



Oxford Cambridge and RSA

Practice paper – Set 1

GCSE (9–1) English Literature

J352/02 Exploring poetry and Shakespeare

PRACTICE PAPER 1

Duration: 2 hours

MAXIMUM MARK 80

Final

This document consists of 32 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 grid:

Component	% of GCSE				Total
	AO1	AO2	AO3	AO4	
<i>Exploring modern and literary heritage texts (J352/01)</i>	20	17.5	10	2.5	50
<i>Exploring poetry and Shakespeare (J352/02)</i>	20	22.5	5	2.5	50
Total	40	40	15	5	100

USING THE MARK SCHEME

Please study this Mark Scheme carefully. The Mark Scheme is an integral part of the process that begins with the setting of the question paper and ends with the awarding of grades. Question papers and Mark Schemes are developed in association with each other so that issues of differentiation and positive achievement can be addressed from the very start.

This Mark Scheme is a working document; it is not exhaustive; it does not provide 'correct' answers. The Mark Scheme can only provide 'best guesses' about how the question will work out, and it is subject to revision after we have looked at a wide range of scripts.

The Examiners' Standardisation Meeting will ensure that the Mark Scheme covers the range of candidates' responses to the questions, and that all Examiners understand and apply the Mark Scheme in the same way. The Mark Scheme will be discussed and amended at the meeting, and administrative procedures will be confirmed. Co-ordination scripts will be issued at the meeting to exemplify aspects of candidates' responses and achievements; the co-ordination scripts then become part of this Mark Scheme.

Before the Standardisation Meeting, you should read and mark in pencil a number of scripts, in order to gain an impression of the range of responses and achievement that may be expected.

Please read carefully all the scripts in your allocation and make every effort to look positively for achievement throughout the ability range. Always be prepared to use the full range of marks.

INFORMATION AND INSTRUCTIONS FOR EXAMINERS

- 1 The co-ordination scripts provide you with *examples* of the standard of each band. The marks awarded for these scripts will have been agreed by the Team Leaders and will be discussed fully at the Examiners' Co-ordination Meeting.
- 2 The specific task-related indicative content for each question will help you to understand how the Level of Response band descriptors may be applied. However, this indicative content does not constitute the mark scheme: it is material that candidates might use, grouped according to each assessment objective tested by the question. For each specific task, the intended balance between different assessment objectives is highlighted in the Mark Scheme: dominant assessment objectives are flagged, or where assessment objectives are equally weighted, this is flagged, too. It is hoped that candidates will respond to questions in a variety of ways and will give original and at times unexpected interpretations of texts. Rigid demands for 'what must be a good answer' would lead to a distorted assessment.
- 3 Candidates' answers must be relevant to the question. Beware of prepared answers that do not show the candidate's thought and which have not been adapted to the thrust of the question. Beware also of answers where candidates attempt to reproduce interpretations and concepts that they have been taught but have only partially understood.
- 4 Candidates' answers should demonstrate knowledge of their chosen texts. This knowledge will be shown in part through the range and relevance of their references to the text (bearing in mind that this is a closed text examination). Re-telling sections of the text without commentary is of little or no value.

INSTRUCTIONS TO EXAMINERS:**A INDIVIDUAL ANSWERS**

- 1 The INDICATIVE CONTENT indicates the sort of material candidates might use in their answers, but be prepared to recognise and credit unexpected and alternative approaches where they are relevant.
- 2 Using 'best-fit', decide first which set of **LEVEL OF RESPONSE BAND DESCRIPTORS** for the relevant assessment objectives assessed in the task best describes the overall quality of the answer. In Unit J352/02, the AOs have different intended weightings in the different sections:

Component <i>Exploring poetry and Shakespeare</i> (J352/02)	Intended weightings (% of GCSE)				Total
	AO1	AO2	AO3	AO4	
Section A: Poetry across time Part a)	5	7.5			12.5
Section A: Poetry across time Part b)	6.25	6.25			12.5
Section B: Shakespeare	8.75	8.75	5	2.5	25
Total	20	22.5	5	2.5	50

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

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

- Further refinement can be made by using the intervening marks, if appropriate.
- 3 Be prepared to use the full range of marks. Do not reserve high band marks 'in case' something turns up of a quality you have not yet seen. If an answer gives clear evidence of the qualities described in the band descriptors, reward appropriately.

B TOTAL MARKS

- 1 Transfer the mark awarded to the front of the script.
- 2 The maximum mark for the paper is **80**.

C RATIONALE FOR ASSESSING AO3**Section B: Shakespeare**

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

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

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

SKILLS:	<p>AO2: Analyse the language, form and structure used by a writer to create meanings and effects, using relevant terminology where appropriate.</p> <p>AO1: Read, understand and respond to texts: maintain a critical style; develop an informed personal response; use textual references, including quotations, to support and illustrate interpretations.</p> <p><i>Critically compare and contrast texts, referring where relevant to theme, characterisation, context (where known), style and literary quality.</i></p> <p>The response is to be marked holistically. Examiners to indicate overall mark awarded at the end of the response. AO2 is the dominant assessment objective.</p>
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Level 6 (18–20 marks)	<p>Sustained critical style in an informed personal response to both text and task</p> <ul style="list-style-type: none"> • Detailed and sensitive analysis of writer’s use of language, form and structure to create meanings and effects (AO2) • Consistently effective use of relevant subject terminology (AO2) • Sustains a coherent critical style in an informed personal response to the text showing consistently perceptive understanding (AO1) • Textual references and quotations are precise, pertinent and skillfully interwoven (AO1) • Achieves a sustained, interwoven comparison of texts
Level 5 (15–17 marks)	<p>Convincing critical style in a well-developed personal response to both text and task</p> <ul style="list-style-type: none"> • Thoughtful examination of writer’s use of language, form and structure to create meanings and effects (AO2) • Good use of relevant subject terminology (AO2) • Maintains a convincing critical style in a well–developed personal response to the text showing some insightful understanding (AO1) • Textual references and quotations are well–selected and fully integrated (AO1) • Achieves a sustained comparison of texts

Level 4 (11–14 marks)	<p>Credible critical style in a detailed personal response to both text and task</p> <ul style="list-style-type: none"> • Some analytical comments on writer’s use of language, form and structure to create meanings and effects (AO2) • Competent use of relevant subject terminology (AO2) • Demonstrates some critical style in a detailed personal response to the text showing clear understanding (AO1) • Relevant textual references and quotations are selected to support the response (AO1) • Develops some key points of comparison between texts
Level 3 (7–10 marks)	<p>A reasonably developed personal response to both text and task</p> <ul style="list-style-type: none"> • Reasonable explanation of writer’s use of language, form and structure to create meanings and effects (AO2) • Some use of relevant subject terminology (AO2) • Develops a reasonably detailed personal response to the text showing understanding (AO1) • Uses some relevant textual references and quotations to support the response (AO1) • Makes some explicit, relevant comparisons between texts
Level 2 (4–6 marks)	<p>A straightforward personal response to both text and task</p> <ul style="list-style-type: none"> • Simple comments on writer’s use of language, form or structure (AO2) • Limited use of subject terminology (AO2) • Begins to develop a straightforward personal response to the text showing some understanding (AO1) • Gives some relevant support from the text (AO1) • Some identification of key links between texts
Level 1 (1–3 marks)	<p>A basic response to both text and task</p> <ul style="list-style-type: none"> • A little awareness of language, form or structure (AO2) • Very little use of subject terminology (AO2) • Makes a few relevant comments about the text (AO1) • Makes limited references to the text (AO1) • Limited, if any, attempt to make obvious links between texts
0 marks	<ul style="list-style-type: none"> • No response or no response worthy of credit.

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

Question		Indicative content	Marks
1	a	<p><i>Now</i> by Robert Browning and <i>Hour</i> by Carol Anne Duffy</p> <p>Compare how the speakers in these poems express feelings about finding happiness in a relationship. You should consider:</p> <ul style="list-style-type: none"> • ideas and attitudes in each poem • tone and atmosphere in each poem • the effects of the language and structure used. <p><i>Please bear in mind that other content may be equally valid and should be credited.</i></p> <p>AO2:</p> <ul style="list-style-type: none"> • Duffy's use of extended metaphor ("time's beggar...bright as a dropped coin...Midas light"), set against Browning's exaggeration and hyperbole ("perfect... rapture... perfection's moment eternal"). • The impact of Browning's use of alliteration and parallel structuring ("perfect the present... rapture of rage... soul and sense") and Duffy's equally strong alliteration ("summer skycandle to the cuckoo") and parallel structuring ("Time hates love, wants love poor") to convey the significance of the moment. • The shared use of rhythm to convey the passion and abandonment of love, e.g. Browning's breathless verse with complex syntactical structures and Duffy's use of enjambment to suggest the moment where happiness takes over after the more measured and reflective first verse. • Use of language to convey the feeling of being lost in a moment in time, e.g. the titles <i>Now</i> and <i>Hour</i> and Duffy's single word sentence 'Now'. <p>AO1:</p> <ul style="list-style-type: none"> • The rejection from both speakers of anything outside of that moment, e.g. Browning's reference to "despite of time future, time past" and Duffy's mention of the "dark" that threatens. • The shared sense of wonder at how a short moment seems to take forever because of the joy involved, e.g. Browning's "tick of our life-time's one moment" and Duffy's "thousands of seconds". • The emphasis in both speakers on the physical aspect, e.g. Browning's last line that ends with "lips meet" and Duffy's reference to "limbs....ear...kiss". 	20

Question		Indicative content	Marks
2	a	<p><i>A Poison Tree</i> by William Blake and <i>Hate</i> by Robert William Service.</p> <p>Compare how these poems present conflict with others, and its result.</p> <p>You should consider:</p> <ul style="list-style-type: none"> • ideas and attitudes in each poem • tone and atmosphere in each poem • the effects of the language and structure used. <p><i>Please bear in mind that other content may be equally valid and should be credited.</i></p> <p>AO2:</p> <ul style="list-style-type: none"> • Comparison of Blake’s ironic language of brightness and charm (“sunned it....soft....apple bright”) with Service’s more honest description of his foe’s feelings (“hate...a livid corpse...spit upon my tomb”). The lack of Service’s more charitable language later in the poem (“forgive...poor devil”) in Blake. • Use of different poetic techniques to convey negative emotions (anger and hate), e.g. Blake’s extended metaphor of the tree and Service’s personification of the figure of hate. The shared image of poison in both to convey the effect of dark passions upon the soul. • The cheerful nursery-rhyme rhythm and rhyme of both poems in stark contrast with the dark emotions presented. • Blake’s use of sibilant alliteration (“sunned it with smiles And with soft...”) to capture anger’s unpleasant qualities; Service’s halting, ugly alliteration (“heart to hate”) to capture hatred’s grim aspect. <p>AO1:</p> <ul style="list-style-type: none"> • Both poems convey the “poisonous” effect of strong negative emotions (anger or hatred) upon people, e.g. Blake’s recounting almost with relish of the fate of his foe; compared to Service’s relief at the news of his enemy’s own death, hastened by the effects of hatred’s “poison”. • Blake’s poem written from the perspective of one filled with strong negative emotions; Service’s poem from the more distanced and reflective perspective of the object of hatred. • Although both poems end with a death, with Blake the speaker starts and finishes as the spiteful, angry person possessed by his hatred of his enemy; in contrast, Service’s speaker is the object of his foe’s anger, so that the latter finishes on a note of forgiveness and relief. 	20

Question		Indicative content	Marks
3	a	<p><i>The Bluebell</i> by Anne Brontë and <i>When you are old</i> by W B Yeats.</p> <p>Compare how the speakers in these poems express feelings about growing older.</p> <p>You should consider</p> <ul style="list-style-type: none"> • ideas and attitudes in each poem • tone and atmosphere in each poem • the effects of the language and structure used. <p><i>Please bear in mind that other content may be equally valid and should be credited.</i></p> <p>AO2:</p> <ul style="list-style-type: none"> • Form reflects content in both poems: Brontë’s regular iambic rhythm reflects both the confidence of youth remembered and the solemn reflection of maturity; while the falling cadences of Yeats suggests the recollection of past loves and missed opportunities. • Both use various poetic devices, e.g. sibilance in Brontë (“single sweet”) and alliteration in Yeats (“glad grace”), both to create a pleasant and attractive memory; personification in Brontë (“a silent eloquence”) and Yeats (“Love fled and paced”), both to suggest a sense of loss. • The structuring of both poems adds to the sense of reflection in the narrative: in Yeats with the movement in the three stanzas from future to present to future again; in Brontë with the extended section remembering the happiness of childhood before reluctantly returning to the sadness of the present. • Both use metaphor to describe both past and present states. The central bluebell image in Brontë, along with other images from nature - the “sunny day...fairy gifts...smiling flowers” and the “lofty hill” of life’s expectancy. Yeats’ reference to the “book” of life and a “pilgrim” soul, as well as use of the natural images of the “mountains overhead” and the “crowd of stars”. <p>AO1:</p> <ul style="list-style-type: none"> • Both poems present the speakers looking back in adulthood/old age on their youth: Brontë’s speaker comparing her involvement in “anxious toil and strife” with the memory of “When heart and soul were free”; Yeats’ description of the speaker inviting his former love to imagine looking back over their relationship in old age. • A difference in perspective between Brontë’s yearning after childhood and its happy hours, alongside Yeats’ regret at the loss of past love/s. • Both end on a note of regretful nostalgia and loss, although in Yeats there is more of a sense of understanding and acceptance. 	20

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

Component <i>Exploring poetry and Shakespeare</i> (J352/02)	Intended weightings (% of GCSE)				Total
	AO1	AO2	AO3	AO4	
Section A: Poetry across time Part (b)	6.25	6.25			12.5

SKILLS:	<p>AO1: Read, understand and respond to texts: maintain a critical style; develop an informed personal response; use textual references, including quotations, to support and illustrate interpretations.</p> <p>AO2: Analyse the language, form and structure used by a writer to create meanings and effects, using relevant terminology where appropriate.</p> <p>The response is to be marked holistically. Examiners to indicate overall mark awarded at the end of the response. AO1 and AO2 are equally weighted.</p>
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Level 6 (18–20 marks)	<p>Sustained critical style in an informed personal response to both text and task</p> <ul style="list-style-type: none"> • Sustains a coherent critical style in an informed personal response to the text showing consistently perceptive understanding (AO1) • Textual references and quotations are precise, pertinent and skilfully interwoven (AO1) • Detailed and sensitive analysis of writer’s use of language, form and structure to create meanings and effects (AO2) • Consistently effective use of relevant subject terminology (AO2)
Level 5 (15–17 marks)	<p>Convincing critical style in a well-developed personal response to both text and task</p> <ul style="list-style-type: none"> • Maintains a convincing critical style in a well–developed personal response to the text showing some insightful understanding (AO1) • Textual references and quotations are well–selected and fully integrated (AO1) • Thoughtful examination of writer’s use of language, form and structure to create meanings and effects (AO2) • Good use of relevant subject terminology (AO2)
Level 4 (11–14 marks)	<p>Credible critical style in a detailed personal response to both text and task</p> <ul style="list-style-type: none"> • Demonstrates some critical style in a detailed personal response to the text showing clear understanding (AO1) • Relevant textual references and quotations are selected to support the response (AO1) • Some analytical comments on writer’s use of language, form and structure to create meanings and effects (AO2) • Competent use of relevant subject terminology (AO2)

Level 3 (7–10 marks)	<p>A reasonably developed personal response to both text and task</p> <ul style="list-style-type: none"> • Develops a reasonably detailed personal response to the text showing understanding (AO1) • Uses some relevant textual references and quotations to support the response (AO1) • Reasonable explanation of writer’s use of language, form and structure to create meanings and effects (AO2) • Some use of relevant subject terminology (AO2)
Level 2 (4–6 marks)	<p>A straightforward personal response to both text and task</p> <ul style="list-style-type: none"> • Begins to develop a straightforward personal response to the text showing some understanding (AO1) • Gives some relevant support from the text (AO1) • Simple comments on writer’s use of language, form or structure (AO2) • Limited use of subject terminology (AO2)
Level 1 (1–3 marks)	<p>A basic response to both text and task</p> <ul style="list-style-type: none"> • Makes a few relevant comments about the text (AO1) • Makes limited references to the text (AO1) • A little awareness of language, form or structure (AO2) • Very little use of subject terminology (AO2)
0 marks	<ul style="list-style-type: none"> • No response or no response worthy of credit.

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

Question		Indicative content	Marks
1	b	<p>Explore in detail how one other poem from your anthology presents a relationship which brings great happiness.</p> <p><i>Please bear in mind that other content may be equally valid and should be credited.</i></p> <p>Possible poems might include: John Keats' <i>Bright Star</i>, Philip Larkin's <i>An Arundel Tomb</i>, Derek Walcott's <i>Love After Love</i>, Sylvia Plath's <i>Morning Song</i>, Liz Lochhead's <i>I Wouldn't Thank You for a Valentine</i>, or James Fenton's <i>In Paris With You</i>, all of which explore how a relationship can bring great happiness.</p> <p>AO1:</p> <ul style="list-style-type: none"> • Critical overview of how another poem expresses great happiness within a relationship, e.g. Keats' imagining and contemplation of a moment of "sweet unrest", or Plath's celebration of a child's "bald cry". • Textual reference and quotation demonstrates appreciation of both surface meaning and deeper implications, e.g. the speaker in Walcott's <i>Love After Love</i> realising the loyalty of "the stranger who has loved you" and using the imperative to "Sit. Feast on your life". <p>AO2:</p> <ul style="list-style-type: none"> • Appreciation of the impact of poetic conventions such as lyrical voice, choice of stanza form, figurative language, rhythm and sound effects, e.g. Keats' use of the sonnet form in <i>Bright Star</i>, or Larkin's metaphorical conceit of the dead lovers' "stone fidelity" in <i>An Arundel Tomb</i>, or the complex and contrived rhymes of James Fenton's <i>In Paris With You</i> conveying delight in the moment of passion after past disappointment. • Evaluation of the impact of language, aspects of poetic form and structure and the poet's choice of images to encourage the reader to reflect on the happiness experienced within a relationship, e.g. the rejection of romantic platitudes in either James Fenton's <i>In Paris With You</i> or Liz Lochhead's <i>I Wouldn't Thank You for a Valentine</i>, or Plath's cluster of complex images, e.g. "fat gold watch...New statue...moth-breath...balloons". 	20

Question		Indicative content	Marks
2	b	<p>Explore in detail one other poem from your anthology that presents how lives are damaged by negative emotions.</p> <p><i>Please bear in mind that other content may be equally valid and should be credited.</i></p> <p>Possible poems might include: Mary Lamb's <i>Envy</i>, Thomas Hardy's <i>The Man He Killed</i>, Keith Douglas's <i>Vergissmeinnicht</i>, Denise Levertov's <i>What Were They Like?</i>, or John Agard's <i>Flag</i>; all of which present how lives are damaged in some way by negative emotions (hatred, envy, greed).</p> <p>AO1:</p> <ul style="list-style-type: none"> • Critical overview of how another poem presents lives damaged by negative emotions, e.g. John Agard's deconstruction of the logic of patriotism/nationalism to a series of negative realities (bringing "a nation to its knees" and making the "guts of men grow bold.") • Textual reference and quotation will demonstrate understanding of both surface meaning and deeper implications, e.g. Douglas's ironic realisation of how the discovery of the photograph humanises his dead enemy and draws attention to their shared role as "lover and killer"; Levertov's juxtaposition of words, phrases, images that capture the delight of the past ("opening of buds...pleasant ways...") with horrific images of the damage inflicted ("burned mouth...bones were charred..."). <p>AO2:</p> <ul style="list-style-type: none"> • Appreciation of the impact of poetic conventions, such as lyrical voice, choice of stanza form, figurative language, rhythm and sound effects, e.g. Lamb's extended figurative imagining of the envious soul as "a blind and senseless tree"; or Douglas's use of alliterative sibilance at the end of the first stanza of <i>Vergissmeinnicht</i> capturing the "nightmare" effects of conflict. • Evaluation of the impact of language, aspects of poetic form and structure and the poet's choice of images to encourage the reader to reflect, through, for example the parallel structures and mirroring phrases of Hardy's <i>The Man He Killed</i> how war brings us to hate and destroy men no different from ourselves. 	20

Question		Indicative content	Marks
3	b	<p>Explore in detail one other poem from your anthology that presents the experience of growing older.</p> <p><i>Please bear in mind that other content may be equally valid and should be credited.</i></p> <p>Possible poems might include: John Keats' <i>When I have fears that I may cease to be</i>, Gerard Manley Hopkins' <i>Spring and Fall: to a Young Child</i>, or Arthur O'Shaughnessy's <i>Ode</i> – all offering a perspective on the process of growing older.</p> <p>AO1:</p> <ul style="list-style-type: none"> • Critical overview of how another poem presents growing older: e.g. Keats' grief-stricken realisation and sense of loss. • Textual reference and quotation will demonstrate understanding of both surface meaning and deeper implications, e.g. Hopkins' adult address to a child of matters the child won't and can't understand, with the suggestion that the lesson is one for adults rather than children. <p>AO2:</p> <ul style="list-style-type: none"> • Appreciation of the impact of poetic conventions, such as lyrical voice, choice of stanza form, figurative language, rhythm and sound effects, e.g. Hopkins ending the poem with the blunt alliteration in "ghost guessed... blight/born...Margaret/mourn." • Evaluation of the impact of language, aspects of poetic form and structure and the poet's choice of images to encourage the reader to reflect on the process of growing up, eg. O'Shaughnessy's suggesting how each growing up is a "dream that is dying, Or one that is coming to birth"; or Hopkins', suggestion that the process of growing up is no more than the learning to name. 	20

Level Descriptors Section B: Shakespeare

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

SKILLS:	<p>AO1: Read, understand and respond to texts: maintain a critical style; develop an informed personal response; use textual references, including quotations, to support and illustrate interpretations.</p> <p>AO2: Analyse the language, form and structure used by a writer to create meanings and effects, using relevant terminology where appropriate.</p> <p>AO3: Show understanding of the relationships between texts and the contexts in which they were written.</p> <p>AO4: Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.</p> <p>The response is to be marked holistically. Examiners to indicate overall mark awarded at the end of the response. AO1 and AO2 are the equally dominant assessment objectives.</p>
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Level 6 (31–36 marks)	<p>Sustained critical style in an informed personal response to both text and task</p> <ul style="list-style-type: none"> • Sustains a coherent critical style in an informed personal response to the text showing consistently perceptive understanding (AO1) • Textual references and quotations are precise, pertinent and skilfully interwoven (AO1) • Detailed and sensitive analysis of writer’s use of language, form and structure to create meanings and effects (AO2) • Consistently effective use of relevant subject terminology (AO2) • Shows a perceptive and sensitive understanding of how context informs evaluation of the text (AO3)
Level 5 (25–30 marks)	<p>Convincing critical style in a well-developed personal response to both text and task</p> <ul style="list-style-type: none"> • Maintains a convincing critical style in a well–developed personal response to the text showing some insightful understanding (AO1) • Textual references and quotations are well–selected and fully integrated (AO1) • Thoughtful examination of writer’s use of language, form and structure to create meanings and effects (AO2) • Good use of relevant subject terminology (AO2) • Uses a convincing understanding of context to inform the response to the text (AO3)

Level 4 (19–24 marks)	<p>Credible critical style in a detailed personal response to both text and task</p> <ul style="list-style-type: none"> • Demonstrates some critical style in a detailed personal response to the text showing clear understanding (AO1) • Relevant textual references and quotations are selected to support the response (AO1) • Some analytical comments on writer’s use of language, form and structure to create meanings and effects (AO2) • Competent use of relevant subject terminology (AO2) • Uses clear understanding of context to inform the response to the text (AO3)
Level 3 (13–18marks)	<p>A reasonably developed personal response to both text and task</p> <ul style="list-style-type: none"> • Develops a reasonably detailed personal response to the text showing understanding (AO1) • Uses some relevant textual references and quotations to support the response (AO1) • Reasonable explanation of writer’s use of language, form and structure to create meanings and effects (AO2) • Some use of relevant subject terminology (AO2) • Makes some relevant comments about context to inform the response to the text (AO3)
Level 2 (7–12 marks)	<p>A straightforward personal response to both text and task</p> <ul style="list-style-type: none"> • Begins to develop a straightforward personal response to the text showing some understanding (AO1) • Gives some relevant support from the text (AO1) • Simple comments on writer’s use of language, form or structure (AO2) • Limited use of subject terminology (AO2) • Shows some awareness of context which may be implied (AO3)
Level 1 (1–6 marks)	<p>A basic response to both text and task</p> <ul style="list-style-type: none"> • Makes a few relevant comments about the text (AO1) • Makes limited references to the text (AO1) • A little awareness of language, form or structure (AO2) • Very little use of subject terminology (AO2) • Implies a little awareness of context related to the text (AO3)
0 marks	<ul style="list-style-type: none"> • No response or no response worthy of credit.

Marking Grid for AO4 –SPaG(1–4 marks)

<i>High performance</i> <i>(4 marks)</i>	In the context of the Level of Demand of the question, learners spell and punctuate with consistent accuracy, and consistently use vocabulary and sentence structures to achieve effective control of meaning.
<i>Intermediate performance</i> <i>(2–3 marks)</i>	In the context of the Level of Demand of the question, learners spell and punctuate with considerable accuracy, and use a considerable range of vocabulary and sentence structures to achieve general control of meaning.
<i>Threshold performance</i> <i>(1 mark)</i>	In the context of the Level of Demand of the question, learners spell and punctuate with reasonable accuracy, and use a reasonable range of vocabulary and sentence structures; any errors do not hinder meaning in the response.

Indicative Content Section B: Shakespeare

Question			Indicative content	Marks
				Total 40
4		*	<p><i>Romeo and Juliet</i></p> <p>Explore the ways in which Shakespeare makes the relationship between Juliet and the Nurse both amusing and significant. Refer to this extract from Act 2 Scene 5 and elsewhere in the play. <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 the Nurse’s importance to Juliet since her birth and her significance, alongside Friar Lawrence, as a surrogate parent, who helps Romeo and Juliet to meet and marry, especially in this scene. She is comically earthy in her interest in physical aspects of love and gives Juliet practical support. She makes up for Juliet’s neglect by her mother. • Consideration of the Nurse’s limitations as a responsible adult, making links to later events in the play: she is not that effective as a go-between, and proves completely unable to stand up to Lord Capulet, to the extent that Juliet feels she has betrayed her. <p>AO2:</p> <ul style="list-style-type: none"> • The Nurse’s garrulous and self-centred nature (“what a head have I!”) is on display in this scene which makes her an object of comedy, as is the contrast between her age and Juliet’s youth, including her ability to embarrass the teenage protagonist (“Now comes the wanton blood up in your cheeks”). • Her characteristic wordplay revolves around love and love-making, (“are you so hot...bear the burden at night”) so she adds to the comic aspects of the play, but proves inadequate in moments of tragedy. • Structurally, her language is related to stage conventions, and she sometimes resembles a pantomime figure, or even a Vice, and yet she plays a serious role in bringing Romeo and Juliet together. <p>AO3:</p> <ul style="list-style-type: none"> • Understanding of the importance of servants in the education of young women, and how she acts as a rather ineffective chaperone for Juliet. • Understanding of the limitations of the Nurse’s education and interests and the effect of this on Juliet, illustrating the very limited possibilities for women in this period. 	36+4 SPaG

Question			Indicative content	Marks
5		*	<p>Romeo and Juliet</p> <p>How significant is the role that accidents play in the way the drama develops? Explore at least two moments from the play to support your ideas.</p> <p><i>Please bear in mind that other content may be equally valid and should be credited.</i></p> <p>AO1:</p> <ul style="list-style-type: none"> • Responses may refer to the series of accidents which bring Romeo and Juliet together, the misfortune that Romeo provokes Tybalt further leading to the fights and their consequences the following day, the accidental way in which Friar Lawrence’s message fails to reach Romeo in time, and the misfortunes which lead to the three deaths in the tomb. • Responses may refer to the notion of the “star-crossed” lovers and the ways in which they seem fated to be unlucky, so that their plans are frustrated by a series of chance happenings beyond their control. <p>AO2:</p> <ul style="list-style-type: none"> • Exploration of language which highlights surprise and fortune earlier in the play, perhaps including the mischievous implications of the Queen Mab speech. • How later in the play accidents and misfortunes accumulate to dramatic effect, beginning with Romeo’s encounter with Tybalt shortly after marrying Juliet and continuing with Paris’s arrival at the Capulet house that evening, expressed through powerfully expressed invocations of fate, the stars and bad luck. <p>AO3:</p> <ul style="list-style-type: none"> • Understanding of Renaissance superstitions about fate and bad luck, as governed by the heavens or the result of the workings of fortune. Romeo and Juliet’s accidental deaths may be a punishment for the sins of their parents, as both the Prince and Friar Lawrence suggest. • Understanding that the conventions of tragedy at the time suggested that a tragic fate was not merely a matter of bad choices or flawed characters but also the unlucky alignment of the stars. 	<p>36+4 SPaG</p>

Question	Indicative content	Marks
6	<p data-bbox="383 209 501 236">*</p> <p data-bbox="512 209 1926 272">Explore the ways in which Shakespeare presents tension between Antonio and Shylock here and elsewhere in the play. Refer to this extract from Act 1 Scene 3 and elsewhere in the play.</p> <p data-bbox="512 304 1498 331"><i>Please bear in mind that other content may be equally valid and should be credited.</i></p> <p data-bbox="512 363 584 391">AO1:</p> <ul data-bbox="562 432 1921 616" style="list-style-type: none"> <li data-bbox="562 432 1921 520">• The tension in this, their first meeting in the play, might be compared with the trial scene or reinforced by references they make to each other elsewhere in the play. Shylock makes clear the prejudice and abuse he has suffered as a result of Antonio’s objection to the way he does business. <li data-bbox="562 528 1921 616">• Shylock’s “kindness” in this scene may be a trap, or it may be that the “merry bond” only acquires its bloodthirsty nature after the abduction of Jessica. We should be open to different ways of interpreting Shylock’s ambiguous behaviour here, although there can little doubt of Antonio’s hostility. <p data-bbox="512 647 584 675">AO2:</p> <ul data-bbox="562 716 1906 959" style="list-style-type: none"> <li data-bbox="562 716 1906 804">• Shylock’s mocking language and sardonic intonation indicates his resentment at being treated as subhuman (“Hath a dog money?”) and this might be compared with his speech “Hath not a Jew eyes?”. His grammar shows he is not speaking his first language. <li data-bbox="562 812 1906 900">• Antonio’s alliteration spits out his contempt (“to spurn thee too”), and objections to Shylock ‘breed for barren metal’) and similar language is directed towards Shylock in the trial scene (“you may as well use question with the wolf”). <li data-bbox="562 908 1906 959">• Structurally, the language of the Shylock scenes is strikingly at odds to comic conventions elsewhere in the play and poses a question about the play’s true genre. <p data-bbox="512 991 584 1018">AO3:</p> <ul data-bbox="562 1059 1921 1243" style="list-style-type: none"> <li data-bbox="562 1059 1921 1147">• Understanding of the conventions of a bond, and the reasons why Antonio objects to usury might be linked to appreciation of why Shylock conducts his business in this way, and is not able to participate in the Christian rhetoric of friendship. <li data-bbox="562 1155 1921 1243">• There may be understanding of the vulnerability of Jews in the Venetian ghetto, or appreciation of the prejudice towards Jews in Shakespeare’s own society, set against their importance in bankrolling an increasingly mercantile society. 	<p data-bbox="1973 209 2049 268">36+4 SPaG</p>

Question			Indicative content	Marks
7		*	<p>What do you think the scenes involving Lancelot Gobbo contribute to the play? Explore at least two moments from the play to support your ideas.</p> <p><i>Please bear in mind that other content may be equally valid and should be credited.</i></p> <p>AO1:</p> <ul style="list-style-type: none"> Lancelot Gobbo contributes comic relief, and has a role in counterpointing the misery of Shylock's thrifty household. His relationship with Jessica is engaging, and he assists her escape from the Ghetto and he also contributes to the lighter atmosphere of the final scene in Belmont too. Bassanio spends the loan from Shylock on employing Lancelot and others, and his clowning, while not always especially amusing to us, does contribute to the merriment of the more comic scenes. Shakespeare leaves him in Belmont so he is not present for the darker moments in the play. <p>AO2:</p> <ul style="list-style-type: none"> Some of Lancelot's jokes are in poor taste by modern standards ("the Jew is the very devil incarnation"), but no more so than those of the 'gentlemen' Lorenzo and Gratiano. He speaks in prose to reflect his status. Structurally, he is an important link between Shylock's household and Bassanio, carrying messages and aiding Jessica's escape and the shift of scene towards Belmont. His affection for "sweet" Jessica is clear in his language. The tension between Lancelot's exuberant comedy and Shylock's 'thrift' highlights the different worlds of the play: he is more at home in the extravagant worlds of Bassanio and especially Belmont ("Sola, sola!"). <p>AO3:</p> <ul style="list-style-type: none"> Understanding of the role of clowns and jesters in Renaissance courts or on the stage might assist appreciation of Gobbo's role in the play. Lancelot's role is also related to that of the stock servant in commedia dell' arte. He is amusingly feckless and mischievous. 	36+4 SPaG

Question		Indicative content	Marks
8	*	<p>Explore how Shakespeare makes Banquo a significant figure 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"> Banquo is a foil for Macbeth, subject to similar temptations yet refusing to fall. His relationship with Macbeth allows the audience to see his friend's moral decline, especially once he becomes king. This scene might be linked to the beginning of the play, to Act 2 Scene 1 or to Banquo's dialogue with Fleance before his death. Nevertheless, Banquo is not a purely good character: he keeps his "bosom unfranchised" by refusing Macbeth's overtures before the murder, but he keeps his suspicions secret, and this soliloquy reveals that he does so because he is excited by what the witches have promised him. He remains a significant figure after his death, reappearing not only as a Ghost exposing Macbeth's instability, but also as an Apparition suggesting that the future belongs to his descendants. <p>AO2:</p> <ul style="list-style-type: none"> Banquo's language in this scene is full of ambiguity when pondering the weird women and their prophecies ("may they not be my oracles as well"), and fraught with irony ("fail not our feast") in the tense colloquy with Macbeth and Lady Macbeth. He is even infected with the language of the witches ("Thou play'dst most foully for't") but continues to speak of truth and loyalty. Elsewhere in the play he is open and direct ("The instruments of Darkness tell us truths"... "our partner's rapt") and is also frank with his son Fleance in Act II Sc i. He is more honest with himself than Macbeth, and admits the reasons for hiding his suspicions. Structurally he is a foil for Macbeth and his affection for his family makes a stark contrast with Macbeth's childlessness and ruthlessness towards children. His murder will mark Macbeth's decline and paranoia: the imagery of darkness is structurally significant. <p>AO3:</p> <ul style="list-style-type: none"> Understanding of Banquo's nobility and status should be clear, alongside his loyalty to King, friends and family. He is excited by the weird sisters but also wary of their prophecies and the consequences of acting on them. There may be an appreciation that Banquo was an ancestor of the Stuart kings. Flattery of the reigning British monarch may be understood to have influenced Shakespeare's characterisation of Banquo, although this does not prevent him being a character of some complexity. 	36+4 SPaG

Question			Indicative content	Marks
9		*	<p>‘We are not convinced that Malcolm will be a better king than Macbeth.’ How far do you agree with this view? Explore at least two moments from the play to support your ideas.</p> <p><i>Please bear in mind that other content may be equally valid and should be credited.</i></p> <p>AO1:</p> <ul style="list-style-type: none"> Malcolm is initially an obstacle in Macbeth’s way and seems to have done little to deserve the Princeship of Cumberland after the battle at the beginning of the play. His flight after his father’s death, while understandable, shows his weakness, and makes it easy for Macbeth to scapegoat him, and cement his own position. He relies on English protection and support to gain the throne. Like his father, he gets others to do his fighting for him and does not confront Macbeth in person. A key scene for this question is the dialogue with Macduff. Malcolm’s crafty testing of Macduff’s honour actually suggests he has the intelligence to be a good King, while he later shows sensitivity and respect when Macduff hears of his loss, although his final verdict on Macbeth and Lady Macbeth is simplistic. <p>AO2:</p> <ul style="list-style-type: none"> Language can illustrate Malcolm’s relative weakness and passivity in earlier parts of the play (“Oh, by whom?”), but his later speeches show conviction that he will rule by Divine Right (“by the grade of Grace”). The ironies of the scene with Macduff demonstrate that he is capable of subtlety, and is aware of the treacherous nature of power. His language shows a desire to act with moral authority: “let grief convert to anger; blunt not the heart, enrage it”. <p>AO3:</p> <ul style="list-style-type: none"> Understanding that kingship in the Renaissance combines symbolic and executive power. Appreciation of the influence of Divine Right ideology on the court of James I, so Malcolm needs to be presented as a ruler with divine sanction and moral authority. 	<p>36+4 SPaG</p>

Question		Indicative content	Marks
10	*	<p>Explore what an audience might find funny about Dogberry and the watch. Refer to this extract from Act 3 Scene 3 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"> • Dogberry is only effective as a watchman by accident, but provides plenty of incidental humour. • His inability to make any sense of his instructions to the watch ensure that they are utterly ineffective and even when he has something important to say to Leonato the following morning, he is incapable of saying this in an effective way. He thus provides both humour, and a way of exacerbating some of the problems of the play. Candidates may make links to “Gentlemen, you are tedious” or “I am an ass”. <p>AO2:</p> <ul style="list-style-type: none"> • The humour of this scene depends on malapropisms and reversals. The watchmen are told not to make arrests or take action, to “depart in peace” and simply to sit on a bench until 2am. • Dogberry is more concerned with causing offence than preventing it, and with being “vigitant” than vigilant. His inability to make any sense of what he hears will also be evident in reporting to Leonato (“we have comprehended two aspitious persons”) and cross-examining the villains (“flat burglary”). He is trying to use a vocabulary which he does not understand in an attempt to impress, which only works on his social inferiors, such as Verges. • Structurally, they provide humour during the darker passages of the middle of the play, and undermine the plotting and boasting of Boracchio and Conrad: “we have here recovered the most dangerous piece of lechery”. <p>AO3:</p> <ul style="list-style-type: none"> • Understanding of the importance of clowning on the Shakespearean stage, and audience’s delight in wordplay and foolishness. • Appreciation of the low social status of the watchmen, and the difficulty they have in being taken seriously by those of higher classes. 	36+4 SPaG

Question			Indicative content	Marks
11		*	<p>Explore the ways in which the friendship between Benedick and Claudio changes in the course of the play. Explore at least two moments from the play to support your ideas.</p> <p><i>Please bear in mind that other content may be equally valid and should be credited.</i></p> <p>AO1:</p> <ul style="list-style-type: none"> • Benedick and Claudio fought alongside each other but have different ideas about manliness and women. Benedick initially feels let down by Claudio's decision to marry. • However, Benedick thinks differently about his friend under the influence of Beatrice, and is the first man to doubt Claudio's condemnation of Hero, and is prepared to challenge Claudio and put his new-found love of women ahead of the bonds of male comradeship. <p>AO2:</p> <ul style="list-style-type: none"> • The initial friendship is an attraction of opposites: Claudio uses few words and speaks sincerely but is amused by Benedick's outrageous misogyny, and is delighted to set a trap for him. • In later scenes, it is Claudio's language which becomes misogynistic, especially the abortive wedding while Benedick learns to speak the language of courtship and love. even attempting to write love poetry. <p>AO3:</p> <ul style="list-style-type: none"> • Answers may be informed by understanding of the very different lives of men and women, reinforced by the conventions of courtly love and sexual stereotyping in the Renaissance. • Bonds of honour and loyalty are important, but so are the rules of courtship and honesty, and when Claudio offends against these, Benedick changes his priorities. All is happily resolved before they need to fight a duel of honour, but Shakespeare's characterisation allows a detailed exploration of the strengths and limitations of male friendship. 	<p>36+4 SPaG</p>

Mark Scheme Assessment Objectives (AO) Grid

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