor Benedick! Friar!
LEONATO	O Fate, take not away thy heavy hand!
	Death is the fairest cover for her shame
	That may be wish'd for.
BEATRICE	How now, cousin Hero!
FRIAR	Have comfort, lady.
LEONATO	Dost thou look up?
FRIAR	Yea; wherefore should she not?
LEONATO	Wherefore! Why, doth not every earthly thing
	Cry shame upon her? Could she here deny
	The story that is printed in her blood?
	Do not live, Hero; do not ope thine eyes;
	For, did I think thou wouldst not quickly die,
	Thought I thy spirits were stronger than thy shames,
	Myself would, on the rearward of reproaches,
	Strike at thy life. Griev'd I I had but one?
	Chid I for that at frugal nature's frame?
	O, one too much by thee! Why had I one?
	Why ever wast thou lovely in my eyes?
	Why had I not, with charitable hand,
	Took up a beggar's issue at my gates,
	Who smirched thus and mired with infamy,
	I might have said 'No part of it is mine;
	This shame derives itself from unknown loins'?
	But mine, and mine I lov'd, and mine I prais'd,
	And mine that I was proud on; mine so much
	That I myself was to myself not mine,
	Valuing of her – why, she, O, she is fall'n
	Into a pit of ink, that the wide sea
	Hath drops too few to wash her clean again,
	And salt too little which may season give
	To her foul tainted flesh!

OR

- 11** To what extent does Shakespeare present Beatrice and Benedick as a perfect match for one another? Explore at least two moments from the play to support your ideas.

[40]*

BLANK PAGE

BLANK PAGE

BLANK PAGE

Copyright information:

From: Collins, B. (2009). 'The Breather' in *Ballistics*. Reproduced by permission of Picador Macmillan, London, UK. Reproduced with permission from Pan Macmillan through PLS Clear.

In Times of Peace © 2009 John Agard. Reproduced with permission.

Owen Sheers, Farther. Reproduced by permission c/o Rogers, Coleridge & White Ltd., 20 Powis Mews, London, W11 1JN.

Robert Hayden, Those Winter Sundays. Reproduced with permission from Liveright Publishing Corporation.

OCR is committed to seeking permission to reproduce all third-party content that it uses in the assessment materials. OCR has attempted to identify and contact all copyright holders whose work is used in this paper. To avoid the issue of disclosure of answer-related information to candidates, all copyright acknowledgements are reproduced in the OCR Copyright Acknowledgements booklet. This is produced for each series of examinations and is freely available to download from our public website (www.ocr.org.uk) after the live examination series.

If OCR has unwittingly failed to correctly acknowledge or clear any third-party content in this assessment material, OCR will be happy to correct its mistake at the earliest possible opportunity.

For queries or further information please contact OCR, The Triangle Building, Shaftesbury Road, Cambridge CB2 1GE.

OCR is part of the Cambridge Assessment Group; Cambridge Assessment is the brand name of University of Cambridge Local Examinations Syndicate (UCLES), which is itself a department of the University of Cambridge.



Oxford Cambridge and RSA

...day June 20XX – Morning/Afternoon

GCSE (9–1) English Literature

J352/02 Exploring poetry and Shakespeare

SAMPLE MARK SCHEME

Duration: 2 hours

MAXIMUM MARK 80



MARKING INSTRUCTIONS**PREPARATION FOR MARKING****SCORIS**

1. Make sure that you have accessed and completed the relevant training packages for on-screen marking: *scoris assessor Online Training*; *OCR Essential Guide to Marking*.
2. Make sure that you have read and understood the mark scheme and the question paper for this unit. These are posted on the RM Cambridge Assessment Support Portal <http://www.rm.com/support/ca>
3. Log-in to scoris and mark the **required number** of practice responses (“scripts”) and the **required number** of standardisation responses.

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

TRADITIONAL

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

MARKING

1. Mark strictly to the mark scheme.
2. Marks awarded must relate directly to the marking criteria.
3. The schedule of dates is very important. It is essential that you meet the scoris 50% and 100% (traditional 50% Batch 1 and 100% Batch 2) deadlines. If you experience problems, you must contact your Team Leader (Supervisor) without delay.
4. If you are in any doubt about applying the mark scheme, consult your Team Leader by telephone, email or via the scoris messaging system.

5. Work crossed out:
 - a. where a candidate crosses out an answer and provides an alternative response, the crossed out response is not marked and gains no marks
 - b. if a candidate crosses out an answer to a whole question and makes no second attempt, and if the inclusion of the answer does not cause a rubric infringement, the assessor should attempt to mark the crossed out answer and award marks appropriately.
6. Always check the pages (and additional objects if present) at the end of the response in case any answers have been continued there. If the candidate has continued an answer there then add a tick to confirm that the work has been seen.
7. There is a NR (No Response) option. Award NR (No Response)
 - if there is nothing written at all in the answer space
 - OR if there is a comment which does not in any way relate to the question (e.g. 'can't do', 'don't know')
 - OR if there is a mark (e.g. a dash, a question mark) which isn't an attempt at the question.Note: Award 0 marks – for an attempt that earns no credit (including copying out the question).
8. The scoris **comments box** is used by your Team Leader to explain the marking of the practice responses. Please refer to these comments when checking your practice responses. **Do not use the comments box for any other reason.**
If you have any questions or comments for your Team Leader, use the phone, the scoris messaging system, or e-mail.
9. Assistant Examiners will send a brief report on the performance of candidates to their Team Leader (Supervisor) via email by the end of the marking period. The report should contain notes on particular strengths displayed as well as common errors or weaknesses. Constructive criticism of the question paper/mark scheme is also appreciated.
10. For answers marked by levels of response:
 - a. **To determine the level** – start at the highest level and work down until you reach the level that matches the answer
 - b. **To determine the mark within the level**, consider the following:

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

11. Annotations

Annotation	Meaning

12. Subject-specific Marking Instructions

INTRODUCTION

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

- the specification, especially the assessment objectives

- the question paper and its rubrics
- the texts which candidates have studied
- the mark scheme.

You should ensure that you have copies of these materials.

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

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

ASSESSMENT OBJECTIVES

Candidates are expected to demonstrate their ability to:

AO1	Read, understand and respond to texts. Students should be able to: <ul style="list-style-type: none"> • 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	
<i>Exploring modern and literary heritage texts (J352/01)</i>	20	17.5	10	2.5	50
<i>Exploring poetry and Shakespeare (J352/02)</i>	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 <i>Exploring poetry and Shakespeare</i> (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.

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

Component <i>Exploring poetry and Shakespeare</i> (J352/02)	Intended weightings (% of GCSE)				Total
	AO1	AO2	AO3	AO4	
Section A: Poetry across time Part (a)	5	7.5			12.5

SKILLS:	<p>AO2: Analyse the language, form and structure used by a writer to create meanings and effects, using relevant terminology where appropriate.</p> <p>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.</p> <p><i>Critically compare and contrast texts, referring where relevant to theme, characterisation, context (where known), style and literary quality.</i></p> <p>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.</p>
----------------	------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

Level 6 (18–20 marks)	<p>Sustained critical style in an informed personal response to both text and task</p> <ul style="list-style-type: none"> • 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)	<p>Convincing critical style in a well-developed personal response to both text and task</p> <ul style="list-style-type: none"> • 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)	<p>Credible critical style in a detailed personal response to both text and task</p> <ul style="list-style-type: none"> • 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)	<p>A reasonably developed personal response to both text and task</p> <ul style="list-style-type: none"> • 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)	<p>A straightforward personal response to both text and task</p> <ul style="list-style-type: none"> • 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)	<p>A basic response to both text and task</p> <ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • No response or no response worthy of credit.

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

Question		Indicative content	Marks
1	a	<p><i>A Broken Appointment</i> by Thomas Hardy and <i>The Breather</i> by Billy Collins</p> <p>Compare how the speakers in these poems express feelings of being let down in love. You should consider:</p> <ul style="list-style-type: none"> • ideas and attitudes in each poem • tone and atmosphere in each poem • the effects of the language and structure used. <p><i>Please bear in mind that other content may be equally valid and should be credited.</i></p> <p>AO2:</p> <ul style="list-style-type: none"> • Hardy's imagery of marching and destructive Time compared to Collins's image of the horror movie. • Hardy's imaginary narrative of "that high compassion which can overbear/ Reluctance for pure loving kindness' sake" compared with the imaginary "airport embraces, and all the drinks" in the fantasy of Collins's speaker. • The presentation of rejection in each poem: Hardy's question "Was it not worth a little hour or more" compared to Collins's metaphor of "the two telephones" and "following the ringing to another room". • The impact of the final line of each poem: "You love not me" completing Hardy's pattern of stark monosyllabic repetition contrasted with the sadness/emptiness of dialing "the extension in the darkened guest room upstairs". <p>AO1:</p> <ul style="list-style-type: none"> • Understanding of Hardy's expression of rejection, lack of compassion and the relentless animosity of time compared to Collins's presentation of a relationship based on delusions of intimacy. • Both speakers arguably question the reality of their relationship. Hardy states "love alone can lend you loyalty; - I know and knew it" suggesting self-deception compared with the speaker in <i>The Breather</i> questioning being loved at all – 'our tender overlapping...taking place only inside me'. • Expressions of loss in both poems – in Hardy's poem the loss of the "hope-hour" compared to Collins's speaker "following the ringing to another room/to find no one on the line". Different tone/atmosphere created e.g. could identify Collins's use of horror film metaphor and the speaker calling himself, or alternatively, more literal interpretation of poem could view it as simply sad. 	20

Question		Indicative content	Marks
2	a	<p><i>Anthem for Doomed Youth</i> by Wilfred Owen and <i>In Times of Peace</i> by John Agard</p> <p>Compare how these poems present the effects of war on people's lives. You should consider:</p> <ul style="list-style-type: none"> • ideas and attitudes in each poem • tone and atmosphere in each poem • the effects of the language and structure used. <p><i>Please bear in mind that other content may be equally valid and should be credited.</i></p> <p>AO2:</p> <ul style="list-style-type: none"> • The effect of war on the senses (immediate and afterwards): Owen's use of sound to convey "the shrill demented choirs of wailing shells" compared with Agard's "ears so tuned to sirens / that the closing of wings causes a tremor" . • Contrast of harsh and soft language to emphasise physical reality/brutality of war: Owen's "patter' of bullets" compared to Agard's "heavy boots...stepping over bodies" or contrasted with "a bubble bath" and "the tenderness of patient minds". • Different images of denial in both poems: Owen's "a drawing-down of blinds" might be compared with Agard's "the dust of peace has settled on a nation". • Use of rhetorical questions in both poems to reinforce situation of those blighted by war. <p>AO1:</p> <ul style="list-style-type: none"> • Both poems contrast lives at war and at home: Owen's grim contrast of the mourning rituals at home and the brutal realities of the front line compared to Agard's presentation of the hardened warriors' return to the softer embraces of peaceful times. • Effects of war on soldiers shown through Owen's "no mockeries now for them" compared to Agard's "war-worn hearts". • In <i>Anthem</i> the effect on the "doomed" soldiers is physical death but the effect presented in <i>In Times</i> is a psychological one. 	20

Question		Indicative content	Marks
3	a	<p>Farther by Owen Sheers and Those Winter Sundays by Robert Hayden</p> <p>Compare how these poems present the relationship between fathers and sons. You should consider:</p> <ul style="list-style-type: none"> • ideas and attitudes in each poem • tone and atmosphere in each poem • the effects of the language and structure used. <p><i>Please bear in mind that other content may be equally valid and should be credited.</i></p> <p>AO2:</p> <ul style="list-style-type: none"> • Form reflects content in both poems: Sheers’s irregular rhythms imitate the action of climbing to the summit, while his use of occasional end-rhyme highlights the harmony between father and son. Hayden’s curt, self-contained stanzas enact the distance between parent and child. • Both use imagery of winter to contrast the cold outside with the warmth of the relationship: Sheers feels “a blade of wind from the east” and Hayden hears “the cold splintering, breaking”. • Both re-imagine the physical labouring bodies of their fathers, with images that combine strength, age and pain: “your bent head the colour of the rocks” compared to “cracked hands that ached/ from labor in the weekday weather”. • Both use metaphor to describe emotional bonds. Hayden’s father is shown to have “driven out the cold” even if he is not thanked for it; while Sheers says he has “found a shallow handhold” which has drawn father and son closer together despite their growing difference. <p>AO1:</p> <ul style="list-style-type: none"> • Both poems present the relationship of fathers and sons through physical actions rather than the expression of emotions: climbing the Skirrid and “choosing the long way round” in Sheers’s poem and polishing Sunday shoes and making “banked fires blaze” in Hayden’s verses. • They contrast in their presentation of closeness and distance: Sheers feels “the intersection of our ages” while Hayden fears “the chronic angers of that house,” and speaks indifferently to his father. • That sense of closeness is confirmed in Sheers’s poem by the photograph taken on the summit “standing on the edge of the world, together against the view”. The end of Hayden’s poem suggests that “love’s austere and lonely offices” are only appreciated in retrospect. 	20

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

Component <i>Exploring poetry and Shakespeare</i> (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:	<p>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.</p> <p>AO2: Analyse the language, form and structure used by a writer to create meanings and effects, using relevant terminology where appropriate.</p> <p>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.</p>
----------------	---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

Level 6 (18–20 marks)	<p>Sustained critical style in an informed personal response to both text and task</p> <ul style="list-style-type: none"> • 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)	<p>Convincing critical style in a well-developed personal response to both text and task</p> <ul style="list-style-type: none"> • 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)	<p>Credible critical style in a detailed personal response to both text and task</p> <ul style="list-style-type: none"> • 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)	<p>A reasonably developed personal response to both text and task</p> <ul style="list-style-type: none"> • 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)	<p>A straightforward personal response to both text and task</p> <ul style="list-style-type: none"> • 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)	<p>A basic response to both text and task</p> <ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • No response or no response worthy of credit.

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

Question		Indicative content	Marks
1	b	<p>Explore in detail one other poem from your anthology which expresses doubt or uncertainty in relationships.</p> <p><i>Please bear in mind that other content may be equally valid and should be credited.</i></p> <p>Possible poems might include: Jackie Kay's <i>Dusting the Phone</i>, James Fenton's <i>In Paris With You</i>, Emily Bronte's <i>Love and Friendship</i>, Helen Maria Williams's <i>A Song</i> or Edward Thomas's <i>The Sorrow of True Love</i>, all of which explore the paradoxes of love.</p> <p>AO1:</p> <ul style="list-style-type: none"> • Critical overview of how another poem expresses doubt or uncertainty in relationships, e.g. Kay 'imagining the worst that could happen'. • Textual reference and quotation demonstrates appreciation of both surface meaning and deeper implications, e.g. Thomas finding he 'can mistake lack of despair for hope'. <p>AO2:</p> <ul style="list-style-type: none"> • Appreciation of the impact of poetic conventions, such as lyrical voice, choice of stanza form, figurative language, rhythm and sound effects, e.g. Fenton's presentation of 'one of your talking wounded'. • 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 doubt or uncertainty in relationships, e.g. Bronte's image that 'Love is like the wild rose-briar'. 	20

Question	Indicative content	Marks
2 b	<p data-bbox="338 217 1570 240">Explore in detail one other poem from your anthology that presents lives transformed by conflict.</p> <p data-bbox="338 276 1323 300"><i>Please bear in mind that other content may be equally valid and should be credited.</i></p> <p data-bbox="338 339 1912 427">Possible poems might include: William Wordsworth's <i>Boat Stealing</i>, Keith Douglas's <i>Vergissmeinnicht</i>, Denise Levertov's <i>What Were They Like?</i> Gillian Clarke's <i>Lament</i> or Seamus Heaney's <i>Punishment</i> all of which present how lives and perceptions are reshaped by conflict of different kinds.</p> <p data-bbox="338 464 405 488">AO1:</p> <ul data-bbox="389 496 1868 616" style="list-style-type: none"> • Confident critical overview of how another poem presents lives transformed by conflict, e.g. Douglas's soldier's corpse 'mocked at by his own equipment' personifying mechanised war's triumph over humanity. • Apt textual reference and quotation will demonstrate understanding of both surface meaning and deeper implications, e.g. Wordsworth's boy moved by "huge and mighty forms that do not live/ Like living men" and shape his moral being. <p data-bbox="338 651 405 675">AO2:</p> <ul data-bbox="389 683 1895 866" style="list-style-type: none"> • Sensitive and perceptive appreciation of the impact of poetic conventions, such as lyrical voice, choice of stanza form, figurative language, rhythm and sound effects, e.g. Levertov's villagers' 'light hearts turned to stone' as a metaphor for the destructiveness of the Vietnam War. • 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 lives transformed by conflict, e.g. Clarke's natural history of destruction through 'the long migrations and the slow dying'. 	20

Question		Indicative content	Marks
3	b	<p>Explore in detail one other poem from your anthology that presents a relationship between a parent and a child.</p> <p><i>Please bear in mind that other content may be equally valid and should be credited.</i></p> <p>Possible poems might include: Anne Sexton's <i>Red Roses</i>, Thom Gunn's <i>Baby Song</i>, Sylvia Plath's <i>You're</i>, Sharon Olds's <i>My First Week</i>, or Kate Clanchy's <i>Love</i>, all showing intense relationships between parents and children.</p> <p>AO1:</p> <ul style="list-style-type: none"> • Confident critical overview of how another poem presents relationships between children and parents, e.g. Gunn's witty portrayal of the pain of childbirth from the baby's perspective. • Apt textual reference and quotation will demonstrate understanding of both surface meaning and deeper implications, e.g. Sexton's complex/disturbing portrayal of the child's bond with his mother: 'For he loves Blue Lady and the spots/of red roses he gives her'. <p>AO2:</p> <ul style="list-style-type: none"> • Sensitive and perceptive appreciation of the impact of poetic conventions, such as lyrical voice, choice of stanza form, figurative language, rhythm and sound effects, e.g. Plath's simile for the child 'like a sprat in a pickle jug'. • 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 relationships between children and parents, e.g. Clanchy's parental wonder and trepidation: 'if you could meet/such a beast, if you could/get so near'. 	20

Level Descriptors Section B: Shakespeare

Component <i>Exploring poetry and Shakespeare</i> (J352/02)	Intended weightings (% of GCSE)				Total
	AO1	AO2	AO3	AO4	
Section B: Shakespeare	8.75	8.75	5	2.5	25

SKILLS:	<p>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.</p> <p>AO2: Analyse the language, form and structure used by a writer to create meanings and effects, using relevant terminology where appropriate.</p> <p>AO3: Show understanding of the relationships between texts and the contexts in which they were written.</p> <p>AO4: Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.</p> <p>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.</p>
----------------	-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

Level 6 (31–36 marks)	<p>Sustained critical style in an informed personal response to both text and task</p> <ul style="list-style-type: none"> • 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)	<p>Convincing critical style in a well-developed personal response to both text and task</p> <ul style="list-style-type: none"> • 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)	<p>Credible critical style in a detailed personal response to both text and task</p> <ul style="list-style-type: none"> • 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)	<p>A reasonably developed personal response to both text and task</p> <ul style="list-style-type: none"> • 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)	<p>A straightforward personal response to both text and task</p> <ul style="list-style-type: none"> • 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)	<p>A basic response to both text and task</p> <ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • No response or no response worthy of credit.

Marking Grid for AO4 –SPaG(1–4 marks)

<i>High performance (4 marks)</i>	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.
<i>Intermediate performance (2–3 marks)</i>	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.
<i>Threshold performance (1 mark)</i>	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.

Indicative Content Section B: Shakespeare

Question			Indicative content	Marks
				Total 40
4		*	<p><i>Romeo and Juliet</i></p> <p>Explore how Mercutio’s attitude towards Tybalt, and others, influences events in the play. Refer to this extract from Act 3 Scene 1 and elsewhere in the play.</p> <p><i>Please bear in mind that other content may be equally valid and should be credited.</i></p> <p>AO1:</p> <ul style="list-style-type: none"> • Exploration of Mercutio’s role and function in the play, particularly his refusal to back down and listen to Benvolio, or allow his friends to be humiliated, leading to Tybalt’s death and Romeo’s banishment. • Consideration of Mercutio’s cynical attitude to love, his pride, his defiance, his entertaining and comic speeches providing humour and light relief. Personal responses may express a more critical or favourable view of Mercutio’s attitude and behaviour. <p>AO2:</p> <ul style="list-style-type: none"> • Exploration of Mercutio’s mocking language in the extract, as well as his defiance and belligerence. • Exploration of his comic language in the extract and elsewhere, including his use of puns. <p>AO3:</p> <ul style="list-style-type: none"> • Understanding of honour and the importance of reputation. • Understanding of friendship and rivalry among the young male characters in the play. Possibly with reference to the Capulet and Montague feud. 	36+4 SPaG

Question	Indicative content	Marks
5	<p data-bbox="394 209 510 236">*</p> <p data-bbox="521 209 1917 240"><i>Romeo and Juliet</i></p> <p data-bbox="521 272 1917 336">How and why do you think Juliet’s relationship with the Nurse changes? Explore at least two moments from the play to support your ideas.</p> <p data-bbox="521 368 1509 400"><i>Please bear in mind that other content may be equally valid and should be credited.</i></p> <p data-bbox="521 432 595 459">AO1:</p> <ul data-bbox="573 464 1883 683" style="list-style-type: none"> • Responses may refer to Juliet’s early relationship with the nurse – her maternal role, Juliet’s love for the Nurse despite her frustrating behaviour, her role as confidante and messenger early in the play, and determination to protect Juliet at all costs, even standing up to Capulet in his rage. Juliet may be viewed as harsh and unforgiving for dismissing the nurse so emphatically. • Responses may refer to the Nurse’s lack of loyalty when she compares Romeo unfavourably to Paris, her advice that Juliet marry Paris, and why Juliet rejects her advice so angrily. Juliet may be viewed sympathetically as the Nurse lets her down at a critical time. <p data-bbox="521 715 595 742">AO2:</p> <ul data-bbox="573 746 1861 901" style="list-style-type: none"> • Exploration of Juliet and the Nurse’s tender language contrasted to the more formal language used with Juliet’s parents. • Later in the play exploration of Juliet’s increasing maturity and independence through her soliloquies. Exploration of the nurse’s language following Juliet’s ‘death’ which convey her raw emotion. Juliet’s angry and bitter language following the Nurse’s ‘betrayal’. <p data-bbox="521 933 595 960">AO3:</p> <ul data-bbox="573 965 1895 1120" style="list-style-type: none"> • Understanding of social conventions and status connected to wealth and position, e.g. awareness of the Nurse’s limited capacity to support Juliet in her situation due to her lack of education, power and status. • Understanding of conventions linked to marriage, e.g. the vulnerable position Juliet places herself in by following her own rather than her parents’ choice for a husband, and the reasons for the Nurse’s advice that she should marry Paris. 	<p data-bbox="1962 209 2036 268">36+4 SPaG</p>

Question	Indicative content	Marks
6	<p data-bbox="394 209 510 236">*</p> <p data-bbox="521 209 1912 240"><i>The Merchant of Venice</i></p> <p data-bbox="521 272 1868 336">Explore the importance of Antonio and Bassanio’s friendship. Refer to this extract from Act 1 Scene 1 and elsewhere in the play.</p> <p data-bbox="521 376 1509 408"><i>Please bear in mind that other content may be equally valid and should be credited.</i></p> <p data-bbox="521 440 591 464">AO1:</p> <ul data-bbox="573 472 1912 687" style="list-style-type: none"> • Their friendship may be viewed negatively through questioning Bassanio’s motives in requesting further loans and Antonio’s unquestioning desire to help his friend. Contrasting Antonio’s melancholic mood to Bassanio’s excitement and determination to win Portia may lead to consideration of whether their friendship has any mutual advantages or simply serves Bassanio’s needs. • Their friendship may be viewed positively as one where Bassanio questions Antonio’s decision to borrow from Shylock and does all that he can to save his friend. His attempts to save him in the ‘court’ scene make amends for his earlier behaviour and taking Antonio’s friendship for granted. <p data-bbox="521 719 591 743">AO2:</p> <ul data-bbox="573 751 1912 871" style="list-style-type: none"> • The rich language of the extract, including the manipulative, emotive language used by Bassanio to persuade Antonio, resulting in Antonio’s frustration. How the language reflects the balance of power in their friendship. • Links may be made to other parts of the play where the language of business transaction is used in personal dealings, or how Bassanio and Antonio’s language reveals their feelings about one another. <p data-bbox="521 903 591 927">AO3:</p> <ul data-bbox="573 935 1794 999" style="list-style-type: none"> • Exploration of the importance of male friendship and honour in the play. • Shifts in power and social status explored through Bassanio and Antonio’s changing circumstances. 	<p data-bbox="1957 209 2036 264">36+4 SPaG</p>

Question	Indicative content	Marks
7	<p data-bbox="394 209 510 236">*</p> <p data-bbox="521 209 1915 240"><i>The Merchant of Venice</i></p> <p data-bbox="521 272 1915 331">How and why is money so important to Shylock? Explore at least two moments from the play to support your ideas.</p> <p data-bbox="521 363 1509 395"><i>Please bear in mind that other content may be equally valid and should be credited.</i></p> <p data-bbox="521 427 595 451">AO1:</p> <ul data-bbox="573 459 1904 707" style="list-style-type: none"> • Responses may argue that for Shylock money is a means of defence in a hostile world – his usury is his only means of creating wealth and security, his house protects him, the bond gives him power over those who have abused him, leading to his desire to protect and maintain his wealth and therefore his well-being. His rejection of money for his principle in the court may be cited. • Responses may argue that to Shylock money is more important than human life, citing his attempts to kill Antonio, and his desire that Jessica is dead and his money and wealth returned. His delight with Antonio’s financial misfortunes and disapproval of Bassanio’s reckless spending could be cited as evidence that he is miserly and lacking any generosity of spirit. <p data-bbox="521 770 595 794">AO2:</p> <ul data-bbox="573 802 1883 927" style="list-style-type: none"> • Shylock’s use of the bible to justify usury, his passionate language following Jessica’s elopement and the legal language of the court scene are examples of how language could be explored. • Understanding of the language used to illustrate shifts in power may be evident. Dramatic conventions may be explored to show the extent to which money is important to Shylock. <p data-bbox="521 959 595 983">AO3:</p> <ul data-bbox="573 991 1868 1086" style="list-style-type: none"> • Exploration of whether Shylock is a sympathetic character or not, and the presentation of anti-Semitism. Understanding of the position of Shylock as a Jew and his dependence on usury for financial security. • Understanding of Venice as a centre for trade and bargaining, leading to the ‘bond’ and its consequences. 	<p data-bbox="1960 209 2038 268">36+4 SPaG</p>

Question	Indicative content	Marks
8	<p data-bbox="394 209 510 236">*</p> <p data-bbox="521 209 1915 240">Macbeth</p> <p data-bbox="521 272 1915 336">Explore the idea that Macbeth gradually loses control of himself and his relationships. Refer to this extract from Act 3 Scene 2 and elsewhere in the play.</p> <p data-bbox="521 376 1509 403"><i>Please bear in mind that other content may be equally valid and should be credited.</i></p> <p data-bbox="521 435 591 462">AO1:</p> <ul data-bbox="573 472 1915 687" style="list-style-type: none"> • Exploration of Macbeth's inability to conceal his distress in front of his guests, and Lady Macbeth's concern about this. Understanding that Macbeth has ordered that Banquo and Fleance are murdered, because he is obsessed by the witches' prophecies and this affects his state of mind. Possible reference to the later appearance of Banquo's ghost and Macbeth's total loss of control at this point. • Exploration of the change in Macbeth's relationship with Lady Macbeth, as he does not share with her his plan to have Banquo killed, suggesting he is no longer secure in the relationship. Reference to how this changes throughout the play, from his close intimacy with Lady Macbeth to her eventual isolation and suicide. <p data-bbox="521 719 591 746">AO2:</p> <ul data-bbox="573 756 1915 935" style="list-style-type: none"> • Understanding Macbeth's language to express despair in the extract, 'full of scorpions is my mind...', and his gradual descent into complete loss of control; links to other imagery expressing his disturbed state of mind elsewhere in the play. Tenderness for his wife is evident in his language in this extract, 'dearest chuck', but may be contrasted with their intimate language in earlier scenes, or his reaction to her death later on. • An exploration of the way language links to the witches and supernatural forces in this extract and elsewhere, e.g. '... to black Hecate's summons'. <p data-bbox="521 967 591 994">AO3:</p> <ul data-bbox="573 1003 1915 1182" style="list-style-type: none"> • Understanding of the context of witchcraft and the supernatural and how this impacts on Macbeth's gradual loss of control throughout the play. • Importance of power and status: understanding of Macbeth's desperation to secure his position as King through any means possible and the threat posed by Banquo and his son Fleance. Possible reference to Macbeth having no child to inherit his crown, and how this contributes to his loss of control and breakdown in relationship with Lady Macbeth. 	<p data-bbox="1962 209 2033 268">36+4 SPaG</p>

Question		Indicative content	Marks
9	*	<p>Macbeth</p> <p>In what ways is Banquo an important character in the play? Explore at least two moments from the play to support your ideas.</p> <p><i>Please bear in mind that other content may be equally valid and should be credited.</i></p> <p>AO1:</p> <ul style="list-style-type: none"> • Responses may refer to the importance the witches' prophesy for Banquo, his measured response to their prophesies and how this importantly contrasts with Macbeth's response. Banquo's contribution to the dramatic tension through his discussion with Macbeth about the meeting with the witches, and the importance of his appearance as the ghost following his murder. His role in intensifying Macbeth's insecurity and moving the drama forward may be explored. • Understanding of Banquo's role as a father and the significant escape of his son Fleance; Banquo's admirable characteristics and courage compared with Macbeth's self-interest and vulnerability. His early friendship with Macbeth and Macbeth's betrayal may be explored. <p>AO2:</p> <ul style="list-style-type: none"> • Understanding and exploration of Banquo's nobility and honour as revealed in his language. This may be contrasted to the much darker language used by Macbeth. • Understanding of Shakespeare's use of the dramatic form; e.g. the impact of the appearance of Banquo's ghost and the importance of this on Macbeth and further events in the play. <p>AO3:</p> <ul style="list-style-type: none"> • Understanding of the importance of honour and loyalty to the king as displayed by Banquo, possibly compared to preoccupation with power and status as represented by Macbeth. • The importance of a male heir may be referred to through Banquo's relationship with Fleance and his determination to save him in the murder scene, contrasted to Macbeth's childless state. 	<p>36+4 SPaG</p>

10	Question	Indicative content	Marks
	<p>*</p>	<p><i>Much Ado About Nothing</i></p> <p>Explore how Leonato behaves as a father to Hero. Refer to this extract from Act 4 Scene 1 and elsewhere in the play.</p> <p><i>Please bear in mind that other content may be equally valid and should be credited.</i></p> <p>AO1:</p> <ul style="list-style-type: none"> • Understanding of how the extract shows Leonato’s conflicting feelings about Hero at this point in the play, and the shame and humiliation he feels following the accusation of her infidelity. Responses may show different levels of sympathy or condemnation for his behaviour, some citing his desire to see his daughter married as a natural fatherly inclination, and some viewing his treatment of Hero in terms of a possession to be owned and sold. • Clear links to the wider play to explore Leonato’s later regret and desire to make amends for Hero’s shaming. <p>AO2:</p> <ul style="list-style-type: none"> • Understanding of the unforgiving and self-pitying language used in the extract and what they reveal about Leonato’s feelings, possibly compared to his tender fatherly language used elsewhere in the play. • Understanding of imagery and its effects, e.g. ... ‘she is fall’n into a pit of ink’, and the impact of language and structure, e.g. Leonato’s repeated use of questions and repetitions of words, e.g. ‘I’ and ‘mine’. <p>AO3:</p> <ul style="list-style-type: none"> • Understanding of the patriarchal nature of society, the role of women and Hero’s representation as the ‘ideal’ daughter up to this point. • Understanding of the importance of marriage, and the expectation of female purity. 	<p>36+4 SPaG</p>

Question	Indicative content	Marks
11	<p data-bbox="394 209 510 236">*</p> <p data-bbox="521 209 1917 244"><i>Much Ado About Nothing</i></p> <p data-bbox="521 272 1917 333">To what extent does Shakespeare present Beatrice and Benedick as a perfect match for one another? Explore at least two moments from the play to support your ideas.</p> <p data-bbox="521 365 1917 395"><i>Please bear in mind that other content may be equally valid and should be credited.</i></p> <p data-bbox="521 427 1917 458">AO1:</p> <ul data-bbox="573 461 1917 676" style="list-style-type: none"> <li data-bbox="573 461 1917 612">• Exploration and understanding of how Beatrice and Benedick's relationship is presented through their witty exchanges, continual rivalry and emerging understanding of one another. Understanding that the bickering shows they are equally spirited, independent, intelligent, witty and entertaining and therefore a good pairing. Some responses may question whether they are really a 'perfect match' and suggest they are likely to continue arguing once married. <li data-bbox="573 616 1917 676">• Comparisons may be drawn with Claudio and Hero's more formal courtship and consideration of whether marriage will change their relationship. <p data-bbox="521 708 1917 738">AO2:</p> <ul data-bbox="573 742 1917 893" style="list-style-type: none"> <li data-bbox="573 742 1917 831">• Analysis of how Beatrice and Benedick's exchanges reveal their similarities and true feelings through references to imagery, tone and choice of vocabulary. Responses may explore how their exchanges are harsh and unfeeling: e.g. Benedick: 'She speaks poniards, and every word stabs'. <li data-bbox="573 834 1917 893">• Dramatic devices and techniques may be explored through references to the tricks played on them by other characters to force them to reveal their true feelings. <p data-bbox="521 925 1917 956">AO3:</p> <ul data-bbox="573 959 1917 1145" style="list-style-type: none"> <li data-bbox="573 959 1917 1082">• Understanding of Beatrice's unusually independent, outspoken character and behaviour for a woman of the time, and how Benedick is attracted to this. There may be some reference to the implication that Beatrice and Benedick have had a relationship before the action of the play begins and that this either shows that they are well suited, or arguably not. <li data-bbox="573 1085 1917 1145">• Understanding of how Beatrice and Benedick's relationship challenges the marriage conventions of the time, shown in the parallel courtship of Claudio and Hero. 	<p data-bbox="1962 209 2036 269">36+4 SPaG</p>

Mark Scheme Assessment Objectives (AO) Grid

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

Summary of updates

Date	Version	Change
November 2019	2	A contents page has been added to both components in this qualification, for easier navigation around each paper.
September 2020	2.1	Updated copyright acknowledgements.