

GCSE English Literature

J352/22 Shakespeare

Sample Question Paper for Summer 2022

Please ensure you have referred to the [Changes for 2022](#) qualification web page

Time allowed: 50 minutes



You must have:

- The OCR 12–page Answer Booklet

Do not use:

- copies of the texts



INSTRUCTIONS

- Use black ink.
- Write your answer in the Answer Booklet. The question number must be clearly shown.
- Fill in the boxes on the front of the Answer Booklet.
- Answer **one** question on the text that you have studied.

INFORMATION

- The total mark for this paper is **40**.
- The marks for each question are shown in brackets [].
- Quality of extended responses will be assessed in questions marked with an asterisk (*).
- This document has **8** pages.

ADVICE

- Read each question carefully before you start your answer.

Shakespeare	Question	Page
<i>Romeo and Juliet</i>	1/2	3
<i>The Merchant of Venice</i>	3/4	4
<i>Macbeth</i>	5/6	5
<i>Much Ado About Nothing</i>	7/8	6

Shakespeare

Answer one question

Romeo and Julie

Choose **ONE** question.

EITHER

- 1 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

- 2 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.

EITHER

- 3 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

- 4 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.

EITHER

- 5 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

- 6 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.

EITHER

- 7 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 open 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

- 8 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]*

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Oxford Cambridge and RSA

...day June 2022 – Morning/Afternoon

GCSE (9–1) English Literature

J352/22 Shakespeare

SAMPLE MARK SCHEME

Duration: 50 minutes

MAXIMUM MARK 40



This document consists of 24 pages

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 grids:

Optional route 1 with Shakespeare

Component	% of GCSE				Total
	AO1	AO2	AO3	AO4	
<i>Modern prose or drama</i> (J352/11)	15	11.66	6.67		33.33
<i>19th century prose</i> (J352/12)	11.67	13.33	8.33		33.33
<i>Shakespeare</i> (J352/22)	10	11.67	6.66	5	33.33
Total	36.67	36.66	21.66	5	100

Optional route 2 with Shakespeare

Component	% of GCSE				Total
	AO1	AO2	AO3	AO4	
<i>Modern prose or drama (J352/11)</i>	15	11.66	6.67		33.33
<i>Poetry across time (J352/21)</i>	15	18.33			33.33
<i>Shakespeare (J352/22)</i>	10	11.67	6.66	5	33.33
Total	40	41.66	13.33	5	100

Optional route 3 with Shakespeare

Component	% of GCSE				Total
	AO1	AO2	AO3	AO4	
<i>19th century prose (J352/12)</i>	11.67	13.33	8.33		33.33
<i>Poetry across time (J352/21)</i>	15	18.33			33.33
<i>Shakespeare (J352/22)</i>	10	11.67	6.66	5	33.33
Total	36.67	43.33	14.99	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	% of GCSE				Total
	AO1	AO2	AO3	AO4	
<i>Shakespeare (J352/22)</i>	10	11.67	6.66	5	33.33

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

- **Highest mark:** If clear evidence of all the qualities in the band descriptors is shown, the HIGHEST Mark should be awarded.
 - **Lowest mark:** If the answer shows the candidate to be borderline (i.e. they have achieved all the qualities of the bands below and show limited evidence of meeting the criteria of the band in question) the LOWEST mark should be awarded.
 - **Middle mark:** This mark should be used for candidates who are secure in the band. They are not 'borderline' but they have only achieved some of the qualities in the band descriptors.
 - Further refinement can be made by using the intervening marks, if appropriate.
- 3 Be prepared to use the full range of marks. Do not reserve high band marks 'in case' something turns up of a quality you have not yet seen. If an answer gives clear evidence of the qualities described in the band descriptors, reward appropriately.

B TOTAL MARKS

- 1 Transfer the mark awarded to the front of the script.
- 2 The maximum mark for the paper is **40**.

C RATIONALE FOR ASSESSING AO3

Shakespeare

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

Level Descriptor: Shakespeare

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>
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Level 6 (30–34 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 (25–29 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)

	<ul style="list-style-type: none"> • 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 (5–6 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 (3–4 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 (1–2 marks)</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: Shakespeare

Question			Indicative content	Marks
				Total 40
1		*	<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. 	34+6 SPaG

Question	Indicative content	Marks
2	<p data-bbox="394 209 510 236">*</p> <p data-bbox="521 209 1915 240"><i>Romeo and Juliet</i></p> <p data-bbox="521 272 1915 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 1512 400"><i>Please bear in mind that other content may be equally valid and should be credited.</i></p> <p data-bbox="521 432 593 464">AO1:</p> <ul data-bbox="571 464 1892 679" 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="521 711 593 743">AO2:</p> <ul data-bbox="571 743 1870 903" 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="521 935 593 967">AO3:</p> <ul data-bbox="571 967 1892 1126" 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="1960 209 2038 272">34+6 SPaG</p>

Question	Indicative content	Marks
3	<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 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 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"> • 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="521 719 591 746">AO2:</p> <ul data-bbox="573 756 1915 874" 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="521 906 591 933">AO3:</p> <ul data-bbox="573 943 1794 1002" 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="1960 209 2036 268">34+6 SPaG</p>

Question	Indicative content	Marks
4	<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="521 427 595 459">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="521 770 595 802">AO2:</p> <ul data-bbox="573 802 1883 930" 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="521 962 595 994">AO3:</p> <ul data-bbox="573 994 1868 1090" 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="1962 209 2036 268">34+6 SPaG</p>

Question	Indicative content	Marks
5	<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="521 435 595 462">AO1:</p> <ul data-bbox="573 472 1915 687" style="list-style-type: none"> <li data-bbox="573 472 1915 592">• 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. <li data-bbox="573 600 1915 687">• 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="521 719 595 746">AO2:</p> <ul data-bbox="573 756 1915 935" style="list-style-type: none"> <li data-bbox="573 756 1915 876">• 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. <li data-bbox="573 884 1915 935">• 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="521 967 595 994">AO3:</p> <ul data-bbox="573 1003 1915 1182" style="list-style-type: none"> <li data-bbox="573 1003 1915 1062">• Understanding of the context of witchcraft and the supernatural and how this impacts on Macbeth's gradual loss of control throughout the play. <li data-bbox="573 1070 1915 1182">• 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="1960 209 2045 268">34+6 SPaG</p>

Question	Indicative content	Marks
6	<p data-bbox="394 209 510 236">*</p> <p data-bbox="521 209 638 236">Macbeth</p> <p data-bbox="521 272 1868 336">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 data-bbox="521 344 1279 400"><i>Please bear in mind that other content may be equally valid and should be credited.</i></p> <p data-bbox="521 437 591 464">AO1:</p> <ul data-bbox="573 472 1910 715" 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 data-bbox="521 751 591 778">AO2:</p> <ul data-bbox="573 786 1861 903" 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 data-bbox="521 940 591 967">AO3:</p> <ul data-bbox="573 975 1809 1091" 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 data-bbox="1962 209 2033 264">34+6 SPaG</p>

Question	Indicative content	Marks
7	<p data-bbox="394 209 510 236">*</p> <p data-bbox="521 209 1915 244"><i>Much Ado About Nothing</i></p> <p data-bbox="521 272 1915 336">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 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 1915 651" 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 data-bbox="521 683 595 710">AO2:</p> <ul data-bbox="573 715 1915 842" 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 data-bbox="521 874 595 901">AO3:</p> <ul data-bbox="573 906 1915 1002" 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 data-bbox="1962 209 2033 268">34+6 SPaG</p>

Question	Indicative content	Marks
8	<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 336">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 397"><i>Please bear in mind that other content may be equally valid and should be credited.</i></p> <p data-bbox="521 426 1917 458">AO1:</p> <ul data-bbox="573 461 1917 678" style="list-style-type: none"> <li data-bbox="573 461 1917 614">• 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="573 617 1917 678">• Comparisons may be drawn with Claudio and Hero's more formal courtship and consideration of whether marriage will change their relationship. <p data-bbox="521 707 1917 738">AO2:</p> <ul data-bbox="573 742 1917 895" style="list-style-type: none"> <li data-bbox="573 742 1917 834">• 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="573 837 1917 895">• 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="521 924 1917 956">AO3:</p> <ul data-bbox="573 959 1917 1147" style="list-style-type: none"> <li data-bbox="573 959 1917 1083">• 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 1086 1917 1147">• 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">34+6 SPaG</p>

Mark Scheme Assessment Objectives (AO) Grid

Question	AO1	AO2	AO3	AO4	Total
1, 2, 3, 4, 5, 6, 7, 8	12	14	8	6	40

Summary of updates

Date	Version	Change