

GCSE (9-1)

Examiners' report

ENGLISH LITERATURE

J352

For first teaching in 2015

J352/22 Summer 2022 series

Contents

Introduction	3
Paper 22 series overview	4
Question 1	6
Question 2	9
Question 3	13
Question 4	13
Question 5	14
Question 6	15
Question 7	18
Question 8	18

Introduction

Our examiners' reports are produced to offer constructive feedback on candidates' performance in the examinations. They provide useful guidance for future candidates.

The reports will include a general commentary on candidates' performance, identify technical aspects examined in the questions and highlight good performance and where performance could be improved. A selection of candidate answers is also provided. The reports will also explain aspects which caused difficulty and why the difficulties arose, whether through a lack of knowledge, poor examination technique, or any other identifiable and explainable reason.

Where overall performance on a question/question part was considered good, with no particular areas to highlight, these questions have not been included in the report.

A full copy of the question paper and the mark scheme can be downloaded from OCR.

Advance Information for Summer 2022 assessments

To support student revision, advance information was published about the focus of exams for Summer 2022 assessments. Advance information was available for most GCSE, AS and A Level subjects, Core Maths, FSMQ, and Cambridge Nationals Information Technologies. You can find more information on our [website](#).

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Paper 22 series overview

Candidates appeared to benefit from the single-text focus of this paper with – in many cases - the quality of the responses being stronger than in 2019 and showcasing their skills and understanding. More candidates seemed confident enough to do the whole-play discursive question. Throughout the marking experience, however, the examiners were reminded that no matter how long you have been teaching these texts, candidates still have the capacity to surprise and enlighten with their insights.

It was also interesting this year to see candidates using critics such as Frank Kermode, Judith Butler; where this was skilfully executed, relevant, and extended ideas it worked well. However, areas where responses could be improved include: a tendency to narrative (sometimes quite articulate narrative) that means that the demands of the actual question are neglected; a point, followed by an assertion that this was relevant to the demands of the question, even when it clearly wasn't; lack of textual support, even in responses that in other respects are commendable; lack of comment on the writer's language or effects; contextual points that weren't made relevant to the task or argument being made. Most candidates had been taught that they must present detailed consideration of the author's use of language and include reference to context; this was sometimes done formulaically and sometimes skilfully integrated into the surrounding argument, but nearly all candidates were aware of the need to do so.

Understanding of Shakespeare's plays and appreciation of their language and structure depends on awareness of their theatricality and dramatic effectiveness. Responses which relate their chosen scenes to their theatrical context and to the response of audiences were especially successful, especially where scenic form contributes to the dramatic progression of their set play. Candidates can address AO2 fully through commentary on the poetry of the extract provided for the passage-based questions. While they must use the passage as a springboard to explore wider issues in the play as a whole, or in one other scene in detail, the passages are chosen because they are linguistically rich, and sometimes candidates can make better use of them, particularly looking at how they end as well as how they begin.

Examiners reported that there were more instances of strangely elliptical quotations than in previous sessions such as "Full of...wife" and "A plague...houses" which renders the evidence unhelpful for analytical purpose. More candidates appear to have been explicitly taught to use quotations and zoom in on key words, but sometimes they are doing this mechanically and not picking the most helpful word or phrase. An example of this is a candidate citing Lady Macbeth stating, "too full of the milk of human kindness" and commenting that the noun phrase "human kindness" suggests to the Jacobean audience that Lady Macbeth has become so evil that she cannot even think good thoughts anymore. Using this quotation and potentially extending it to 'to catch the nearest way' to focus on her views of Macbeth would have been more relevant to the question 'To what extent does Shakespeare present Macbeth as a victim of Lady Macbeth's ambition?' Grammatical or linguistic analysis seemed to be very popular this year, with verb and noun phrases, adjectives and adverbs. This generally did not add to the analysis of effects of literary and figurative language, structure and form. Centres need to remember that AO2 is about 'meanings and effects' rather than syntactical parsing of sentences.

Context is not the dominant Assessment Objective. The passages and questions set imply an understanding of context, such as family bonds and courtship conventions, ideas of justice, power and kingship, social hierarchies and belief in fate and the supernatural. As plays, the impact of performance on audiences is also significant. There seems to be a dominant idea that Shakespeare's audience was easily shocked and highly conventional: it is much more likely that they enjoyed debate and the play of ideas. Equally, it was often implied that murdering a king or innocent child would be acceptable today. Good use of context is to integrate it within a discursive and evaluative approach to the debate addressed by the question, rather than to stick in a paragraph of historical half-knowledge only tangentially relevant to the play. For example, reference to The Gunpowder plot is useful if connected to violence in *Macbeth*. There were some very well integrated references to the effect of genre on an

understanding of the play such as Romeo's role as an archetypal Petrarchan Lover, or the tragic structure of *Macbeth* and *Romeo and Juliet*, and one examiner reported seeing a very effective reference to the Holinshed's Chronicles source of *Macbeth*.

AO4 in June 2022 was only assessed in this paper, with an increased allocation of 6 marks out of 40 making it more important that candidates plan and check their responses. Fluency of grammar and sophistication of vocabulary and syntax are more important than simple accuracy: examiners mark attainment positively and do not follow a deficit model. Most scripts were highly legible and clear. However, examiners continue to report on a significant number of scripts which are difficult to decipher, even when the scanned script is magnified.

The beginnings of original argument are what we mean by 'critical style' and this is the key difference between Level 3 and Level 4 responses. These candidates have a clear understanding of the text as a whole, make analytical comments on language and form, have plenty of relevant textual references to support their arguments and produce detailed personal responses both to the text and to the question.

Candidates who did well on this paper generally did the following:	Candidates who did less well on this paper generally did the following:
<ul style="list-style-type: none"> demonstrated genuine critical thinking about the play in a coherent line of argument developed thoughtful analysis of language, form and structure integrated convincing and relevant understanding of context employed well-selected references, moving confidently to the wider text in odd number questions. 	<ul style="list-style-type: none"> forced pre-learned responses and/or textual references to fit the question made simple or explanatory comments on language, form and structure showed some awareness of context, not always relevant gave a little support from the text; referring either to the extract or wider play in odd number questions.

Assessment for learning



In 'walking talking mocks':

- place the emphasis on effective timing and planning, strong opening sentences and clear conclusions
- encourage candidates to write essay plans addressing the Assessment Objectives and illustrated with quotations
- make sure they understand the importance of showing they have answered the question.

Question 1

- 1 Explore the ways in which Shakespeare presents the relationship between Romeo and Mercutio. Refer to this extract from Act 2 Scene 1 and elsewhere in the play.

[40]*

Most responses showed understanding of the relationship between Romeo and Mercutio. Less successful responses tended to focus simply on them being good friends who looked out for and cared for each other with some skating around what Mercutio was talking about in the extract. Some thought medlars were flowers, some realised they were fruit but struggled to grasp their significance and some were well aware of the bawdy meaning which had been clearly taught. More successful responses recognised that Mercutio was teasing and mocking Romeo's attitude to love, some exploring the difference between Romeo's Petrarchan love and Mercutio's more carnal attitude. The most successful responses questioned the closeness of Mercutio and Romeo, considering that Romeo does not confide in him about Juliet, stating that had Romeo done so Mercutio would not have died.

A substantial number mistakenly thought that Mercutio was talking about Juliet rather than Rosaline – even attributing much of Mercutio's behaviour to his desire to help the illicit lovers be together. This extract still provided an excellent springboard for candidates to write about a relationship that is crucial (if short-lived) in terms of the action of the play. In fact, the misconception rarely impacted upon the quality of the response and the addressing of the task. Many responses referred to the 'Queen Mab' chose the death of Mercutio with his "plague on both your houses" speech as the culmination of their essay. The narrative of the play allowed, and to some extent encouraged, a chronological approach to the relationship, enabling candidates to comment on the changing dynamic. Many responses commented on the potential homosexual nature of Romeo and Mercutio's relationship but offered little in terms of substance to validate their claim. As with all points, textual support is the key to successfully proving an argument.

More successful responses referred to the extract in terms of fun, teasing and young men discussing women, providing an opportunity integrate contextual comments. These responses recognised their more nuanced relationship and the way it is impacted by the feud, and integrated AO3 in terms of the concept of honour and male comradeship.

Misconception



Romeo and Juliet Question 1 – many candidates believed that Benvolio and Mercutio are talking about Romeo's love for Juliet. At this stage, only the audience knows that Romeo has fallen in love with Juliet. Benvolio and Mercutio still believe him to be in love with Rosaline.

Exemplar 1

friendship in the extract. By using bawdy connotations and crude references to Rosaline's "circle", Romeo's "standing" penis and "raising it up", ~~at the~~ ~~the~~ Mercutio seems ~~an~~ undignified and ~~overly~~ overly sexual. ~~He~~ Shakespeare portrays Mercutio this way perhaps to appease the cross-class audience and to offer comic relief from the inevitable tragedy. ~~He~~ Alternatively, through his sexual jokes, we see a deep concern for his friend - to highlight perhaps a deeper layer to their relationship.

death perhaps. Mercutio's witty speech through his death highlighted in "I'll be a grave man" ~~is~~ in contrast to the sombre way in which Romeo dies, perhaps to suggest ~~that~~ the difference between the two friends. By calling Mercutio a "consort", ~~the~~ Tybalt suggests that Romeo and Mercutio are engaging in homosexual relations. This is insulting to Mercutio, perhaps because ~~he~~ ~~he~~ his love for Romeo not reciprocated, which is possibly why his reaction to Tybalt is so vident. Alternatively, ~~as~~ as homosexuality was not forbidden and common during youth ^{in Elizabethan England}, Tybalt's insult could be received as a taunt regarding Mercutio's immaturity and youth.

for Mercutio to fight Tybalt based on love, possibly accentuates Shakespeare's idea about how masculinity and the need to prove one's honour inevitably leads to violence, even if it stems from love.

He also acts as a contrast to Romeo when he says that he will be a "can of worms"; suggesting that ~~there~~ there is no affective and that ~~their~~ Romeo's ~~suicide~~ ^{suicide} was for Juliet was inconsequential

This response to Question 1, *Romeo and Juliet*, demonstrates an informed personal response to the nature of Romeo and Mercutio's relationship, reflecting on the way in which the sexual connotations of the extract acts as potential comic relief from the developing tragedy. In moving to the wider play, the response contrasts the deaths of Romeo and Mercutio and considers why Mercutio reacts so violently to Tybalt's taunts about their friendship. Contextual understanding is evident in the commentary about homosexuality and masculinity, leading to the perceptive judgement on their relationship that 'masculinity and the need to prove one's honour inevitably leads to violence, even if it stems from love.'

Question 2

- 2 'The play presents the power of hate as strongly as the power of love.' To what extent do you agree with this view of *Romeo and Juliet*?

Explore at least two moments from the play to support your ideas.

[40]*

This question was answered almost as often as the extract option for *Romeo and Juliet*, eliciting some excellent responses. When talking about love, responses tended to focus on the meeting at the ball, the balcony scene, and the final death. Hate centred around the opening scene, the fight between Tybalt and Mercutio and Lord Capulet's anger at Juliet's refusal to marry which, they felt, caused him to hate his daughter. More successful responses also considered Juliet's dilemma when her husband kills her cousin and the irony that it was Romeo's love for his new wife and for his friend which led to the fight and his banishment. The debate about hate centred around whether it was Romeo's love for each other or their families' hatred that drove them to suicide. Successful responses conceptualised the closeness between both love and hate and its impact on the play, often starting with reference to the prologue. Less successful responses simply gave examples of where love and hate are demonstrated in the play, moving between them in a seemingly random manner.

Candidates seemed particularly well prepared to analyse the character of Tybalt with some convincing contextual support. Less successful responses brought the Friar and/or the Nurse into the discussion but seemed to equivocate about their role and function leaving arguments somewhat confused and contradictory. Overall, examiners felt that the "To what extent" question starter gives candidates an opportunity to really anchor a personal argument, however also identifies the need to practise planning and structuring their responses under timed conditions.

Exemplar 2

Love's power is shown to have extreme effects on Romeo as he feels sad and gloomy as a result of his Petrarchan Love. He uses homophones to juxtapose Mercutio's words. 'I am to sore empierced... soar with love's light feathers.' This depicts Romeo as weak and unhappy, ~~as he uses~~ however, the power of love changes him as he meets Juliet. 'With love's light wings did I o'erperch these walls' he states, using a metaphor to ~~show the depict~~ the power love has gives him. Shakespeare uses this structurally to portray the difference between Petrarchan love and true love, to emphasise the power of love. Juliet's love for Romeo is extreme as she meets him and says, 'If he be married, my grave is like to be my wedding bed'. Dramatic Irony can be seen here again and it portrays how her love is immediately so powerful that she wants to marry him. It also foreshadows her death as a result of their love.

At one moment, Capulet and Lady Capulet are portrayed to hate Juliet. This is as a result of Juliet refusing to marry Paris. Capulet's love for Juliet is overpowered by hate, as he previously contrasts with his own words. ~~So~~ In a Patriarchal Society, father the daughter is the father's property, so Juliet's disobedience portrays her growth as a result of love, and would shock the audience. Capulet previously stated, 'she is the hopeful lady of my earth', which illustrates her to be loved greatly by him. However, the adjective 'hopeful' portrays his love and he then says 'her scope of choice lies no further than my consent', which depicts how he would wait for her to choose who to marry. The power of love is great here. However, after Juliet is disobedient, he becomes angry and the power of hate overpowers his love for her. 'My fingers itch' shows his willingness to use violence as a result of his hatred. He calls her a curse, ~~and~~ directly contrasting to calling her

'the hopeful lady'. His hate causes him to threaten violence and the imperatives he uses in 'speak not, reply not, answer not' illustrates his power of hate causing him to no longer want her opinion. * Lady Capulet also states, 'I would the fool were married to her grave', wishing her child death due to her hatred, which foreshadows Juliet's death.

However, this hatred for Juliet ends once she dies. They realise their love for their daughter.

* The repetition of 'not' creates a lexical field of denial as Capulet no longer wants for her consent. His hatred at this point, causes him to become aggressive and he demonstrates his power as a man in a Patriarchal society.

This response to Question 2, *Romeo and Juliet*, builds a coherent line of argument, exploring the nature of Romeo and Juliet's love before contrasting this with the way Lord and Lady Capulet's love for their daughter turns to hatred. It identifies how Shakespeare foreshadows Juliet's death and gives an informed personal response. There is detailed and sensitive AO2 analysis covering a wide range of devices such as metaphor, homophones, imperatives and dramatic irony. While there is a wealth of supporting quotation, Romeo's statement, 'I am too sore enpierced with his shaft/To soar with his light feathers' has had key words removed. Lord Capulet is correctly shown to have initially wanted Juliet's consent to a marriage, but the quotation provided by the candidate is incorrect and contradicts the point as follows: 'her scope of choice lies no further than my consent.'

Question 3

- 3 Explore the ways in which Shakespeare presents love in *The Merchant of Venice*. Refer to this extract from Act 5 Scene 1 and elsewhere in the play.

[40]*

This question elicited responses that focused more about “elsewhere in the play” often virtually ignoring the extract. Less successful responses struggled to understand the significance of the tragic, doomed nature of the relationships in the classical allusions. In discussing the characters’ commentary about their own behaviour, these responses tended to explain that Lorenzo calls Jessica pretty and that the moonlight is pretty. Others believed Lorenzo and Jessica hate each other because of the insults in the latter part of the extract. Less successful responses therefore provided very literal readings of the extract, both the allusions and bickering, failing to see either the playfulness of the bickering or potential danger for this relationship. At the higher levels, examiners recognised a potential juxtaposition between Shakespeare’s implied attitude towards this pair of lovers, and some considered their relationship to be anti-semitic.

More successful responses were balanced and able to use the potential cracks in the relationship as a springboard to a more nuanced exploration of love in the wider text, particularly in relation to Portia and Bassanio's relationship whose sincerity many questioned. Some responses explored the love between Antonio and Bassanio in a limited way, simply citing - "To you, Antonio, I owe the most, in money and in love" and "My purse, my person, my extremest means, Lie all unlock'd to your occasions" whereas others considered the role of money in this relationship and that of Bassanio and Portia.

Examiners reported that, in a similar way to Question 2, less successful responses struggled to engage with **how** Shakespeare presents love and tended to explain **where** it is shown. More successful responses used the different relationships to consider what Shakespeare is saying about the nature of love.

Question 4

- 4 How does Shakespeare present justice in *The Merchant of Venice*? Explore at least two moments from the play to support your ideas.

[40]*

There were very few responses to this question, so the feedback is therefore limited. The considering of justice elicited references to AO3 as candidates discussed the notion of justice in the light of Jacobean anti-Semitism. The more successful responses explored the idea of what justice meant to individual characters and the hypocrisy involved in having a system that was biased in favour of Christianity. Other responses were more limited in focusing entirely on Shylock and the courtroom scene and his treatment in other parts of the play, some seeing justice as the same as revenge while stronger responses suggested that this was Shylock’s perspective. Most responses considered, to some varying degrees, whether the outcome of the play was just for Shylock and, with respect to context, considered the differences between the reaction of a modern audience and one contemporary to Shakespeare.

Question 5

- 5 Explore how Shakespeare presents violence in *Macbeth*. Refer to this extract from Act 1 Scene 2 and elsewhere in the play.

[40]*

One of the most popular questions. *Macbeth* was, by far the most popular text overall. Candidates spent considerable time exploring the extract, with some spending longer than they should and leaving little time for the wider play. However, it did mean that there was some excellent language analysis.

Less successful responses tended, once they left the extract, to simply list or briefly describe other areas in the play where violence happens. Some drifted rather into describing Macbeth's guilt with little connection to violence. More successful responses drew the distinction – and pointed out the irony – that violence could be both the reason for praise and merit and for being vilified, with some considering that all the violence reflected the nature of the time in which the play is set. Well-organised responses identified the circular structure, highlighting Macbeth's violent dispatching of the old rebel and the execution of the old Thane of Cawdor and the restoration of order when the same thing happens to him.

There was evidence of some thorough teaching here with responses even at Level 2 identifying the main point in the extract, Macbeth's bravery and his violence, making simple comments on the imagery. However, the imagery was not always understood and taken literally leading to some misreadings, for example that Macbeth and Macdonwald were the two spent swimmers and were fighting in water with Macbeth choking him, with extended 'analysis' of the word 'choke' and how this proved Macbeth's violent tendencies because he was choking another human being. The most successful responses acknowledged the extract as reportage and analysed the reactions to the violence executed by Macbeth, giving a firm platform to explore the wider text and how Macbeth's use of violence is later perceived. They could easily link this extract and what occurs here with other areas and events in the text and they did this with confidence, critical style and depth. It also prompted purposeful contextual comments.

Successful responses identified the difference between violence on the battlefield and regicide and the deaths of Banquo and the Macduffs. AO3 focused on the expectation of honour and masculine valour for men and subservient obedience for women, responses exploring the differences between Lady Macbeth's view of Macbeth as weak and the ways in which he is viewed by the Sergeant and Duncan in the extract.

Question 6

- 6 To what extent does Shakespeare present Macbeth as a victim of Lady Macbeth's ambition? Explore at least two moments from the play to support your ideas.

[40]*

Many of the responses were excellent, showing real breadth of knowledge and understanding. They demonstrated a very sound understanding of context and language, form and structure. The most successful had a keen eye for the play in performance and applied excellent analytical skills to key soliloquies, leading to confident, insightful and genuinely engaged explorations of very precisely selected moments. Some interpreted the question as focusing on Macbeth as a victim of Lady Macbeth, not seeing the focus on her ambition and therefore providing what appeared to be pre-prepared responses on their relationship. Many responses this year used the term 'toxic masculinity' and referred to Lady Macbeth's manipulation of her husband in her quest for power. Less successful responses tended to tell the story of Lady Macbeth's involvement while more successful explored other factors in Macbeth's downfall, including the supernatural, in addition to his own ambition. Many responses referred to the way Lady Macbeth becomes isolated. The influence of the June 2019 extract question was apparent, with many candidates having used it as practice, comparing Lady Macbeth's II.ii "a little water" and V.i "all the perfumes of Arabia" to show how her ambition destroys her mind.

Less successful responses wavered between doing this and the extract question, sometimes adding to the confusion by neglecting to put a question number on the answer sheet. Some used the extract effectively to demonstrate the contrast between the loyal Macbeth and the one who commits regicide for ambition. Responses which explored how Macbeth's ambition is illustrated to the audience before we even hear of Lady Macbeth, seeing her ambition as a catalyst for his, tended to be more successful.

Exemplar 3

The scene in which Lady Macbeth's influence is clearest is Act I, Scene vii. It begins with a soliloquy showing Macbeth's uncertainty: his euphemisms for murder, like 'taking-off' or simply 'it,' suggest evasiveness, and he uses biblical imagery - 'plead like angels, trumpet-tongued, against the deep damnation...' - which shows his fear of judgement. At the time of writing, regicide was considered one of the worst crimes possible, due to belief in the Divine Right of Kings. Macbeth's statement, 'hath borne his faculties so meek,' is also a reference to the biblical quote, 'the meek shall inherit the earth,' which further emphasises the darkness of the deed. The soliloquy concludes with Macbeth's admission that ambition is his sole motivator: 'I have no spur to prick the sides of my intent, But only vaulting ambition...'

However, Lady Macbeth intervenes and convinces him to commit the murder. She appeals to his masculinity - 'When you durst do it, then you were a man' - and his bravery - 'screw your courage to the sticking-place' - which were qualities that medieval Scotland would have placed much value in. She also encourages further secrecy and deception - 'false face must hide what false heart doth know' - tying the Macbeths closer to the confusing obscurity of the Witches themselves ('fog and filthy air' - Witches, I.i). From this scene, ~~the~~ Lady Macbeth is presented as making Macbeth a victim of her ambition.

However, earlier scenes suggest that Macbeth's own ambition was strong enough on its own to lead to corruption. In Act I Scene iii, the Witches' prophecy immediately leads to thoughts which are initially dismissed as 'horrible imaginings' but still take root. Macbeth is described as 'capt withal' by Banquo, a word which plays into the extended imagery of clothing through its homophone ('wrapped'). Banquo describes Macbeth's positions of power as 'strange garments,' but Macbeth calls them 'borrowed robes,' implying that his ascension to power is not earned but won through subtlety. The later metaphor, 'like giant's robes about upon a dwarfish thief,' parallels this moment. In an aside in this scene, Macbeth reveals how he is drawn to the possibility of murdering Duncan: he describes the situation as 'smother'd in surmise; and nothing is but what is not.' The sibilance here makes Macbeth seem snakelike, with its biblical connotations of sin and deception, while the chiasmic structure of the second part parallels the Witches' own declaration that 'fair is foul, and foul is fair.' Overall, Act I Scene iii shows that Macbeth gives in to doubts and treacherous thoughts long before the influence of his wife.

As the play continues, Macbeth's reliance on Lady Macbeth fades as she herself withdraws, haunted by dreams. He begins

This response to Question 6, *Macbeth*, integrates detailed and sensitive analysis of the ways Shakespeare uses language, form and structure to create meanings and effects with a perceptive understanding of relevant context such as the Divine Right of Kings, significance of courage to medieval Scotland and the Bible.

Question 7

- 7 How does Shakespeare present villainy in *Much Ado About Nothing*? Refer to this extract from Act 2 Scene 2 and elsewhere in the play.

[40]*

This was the more popular of the *Much Ado About Nothing* questions, the text being chosen by a limited number of centres. Most explored the character traits of Don John in some detail. While one candidate chose to blame Claudio and name him as the true villain, others considered the weakness of Claudio and his susceptibility to persuasion. Some questioned the extent of Borachio and Margaret's involvement in the villainy, and why they should get away so lightly at the end compared to Don John.

Most responses candidates identified the nature of the villainy planned in the extract before considering the scene with Dogberry or where Claudio accuses Hero. Responses in Levels 1-4 tended to explain the plotline and the twist at the end, while higher level responses evaluated the presentation of villainy in the light of Don John's illegitimacy and the treatment of women at the time, including the misogynist language seen in the extract. Some candidates identified the role of villainy in the attempt to manipulate the relationship between Benedick and Beatrice – and how that backfire.

Less successful responses struggled to identify another moment in which to explore 'villainy', trying to make tenuous links between villainy and Beatrice and Benedick's badinage, for example. The most successful responses did note that acts of villainy relied on the failings of other characters for, albeit temporary, success, but never truly tackled what eventually thwarted the villainy. There was an underlying sense that only the most successful responses showed a secure grasp of the play's resolution.

Question 8

- 8 'The play suggests that love can overpower conflict.' To what extent do you agree with this opinion of *Much Ado About Nothing*? Explore at least two moments from the play to support your ideas.

[40]*

There were very few responses to this question, mostly well-handled. Attitudes to Claudio were often explored through a 21st century filter, finding his reunion with Hero dissatisfying. There was a lot of positivity surrounding the equality of Beatrice and Benedick's relationship, and these responses focused on the ways in which Beatrice and Benedick overcome their initial conflict and the attempts by other characters to manipulate their relationship.

Responses mainly focused on the way that Hero overcomes the plotting of Don John to be reunited with Claudio. AO3 was demonstrated in terms of the role and expectation of women at the time and how this influences the presentation of Beatrice and Hero. Successful responses also considered the expectations of male characters, for example in terms of honour and pride, on the way Benedick, Claudio and Leonato behave. Overall, the few responses seen were confident, balanced and well prepared.

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