

**GCSE (9–1)**

*Exemplar Candidate Work*

# **ENGLISH LITERATURE**

J352  
For first teaching in 2015

## ***Much Ado About Nothing – Shakespeare***

Version 1



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## Extract-based questions

It is important when answering these questions to maintain a balance between the Assessment Objectives. These are:

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.

AOs 1 and 2 are dominant. This means that responses need to be well-argued and carefully supported in relation to the whole question. It is a good idea to divide time equally between the extract, which allows AO2 to be addressed through careful attention to language and dramatic structure, and elsewhere in the play, which allows candidates to construct a whole-text response based on reference and argument. It helps to have a particular scene or couple of scenes in mind for comparison/connection. AO3 will be implicit in the question, and may be addressed by exploring the differences between the expectations of Shakespeare's audience and the way modern-day directors and audiences might respond.

This extract from Act 4 Scene 1 of *Much Ado About Nothing* shows Leonato in an unusually poor light for which he quickly makes amends. He is not usually portrayed as an unsympathetic father to Hero, but his attitudes are conventional and he is impatient to the point of rashness (as his treatment of Dogberry shows). He has already shown that he is very keen to make a good marriage for his daughter – and was excited when marriage to the Prince appeared to be in prospect despite her preference for Claudio.

Rather like Lord Capulet, he appears to present the limitations of a traditional patriarchal figure, and is buffoonishly funny in the comic scenes but will shock the audience with his harshness and obvious limitations when confronted with complexity and potential tragedy. It is up to candidates to decide how much Shakespeare might be sending up the patriarchal attitudes of his own society. In retrospect, audiences might find the line 'death is the fairest cover for her shame' ludicrous, and Leonato will make amends when he later confronts Claudio, but his language in this scene is self-obsessed and hyperbolic, and the language of 'honour killing' and 'forced marriage' with no concern for the justice of the accusations.

## Discursive essay questions

This type of question gives candidates an opportunity to explore a key character, relationship or theme by exploring at least two moments in the play in detail. As the Assessments Objectives are the same as for the extract-based question, it is also important to explore contextual influences and to look closely at Shakespeare's language and dramatic techniques. Effective quotation is important to show knowledge and understanding.

It helps candidates to choose their moments with care, for example to show the bickering between Beatrice and Benedick, and the extent to which they resolve it. Their exchange of fire in 1.1 is a good place to start. They spar again in 2.2, with interesting revelations about their past. The end of 2.3 give an amusing contrast between Benedick's desire for love and Beatrice's continued disdain, but by 4.1 they are of one mind, and Benedick promises to 'kill Claudio', and 5.4 amusingly reconciles them, despite the revelation of all the plots and pranks.



## Script A

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A

1. In Act 4, Scene 1 Leonato is angry and ashamed of Hero as she is accused by Claudio. Claudio believes ~~her to be~~ that she ~~is~~ ~~has~~ lost her virginity to another man. Hero faints. Beatrice and Benedick come to her aid. Leonato believes the best thing for her now is to die.

This is significant ~~because~~ for Leonato because Hero is accused to be a 'common stale' meaning she's just another whore. Leonato as the father of Hero doesn't want his reputation and image ruined so he wishes her dead as he believes that it's the fairest cover for her shame. This is important for the plot because this is the first time Leonato shows anger towards Hero in the play. Love and protection is ~~how~~ what Leonato showed towards Hero before this moment. His speech is linked to the theme Honour / Reputation because he talks about how there is nothing that can make her clean again. This is shown when he says, "she is fallen, into a pit of Ink, that the wide sea, Hath drops too few to wash her clean again." ~~When~~ when he says this he's talking about how Hero's reputation is now gone and there's no way to get it back. Leonato is assured in his mind that these accusations are true ~~so~~ because Hero can't deny them. This is shown when he says, "could she here deny, The story printed in her blood?" The language technique used here is a metaphor when he says 'story printed in her blood'.

...continued

## Script A

## Page 2 of 3

Also, ~~she~~ he also rhetorically begins to ask why every earthly thing should not cry shame upon her. ~~As he~~ As shown when he says, " ~~Why~~ why, doth not every earthly thing cry shame upon her?"

In ~~Shakespeare~~ Elizabethan times a woman's honour was based on her virginity. If a woman lost her virginity to another man ~~that~~ than her husband, she would lose all social standing and won't be able to recover from such shame. Shakespeare was here showing us Leonato's anger ~~and~~ at Hero as she brought shame into their family.

In Act 5, scene 1, Leonato has seen the deception that had taken place and realized how the princes had been wronged and how he wronged Hero. He shows his loving side at this moment, he says that he will make sure that all who wronged Hero will come to see that she is a 'fair maiden' not a 'common stale'. This is important for Leonato as he wants to make it up to Hero. This is significant for the plot because it shows how he went from angry and ashamed back to loving and protective. In Elizabethan times, women if they lost their honour, they could only get it back if a man fought for it. Shakespeare shows us here Leonato being loving towards Hero.

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**Script A****Page 3 of 3**

In conclusion, we see how Leonato shows anger and love towards Hero.



## Script A

### Examiner commentary

Script A shows clear understanding of the dramatic context (AO1). Leonato's reaction is 'angry and ashamed' in contrast to Beatrice and Benedick. There is understanding of what the accusation of being a 'common stale' means to Leonato's reputation (AO3). He feels humiliated. For her, he believes, 'the best thing is to die'. It would have been good to have examined more closely the language in which Leonato expresses these sentiments and how an audience might have received it, in order to address AO2 more strongly. It is understood that up to now Leonato has never spoken like this to Hero, and that this is because of the importance of honour or reputation, in other words how important what other people think of you seems to be in the world of the play. Some of Leonato's metaphors are explored (AO2): there is an explanation of the 'pit of ink' and, still better, some analysis of the idea of a 'story printed in her blood'. This would have been stronger if linked to the idea that she is blushing, and that he takes this as evidence of her guilt and sexual transgression. There are the beginnings of appreciation that this is a rhetorical display; this might have been followed by a suggestion that this is artificial.

AO3 is again clearly addressed through understanding of Elizabethan ideas about chastity and virginity. This is followed by the apt choice of Act 5 scene 1 to show wider knowledge of the play. Leonato takes on Claudio and the Prince and shows he can be protective of Hero's honour, and there is a brief textual reference. For a higher AO1 mark, it is important to make more use of quotation, such as 'thou hast belied my innocent child' or to have pointed out that this is reinforced by the dramatic effect of Antonio's challenge to Claudio. The concept of women getting back honour from men prepared to fight for it is understood.

This response meets many of the requirements of **Level 3**, although AO1 is stronger than AO2, which will influence how high it is placed within that band. Relevant comments about context inform the response.



## Script B

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Extract Question:

(B)

①

In this extract we see Leonato behaving as if he hates his daughter Hero. The phrase, "Death is the fairest cover for her shame" <sup>shortly after hero has pointed at the wedding,</sup> We can see this in Leonato's speech, when he says, 'Death is the fairest cover for her shame', this implies how Hero has brought shame upon herself and Hero. The word 'fairest', suggests it would be just to ~~kill~~ Hero to die. ~~We can also~~ We can also see Leonato's repetition of 'I' and 'mine' in ~~the~~ his speech. This implies he only cares about himself rather his daughter who is suffering the most. At the time, an Elizabethan audience would have felt ~~so~~ sorry for Leonato, because he had been tricked in to thinking his daughter is guilty. Therefore this extract shows how ~~Leonato~~ Leonato is self-centered, despite his daughter suffering.

The extract also shows us how Leonato sees his daughter as possession rather than a person; as ~~at~~ at the time a daughter's purpose would be to marry and bind ~~to~~ ~~her~~ ~~parents~~ families together. We can see this when Leonato says, that ~~he says~~ "Why had I not, with charitable hand, took up a beggar's issue at my gates... I might have said 'No part of it is mine.'" This shows how he thinks that he would have been better off adopting a ~~child~~ child than having ~~her~~ her. It also suggests how ~~adopting~~ he could easily disown an ~~adopted~~ adopted child. ~~how~~ This emphasises how much he hates Hero as he wants to disown Hero. The words, 'charitable hand', implies that ~~Leonato would have had~~ ~~was~~ ~~more~~ ~~compassionate~~ is loving and compassionate, and contrasts with what he is saying about his daughter. An Elizabethan audience would have felt empathy for Hero as she is being compared to ~~an~~ a beggar, despite being innocent. Overall, this extract shows how Leonato is a bad father as he has no love for her.

...continued

## Script B

## Page 2 of 2

Another ~~thing~~ moment in the play when we can see ~~Leonato~~ ~~behave~~ behaving as a father, is after the wedding in Act 5. ~~Here~~ However, here we can see Leonato behaving as a more loving father. ~~The most~~ The most significant part is when Leonato is challenging Don John and Claudio, about the accusations they made to Hero, earlier on, and Leonato refers to Hero as an 'innocent child'. The word 'innocent' suggests ~~that~~ he is a <sup>loving</sup> father and sees that Hero has done nothing wrong. What stands out more is how Leonato is challenging Claudio and Don John as it shows that he has dignity for his daughter Hero, who was lower down in society at the time due to being a woman. Here ~~Shakespeare~~ Shakespeare may have been trying to connect with the audience in showing that men and women are equal as it relates to the theme of roles of men and women. An Elizabethan audience would have felt surprised at the Leonatos courage in ~~loving~~ and sticking up for Hero.

In conclusion we can see ~~that~~ <sup>that</sup> Leonato behaves as ~~father~~ a loving father to Hero. However he is often unloyal, ~~so~~ as we can see in the extract. Furthermore we can argue that this is just because of women's role in society at the time.

## Script B

### Examiner commentary

Script B begins well by launching straight in: Leonato is behaving 'as if he hates his daughter Hero'. It is effective to launch straight into the extract: there is no need for a 'courtesy introduction'. 'Death is the fairest cover for her shame' is a well-chosen quotation and it is analysed. A more developed analysis might have looked at the other connotation of 'fairest': it is not only just but also more beautiful that Hero should be dead. There is a misogynist implication that Hero's beauty is the source of her shame. The understanding and apt use of quotation here address AO1, while AO2 is given developed attention by the comment on Leonato's use of the first person, indicating that it is his own honour which is, somewhat uncharacteristically, his main concern here.

There is a developed and quite sophisticated appreciation of context in this answer (AO3). While Elizabethan audiences might feel sorry for Leonato for having been tricked, we are conscious that it is Hero who is really suffering from the false accusation, and would be more critical of the way he 'sees his daughter as possession rather than a person'. His expressed wish that she had been adopted so that he could disown her more easily does not make him appear better to us, and the candidate picks up the irony of his reference to a 'charitable hand'. Even if an Elizabethan audience might pity her for being compared to a beggar, we might simply see him as a 'bad father', as the candidate suggests.

Leonato's behaviour is compared to his 'more loving' treatment of Hero after the wedding. There is understanding of his bravery in challenging those higher in rank, although Don John and Don Pedro are confused here, and awareness that this would have been seen as brave by an Elizabethan audience. His contrasting behaviour in the two scenes is put down to 'women's role in society at the time'.

This answer just edges into **Level 4**. It sustains a reasonably credible, critical style in an organised response showing clear understanding and relevant textual reference (AO1). AO2 is less strong but there are the beginnings of critical analysis of the writer's use of language and there is certainly clear understanding of context (AO3).



## Script C

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(C)

1. ~~En~~ Early on in the play, ~~Leonato~~ when Antonio mistakenly tells Leonato that Don Pedro is in love with Hero, he behaves like a controlling father towards Hero. ~~His~~ Upon hearing this news, Leonato offers to 'acquaint' Hero, so that she may be 'better prepared for an answer.' Him doing this shows how ~~the~~ eager Leonato is to make sure his daughter marries the one he wants her to marry, as these words were said without hesitating. In Elizabethan times, a woman's <sup>prime</sup> purpose in the family was to get married, and it was very important that she married a wealthy husband. First of all because this was their only source of money and secondly because it brought the rank and the honour of your whole family up, which explains why Leonato was so desperate. Additionally women were seen as having to obey men, so Leonato's idea of acquainting Hero would've been very effective. We can also see that in this moment, ~~the~~ Leonato does not offer to talk to her about it but to simply 'acquaint' with her. This connotes that Leonato had no intention of taking her opinion into account but to just tell her what to do, either ~~is~~ meaning that Leonato has too little or too much love for Hero. He may just be wanting to give her the best chance or just want for her to add to his honour; ~~the~~ throughout the play this reveals itself.

In the extract given we see Leonato giving a monologue about how he regrets every

...continued



## Script C

## Page 2 of 3

having her as a daughter and wanting her to be ~~to~~ dead. Leonato says 'I ~~had~~ <sup>grieved</sup> <sup>'grieved'</sup> had but one,' and the <sup>repetition on the</sup> 'I' here ~~represents~~ <sup>emphasises</sup> ~~represents~~ the ~~selfish~~ selfishness that he is displaying. His daughter has fainted and could be dead yet, he only cares about what would happen to him, and he is mourning over why ~~he~~ <sup>he'd</sup> only had one child. However this would not have been looked at the same way we look upon his actions today, because then, honour in the family was a much bigger thing, and ~~daughters~~ <sup>daughters</sup> were almost like property to ~~be~~ <sup>be</sup> given away when the time is right and we see this in the fact that apart from the beginning, Leonato fails to mention Hero's name, but uses words like 'one' and 'mine'. This implies that Hero to ~~her~~ <sup>her</sup> Leonato was <sup>like</sup> an object to be possessed as his. Also towards the end of this extract, Leonato describes Hero as 'fell into a pit of ink'. ~~that is a~~ This metaphor is very effective as ink is a substance which stains very deep, just like the stain of adulterers. Moreover, it says that she fell 'into a pit' not a puddle, which means she is completely covered. To be beautiful in those days was to have pale skin yet ink was dark, and this shows how Leonato no longer ~~see~~ <sup>sees</sup> Hero as beautiful as he did before, linking ~~it~~ <sup>it</sup> to the theme of appearance and reality. ~~Her~~ <sup>Her</sup> Hero was covered in ink meaning no ~~one~~ <sup>one</sup> worthy would ever want to marry her. This shows how ~~much~~ <sup>much</sup> Leonato cares about his honour that

...continued

## Script C

## Page 3 of 3

one knowledge of his daughter being 'taunted', makes him ready to 'strike' at her life.

Though not too long from ~~his~~ this extract, the prior begins to persuade Leonato to look at the possibility of Hero being innocent and he says 'Time hath not yet so dried this blood of mine... to settle scores fully'. Here Shakespeare personifies time to explain that although, he may be old he still wants justice for whoever arranged his daughter, and does not ~~yet~~ lack valour. Also because time hasn't 'dried' his blood means that he can still spill some for Hero. This fierce threat was not absurd as duels were quite frequent among men in these days. If we look at this moment on it's own, Leonato seems very loving and protective of Hero, but looking at it in the context of ~~Hero~~ the whole book, we can see that it is only because he sees that Hero's honour can be restored.

To conclude, looking at these three moments, Leonato seems to ~~take~~ care more about his honour than his actual daughter. If Hero is dishonoured, he wants her - dead, yet if she can be restored he wants the slanderer dead. Shakespeare makes these parts just the little bit more dramatic by putting them in the form of verse, making sound more dramatic, which adds to the extremes that Leonato is willing to take to save his honour.



## Script C

### Examiner commentary

Script C is more wide-ranging. There is appreciation that Leonato appears to be a ‘controlling father’ earlier in the play, supported by apposite quotation (AO1). His impatience is also noted. His desperation is appropriately linked to the concept of ‘honour’ and the importance of wealth and rank in Elizabethan times (AO3). His use of ‘acquaint’ (AO2) is singled out to suggest that he doesn’t encourage much discussion with Hero – perhaps the reason why she is a relatively submissive and silent character throughout much of the play. He ‘had no intention of taking her opinion into account’. Balance is sensibly introduced at this point: we are not sure if Leonato has too little love for his daughter or too much.

The speech in the monologue is then addressed, and some of the features of its language are explored, especially Leonato’s evident self-obsession. This is sensibly set against awareness that family and honour mean more than today (AO3). This is seen to affect Leonato’s language (AO2 & AO3): he addresses Hero more as an object than a person. The metaphor of the ‘pit of ink’ is given much more developed analysis than by Script B. The precise choice of words is evaluated and so are the implications when linked to Elizabethan notions of beauty. It is extended to cover the notion that she is ‘tainted’ and better off dead.

This is now contrasted with Leonato’s eagerness to defend Hero’s honour as soon as he is aware of the truth. This too is put in the context of the honour code, and the prevalence of duelling. There might have been some attention to ways in which, in the theatre, this fondness for hyperbole might make Leonato a comic character, or linked to Beatrice’s challenge to Benedick to be a more plausible champion for Hero. The conclusion shows good understanding of the cultural context in which Leonato seems to care more about honour than about his daughter, but there could be more on the verse and language and its relationship to the play’s genre. There is good understanding of Shakespeare’s purpose, but less on the reactions of the audience.

This is a good **Level 4** response. It is well-developed and shows some insightful understanding (AO1). There is some thoughtful examination of the writer’s use of language (AO2) and a convincing understanding of context (AO3). More use of relevant subject terminology to link this scene to the dramatic structure and effectiveness of the whole play would have seen a higher mark awarded.



## Script D

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(1)  
 i) I think Leonato has shown how he behaves as a father to Hero

In this essay I am going to explore and explain how Leonato behaves as a father to Hero in various ways, I am going to look at Act 4, Scene 1 and Act 5, Scene 1.

In Act 4, Scene 1 Leonato is very distressed at the situation that had happened beforehand: "O, fate take not away thy heavy hand! Death is the fairest cover for her shame." Here Shakespeare uses personification, which suggests that Leonato is very upset as he pleads to fate to ~~help~~ keep his daughter dead, he also uses an exclamation mark to imply that this is a very serious matter. Also Shakespeare ~~uses a lot of long words~~ has an exaggerated ~~eff~~ use on the rhythm to really display Leonato's worry. In Elizabethan times Leonato's reaction would have seemed to be appropriate because adultery was a serious offense, since women were seen as the property of men especially of their fathers. Therefore you could say that Leonato is looking towards the state of her future as committing adultery was a very serious ~~crime~~ <sup>offense</sup> in Elizabethan time, so this shows how Leonato worries as a father to Hero.

Also we see the loving nature of Leonato as he shows how much he cares for Hero in Act 4, Scene 1: "I might have said 'No part of it is mine; this shame derives itself from unknown loins'." Shakespeare uses here sibilance "this shame derives itself" to suggest how he could have lied and disowned her, which further suggests that he loves Hero.

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## Script D

## Page 2 of 3

Shakespeare also uses a question mark, to imply that Hero ~~he~~ could have been questioned as his daughter, the rhythm here is fast tempo which could suggest how Leonato is very passionate about his daughter. In Elizabethan times, I think the audience would be surprised he ~~is~~ acting this way because at the time England was very Protestant, and they believed in chastity, so it would be shocking to see Leonato ~~at the~~ ~~way~~ caring for Hero, ~~the~~ ~~farther~~ ~~more~~ Therefore this shows how Leonato cares as a father to Hero because he still cares for her in a difficult situation.

In Act 5, Scene 1 Leonato defends Hero against Claudio: "Canst thou so daff me? Thou hast killed my child. If thou killst me, boy, thou shalt kill a man." Here Shakespeare uses repetition 'thou' to show how Leonato is clearly accusing Claudio, then going on to insult him, using the commas like brackets 'boy' to emphasise that Leonato was serious, as he insulted Claudio's manhood. ~~Here~~ He also uses the <sup>technique</sup> ~~off~~ of rhyme, using it slightly by repeating the letter 'm' near the end of each of his sentences, this reveals his protective, his possessive nature over Hero. In Elizabethan times the audience would have been very shocked because worrying for your daughter can be understood, but acting on it and accusing others was unthinkable, more so that the Prince and his brother are convinced. Therefore this shows Leonato's ~~the~~ protective behaviour over Hero, because he openly defends his daughter.

~~As~~ Furthermore Leonato even accuses the Prince showing a different ~~perspective~~ side of him: "No! Come brother, away? I will be heard."

...continued

## Script D

## Page 3 of 3

This ~~shows~~ <sup>reveals</sup> how Shakespeare's ideas about humanism, he is displaying a different view on traditional Elizabethan expectations by having Leonato even challenge a Prince, having no solid evidence to defend his daughter. Shakespeare ~~tries to display an~~ uses slight imagery 'come brother; away?' to show how Leonato thinks of him, also using question marks to show how he is questioning the Prince, almost ordering him. The tension rises, through the use of the rhythm and punctuation, to present Leonato's ~~thought~~ ~~and~~ intentions. In Elizabethan times this would have been considered outrageous, regardless of evidence or your relationship ~~with~~ <sup>ship</sup>, to question or raise your voice to the Prince was unthinkable. Therefore this shows ~~Leonato's~~ Shakespeare's ideas about how a father should behave, proven by the bold statement made by Leonato to the Prince.

In conclusion Leonato shows how he is worried, caring, protective and Shakespeare's ideas on how a father should behave, as shown in Act 4, Scene 1 and Act 5, Scene 1.

3. In this essay I am going to explain how both, 'There's a certain slant of light' and 'Honour killing' ~~to~~ present a person's internal conflict.

In 'There's a certain slant of light' it presents the idea of internal conflict in terms of the lack of sunlight because she talks of 'winter afternoons' which are usually dark by then: "Heavenly Hurt, it gives us - we can find no scar." This shows us how sunlight is essential to happiness because she is talking about how it leaves damage that cannot be seen, she also stresses this by using religious imagery and on top of that



## Script D

### Examiner commentary

Script D has an unnecessary introductory paragraph but then quickly moves into exploration of language, including personification (AO2), to explore the rhetorical aspects of Leonato's speech. This might have been linked to the presence of a substantial on-stage audience, including Benedick (who proves, surprisingly and with great dramatic effectiveness to be unconvinced). This is linked to clear understanding of the seriousness of adultery in the Elizabethan context (although Hero is not married yet).

Further analysis of the way Leonato talks about his shame is attempted, although it isn't clear why this shows how much he cares. Perhaps the violence of his sentiments is actually proof of the violence of his love? After all, we have the examples of Beatrice and Benedick to show how little characters mean what they say in this play. The passion of his speech is understood and there is an idea that showing any care at all, in however perverse a way, would be seen as shocking in context. This is interesting but the analysis isn't entirely convincing and suggests the speech isn't entirely understood.

This candidate nevertheless works hard to address AO2 through comments on Leonato's challenge to Claudio in 5.1 which are well-developed and aware of social context. The ability to select and comment in some detail on a contrasting scene is a sign of achievement under AO1, and begins to address Leonato's impetuous character through his use of language. There is a little confusion between Leonato and Antonio here, but there is certainly awareness of the drama of this scene for an Elizabethan audience, awareness of the status of the Prince, and it restores confidence in 'Shakespeare's ideas on how a father should behave', even if this analysis doesn't quite explain why or how Leonato got it so wrong in Act 4.

The comparative approach and analytical comments in this response, allied to clear understanding of context justify a **Level 4** mark, although there are slight misreadings which would place it lower in the band. It is stronger in areas where Script B is weaker, and has a slightly higher mark.



## Script E

## Page 1 of 2

(E)

2. In the play Shakespeare presents Beatrice and Benedick as a perfect match. He does this by making them both ~~think~~<sup>act</sup> that they don't like each other, when all the audience can see that they both act strange around one another. In Act 1 Scene 1, you can see when Beatrice and Benedick arguing and making fun of each other. & Benedick ~~says~~<sup>says</sup> ~~that~~<sup>something</sup> like he wishes his nose was as fast as her tongue. Although it looks like they don't like each other because of the things they say, but this is Shakespeare's way of showing that they are a perfect match. Arguing ~~and~~<sup>making</sup> making fun of someone and saying things about them, is a sign that that person likes the other, in this case this is exactly what Shakespeare is doing. ~~It~~<sup>is</sup> The Second Moment in the play, where Shakespeare presents Beatrice and Benedick as a perfect match is when ~~Beatrice~~<sup>Don't</sup> and Claudio speak to Benedick, trying to make him think that Beatrice is deeply in love with him, and ~~he~~<sup>Hero</sup> does the same with Beatrice, Hero and Ursula, trying saying Beatrice that Benedick is madly in love with her.

...continued

## Script E

## Page 2 of 2

Don Pedro and Claudio say some really big huge things to make Benedick finally show his love to her. They said ~~that~~ that Beatrice loves him so much that she nearly killed herself. Same with Hero, she said some big things to make Beatrice show her love for Benedick, so this shows that Shakespeare goes to a big extent to show that Beatrice and Benedick are a perfect match. Shakespeare shows love in many ways but way is a kind of ~~way~~ strange way because ~~the~~ everyone knows that they love ~~and~~ each other but yet he make them show it in an unusual way.



## Script E

### Examiner commentary

Script E shows some awareness that they are ‘a perfect match’ but ‘act that they don’t like each other’. There is textual reference to Benedick’s put down in 1.1, and there are echoes of Shakespeare’s language – ‘madly in love’ – in the explanation of the pranks which draw them together. There is also reference to the things Don Pedro and Claudio say to Benedick to draw them together, to show some understanding (AO1), relevant support at plot level and simple comments on the dramatic structure which parallels the treatments of Benedick and Beatrice in order to make them a match for each other.

This is a straightforward response to both text and task but shows just enough understanding of the relationship and enough of an attempt to answer the question to merit a mark at the bottom of

**Level 2.** A little more awareness of context or reference to the language of Beatrice and Benedick might have pushed this into the next level. There is implicit understanding that behind the insults lies a real similarity of temperament.



## Script F

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F

2.

20/06/16

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.

Shakespeare presents Beatrice and Benedick to be perfect for one another through the theme of Marriage. In act 1 it is very clear that Benedick doesn't believe in marriage because of its restrictions, 'May <sup>be</sup> converted and see with these eyes' Benedick doesn't want to be restricted to one woman he wants to be a free man. Beatrice also doesn't believe in marriage because she doesn't want to be controlled by any man. Shakespeare has used Beatrice's character to go against society because in Shakespeare's time it was very unusual for women not to be married, if they were not owned by father they would be owned by their husband. Women were meant to be inferior to men but Beatrice was a bold character and didn't want to live inferior to any body. In addition Benedick was scared of becoming a ~~cuckold~~ cuckold. A cuckold was used to describe a man whose wife had cheated on him, it would have been very embarrassing in those days. Benedick hated marriage to save him the possibility of embarrassment. ~~(A cuckold was pictured with horns on its head.)~~

...continued

## Script F

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This presents them as the perfect match because it shows that they have similar interests and opinions in marriage.

Shakespeare ~~uses~~ secondly uses the theme of ~~deception~~ deception. Benedick and Beatrice hide their love for one another behind their witty banter. <sup>\*</sup> Especially in the scene where Beatrice explains that she would be better in combat than Benedick. The gulling scene implicitly shows how much they really loved each other because as they were both being tricked that they loved one another, they were able to believe that there was a possibility of it being true. And as soon as each of them found out they were both happy and started behaving differently. They stopped their jibes and were respectful to one another, in the scene where Hero is thought to be dead. <sup>\*</sup> When Benedick dressed in disguise and danced with Beatrice he was upset that she didn't recognise him. This shows how close they are and that he expects her to know him. The theme of deception surfaced ~~their~~ <sup>their</sup> emotions to reveal the truth that ~~likely~~ ~~Shakespeare~~ ~~uses~~ they were in love.

Finally Shakespeare uses the theme of love to show their perfection for each other. When Benedick and Beatrice confess their love for each other Shakespeare uses oxymorons. Benedick says, 'I am horribly in love with you.' Beatrice says 'Sweet love for me.' This shows the true depth of their love, that it is more than playful banter. Shakespeare also causes them to test their love for each other when Beatrice went and asks

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## Script F

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Benedick to kill Claudio for what he did to Hero. Shakespeare shows that Benedick will agree because he will do anything for love ~~as~~ (Beatrice asks him to fight Claudio meaning Benedick could die) and for Beatrice. This is also a test for Benedick to show whether he truly loves her and whether she can trust him. ~~as a result~~ This shows the perfect match; their love is true and there is evidence that they would do anything for each other as well as make jokes with each other as Leonato said 'skinnish of wit' meaning their cleverness match.



## Script F

### Examiner commentary

Script F is considerably stronger than Script E. It establishes its quality by immediately addressing AO3 through thoughtful comments on gender roles and expectations in Shakespeare's society – and perhaps our own – which Beatrice and Benedick both challenged. This is appropriately linked to patriarchal notions of possession and the male fear of being cuckolded. These ideas would have been stronger if supported by textual reference (AO1).

The link to the theme of deception is an intelligent one: Benedick and Beatrice are seen as deceiving themselves though their witty banter. This is given some textual support by the asterisked reference to the masked ball. The gulling scenes are usefully paralleled in ways which show awareness of dramatic structure (AO2) to suggest that it takes deception to remove their masks of self-deception.

Quotation finally emerges (AO1) to show that love is deep and painful rather than just 'playful' for both Beatrice and Benedick, and this is exemplified by the request to kill Claudio, with understanding that this is a real test. This is compared to the 'skirmish of wit' and might have been linked more explicitly to a test of whether Benedick can treat the honour of women more seriously than the mutual loyalty of men.

This script is certainly reasonably developed, and gives a detailed personal response to the question showing clear understanding (AO1). Context is addressed at some length, and with clear understanding of the different roles of men and women in Shakespeare's society to explain how Beatrice and Benedick challenge them. However, a Level 4 response must also address the writer's use of language, form and structure more explicitly, with more awareness of how the tension of this relationship contributes to the play's drama and more analysis of their putdowns and verbal clashes. It really isn't possible to do justice to Beatrice and Benedick without exploring some examples of their wit, in order to see that they need each other to spark off.

This is therefore a top **Level 3** response.





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