



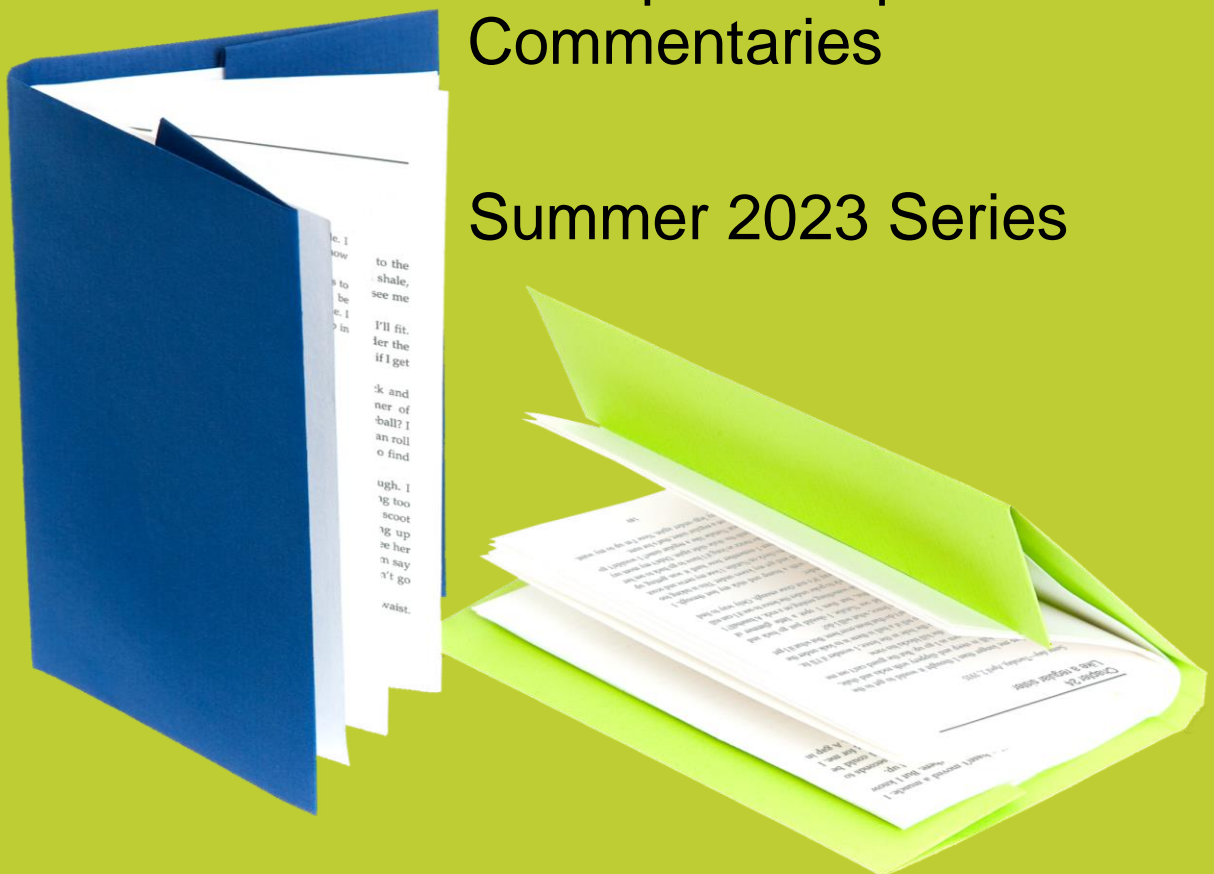
Pearson
Edexcel

GCSE (9–1) English Literature

Paper 1: Section A – Shakespeare
(1ET0/01)

Exemplar Scripts and
Commentaries

Summer 2023 Series





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Introduction

- The purpose of this pack is to provide teachers and students with some examples of responses to GCSE English Literature Paper 1: Section A Shakespeare (1ET0/01).
- The responses in this pack were taken from the Summer 2023 examination series. The question papers and mark schemes can be found on the Pearson website [here](#).
- In this pack you will find a sample of responses, examiner commentaries and marks.
- If you have any enquiries regarding these materials or have any other questions about the course, please contact our English subject advisor on teachingenglish@pearson.com



Section A: Shakespeare

Question 1: *Macbeth*

Script 1

Chosen question number: **Question 1** **Question 2** **Question 3**
 Question 4 **Question 5** **Question 6**

in the extract Shakespeare presents lady macbeth as desperate. this is shown when lady macbeth tries to convince macbeth continuously to kill king Duncan so that she can be queen. this is seen through "you would be so much more the man" Lady macbeth says this to convince Macbeth to commit the murder. Desperation is shown here as lady macbeth finds ways to cover up ~~there~~ their crime before it has even happen. this is supported by "his two chamberlains will I with wine and wassail so convince" Lady macbeth has got her mind set on being queen now so she will do what ever it takes to fulfill the role of queen. Lady macbeth shows no mercy to works the king and his men even tho they are innocent beings. Lady Macbeth convinces Macbeth to commit the murder so he



(Section A continued) will come across more manly.

the context to back this up is that in the Jacobean era there was a system called the divine right of kings. This meant that God chose the king who had all the special qualities to successfully lead a country. Lady Macbeth helped Macbeth to break this order by convincing him to be 'more manly' and to kill Duncan. The term 'more manly' ^{may} suggests that Macbeth is not up to Lady Macbeth's standards of masculinity.

Shakespeare also presents Lady Macbeth as confident. This is seen through "we fail?" The punctuation on the end of the quote ~~shows~~ shows that she was implying for this to be rhetorical ^{question} because she is confident that her cover up will work and that Macbeth can go through with the murder. Confidence is ~~present~~ presented through Lady Macbeth through her quick response when she cuts Macbeth off 'if we should fail, - we fail?' This may imply the adrenaline rush and excitement that she



(Section A continued) is closer to becoming queen and nothing can go wrong to stop her.

In the beginning of the extract Lady Macbeth is talking to Macbeth about the plan which will later work that very night before they know that they will do this and go through with it. Lady Macbeth is asking if all ~~38~~ of their guests are drunk enough to fulfill this criminal action.

b)

~~at~~ near the beginning of the play the witches have power over Macbeth when they meet him on the field and tell him that he is going to become king this then triggers something in Macbeth's brain for him to send a letter to his wife explaining what's just happened and what's going to happen. For this to be true, this is supported in the text when the witches announce 'hail thee thane of Cawdor, hail thee thane of Glamis and hail thee



(Section A continued) to become king" the witches then go, leaving Macbeth with severe temptation. This affects Macbeth and Lady Macbeth in different ways because Lady Macbeth is greedy for the role of queen but Macbeth isn't so sure about killing the king in order for his own success.

Power as a theme is brought up very frequently in the play like at the end when Malcolm comes back from England and kills Macbeth for his rightful claim to the throne, which restores the divine right of kings system. Power is restored to the rightful king who was Duncan's son - claim to the throne.

Power could be taken in a literal way before the witches show up on the field when Macbeth was battling and after they defeated the opponents. This could show that Macbeth was a powerful soldier and was willing to fight for what is right. Macbeth had all the qualities to be king but temptation and



(Section A continued) Deience took over causing the wrong reaction for him which is why he had to over power Duncan to become king.

Examiner comment and mark:

Part a):

- As the response meets all the requirements for a Level 2 and is starting to show a sound understanding of the extract the response moved up into a Level 3.
- Three specific points are explored by the candidate: the way Lady Macbeth is 'desperate', 'has got her mind set on being queen' by showing 'no mercy' and is 'confident' that her plan to kill Duncan will work. The candidate shows a sound understanding of her impact on Macbeth and how she can 'convince him to commit the murder' by suggesting that he would be 'more manly'.
- Whilst there are only 4 textual examples taken from across the extract the selection made is appropriate and they support points made.
- The candidate discusses the use of language and structure but the use of terminology is lacking, restricting the mark to a low Level 3. The candidate does mention the use of 'the punctuation' and 'rhetorical question'. Despite the lack of terminology, the quality of discussion and understanding of the extract reflects a sound understanding of Lady Macbeth's character and justifies a mark of 9.
- There is a brief link to context, but this does not detract from the overall response and would not impact on the final mark.

Part b):

- Part b) is slightly stronger than part a). The response does go out of extract to explore how power is presented through a number of characters and situations including: the witches and how they have 'power over Macbeth' by suggesting that he will become king, the final battle between when Malcom returns to Scotland to 'restore the divine right of kings system' and Macbeth's power as a soldier.
- There is a lack of textual exemplification to move higher up the level, however the depth of discussion and the understanding shown support the mark of 10 being awarded.
- Contextually, contextual discussion is a little brief although the candidate has linked to the divine right of kings.

Part a) - Level 3 - 9 marks

Part b) - Level 3 - 10 marks



Script 2

Chosen question number: **Question 1** **Question 2** **Question 3**
Question 4 **Question 5** **Question 6**

one way in which Shakespeare ^{presents} ~~describes~~ the character of Lady Macbeth is by using the structure technique of ~~SPTR~~ ^{starting} with a rhetorical question. Shakespeare does this by using the quote "wherein you dressed yourself? Hark it slept since?" This quote & implies that Lady Macbeth is trying to convince Macbeth to kill Duncan by ~~making him~~ ^{manipulating} ~~him~~ ^{into} thinking that telling ^{him} how he seems too ~~more~~ feminine and not masculine enough to do such a thing. ^{Lady Macbeth} ~~Shakespeare~~ powerfully uses a rhetorical question to show to the audience how she ~~takes~~ ^{over} takes the more brave and masculine role in their relationship. The reader may assume as if Lady Macbeth is convincing Macbeth to kill Duncan so she can also be queen ~~and~~ and is doing it for herself. Alternatively, a reader may assume that Lady Macbeth is acting in such a masculine way & because she wants to do what's best for her husband.



(Section A continued) Shakespeare successfully presents Lady Macbeth as evil while using the structural language technique of ~~the~~ adjectives. Shakespeare does this by using the word to describe Macbeth as a "coward." Lady Macbeth in this extract triggers Macbeth as she calls him this word so ~~he~~ he will kill Duncan and so he can take the crown. ~~Shakespeare~~ Here, Shakespeare presents Lady Macbeth as a part of a evil society as she is like the witches, she tries to convince Macbeth into killing Duncan so she and Macbeth can ~~also~~ benefit from it in this life^{and live in power.} The reader may feel as if Lady Macbeth is trying to make Macbeth feel bad and angered so he commits the crime. Alternatively, a reader may feel as if Lady Macbeth is controlling him and gaslighting him into thinking that if he doesn't kill Duncan, she will be very disappointed. It is as if Macbeth is wanting to be king just so Lady Macbeth approves of him.

Shakespeare ~~is~~ effectively presents the character of Lady Macbeth as the opposite of good. Shakespeare does this by using the quote, "If we should fail, — we fail?" In this quote, Macbeth and Lady Macbeth speak to each other while using the form technique of split lines.



(Section A continued) In this quote, Shakespeare tries to present Lady Macbeth as fully turned away from good. Shakespeare also powerfully shows the good vs evil in this quote as Macbeth explains how he thinks it is a bad idea but Lady Macbeth interrupts and once again tries to insult him. She does this by saying "We fail?" questioning Macbeth and making him seem like a coward again for not being able to kill Duncan. In this scene, we explore how Lady Macbeth treats Macbeth, as her object to try to get what she wants as if Macbeth becomes king, she becomes Queen. This makes the reader feel as if Lady Macbeth is not a good person and also has a massive influence on Macbeth's actions. Alternatively, a reader may suppose that she is doing it so he seems more masculine and so he doesn't try to stop the plan of killing Duncan.



(Section A continued). One way in which Shakespeare presents power in the play 'Macbeth' is the interaction between the witches and Macbeth. Shakespeare powerfully does this by using the witches as ~~men~~ words as Macbeth's ambition and desires. In the play, ~~Macbeth~~ the witches take power over Macbeth by telling him his fate. The quote "~~fair is foul and foul is fair~~" explains "All hail Thane of Cawdor" triggers ~~Macbeth~~ ~~into~~ ~~shows~~ ~~Macbeth~~ ~~that~~ ~~he~~ triggers Macbeth's fatal flaw, ambition. When Macbeth soon does become Thane of Cawdor he puts a sense of trust into the witches and goes back to them to hear the rest of his fate. The writer's intention was to show to the audience that the witches may not have the power to physically force ~~a~~ ^{Macbeth} ~~Macbeth~~ to do something but can tempt him by using greed. This quote also links to the fact that in Shakesperian times, witches were seen as not being able to have power over innocent people and this is seen at the start of the play when Banquo and ~~Macbeth~~ Macbeth both go up to the witches first. (Banquo acts as a foil to Macbeth as he does not give in to believing the witches.) In the Shakesperian ~~er~~ ^{era} they also believed that you had to speak to the devil first for



(Section A continued) It then to try and stir things up. ^{and take it to hell.}
The writer powerfully presents the power of the
witches as they control Macbeth into believing
he will become king.

Shakespeare once again presents power within
the play by ending the play with the Battle
between Macduff and Macbeth. Shakespeare
does this by Macduff triggering Macbeth
by calling him a "coward" and this
puts a sense of Macduff having power over
Macbeth as he urges him to fight. However,
Macbeth also does have a sense of power
over Macduff when he says "my soul is
too charged." This quote is telling us how
Macbeth's soul is charged from killing
Macduff's family and he will soon kill
Macduff too. Also, in the play, Macduff is seen
as heroic and "wise" as he does not want
power himself but just so Scotland doesn't
have to be run by a tyrant. Macduff acts
as a foil to Macbeth as he ~~is~~ doesn't
think about himself ^{as} and his fatal flaw
isn't ambition. In the Shakespearian era,
King James I was a huge believer of the
Divine Rights of Kings and this was that



(Section A continued) God chose who the King was going to be. ~~King James I~~ & The audience may think as if Macduff acting as the "hero" to get the right heir to the throne may also be seen as similar to King James I as ~~the~~ King James I was appointed by God to be King. This may have shown the King at the time how Macbeth tried to destroy the natural order of kings but as he ~~he~~ tries to become King, everything goes wrong for him.

Finally & Shakespeare presents power in the play by presenting the character of King Duncan. In the play King Duncan takes power as the rightful heir to the throne but King Duncan is seen as too trusting people too much. For example, when at the start of the play he talks about he trusted the last Thane of Cawdor (Macdonald) and he betrayed him. After, Macbeth then becomes Thane of Cawdor when Duncan calls Macbeth a "trust worthy gentlemen." This quote implies the power that King Duncan has but in this changes later when Macbeth kills Duncan. However, in the play, ~~Malcolm~~ Malcolm flees to England after



(Section A continued) hearing the death of his father.

The quote "I'll to England" implies that Malcolm just apes his father as he does not trust anyone even though the killer had been found. Furthermore, Malcolm also does not trust Macduff when he says he needs to fight for Scotland. This shows that Malcolm has power as he presents the power of trust as he is not easily convinced to trust people like his father. During Shakespearian times, the Gunpowder Plot was to try and kill King James I but they it was unsuccessful. Shakespeare tries to present the character of Malcolm to show the King that he should not trust people too easily as you will have more power if you're more aware of people and what they're like just like how Malcolm pretends to be a bad King to see how Macduff will react.

Examiner comment and mark:

Part a)

- A detailed response showing a sustained understanding of the extract and the presentation of Lady Macbeth. The candidate explores a number of areas including how Lady Macbeth takes a 'more brave and masculine role' in her relationship with Macbeth, the way she appears 'evil' in her bullying of Macbeth by calling him a 'coward' and how she treats Macbeth as 'her object to try to get what she wants'.



- There is a strong critical approach to the analysis which is supported by well-chosen examples and the candidate shows a sustained understanding of how the audience would respond to her character: ‘the reader may feel ... alternatively, a reader...’.
- With regards to the language, form and structure and the use of terminology, there is a lack of terminology, although mention is made to the use of a rhetorical question and the use of questioning to challenge Macbeth, the use of split lines and interruptions in her speech to reflect her frustration and her attempts to ‘insult’ Macbeth.

Part b)

- The response is sustained and shows a detailed awareness of how power is presented in other areas of the play. Points are well supported with examples from across various Acts and scenes and there is a sustained analysis of the theme.
- The candidate considers a number of characters and the way in which they hold power. These include:
 - the way the witches interact with Macbeth, playing on his ‘fatal flaw and ambition’,
 - the final battle between Macduff and Macbeth and how both characters hold emotional power within the scene – Macduff calling Macbeth a ‘coward’ and urging Macbeth to fight and Macbeth antagonising Macduff by suggesting that he will ‘soon kill Macduff too’
 - and the power Duncan holds as king but also the ‘power of trust’ he has in others.
- Contextually appropriate links are made to witchcraft and ‘the devil’ and the belief in the Divine Right of Kings and the idea that ‘God chose who the king would be’.

Part a) - Level 4 - 15 marks

Part b) - Level 4 - 16 marks



Script 3

Chosen question number: Question 1 Question 2 Question 3

a) Question 4 Question 5 Question 6

In the extract, Shakespeare uses exclamation marks to present Lady Macbeth. She states "when you durst do it, then you were a man!" This forcefully emphasises to the reader Lady Macbeth looks down on Macbeth as she thinks he is not like a man because he disagreed to kill Duncan. Furthermore, the exclamation mark presents her anger, reinforcing her power over Macbeth.

In the extract, Shakespeare uses metaphor to present Lady Macbeth. Arguing with Macbeth, she states "I have plucked my nipple from his boneless gums, and dashed the brains out!" This evocatively emphasises to the reader a sense of her ruthless nature as she despises her femininity. Moreover, the ~~verb~~ plousive in "plucked" presents a harsh and



(Section A continued) aggressive tone, reinforcing
she is a cold hearted woman.

In the extract, Shakespeare uses
long sentences to present Lady Macbeth
planning ~~the~~ Duncan's death, she states
"Wassail so convince, that memory,
the warder of the brain, shall be a
jume, and the receipt of reason." This
compellingly conveys to the reader
Lady Macbeth's evil intentions as she
is willing to kill Duncan and hide
the evidence. Moreover, the phrase in
"jume" creates a harsh tone, reinforcing
her deep, dark feelings.



b)

(Section A continued)

In Act 1, Shakespeare uses ~~the~~ dialogue to present power. Speaking to the spirits Lady Macbeth states "unsex me here." This powerfully emphasises to the reader Lady Macbeth wants to reject her femininity as she doesn't feel powerful. Moreover, Lady Macbeth feels by becoming a man she is more superior. This opposes the views of men being more powerful ^{than} ~~the~~ women as Shakespeare wanted to make Lady Macbeth powerful instead of ~~the man~~ Macbeth.

In Act 2, Shakespeare uses Lady Macbeth's dialogue to present power. Speaking to Macbeth, she states "look the innocent flower, but be the serpent under it." This successfully emphasises to the reader the lack of power Macbeth has as Lady Macbeth is taking control of him. Moreover the noun "serpent" has connotations of snakes, reinforcing her evil hidden intentions to ~~the~~ commit regicide. Shakespeare included this in his play to show that committing regicide during that time was



(Section A continued) seen as immoral

In Act 3, Shakespeare ~~uses~~ presents power through Macbeth. Speaking to Lady Macbeth, he states "be innocent of the knowledge, dearest chuck." This forcefully foregrounds to the reader that Macbeth has become ~~more~~ influenced by Lady Macbeth as he still feels love for her. Moreover, the use of "chuck" reinforces that he still loves her even though she has taken control of him.

This contrasts to bear-baiting as at that time Shakespeare had to include violence in his plays.

Examiner comment and mark:

Part a)

- Although the response appears fairly short at first – 3 paragraphs – the depth of discussion and accurate analysis of the extract warrants a mark of 11 in Level 3.
- There is a sound understanding of the way Lady Macbeth is presented as a confident woman who 'looks down on Macbeth' as she considers him a coward and 'not like a man'.
- Mention is also made to how she appears argumentative and 'ruthless' in her nature, even contemplating 'dashing the brains' out of her own child and how she 'despises her femininity'.
- Each point is well supported by examples from the text and there is a sound analysis of language, form or structure including the discussion of exclamation marks, the use of plosives and fricatives to reinforce 'her deep, dark feelings'.

Part b)



- Whilst there is some mention made to language and structure in the response, which is not marked in part b), the rest of the response does show a sound understanding of the way power is presented in the rest of the play.
- There are 2 detailed paragraphs which continue to explore the way Lady Macbeth calls upon the spirits to provide her with more power and ‘reject her femininity’, as she feels that becoming a man would provide her with the power to become ‘more superior’.
- The second key area discusses how Macbeth’s lack of power is presented through his wife taking control and telling him how to behave in public and to ‘look like the innocent flower’.
- Whilst the 3rd paragraph does try to discuss the power dynamics between Lady Macbeth and Macbeth, it does lose some focus, which is why the response was placed at 12 in Level 3.
- Contextually, the candidate shows a sound understanding of why Shakespeare wanted to present Lady Macbeth as ‘powerful’, which went against societal norms and how regicide was ‘seen as immoral’.

Part a) - Level 3 - 12 marks

Part b) - Level 3 - 12 marks

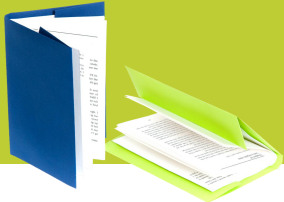


Script 4

Chosen question number: Question 1 Question 2 Question 3
Question 4 Question 5 Question 6

Shakespeare Present Lady Macbeth as more manly than Macbeth as she attempts and successful manipulates him by calling him a coward 'when you first do it, then you were a man' this shows that Shakespeare emasculates Macbeth as withs were also seen as more dangerous and powerful at the time.

~~She~~ Lady Macbeth was also emasculating herself when she had gone to the three witches "Pucked my nipple from his boneless gums and dashed it brains out" this referencing to her child showing that she does not want to have that



(Section A continued) womanly figure in the Jacobean era. But Lady Macbeth did not want to be seen as weak and less powerful so she would dash the brains of her child just to show that she was more of a man than Macbeth.

~~Shakespeare~~ Shakespeare also presents Lady Macbeth as manipulative over Macbeth when he did not want to kill King Duncan. She frowns upon Macbeth calling him a coward a witch when she begins to speak in rhyme and shows power over Macbeth "But screw your courage to the sticking place and we'll not fail!" This shows how Macbeth is powerful and controlling than Macbeth as she talks him into committing



(Section A continued) Regicide Over King
Duncan.

(B)

Following this Lady
Macbeth can be seen
as more intelligent
as she had devised
a plan for the murder
of Duncan before Macbeth
had even figured out how
he was going to assassinate
the King Duncan. This again
shows how powerful Lady
Macbeth's intelligence
and power has been
given via the witches.

Through out the play Lady
Macbeth has been shown
no remorse for anything
she had said and would
attempt to do this. This can
be seen when she refers
to her husband as a poor
cat or when she does
not hesitate to make
a suitable plan on killing



(Section A continued) and successfully
manipulating Macbeth
to killing Duncan in his
sleep.

Examiner comment and mark:

Part a)

- This is a good example of a response that meets many of the requirements for a Level 2 as it moves beyond a narrative approach and is starting to show some understanding of the extract and the character of Lady Macbeth. Whilst the response does go out of extract briefly, with mention made to her 'going to the witches', and the top of page two links to the context of the play, this does not impact on the rest of the response and the final mark awarded.
- The candidate does explore how Lady Macbeth appears 'more manly than Macbeth' and the way she 'manipulates' him by insulting him and calling him a coward, thereby emasculating him. It also discusses how Lady Macbeth does not 'want to be seen to be as 'weak and less powerful' than her husband.
- There is some attempt to discuss language, form and structure, however there is no accurate use of terminology to place this above a mid-level 2.

Part b)

- The majority of this response still relates to the extract in part a), which is not rewardable. However, in the early part of the paragraph (lines 4 – 13), the candidate does consider how Lady Macbeth 'devised a plan for the murder' and how she gained 'power via the witches', thereby presenting her as a 'powerful lady'.

Part a) - Level 2 - 6 marks

Part b) - Level 1 - 4 marks



(Section A continued) ~~behaviour~~ ~~use~~ authority over her and her
wife.

Shakespeare then suggests Prospero's joy at the marriage of Ferdinand and Miranda when stating "Oh Ferdinand!". This exclamative statement is used by Shakespeare to present Prospero's excitement towards Ferdinand and Miranda however Shakespeare then continues to use language and structure to convey Prospero's power. This is shown when Shakespeare uses the imperative "Do not smile at me". Although Shakespeare uses this imperative in a non ^{forceful} ~~aggressive~~ way, it is still used by Shakespeare to suggest Prospero still has authority over characters in the text such as Ferdinand.

Shakespeare continues ~~to suggest~~ to represent Prospero as a character with a lot of power when using language associated with objects to describe Miranda. This ~~language~~ ^{uses} Shakespeare ~~describes~~ the ^{possessive} ~~proper~~ language Miranda as being ~~language~~ "my gift" and the statement "worthily purchased" to suggest ~~Miranda~~ Prospero views Miranda as an object he has power over, ~~conveying to the audience that~~ and Shakespeare uses this language as a reminder of Prospero's constant authority over others.



(Section A continued) Shakespeare continues this representation of Prospero as a powerful figure in the second speech, however this authority is shown through Prospero's threatening nature. Shakespeare presents this through the use of the tricolon "barren hate, sour eyed disdain and discord shall be-tween" ~~them~~, which Prospero states will occur if Miranda's "virgin knot" is broke. This language ^{presents} ~~conveys~~ Prospero as a character with authority, and a threatening nature who is willing to use his magic to destroy their marriage, conveying Prospero's views on the virginity of a woman as a sacred thing and continuing the representation of Prospero's power over Miranda.

The last line of this extract is used by ~~the~~ Shakespeare to emphasise Prospero's power ~~and~~ through his use of the possessive statement "she is mine own". This is used to convey that although Prospero has changed ~~is~~ in his kindness towards ^{Ferdinand} ~~Prospero~~ he still views Miranda as an object he has power over.



(Section A continued)

2b) Throughout the Jacobean play "The Tempest" Shakespeare uses the theme of obedience through characters such as Ariel, Caliban, Miranda and Ferdinand in order to explore themes of colonialism, slavery, divine right of kings and usurpation.

Shakespeare uses the relationship between Ariel and ~~Sycorax~~ Prospero to explore obedience and slavery. Throughout the play, Ariel shows complete obedience towards Prospero by carrying out "the Tempest" Ariel, Prospero to explore obedience and the context of slavery. Throughout the play, Ariel shows complete obedience towards Prospero by carrying out his bidding, such as starting the "sea storm", however we immediately learn that it is Prospero and his power that is causing Ariel to be fully obedient. When Ariel asks for his "liberty" he is immediately chastised by Prospero who calls him "moody". This is used by Shakespeare to explore ~~colonialism~~ slavery as Prospero promises Ariel freedom but as soon as Ariel isn't obedient threatens complete violence.

Shakespeare uses Ariel's and Prospero's relationship to explore ~~contrast~~ compare to Ariel's and Sycorax's



(Section A continued) relationship as both explore differences in Ariel's obedience and his treatment as a result of his obedience. In the play, we learn of ~~Shakespeare's~~ Sycorax's treatment of Ariel when he refused to do evil magic as he was stuck in a "dovon tree" for 12 years as a result of his lack of obedience, and we see how the theme of obedience compares Sycorax and Prospero and their responses at a lack of obedience.

Shakespeare also uses the character of Miranda to convey obedience as although she shows ~~obedience~~ respect to her father by using the term "sir" to refer to him, she constantly obeys him ~~by that~~

Shakespeare also uses the character of Caliban to convey obedience, as his changing of obedience resulted in poorer treatment of him; ~~that~~ and Shakespeare uses this to explore colonialism. For example, ~~Shakespeare~~ ~~initially~~ Caliban initially showed Prospero's kind nature to Caliban when he showed him all "the qualities of the isle" however as soon as Caliban attempted to rape Miranda,



(Section A continued) no longer showing obedience towards
Papa Prospero, he gets treated very poorly, ~~for example~~ making golden "bustle'd all
over" showing how Prospero uses extreme
violence when people are not obedient to
him. This explores themes of colonialism
where white Europeans exploited indigenous
people and if they became non obedient
showed extreme violence.

~~obedience is also explored through Alonso~~
obedience is also shown through the
character of Antonio and Prospero through
usurpation. Prospero Shakespeare shows
this through Prospero's focus on
"his library" rather than his "dukedom".
This and this resulted in Antonio
usurping him. This conveys that ~~the~~
Prospero's disobedience to his dukedom
and its role ~~went~~ led to usurpation,
~~which is important as at the time~~
Key

In conclusion, throughout a tempest Shakespeare
explores obedience and the effects of obedience
through characters such as Sycorax, Prospero and
Ariel.



Examiner comment and mark:

Part a)

- A cohesive response, which explores a range of elements of Prospero's character – sympathetic, controlling, joyful, yet powerful and sometimes threatening.
- All points are well supported with subtly integrated quotations, which are perceptively analysed and used to explore the interrelationship between the language, form and structure and the effect on the reader.
- Terminology is detailed and wide ranging and is integrated and precise throughout.

Part b)

- This is also an assured response, which shows a high-level engagement with the rest of the play and how the theme of suffering is conveyed
- Areas discussed are wide-ranging and include the topic of Ariel's obedience to commands from both Prospero & Sycorax, the consequences of Caliban's failure to obey Prospero, the significance of obedience in the relationship Antonio/Prospero
- discerning references form an integral part of the response, and the analytical style is mature and perceptive.
- Contextual links are convincing and effectively integrated and include colonialism and slavery.

Part a) - Level 5 - 18 marks

Part b) - Level 5 - 18 marks



Question 3: *Romeo and Juliet*

Script 1

Chosen question number: **Question 1** **Question 2** **Question 3**
Question 4 **Question 5** **Question 6**

a) Shakespeare presents the character of Romeo as an imaginative boy. For example when he says "I dreamt my lady came and found me dead!" This use of foreshadowing ~~relates~~ relates to Romeo's death at the end of the play where Juliet ~~finds~~ finds him dead.

Romeo is also presented as a very worried person. For example when he asks "How doth my lady? Is my father well? How fares my Juliet?" This use of question marks show how desperate Romeo is and wants to know if Juliet is safe. This makes the reader think of how much Romeo cares for Juliet even tho they have only known each other for less than twenty-four hours.



(Section A continued) Shakespeare presents Romeo as a happy man at the start of the extract. For example, "If I may trust the flattering breath of sleep, my dreams presage some joyful news at hand." The opening of the extract shows how Romeo is feeling happier even though he has been banished from Verona.

The opening makes the reader think the extract is going to be positive.

Romeo is presented as a shocking and scared man at the end of the extract. For example, he says "Get thee gone, and hire those horses. I'll be with thee straight." This shows how the ending shows how Romeo's feelings changed and he is rushing to Verona to check up on Juliet.

This makes the reader interested on how Romeo feels and how the play could end.



(Section A continued) b) Suffering is shown in other parts of the play for example when Tybalt kills Mercutio he still makes jokes even when he is suffering. This allows the audience to laugh a bit at Mercutio's death. Romeo is furious and he kills Tybalt and makes the Capulet family suffer.

Suffering is also shown at the end of the novel when Juliet takes the potion so she doesn't have to marry Paris.

Her family can't believe she is dead but they don't know she took a potion.

Romeo thinks she is dead as he didn't get the news from Friar Lawrence.

Romeo goes to Verona and ~~she~~ sees Juliet's body and eats poison which makes him die and Juliet wakes up ~~from~~ and sees that Romeo is dead and she kisses him and stabs herself. This really shows how "love is everything except what it is". ~~Shakespeare~~ Shakespeare shows how love is too good to be true and Romeo and Juliet both will each other as they would both suffer without the other.

"Violent delights have violent ends" this shows how both Montagues and Capulets suffer & being



(Section A continued) This was done because of the feud but it was actually because of love but this shows how the play ends in tragedy and both families suffered in the end.

Examiner comment and mark:

Part a)

- The response presents Romeo as ‘an imaginative boy’ and a ‘very worried person’, providing supporting evidence.
- There is a clear understanding of how the extract develops from ‘the start of the extract’ to ‘the end’, and the way in which Romeo’s mood changes from ‘happy’ to ‘scared’, therefore making a comment about form.
- Along with this, the response comments on how the reader’s reactions change from thinking ‘positive’ to being ‘interested on how Romeo feels’.
- As well as the comment about form, there is recognition of ‘foreshadowing’ and how ‘question marks’ add to our understanding of Romeo’s changing mental state.
- There is therefore an understanding of a range of language and formal features, presented using relevant subject terminology.

Part b)

- The response presents the suffering of Mercutio, the subsequent killing of Tybalt and how the Capulets suffer as a result.
- The second paragraph is predominantly narrative but returns to the idea of Romeo and Juliet suffering without one another.
- The response then makes a further valid point about the Montagues and Capulets suffering because ‘their kids died’.
- There are strong elements of a relevant personal response making focused points with support from the text.
- However, this is not consistent and there is no consideration of context.

Part a) - Level 3 - 10 marks

Part b) - Level 3 - 9 marks



Script 2

Chosen question number: **Question 1** **Question 2** **Question 3**
Question 4 **Question 5** **Question 6**

1) In this extract, Romeo is ^{initially} presented as joyful and enthusiastic about his relationship with Juliet. In the beginning of the extract Romeo uses the minor exclamatory sentence "Ah me!" to emphasise his delight. ~~and~~ The use of the exclamation mark highlights Romeo's passion and excitement. He may be eager to let out that burst of happiness and may signify his devotion to Juliet. The personal pronoun "me" may also signify his pride in which he has for his marriage. Furthermore, Romeo further portrays his love and admiration for Juliet when he states that "Love's shadows are so rich in joy". The metaphor ~~refers to~~ ^{highlights} how highly Romeo thinks of his relationship with Juliet and implies that their love is better than any kind of wealth as the adjective "rich" ~~er~~ implies value and wealth. All of which Romeo finds in his relationship with Juliet.



(Section A continued) The audience then become aware of Romeo's vulnerability and youthfulness as he values love more than wealth, which in Elizabethan times would have been seen as cowardly.

later on in the extract, Romeo begins to ask a series of questions about Juliet. The repeated use of question marks may ~~high~~ portray Romeo's overflow of emotions. He is eager and desperate to know ~~of the~~ about the condition of his wife. This gives the audience an insight into Romeo's rash nature as he asks twice "How doth my lady?" "How fares my Juliet?". However, ~~Other people may~~ the repeated questions may also symbolise Romeo's loving heart and compassionate nature as he deeply cares and worries for Juliet. Although Romeo may be a young and impulsive man, he ~~is~~ is also loving. ~~and~~ The repeated questions may highlight Romeo's ~~passion and~~ passion and adoration for Juliet.



(Section A continued)

Towards the end of the extract, the audience see a dramatic change in Romeo as he finds out that Juliet is dead. Romeo uses the exclamatory sentence "Then I defy you, stars!" to ~~ex~~ demonstrate the outburst of anger and sorrow he now feels. The use of the celestial imagery, when referring to stars, implies that Romeo turned to fate, blaming it for Juliet's death. He believed that their love was inevitable and now fate has ~~to~~ snatched away the only good thing Romeo believed he had in his life. We see Romeo as devastated, ~~heart~~ heartbroken and furious that this has happened. ~~Further~~ This is further reiterated in the rhetorical question "Is it e'en so?". Romeo is in disbelief and a state of shock. He doesn't want to admit that what has happened is true and can not comprehend that it is true, further reinforcing his admiration and devotion to Juliet.



(Section A continued)

b) Through his depiction of suffering, Shakespeare draws attention to the effects of rejection, the power of love and how that leads to suffering and also the consequences of death and disobedience. Shakespeare demonstrates the lack of masculinity ~~and~~ Romeo ~~has~~ has and how the theme of suffering ultimately acts as a catalyst for the play's tragic end.

~~We are first~~ The audience are first introduced to the theme of suffering, when Romeo describes how heartbroken he is over Rosaline's rejection. Romeo ~~etc~~ embodies a state of depression and heartbreak as he describes his now conflicting emotions of love as "cold, fire, sick health, bright smoke" in act 1 scene 3. Romeo also states "under love's heavy burden do I sink" implying that he believes that love is a sad thing and doesn't think he can come back from this and may drown in his own sorrows. Shakespeare may do this to highlight Romeo's ~~inability~~ ~~or~~ rash and youthful behaviour. He may also portray Romeo to be



overdramatic in this scene to appeal to to his traditional Elizabethan audience. His overdramatic suffering and hyperbolic reaction may come across as comical to much of his audience as love was seen as a cowardly act and that Romeo escapes all expectations of a traditional Elizabethan man in a patriarchal society; powerful, stoic and money orientated.

furthermore, suffering is portrayed during act 4 when Romeo finds out he has been banished. Romeo believes that there is nothing worse than being banished as "there is no world without these verand walls" and that all he will find is "pain and suffering". ~~Romeo's dramatic response to being banished highlights~~ Romeo would much rather die than live and have to suffer the consequences and



live away from Juliet and Verona.
Shakespeare aims to highlight the power of love. Romeo and Juliet share as Romeo can not bare to be without her. A traditional Elizabethan audience may not be surprised of this punishment and believe that Romeo should suffer the consequences, however a modern audience may be ~~surprised~~ find Romeo's hyperbolic reaction comedic and funny. He is much better to leave and live than suffer a potential painful death which his family will then have to suffer from. Suffering is a theme that is passed through many different characters and the shared suffering the Capulet and Montague's Sicut for the loss of their children may be what brings the play to an end for all.

Examiner comment and mark:

Part a)

- The response works through the extract, picking out aspects of Romeo's personality from being 'joyful and enthusiastic' to showing 'vulnerability and youthfulness' to being 'eager and desperate', 'loving and compassionate', young and impulsive', then feeling 'anger and sorrow' and being 'devastated, heartbroken and furious'.
- All these points are supported by quotations along with fully integrated subject terminology such as 'exclamatory sentence', 'personal pronoun', 'adjective' and 'repeated questions'.
- The candidate clearly understands how the form and language of the extract reflects Romeo's mood change, whilst analysis of the effects of individual words ('rich') further demonstrates the candidate's evaluative understanding.
- The response considers the effect of language on the reader, as in 'The audience then becomes aware of Romeo's vulnerability'.
- The response is a cohesive evaluation and subject terminology is integrated and precise.



Part b)

- The opening paragraph of the response presents a number of ideas about suffering which the candidate subsequently explores in more detail.
- The focus is initially on Romeo's unrequited love for Rosaline, leading to a discussion of audience reaction. Romeo's suffering is seen as 'overdramatic' and 'hyperbolic' and he is committing the 'cowardly act' of being in love, transgressing Elizabethan assumptions about masculinity.
- The candidate contrasts this with the reaction of a modern audience who may find Romeo's excesses 'comedic'. Although this interpretation is open to question, it demonstrates considerable engagement with the text and an attempt to consider context.
- There is a valid point about the suffering of the Capulets and the Montagues arising from Romeo's 'hyperbolic reaction'.
- The response fulfils all the descriptors in Level 4 and is assured enough to merit a mark just into Level 5.

Part a) - Level 5 - 18 marks

Part b) - Level 5 - 17 marks



Script 3

Chosen question number: Question 1 Question 2 Question 3
Question 4 Question 5 Question 6

a) Shakespeare presents the character Romeo as ill ~~or~~ and feverish in his behaviour. He begins the extract talking about his "dreamlike love, however ^{these} ~~this~~ positive thoughts are oddly juxtaposed by his mentioning being "dead" twice. (K) He ~~is~~ can be best described as maddened by his desperation to obtain his love; he begins to think that even "love's shadows" are so rich in joy "even if it is not "possessed". The audience may feel at first concerned for him as he is speaking almost obsessively about this on his own, ~~How~~ and ~~breating~~ when Balthasar enters, he repeatedly asks questions, particularly twice about "my lady". ~~This possession~~ of This possession of Juliet he feels may ~~be a sign to the audience that he~~ further highlight his feverish behaviour from due to his being away from his love. ~~Then~~ Concern for Romeo is shared both by the audience and by Balthasar, who implores Romeo to relax because he "looks & looks "pale and wild". The word "pale" has connotations of sickness being unwell, while "wild" suggests that he is too excitable and acting feverishly. A sudden change in his dialogue when Balthasar ~~enters~~ tells him the negative news



(Section A continued) is also significant. He begins the extract in long paragraphs of verse, then changes his composure, speaking in much shorter paragraphs, highlighting how he is greatly effected by this news and is behaving differently because of it. This changes the tone of his sweet and ~~cheerful~~ what can be thought of on the surface as "cheerful thoughts", or perhaps as some audience may see it as to perhaps suicidal thoughts to be with his "lady", Juliet.

Shakespeare ~~pre~~ portrays the character of Romeo as utterly unfortunate and ~~fatal~~ doomed. This is first depicted to the audience as they see him fantasising about his Juliet and thinking of the ~~job~~ "joyful news at hand". He even exclaims "Ah me!" to emphasise his positive feelings of love, however this is immediately juxtaposed by the contrasting news Balthasar brings of Juliet's death. He attempts to soften the news of her ~~by describing her~~ explaining that "her body sleeps", using a euphemism perhaps to show that he himself understands the significance of ^{her} this death to Romeo and how unfortunate it is. Romeo himself ^{realises} ~~realises~~ that fate is against him ~~as he~~ and attempts to "defy you, stars!". This exclamation ~~is~~ highlights to the audience how he has begun to think rashly and emotionally about his situation ~~as~~, as trying to "defy" that which is written in the "stars", ~~unchangeable~~ which ~~is~~ would be thought of as unchangeable to an audience.



(Section A continued) His ~~ragged~~ rash behaviour ~~continues~~ continues as he uses antithesis to complete Balthasar's sentences at the end of the extract, suggesting that he ~~is~~ is desperate, and dismisses things that are, to him, of "no matter". This behaviour can only be ~~justified~~ ^{explained} ~~due to his~~ because he is overwhelmed with ~~is~~ ^{is} unlucky fortune, that his love is dead and even "stars" are against him.

b) Suffering is portrayed throughout the play, ~~starting from~~ death. Firstly, ~~par~~ and is particularly seen in the Capulet family. At the start of the play, Lord Capulet is portrayed as of a loving father to his only daughter Paris, who he sees as a beautiful "flower". Paris ~~asks~~ ⁱⁿ Paris attempts to break this family dynamic that Capulet is so fond of, especially as ^{the} "earth" had only given "blessed" him with one child, by asking for her hand in marriage, explaining that "younger than she are happy mothers made". To ~~the~~ a ~~stage~~ Shakespearean audience, Capulet ~~took~~ ^{part} would be viewed as sentimental and caring as he believes that they should wait for "the more summers" to "wither in their pride" as Juliet ~~is~~ is not even "fourteen", which would be a normal and understandable age to marry in the Elizabethan times. Capulet suffers here as he must decide whether to sacrifice his love for



Section A continued) "grudge". The audience, despite having been told the outcome of the play, still feel that Romeo and Juliet's deaths, along with many other futile deaths are shocking and the audience themselves suffer due to this tragedy. The play begins with two Capulets fooling about and explaining that they will "kiss bite" ^{their} ~~my~~ "thumb" at the Montagues when they pass. This theme of comedy and lighthearted humour is significant at the start of the play, leading many to say that Romeo and Juliet is a comedy, not unlike many of Shakespeare's other plays previously, however this ~~is~~ changes entirely by the turning point of the play. Tybalt and Mercutio's deaths are directly caused by the feud and are catalysts to the change of the play from a comedy to a tragedy. ~~Mer~~ Mercutio's character is often portrayed as the joker, even his final words being a pun ("ask for me tomorrow, and you'll find me a grave man") and his death gives rise to the greater ~~suffering~~ ~~suffering~~ that are to come such as Romeo's banishment, the Paris' death, and ~~obscure~~ Romeo and Juliet's deaths too. He repeats as he dies "a plague" on "both your houses", highlighting how he feels the feud has caused these tragedies. Shakespeare here could be portraying family honour, which was ~~greatly~~ significant at the time as damaging, as here, the feud is the root of suffering.



Examiner comment and mark:

Part a)

- The response considers the first part of the extract in some detail, judging Romeo to be ill and feverish, eliciting concern in the audience and Balthasar.
- These ideas are supported with embedded quotations, using subject terminology such as ‘dialogue’ and ‘connotations’.
- The news of Juliet’s death is seen as provoking a change in the tone of Romeo’s language and this is related to the idea of Romeo being ‘unfortunate and doomed’ but defiant. Further subject terminology such as ‘juxtaposed’, ‘exclamative’ and ‘euphemism’ are fully integrated.
- Romeo’s mental state is, the response suggests, reflected in the language and structure of the extract, particularly in the use of ‘antilabe’.
- The response meets all the criteria for Level 5 and is awarded full marks.

Part b)

- The initial focus on Capulet’s suffering is unusual but subtle and sensitive.
- The discussion of Capulet is fully developed and supported throughout with embedded quotations.
- The consideration of the feud as the main driver of suffering is convincing, as is the view that the early part of the play could be considered comedic until the death of Mercutio.
- Literary and socio-historic aspects of context are fully integrated.
- The response meets all the criteria for Level 5 and is awarded full marks.

Part a) - Level 5 - 20 marks

Part b) - Level 5 - 20 marks



Question 4: *Much Ado About Nothing*

Script 1

Chosen question number: **Question 1** **Question 2** **Question 3**
Question 4 **Question 5** **Question 6**

~~This extract~~

In this extract, Claudio and Leonato speak in prose.
~~Claudio~~ ^{Leonato} addresses Claudio as 'sweet prince,' expressing his respect. Claudio ^{asks} if Leonato can 'give' him 'this maid,' which signifies him treating Hero as an object.
There is a shift in tone and mood ~~from~~ throughout this extract. It begins with Claudio referring to Hero as a 'precious gift' but ~~then~~ Claudio switches her tone, saying 'she knows the heat of a luxurious bed.'
Claudio speaks in a derogatory tone, emphasising his anger. He describes Hero using the phrase 'rotten orange,' which is ~~an~~ extremely insulting, showing he is not afraid to denounce ^{her} publicly.
Throughout ~~this~~ ^{his} paragraph, where he shares Hero, lots of exclamations are used, implying ~~how~~ he is passionate and angry. ~~Many~~ rhetorical questions are also used, ~~to~~ He says, 'her blush is guiltiness, not modesty,' which relates ~~to~~
Claudio, at the end speaks about himself showing love to Hero, saying 'shared bashful sincerity and comely love'. This shows he believes he deserves respect from others, as he is talking about himself.



(Section A continued)

in a positive light. Claudio repeats the idea of Hero blushing, giving a lexical field of guilt. He explains that 'her blush is guiltiness, not modesty,' as it ~~would be~~ blushing was previously thought to be a sign of modesty.

Claudio shows some respect towards the people he is conversing with. He says 'Fier,' followed by 'father.'

* Claudio uses many imperatives, such as 'take her back,' and 'give not this rotten orange,' re-emphasising the anger he feels towards Hero, as he is using harsh language.



(Section A continued)

b) PLAN

- Don John two tricks → cuz he's angry + jealous
- Benedick gullible - 'this can be no trick'
- Beatrice + Benedick tricked into loving

Throughout the play, the theme of tricking is presented, through the positive and negative effects of tricks, the motives behind several them, as well as which characters believe are gullible and fall for the tricks. It is an important theme as it ~~shows is the~~ is the reason behind ~~the~~ most of the storyline ~~is~~ and, helps us to understand why characters trick, and why ~~the~~ some react in certain ways.

Don John, the villain of the play, plans several tricks. He is jealous of his powerful half brother, Don Pedro, so ~~he~~ plans some tricks to ruin his friendship with Claudio, whom Don John also dislikes. The first trick doesn't work but then he plans to ruin Claudio's relationship with Hero, by pretending that Hero is cheating on him. ~~Don~~ Claudio is shown to be a gullible character, as he believes this trick without asking questions. He immediately says, 'farewell, therefore, Hero.' This implies that his love for Hero may have been superficial, as after being tricked he simply believed it was true. On the



(Section A continued) other hand, in the 1500s, women were expected to be virtuous, so this trick caused Claudio to be full of rage. When discovering that Hero has 'slept with another man,' Don Pedro immediately says *

Don Pedro had the idea of tricking Beatrice and Benedick into falling in love. He does this out of kindness, compared to Don John who had bad motives and intentions for the trick. Beatrice and Benedick eventually fall in love, and declare their strong love for each other. Benedick, like Claudio, is also gullible, and says 'this can be no trick,' which is dramatic irony as the audience are aware he has been tricked. However, in contrast to Don John's trick, the outcomes were positive, and Beatrice and Benedick ~~are~~ get married.

* 'I stand dishonoured that I have linked my friend to a common stake.' He believes his reputation has been ruined, which was the most important factor for him. Reputation being extremely important to men was very common in the 1500s.

Examiner comment and mark:

Part a)

- The candidate identifies the tone and mood in the extract and considers how it shifts with use of supporting examples. The contrast in Claudio's tone is identified through the use of 'precious gift' and 'she knows the heat of a luxurious bed', showing understanding of the use of language.
- The candidate discusses some of the effects of the phrase, 'rotten orange' and the comment on Claudio's own view of himself is pertinent to the question.



- The answer thus explores aspects of form, structure and language, including relevant subject terminology such as 'imperatives', 'lexical field' and 'exclamations'.
- The answer meets all the criteria for Level 3 in its understanding and use of terminology and support but does not demonstrate the detailed focus and accuracy of terminology required to reach Level 4.

Part b)

- The answer offers a clear personal view of trickery having both positive and negative effects in the play.
- The candidate uses a strategic and critical style to develop a relevant and appropriately supported argument.
- Don John's manipulation of Claudio through trickery is explored and the answer soundly considers the role of Claudio's gullibility in this trickery.
- The positive outcome of Don Pedro's well-meaning trickery of Beatrice and Benedick is explored as a contrast.
- Reference to context is relevant and sound with focus on the importance of a woman's reputation in the 1500s. This is linked appropriately to arguments.
- The answer meets all criteria for Level 3 and therefore reaches the top mark in this range.

Part a) - Level 3 - 12 marks

Part b) - Level 3 - 12 marks



Question 5: *Twelfth Night*

Script 1

Chosen question number: **Question 1** **Question 2** **Question 3**

Question 4 **Question 5** **Question 6**

5a)

Shakespeare uses form, language and structure to present the character of ~~Olivia~~ Sebastian.

Shakespeare presents the character of Sebastian as someone who is madly in love. He uses the language of the character to show this: 'This pearl she gave me'. Throughout his monologue he uses words which bear connotations of love and romance. This would make the audience cry as they would be happy for him. As well as being happy for him they may also feel sorry for themselves because most marriages in the 17th and 16th centuries were arranged marriages rather than two people marrying for love.

Another method Shakespeare uses is structure. Both Sebastian and Olivia have large uninterrupted monologues. This shows ~~to~~ the two characters value the other's opinions. This would have been unusual in the 17th century because there were many political and religious divides. The audience would have laughed at this because it would have been unusual for a man to listen to a woman as it was a male dominated society.

The form of the passage is in prose. This is unusual in *Twelfth Night*. Writing in prose allows Shakespeare to



(Section A continued) Show Sebastian's true character. This allows the audience to relate to Sebastian more and become more involved in the story. This would allow them to become more emotionally connected and laugh at the humorous parts and cry at the sad and romance parts.

Shakespeare uses a variety of methods to show and present the character of Sebastian. This shows he is a complicated character but one the audience would like and cheer on.

The vocabulary of Sebastian is ~~also~~ filled with words with ~~romantic~~ romantic connotations: 'I am ready to distrust mine eyes'. Sebastian is so in love with Olivia despite never meeting her would show the audience that he is silly. This ~~error~~ would cause the audience to ~~ridicule~~ ridicule and laugh at him.

Shakespeare presents Sebastian as a silly but lucky man who is in love with someone he has barely met. Well this would be ridiculous to a modern audience, a 17th century audience could relate to the ~~never~~ never met part.



(Section A continued)

5b) The Social position of people was a key component of Elizabethan life and is therefore an important part of 'Twelfth Night'.

At the beginning of the play Viola disguises herself as a servant. This would have been a foreign idea to Elizabethan society as it was very difficult to climb the social ladder in the 17th century. Why would anyone willingly lower themselves? Shakespeare plays around with this idea throughout the play. This can be seen in the case of Malvolio: 'Some are born great, some are made great, and some have greatness thrust upon them'. The idea that a highborn and rich lady would marry a prison servant (Protestants weren't welcomed in Elizabethan society due to their abhorrence of anything 'fun') would have been a comical notion to Shakespeare's audience. Shakespeare uses this to create his comedy play. In fact much of the humor in 'Twelfth Night' comes from the changing of the social order: 'disguise me for what I am' and the effect this has on the outcome of the character's lives.

Shakespeare presents the social ladder in 'Twelfth Night' as something that can easily be changed. Well this might seem normal for a modern day audience this would have been simply unnatural in Elizabethan times.

Social position, though seemingly easily interchangeable



(Section A continued) on Twelfth Night's effects many of the characters. When Malvolio is tricked by Maria and Sir Toby to appear mad he is locked away and is tormented by his ~~capt~~ jailers ~~enemies~~ acquaintances. If he had had a higher social standing originally this would never have occurred and he could have continued his normal day to day life. This shows the effect social position has on the characters in Twelfth Night and how it affects them.

Examiner comment and mark:

Part a)

- A sound response which focuses how Sebastian is in love with Olivia, 'someone he has barely met'.
- There are relevant examples of the use of language and structure, although for a more secure L3 response we might have hoped to see more.
- There is brief mention made of the context of the play, which is not required for Part a).
- There is limited use of terminology, however the candidate's discussion does show sufficient understanding of the language and its effects on the audience used in the extract to enable it to be placed in a Level 3.

Part b)

- The response shows a relevant personal response to the importance of social position in the play and awareness of the link disguise/social position in the play.
- There is sound interpretation of how social position affects characters' behaviour and others' attitudes to them.
- Points are supported by well-chosen and appropriate examples, although more exemplification would place this response higher up the mark scheme.
- Contextually, the response does consider the importance of social position in Elizabethan society ('it was very difficult to climb the social ladder...').

Part a) - Level 3 - 10 marks

Part b) - Level 3 - 12 marks



Question 6: *The Merchant of Venice*

Script 1

Chosen question number: **Question 1** **Question 2** **Question 3**
Question 4 **Question 5** **Question 6**

6a) At the beginning of the extract, Shakespeare presents Shylock as a victim to anti-Semitism. Because of Shylock's religion as a Jew, Antonio who is a Christian calls him a "cut-throat dog". This insult uses violent vocabulary of "cut-throat" which could indicate that Antonio wants to be violent towards Shylock and potentially kill him. The animalistic term "dog" dehumanises Shylock mostly due to his religion and the fact that he is viewed as an outsider. Shylock accepts that the discrimination he faces is because he's Jewish and so he bears it with a "patient shrug". This shows the simplicity and absurdity that all he has to do is be faithful to his religion to face prejudice all the time. Antonio also "spits" upon Shylock's "Jewish gaberdine" which portrays the disrespect he has for Shylock purely based on his religion. Antonio does not regret his actions because he would "call thee so again - spit on thee again, to spurn thee too". This tricolon of repetition emphasises the evil nature that he has towards Shylock and the



(Section A continued) urge to do so again.

Further on in the extract, Shakespeare presents Shylock's significance of business as aid towards Antonio. Shylock confronts Antonio and knows that "you need my help" this shows that Shylock has a valid reason to take power over Antonio's prejudice because Shylock has something that Antonio wants and needs, money. Dashes are continuously used by Shylock to emphasise the ~~the~~ abrupt interruptions when he is talking because he is overwhelmed with hatred for Antonio.

However at the end, Shylock is presented as more mature because he states that he "would be friends" with Antonio. This shows his development from hatred to more mature.



(Section A continued)

6b)

Plan:

Intro - male -friendship significant, more important, Antonio and Bassanio, Nerissa and Portia, contrast

para 1 - male -friendship, valued most

para 2 - Portia and Nerissa, relatable, contrast

(End of plan)

In the Merchant of Venice, Shakespeare presents friendship throughout the play but the two most significant ones are Antonio and Bassanio and Portia and Nerissa. Male friendship ~~is~~ ^{has} a theme of loyalty and sacrifices whereas Portia and Nerissa share similarities with their husbands which emphasises their relatable bond.

Shakespeare uses the characters of Bassanio and Antonio to portray the fact that male -friendship is very important in the play because in the Elizabethan era, male -friendship was viewed as more important than marriage. This is further continued because Antonio's "purse, my person, my extremest means lie all unlock'd to your occasions". Their close bond reflects how much trust and security they have for each other. After Antonio's help to Bassanio ^{who is} a "prodigal son",



(Section A continued) Bassanio strengthens their friendship because he "owes the most in money and in love". This shows that he wishes to repay all of Antonio's kind actions he has given to him. Near the end of the play at the trial, Bassanio wishes to forget his "hands, head, heart" for Antonio to save him. Their development of friendship leads up to sacrificing each other's lives for each other.

In contrast, Shakespeare uses Portia and Nerissa's relationship to show the female version and the similarities they share. Nerissa acts as Portia's friend and companion and Portia has the sense of security to tell her all her problems including her father's dead will because she can't "choose none, nor refuse none". Portia tells Nerissa that she would "rather be married to a sponge". The sense of humor they share reflects the close bond they have. Women were meant to be calm and collective but Portia transgresses this idea because Nerissa brings out her witty side. They both have shared experiences because at the end of the play after fooling their husbands, the men are called "cuckolds". Yet again, they share humorous characteristics over situations they both experience because of their friendship from the start to the end of the play.



Examiner comment and mark:

Part a)

- The candidate presents a sound view of Shylock, considering him as a victim of antisemitism. This is a tightly structured and clear response with a good range of supporting comments and purposeful use of technical language, including the 'violent vocabulary' of 'cut-throat dog'.
- The candidate drills down into the meaning of this phrase, considering the dehumanisation of Shylock through this 'animalistic term'. Understanding is shown in Shylock's response with supporting quotation, 'patient shrug' well integrated into discussion.
- Antonio's disrespect for Shylock through the spitting reference is considered, showing understanding of the dynamic between the characters.
- The candidate links this to the effect of 'tricolon of repetition', demonstrating use of relevant and supported subject terminology. The candidate's understanding of Shylock's intent in his dealing with Antonio shows sound engagement.
- Overall, this answer fully meets Level 3 criteria but does not reach Level 4 because it is not sustained in terms of effect on the reader.

Part b)

- The candidate engages with the idea of friendship in a sustained and thorough exploration of well-chosen aspects of the play. Integration of contextual detail is fluent and relevant, for example reference to male friendship in Elizabethan times.
- References are well chosen and support a range of effective points. These include the discussion of Antonio and Bassanio's friendship, and how Bassanio 'owes the most in money and in love'.
- The candidate sustains argument by contrasting this relationship with that of Nerissa and Portia including Nerissa's role as Portia's confidante and companion.
- The humour created by this relationship is well exemplified and there is detailed awareness of context in comments on the conduct expected of women at the time Shakespeare was writing.
- The answer meets Level 4 criteria in its sustained critical style and developed personal response.

Part a) - Level 3 - 12 marks

Part b) - Level 4 - 14 marks



Script 2

Chosen question number: **Question 1** **Question 2** **Question 3**
Question 4 **Question 5** **Question 6**

a) Shakespeare presents Shylock as a ~~someone~~^{character} who has been frequently mistreated in his daily life simply due to his religious beliefs. Shakespeare creates a semantic field of suffering and mistreatment throughout the passage, ~~by repeating~~^{through the repetition of} words such as "spit" and "spum", referring to the recurring abuse he suffers at the hands of Christians such as Antonio. By doing so, Shakespeare's Elizabethan audience would have ~~felt~~^{felt} that their anti-semitic beliefs were validated. ~~but~~^{however,} for a modern day audience, Shakespeare adds ~~paths~~^{paths} to the ~~role~~^{role} of Shylock, since phrases such as "void your rheum ~~on~~ upon my beard" clearly ~~shows~~^{shows} the problems that Shylock faces ~~in~~ by living in ~~a~~^a ~~non~~ society which values ~~Christianity~~ and protects the actions of Christians such as Antonio, who seems comfortable when echoing Shylock's use of the words "spit" by ~~even~~ saying that he would be willing to "spit on thee [Shylock] again". Shakespeare uses this to emphasise the unwillingness of Christians to accept and treat Jewish people as equals.



(Section A continued) Shakespeare alludes to Shylock's overpowering need for revenge through Antonio's statement, when he attempts to entice Shylock with being able to "exact the penalty" should Antonio fail to pay back the ~~money~~ borrowed money. This foreshadows Shylock's intense desire for revenge later in the play, and by doing so, Shakespeare effectively villainises Shylock.

Shakespeare emphasises the dehumanisation of Shylock in the extract. He does this by frequently ~~repeating~~ using the repetition of words such as "cur" and "dog" ~~in~~ throughout Shylock's monologue when he is ~~attempting~~ expressing his bitterness after being ~~subjected~~ subjected to abuse by Antonio. By equating ~~Antonio~~ Shylock to a "dog", Antonio is expressing his intense prejudices towards Jews and Shylock's practice of usury. ~~A~~ Shakespeare's Elizabethan audience would have seen this as ~~perhaps~~ deserved ~~and~~, but a modern day audience would interpret the connotations that come with repeatedly describing Shylock as a ~~cur~~ "cur". ~~By~~ By using animalistic language to describe Shylock, Antonio is effectively reminding ~~Shylock~~ Shylock of the consequences of his religious beliefs.



[Section A continued] as well as showing that he does not believe Shylock to have emotions or rights as Christians do. Shakespeare effectively uses this to portray Shylock's resentment towards the society in which he lives, and ~~we are~~ the audience is able to see the consequences of this later in the play.

Shakespeare also ~~shows~~ presents Shylock as ~~a~~ a character whose use of sarcasm downplays the effects of the anti-Semitic abuse he has suffered. Shylock asks Antonio, "Hath a dog money?" which ~~could~~ could be interpreted as comedic by Shakespeare's intended audience. However, ~~for~~ for modern day audiences, the repetition of sarcasm when Shylock refers to his mistreatment as "countersies" ~~would~~ would not have been seen as humorous, but pitiful instead. Shakespeare adds to this effect when Shylock refers to the submissiveness he is meant to maintain ^{in society}, when he says "with bated breath", ~~and~~ "whispering humbleness", and when he asks Antonio if ~~he~~ he should ~~a~~ "bend low". This creates a semantic field of submissiveness, which once again adds pathos to the character of Shylock.



(Section A continued) ⑥ In ~~the~~ Merchant of Venice, friendship is an integral theme through which Shakespeare conveys differences in religion, as well its importance in Elizabethan society.

Shakespeare emphasises the importance of friendship through the close ~~relationship~~ platonic (and possibly romantic) bond which is shared by Antonio and Bassanio. Bassanio tells ~~Antonio~~ Antonio that "to you [Antonio], I owe the most in money, and in love". Shakespeare uses this to emphasise how friendship can have a positive effect on people. Antonio also tells ~~Bassanio~~ Bassanio, that "my purse, my person, my extremest means, lie all unlocked to your ~~our~~ occasions". By presenting Antonio's willingness to help Bassanio, Shakespeare alludes to the many benefits that accompany a strong male friendship. Antonio is also the only reason that Bassanio is able to marry Portia, ~~which~~ ~~since~~ since he is the person who signs the bond. However, when he is unable to pay back the bond, ~~Antonio~~ Antonio tells ~~him~~ ~~that~~ and faces the lethal consequences, Bassanio tells him that "life itself, my worth, and all the world" do not mean as



Section A continued) much to him as Antonio's love does. Shylock shows how Bassanio's friendship takes precedent over his marriage to the "fair" Portia. Shakespeare uses this to convey ^{the strong} a sense of unity that accompanies a good friendship, which could encourage his audience to form friendships as well.

Shakespeare effectively portrays Shylock as the ~~antagonist~~ villainous antagonist by ~~showing~~ ^{showing} that Shylock does not seem to possess any strong friendships. In contrast to Antonio and Bassanio (who are often seen together), Shylock is predominantly seen to be alone. When Shylock is surrounded by people such as his daughter Jessica, he seems to be commanding and often rude, telling Jessica to "Hear me" and "lock my doors". By using imperative sentences when communicating, Shylock is demonstrating his hateful, ~~an~~ unapproachable nature. This could also be used by Shakespeare to show the differences between Christians and Jewish people. Bassanio and Antonio are male Christian characters, ~~who~~ ^{and} ~~their~~ ^{their} consistent friendship ~~is~~ would have been admired by Shakespeare's Elizabethan audience. By portraying Shylock as lonely and unfriendly, the



(Section A continued) ~~blatant~~ blatant anti-semitic principles within Elizabethan society would have been upheld. Jews were expelled from England in 1290, and as a result most of Shakespeare's intended audience would not have ~~under~~ interacted with a Jewish person. ~~by present~~ Shylock's only possible friendship could be with Tybalt, a fellow Jew, but even their interaction does not insinuate that they are friends.

Shakespeare ~~also~~ ~~also~~ shows the positive impact that friendships have. Portia and Nerissa ~~show~~ ^{present} this, when Portia has an informal discussion with Nerissa about the test of the caskets, designed by her father. She calls it "the lottery of my destiny", which "bars me the right of voluntary choosing". Portia, as a respectable, wealthy lady in Venetian society, would ordinarily not express such views, but she clearly feels safe and understood around Nerissa. Jessica and Launcelot also seem to possess some platonic feeling towards each other. Jessica says "our house is hell", ~~but~~ ~~so~~ and calls Launcelot a "merry devil". ~~was this~~ This could be seen as



(Section A continued) Jessica being affectionate towards Launcelot, since he ~~is~~ helps her escape her Jewish household to marry the Christian Lorenzo. Shakespeare also uses this ~~to show the~~ unlikely friendship to ~~show~~ once again express the importance of friendships. ~~shows~~

Examiner comment and mark:

Part a)

- A cohesive response, which explores the way Shylock is presented as a character who 'has been frequently 'mistreated', suffers from 'dehumanisation' and how his use of language reflects the 'effects of the antisemitic abuse he has suffered'. The candidate shows a sensitive and perceptive understanding of his character and the close analysis of specific words and phrases are integrated throughout the response.
- All points are well supported with well-chosen quotations, which are perceptively analysed and used to explore the interrelationship between the language, form and structure and the effect on the reader. There is some mention to context, however the depth of discussion and analysis of AO2 are sufficiently detailed to enable full marks to be awarded.
- Terminology is detailed and wide ranging and is integrated and precise throughout.

Part b)

- Part b) is also an assured response, which shows a high-level engagement with the rest of the play and how the theme of friendship is presented. The range of examples chosen illustrate a perceptive understanding of the play as a whole.
- Areas discussed include the way friendship is presented 'through the close platonic (and possibly romantic) friendship of Antonio and Bassanio and the close friendship of Portia and Nerissa. The discussion of Shylock, 'who is often seen alone', and how he acts as a contrast with Antonio and Bassanio, 'who are often seen together' is particularly perceptive.
- Discerning references form an integral part of the response and the analytical style is mature and perceptive.
- Contextual inks are convincing and again sensitively discussed particularly with regards to the presentation of Jews in Elizabethan times.

Part a) - Level 5 - 20 marks

Part b) - Level 5 - 20 marks