

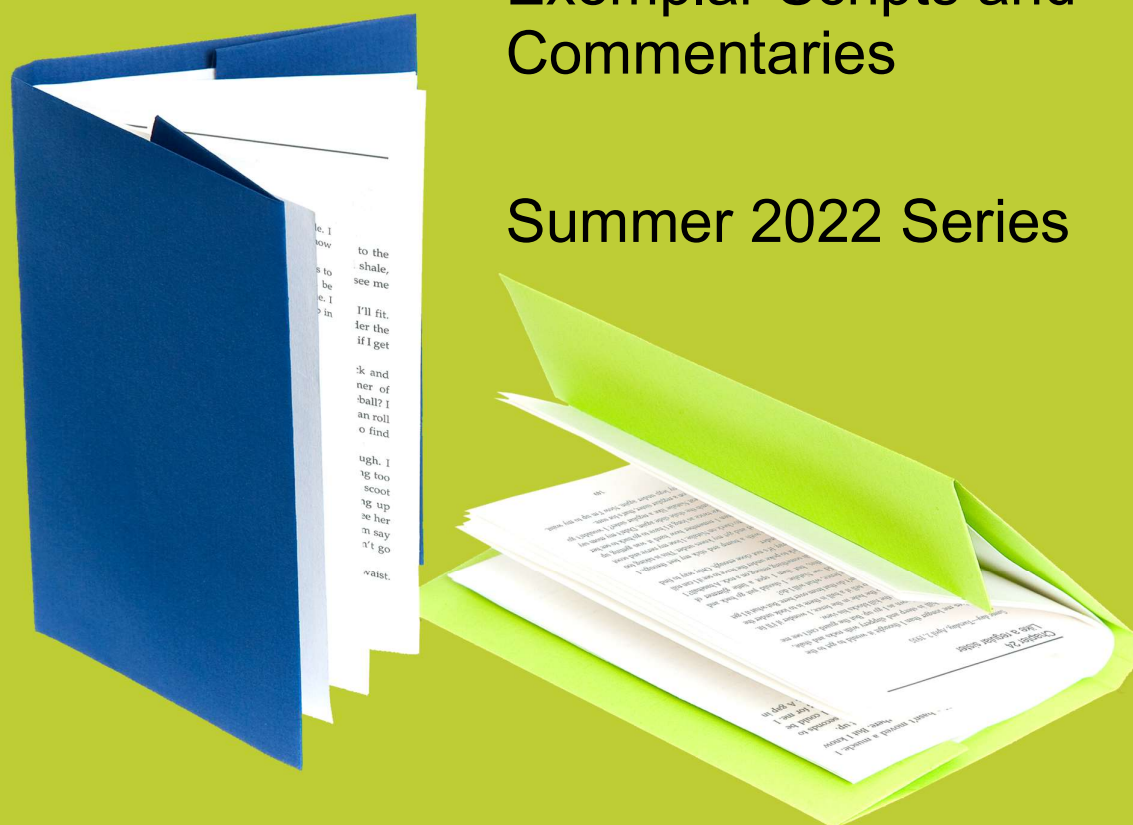
GCSE (9–1) English Literature

Paper 1: Shakespeare and Post-1914 Literature
(1ET0/01)

Section A: Shakespeare

Exemplar Scripts and
Commentaries

Summer 2022 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: Shakespeare and Post-1914 Literature (1ET0/01).
- The pack contains scripts from Section A: Shakespeare. Scripts for Section B: Post-1914 Literature (British Play and British Novel) are in separate packs on the website.
- The responses in this pack were taken from the Summer 2022 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 0333 016 4120 or teachingenglish@pearson.com



Paper 1: Section A – Shakespeare

Script 1 – Question 1: *Macbeth*

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

In the play *Macbeth*, Shakespeare presents the character of Macbeth as a terrified character by using language techniques. The use of metaphors "Thy bones are marrowless, thy blood is cold". This has presented Macbeth as crazy because if ~~mean~~ the bone are marrowless is meaning they are dead implying that Macbeth is seeing Banquo's ghost but nobody else can see it. "blood is cold" is saying the ghost cold blooded and is after Macbeth for revenge. ~~by~~ This would put a effect on reader on how ~~Sh~~ Shakespeare has presented Macbeth as crazy ~~Scared~~ Scared character in act 3 scene 4.

In the Scottish play of *Macbeth* ~~tom~~ made in 11th century William Shakespeare has effectively used structural



[Section A continued] techniques to present the character of Macbeth. The repetition "What man dare, I dare!" Emphasis on Macbeth's emotions of being scared by ~~repeating~~ repeating the lexical "dare" and the exclamation mark showing his emotions as well. This would inform the reader that Macbeth has been presented by Shakespeare as a scared and desperate character in this act because of the structural techniques being used in Act 3 Scene 4.

I

In the Scottish play, Macbeth, made in the 11th century, William Shakespeare presents the character of Macbeth by using language techniques. The alliteration "With twenty mortal murders on their crowns" suggesting that Macbeth murdered his way to crown and there ghost follow him every path he takes. "Crowns". Macbeth shouldn't be crowned because he has broke the chain of being by killing King Duncan and his son. This would inform the reader that Macbeth is the evil character in the whole play by breaking the chain of being to be crowned king.



(Section A continued)

In the play Macbeth, Shakespeare ~~was~~ presents the character of Macbeth of fear. In Act ²~~1~~ Macbeth has just ~~just~~ broke the chain of being by killing king Duncan with dagger. After killing king Duncan he keeps seeing the bloody dagger "The dagger I see before me". This is where the instant regret of killing ~~the king Duncan~~ Duncan. This all happened because of the theme of manipulation from Lady Macbeth and the three witches. In ~~Scene~~ Act 1 Scene 1 the witches enter with poetic fallacy of the weather and meet Macbeth and Banquo and the witches say "Hail Macbeth" "You will be king of Scotland". This was manipulating Macbeth with Lady Macbeth Manipulation as well "Oth of milk of the breast" implying "Lady Macbeth didn't think Macbeth was manly enough to kill king Duncan."



(Section A continued)

In the play Macbeth, Shakespeare presents the character of Macbeth as feared through the play. In Act 5 Lady Macbeth keeps having ~~first~~ vision of "blood on her hands" and she couldn't take the blame of guilt anyone so she killed herself. Later on in ~~act 5~~ act 5 Macbeth surrenders because the witches' manipulation was always half true by them. When saying "you can't get killed by a woman giving birth" and in act 1 scene the witches say "fair is foul and foul is fair" this implies you shouldn't trust someone on their appearance and the person Macbeth ^{wasn't} ~~wasn't~~ ^{he} ~~wasn't~~ properly was Macduff. In Act 5 out his mother. Macbeth surrenders under the theme of guilt and manipulation and accepted fate and breaking the chain of being.



Script 2 – Question 1: *Macbeth*

Chosen question number:

Question 1 ☒

Question 2 ☐

Question 3 ☐

Question 4 ☐

Question 5 ☐

Question 6 ☐

Part b

Plan

Let not light see my black and deep
desires

Come thick night and pull thee in the
dunest smock of hell

She has light beside her continuously

→ Come you ~~sp~~ spirits that ~~at~~ tend on
~~more~~ mortal thoughts

~~Time~~ Fear. ~~Shows~~ It a sense of
regret and shown through the actions
consequences of your own actions is
shown throughout Macbeth. ~~Shakespeare's~~ Shakespeare's
intentions was to show how in the
Jacobean era, committing regicide is the
worst possible thing you can do.
~~Throughout the play, the fear is shown~~
~~through the character of Macbeth. This~~



(Section A continued)

In the start of the play, there is a lack of fear. This can be seen when 'He uncamed him from the nave to the chaps'. The verb 'uncamed' ~~in~~ gives ^{the} audience a violent ~~image~~ impression of Macbeth and shows how he's not afraid. ~~that~~ It is also used to show how at the beginning of the play, Macbeth is loyal to King Duncan, as he fights for him in battle. This is effective as it contrasts Macbeth later on ⁱⁿ the play when he commits regicide.

* As the play develops, Macbeth is shown as fearful. This is most evident when he says 'let not light see my black and deep desires'. The word 'light' has connotations of god so this therefore gives the impression that Macbeth doesn't want god ('light') to see the bad ~~bad~~ (black and deep) things he is planning on doing. ~~Shakespeare~~ Shakespeare does this to show the reader how Macbeth is aware and also fearful of the ~~serious~~ consequences of what he's



(Section A continued)

planning to do". This makes the audience question ~~whether~~ whether Macbeth actually wants to kill ~~the~~ the king or whether Lady Macbeth is manipulating him into killing him.

Shakespeare further accentuates a growing sense of fear ~~throughout~~ throughout the play through the character of Lady Macbeth. This can be seen when ~~is ~~not~~ talking to the spirits~~ she says 'Come you spirits that tend on mortal thoughts'. This is important because she's asking the spirits for darkness. The darkness then emphasises how she is also scared of the consequences and doesn't want anyone to know. This is also shown when she says 'Come thick night and pull thee in the dunest smother of hell'. The adjective 'thick' shows that ~~because~~ because of how bad their actions are, the amount of darkness ~~need~~ needed to hide their actions is ~~lots~~ a lot. The word 'Hell' is also



(Section A continued)

effective as it has connotations of ~~bad~~ evil and bad consequences. Lady Macbeth asking the spirits for darkness contrasts Lady Macbeth near the end of the play because 'she has light beside her continuously'. ~~This shows~~ This is effective for the audience because it shows she's being effectively affected by the consequences of killing Duncan and as instead of asking for darkness, she is now scared of darkness. ~~The~~ Lady Macbeth and Macbeth being affected by their own consequences is significant to the Jacobean era as in that time period, committing regicide was ~~one of~~ the worst thing you can do or because the king is chosen by god so therefore Lady Macbeth and Macbeth went against god and got ~~us~~ what they ~~deserve~~ deserved.



(Section A continued)

Part 1a

At the start of the extract ^{Shakespeare} ~~Macbeth~~ presents Macbeth as apologetic towards the lords. This can be seen as he says 'Dear friends Banquo, whose ~~whom~~ I drink to the general table 'a joy o' the whole table'. This ~~is~~ shows how Macbeth feels a sense of guilt ~~as~~ as he ~~or~~ killed the lord's friend. Shakespeare does this to ~~create~~ ~~make~~ the reader feel sympathetic for Macbeth as he feels guilty. *

In this extract, ~~Macbeth~~ Shakespeare presents Macbeth as regretful. This can be seen when he says 'Avaunt and quit my sight! let the earth hide thee!'. The words 'quit my ~~and~~ sight' are effective in showing how Macbeth doesn't like the look of what he has ~~caused~~ ~~caused~~ and wishes he can just get rid of the sight of Banquo's ~~at~~ ghost and escape his everything he has done. The use of exclamation marks is effective in ~~showing~~



(Section A continued)

had emphasising how much ~~is~~ seeing Banquo's ghost is ^{terrifying} ~~scary~~ to Macbeth.

This is effective to the audience as they ~~also~~ almost feel ~~sympathetic~~ ~~sympathy~~ sympathetic towards Macbeth as they can see how ~~to~~ much his actions have affected him. However the audience may also feel a sense of relief that ~~one~~ Macbeth is getting what he ~~also~~ deserves.

Towards the end of the extract however, Macbeth is presented ~~be~~ as still having a sense of bravery. This is shown when 'The armed ~~+~~ rhinoceros, or the Hyrcan Tiger'. Both of these nouns have connotations of Brave in Battle and very fierce which could indicate to the audience that Macbeth is not finished and still has the urge in his to cause more chaos. ~~This sense of not having any urge to~~ The lack of fear towards the end of the extract is further shown as he says 'my firm nerves shall never ~~+~~ tremble'.



(Section A continued)

and 'if trembling I inhabit then'. The use of the repetition of the adjective 'trembling' shows Macbeth is trying to not be scared but even if he is, he will use that fear in order to drive him to kill the king. ~~This is~~ Shakespeare does this as it intrigues the ~~reader into~~ ~~was~~ audience and ~~they~~ it makes them question what Macbeth's fear is going to lead him to do.

* However, there is also contrast at the start of the extract because even though it was Macbeth that led to his death, Macbeth refers to ~~him as~~ Banquo as 'dear ~~first~~ friend Banquo'. ~~If~~ Shakespeare also does this to make the ~~too~~ audience feel a sense of Macbeth feeling bad for killing Banquo but at the same time, they could feel ~~a~~ suspicious that Macbeth is just pretending to care about Banquo just because ~~the lords~~ he wants to make a good impression on or himself with the lords.



Script 3 – Question 3: *Macbeth*

Indicate which question you are answering by marking a cross in the box ☒. If you change your mind, put a line through the box ☒ and then indicate your new question with a cross ☒.

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

Throughout the extract we are presented with Macbeth through his gear and deceit. The character of Macbeth is shown to be putting on a face around his house guests to hide the murder of Banquo being discovered.

We first see his deceit in the quotation, "Do not move at me, my most worthy friends". Here Macbeth is saying that his state of panic should not come as a shock and is completely normal. Shakespeare does this to show the audience that how deceitful Macbeth is, he is using reverse psychology by asking his guests to not ^{'move at me'} ~~panic~~ move, in return they do not question his behaviour. Furthermore, we see this again in the next line,

"I have a strange infirmity, which is nothing to those that know me." The use of the adjective "strange" it proves that Macbeth is trying to use reverse psychology as by recognising his own behaviour, his guests will only agree with him and hold back on questioning it as they are aware Macbeth knows. He as an



(Section A continued) ~~editor~~^{audience} and aware of why Macbeth is behaving in such a way, however by making the guests as completely oblivious, Shakespeare is able to express just how well Macbeth can deceive them.

Despite Macbeth being able to ~~show fear~~, hide his fear for a little while, all his progress was reversed when the ghost of Banquo appears. Macbeth's fear can be seen in the quotation, 'Away and quit my sight! Let the earth hide thee!' The use of the imperative 'quit my sight' shows Macbeth's attempt at grasping control of the situation. His attempt is cut short as Macbeth begins to focus more on the ghost of Banquo, he begins to get trapped in his guilt as he removes the wall between him and Banquo's ghost. 'Thy bones are marrowless, thy blood is cold.' By focusing Macbeth's attention to the ghost it juxtaposes how only seconds before he was demanding that 'the earth hide thee' showing Macbeth to not want to see Banquo but getting drawn to looking at him. Shakespeare presents Macbeth as fearful in his loss of control which allows the ~~reader~~^{audience} to see just Macbeth stare cold exterior and into his mind where his true feelings of the events can be seen.

Once Macbeth becomes ~~accustomed~~^{accustomed} to the



(Section A continued) ghost being nothing but an apparition, his confidence begins to decrease further as he just wishes to never see the ghost again. This guilt is seen in the quotation, "O, bearded heavens, or the Hyrcanian tiger - Take any shape but that and my poor nerves shall never ~~tremble~~ ^{tremble}!" Here in the quote, the use of the ~~my~~ italics in 'take any shape but that' shows Macbeth is keen on getting the specific sight of Banquo's ghost and of his mind. Furthermore, we see this ~~definiteness~~ ^{guilt} when he says, "and my poor nerves shall never tremble". He shows he feels guilty as he is admitting that his 'poor nerves' shall never tremble. Therefore proving he has never been so scared of something before. The use of the adjective 'poor' shows that Macbeth is not scared easily but his guilt is consuming him.

Shakespeare creates this as a way to say that you cannot escape what you have done despite how much you think you can. This is a way to convey it to the ^{audience} ~~reader~~ that and it ultimately shows us that a murder is bad, especially by a king, how Shakespeare intended.



(Section A continued)

③

Throughout the entire play, fear is a large theme running at every point. We can see this fear in Lady Macbeth.

Despite her cold, hard, cold ~~calm~~ emotional exterior, Lady Macbeth remains one of the most dramatic characters in Macbeth. At the time the play was written, women were not seen to be the more powerful gender, but by having Lady Macbeth be such a headstrong character, Shakespeare is able to blame it on the weird sisters and bring in the supernatural. So when Lady Macbeth is not under the influence of the supernatural, she is able to convey her true feelings of fear and absolute panic.

We can see this just after Duncan's death, Macbeth brings back the knives used in the murder as Lady Macbeth states "No! the daggers must be there." The fear in her voice shows that she is scared. By taking control of the situation and taking the daggers back herself it shows that the only way to put her mind at ease is to do it herself. Lady Macbeth is a complex character that Shakespeare uses to show the audience that women had a



(Section A continued) ^{underestimated} ~~underestimated~~ larger part in society that many ~~underestimated~~ women were not to sit and look pretty but also had feelings of fear, anger and disgust just as men had, but they never allowed to show it in fear of coming off as dramatic or controlling, which Lady Macbeth ultimately does present as.

However, throughout the play, Lady Macbeth controls her fear. She does not express her concern around Macbeth and slowly loses her mind as alone in her room. We see this being conducted when after the death of Duncan, Lady Macbeth is trying to calm Macbeth saying, "A little water clears us of this deed". She is saying that once they wash their hands, everything will be fine and their guilt will disappear. Except it doesn't, later in the play Lady Macbeth exclaims, "out! out! damned spot" as her guilt has manifested itself into an apparition of blood stained hands.

By Shakespeare using Lady Macbeth as a character who is strong in public but fearful in private, it shows how her fear slowly consumes her until she is forced to take her life. By constantly having to hold up Macbeth, Lady Macbeth lacks



(Section A continued) her own emotional support and it leads her to sleepwalk every night. ~~was~~ Her sleepwalking is an indication that she is being held under immense stress and as an audience we are forced to watch her fear and agony be the last thing she experiences. She held up Macbeth but who was there to keep her up? Macbeth was so consumed by his own fear and guilt that it ended up pulling Macbeth and Lady Macbeth further apart and putting a wedge in their relationship.



Script 4 – Question 1: *Macbeth*

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

(1a) ~~macbeth~~ Shakespeare has presented Macbeth as a fearless coward and that he is scared we can see this when Shakespeare writes, "They bones are marvellous the blood is cold". So we can see that Shakespeare is trying to make ~~an~~ the reader feel annoyed and I also think that Shakespeare was trying to tell us if you keep on killing it will haunt you for life and then all you want is power and that the power makes you wanting more and back when it was the jacobin era that, killing people was a mortal sin and it was evil they also thought speaking to witches was a sin of evil and that's what Macbeth has just gone and



(Section A continued) done we can also see, that Macbeth is fringing out because, lady Macbeth say to him "only it spoil's the pressure of the time".

(16) in act 1 seen | we see, that Macbeth ~~is~~ has shown fear when he is walking back with the dagger's and he get's scard and then lady Macbeth say's to him "are you a man or a coward?" but he still refuse to go back we can also see that he was, scard because when he looks at his hand's and they are coverd in blood we know's this, because he say's "will all grace Neptun wash this blood from me?" and lady Macbeth say's "a little water wash it off" but later during act 4 we see that lady Macbeth show's her own fear we can see this when lady Macbeth is rubbing her hand's, agens the sink but she keep's



(Section A continued) on saying "out ~~Dame~~ Spot out". We can see that the regit of lady macbeth is haunting her because she is, going insane we know this be use she sleep ~~not~~ walks whilst she is ~~at~~ talking to herself. We also fear is show when macbeth ~~is~~ sees the floating dagger. he is so scard that he starts to shout. that lady macbeth has to make everyone, leave also in act 1 scene 1 when lady macbeth finds out ~~that~~ that macbeth will be killing lady macbeth ask macbeth to kill duncan and macbeth says no because we can see that he is scard but lady macbeth says "look like the insent, flower but be the surpente under it". So we can also see that lady macbeth doesnt care how macbeth feels. So in the end he does it but he is so scard to do it because he says how grate

(Section A continued) ~~the~~ duncan is.



Script 5 – Question 2: *The Tempest*

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

a) Within this extract, Shakespeare presents Caliban's character as one that is bitter and vengeful, which is evident through his intense cursing of Prospero: 'A3 wouldst dew ... with crows feather from wholesome Ser Dragon you both!' Through the use of the semantic field of witchcraft ('wicked', 'crows feather', 'ferri'), ~~the~~ Shakespeare develops the intensity of Caliban's curse, which is heightened by the use of an exclamatory sentence, making it clear how much Caliban loathes Prospero. This bitter nature can be further exemplified through Shakespeare's use of the possessive pronoun 'mine' when Caliban ^{recalls} ~~says~~ 'this island's mine, by Sycorax my mother, which thou hast from me'. Caliban's accusatory tone emphasises his bitter feelings and implies a sense of victimhood, encouraging the ^{audience} ~~viewer~~ to sympathise with him.

Shakespeare also presents Caliban as ~~a victim~~ regretful, this can be seen when he recalls how he welcomed Prospero and Miranda ^{onto} the island, saying 'I loved thee, and showed thee all the qualities of the isle'. The past tense verb 'loved' implies that this affection is long gone, and conveys a sense of hurt and



(Section A continued) ~~regret~~ regret. The qualified Caliban refers to are 'the fresh spring, blue-plaid, beaven place and beate'. Through juxtaposing the good and bad qualities of the island, Shakespeare ~~imposes~~ displays Caliban's complete love for the island. He appreciates and loves all aspects of the island, and regrets fleeing the ~~its~~ beauty with Prospero. Caliban also seems to regret not helping Miranda, this is clearly a sensitive subject to Prospero as he used ~~an~~ euphemism to describe the event: 'than ~~could~~ seem to reduce the honour of my child'. However, Caliban's harsh response is that he regrets that Prospero stopped him or he would have 'peopled else this isle with Calibans!'. Shakespeare ~~shows~~ portrays Caliban's excitement at this idea using the exclamation, as well as an onomatopoeia 'oh! oh!'. This invites the audience to feel attracted with Caliban's savage nature.

~~new phrase~~
✓ The character of Caliban is also presented as one that is witty. He tells ~~to~~ Prospero: "I am all the subjects that you have, which was mine own wing!". Caliban used his wit to undermine Prospero's power, deciding ~~that~~ the 'all powerful wing' who only has one subject. The caesura in this case a comma allows for a short pause before Caliban continues his mockery of Prospero 'which was mine own wing!'. Shakespeare uses this ~~or~~



(Section A continued) to criticise Prospero's ~~own~~ belief that he is all powerful, and using through the use the witty character of Caliban.

b) Throughout 'The Tempest' the importance of suffering is made apparent ~~more~~ importantly, as a form of revenge. Practically all the suffering within the play is a result of Antonio's betrayal of his brother Prospero, whose kingdom he usurped. Whilst Prospero was ~~imprisoned~~ ^{kept} in secret studies, Antonio took the chance to steal his kingdom, because of this Prospero develops into a vengeful character. Prospero believed Antonio must suffer, so prepared a tempest for him and the remainder of the 'three men of sin'. Prospero ~~forces~~ Alonso to feel feel the pain that he suffered when his ~~kingdom~~ ^{son} was stolen by separating Alonso from his son, Ferdinand, and leading him to believe he is dead. Shakespeare skillfully used a filial relationship between father and son to describe the ~~love~~ ^{aversion} ~~held~~ for his kingdom by twisting it to the ~~love~~ a father ~~stole~~ for his ~~only~~ son. This implies that the pain Prospero suffered ~~from~~ ^{by} being separated from



(Section A continued) Arguably, the character that suffers the most within the entire play is Caliban, who is enslaved by Prospero. Caliban suffers verbal abuse: 'most ignorant thing', 'thou tortoise', 'abhorrent slave', as well as physical abuse: 'grind thy joints'. Prospero ~~abuses his~~ power. Caliban's suffering is the result of his attempt to rape Miranda in the past; however it can be argued that had Prospero and Miranda taught him morality and raised him better that would not have happened. Instead, Shakespeare cleverly uses Caliban's ^{suffering} as a way of ^{conveying} ~~showing~~ Prospero's abuse of power and magic. The character of Prospero is often said to be inspired by Dr John Dee, a scientist during the 15th century, whose library was the largest in England and was a renowned scholar. Dr Dee was interested in ^{the study} magic and the occult, often attempting to speak to spirits and angels. Any obvious links can be drawn between the two.



(Section A continued) Suffering is also important within the play as it is used to test the strength of the love ^{and devotion} between Ferdinand and Miranda. Prospero burdens Ferdinand with the task of carrying logs, however Ferdinand does not ~~see~~ ^{consider} this as a form of suffering as his 'mistress' (Miranda) 'makes my labours pleasant'. Shakespeare metaphorically uses an oxymoron here symbolising the ^{deep} strength of the love shared between the couple. Out of characteristically 'intense love for Ferdinand she offered to suffer in his place saying: 'I'll bear your logs the while'. During the Jacobean Era, it would be considered 'great dishonour' as Ferdinand forced it to 'sit lazily by' whilst a woman carries out physical labour. Using that, Shakespeare once again successfully conveys the intensity and purity of this love, as through pain and suffering it grows and flourishes.



(Section A continued) His kingdom is not astronomical,
and the audience can only imagine how
much he suffered as a result of untamed
greed. The Tempest is a tragic comedy,
meaning tragedy and suffering at the
heart of everything, and is the driving
force of the play. The loss of the tempest
as the cause of suffering is inspired
from the 1609 story of Bernado, who
sighted a fleet of ships sailing from
Plymouth



Script 6 – Question 3: *Romeo and Juliet*

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

Plan part a:

1 presented as distant
complex sentence "Tell me, daughter Juliet."
imperative verb Subordinate Clause

3 presented as loyal
proposals "I was your mother much upon
these years"
Simple sentence
direct to the point

2 presented as unblowing
'Younger than you, Here in Verona...'
obligation

4 presented as having power



Part A

(Section A continued) Within the extract on 'Romeo and Juliet' Lady Capulet is presented as a distant character. This is demonstrated through the opening speech in the line "Tell me, daughter Juliet," which shows this distance through the use of a subordinate clause. The way this represents distance is through the way that she calls her 'daughter Juliet' instead of one or the other. This causes the audience to see that Lady Capulet is unable to talk to her own child and have a sense of pity upon Juliet as well as Lady Capulet for not having that close bond and being distant. The character of Lady Capulet is also shown as distant through the use of the imperative phrase "Tell me". As it is commanding and not what you would expect of mother and daughter.

Another way that Lady Capulet is presented is as unloving and uncaring. This is portrayed through the complex sentence "Younger than you, here in Verona, ladies of esteem, are made already mothers." The use of the syntactical choice of words create this feeling of uncaring through



(Section A continued) the way that of representing marriage and children as an obligation to the family and as if the only reason she was to be borne was to bear child. the use of the adjective 'younger' shows that lady Capulet still sees Juliet as a child and innocent but doesn't care for that and only wishes for her to marry.

Furthermore, lady Capulet is presented as a loyal character this is evident in the line 'I was your mother much upon these years' the use of the compound sentence shows that lady Capulet feels strongly about this therefore is directly to the point. the use of the pronoun 'I' shows this is a personal matter to her the way this shows loyalty is through the way she speaks of obligation before hand and says how she filled her obligation in the birth of Juliet but now is her chance to follow. this would lead the audience to feel strongly for lady Capulet at this point as she speaks of her self and other women would understand and be able



(Section A continued) to relate to her.

Later, in the extract Lady Capulet is displayed as a character in power. This is shown through the simple sentence "this night you shall behold him at our feast". The use of the imperative phrase 'you shall' shows that Lady Capulet has power as she commands Juliet in what she must do. The use of the simple sentence shows this good as it's abrupt and her show of dominance which is further shown through the whole extract as Lady Capulet dominates the speech. Views from an audience would be confusion and puzzled as it is not something to have been expected.

Part B plus: /
Lord Capulet "My consent is yet a part"
/ /
Short sentence Noun Subjects
/ /
Green sequons
talking to Paris after
he asks for Juliet's
hand in marriage



(Section A continued)

Within the play 'Romeo and Juliet' marriage plays an important part. One way that marriage is important in the play is to show the love and respect that Lord Capulet has for his daughter 'Juliet'. This is demonstrated through the line of 'My consent is yet a part' within this shows that Lord Capulet wishes for Juliet to have a say in who she is to marry. The use of the pronoun 'My' emphasises this point of him only being part of the answer and that there is another side. The use of this being a short sentence in his long speech shows that it is something he wants to make clear and known to Paris. This shows the importance of marriage as otherwise we wouldn't have known the respect and views of Lord Capulet. This subverts the preconceptions of an Elizabethan man as it was a patriarchal society ruled by men but Lord Capulet allows his daughter, a woman, to have a say in who she will marry.



(Section A continued) Another way that marriage is important in the play is through it showing the lack of power women had. This is demonstrated in the play after Tybalt's death when Juliet is told she is to marry Paris and she has no choice the reason this is important is because it shows that true reality of the Elizabethan Era as women would get no say in their lives in was decided by the men ~~whether~~ whether that be fathers, brothers or husbands. This shows marriage as an obligation and duty to women. Therefore this would appeal to an Elizabethan audience as it was a common thing to happen back then. On the other hand this would cause anger to people in a current audience as the world doesn't agree with men controlling women's lives.



Script 7– Question 3: *Romeo and Juliet*

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

a) Shakespeare presents Lady Capulet as demanding. ~~in the extract she is speaking to Juliet in iambic pentameter~~
Lady Capulet says 'this night you shall behold him at our feast'. The imperative 'shall' ~~to~~ tells us that Lady Capulet is telling Juliet what she will be doing and what will happen. Lady Capulet ~~is telling~~ ^{is telling} Juliet ~~to~~ ^{that} she is going to marry Paris tonight, ~~which is who~~ ^{which is who} her father (Lord Capulet) has chosen for her to marry.

~~Shakespeare presents Lady Capulet as demanding~~
In this extract Lady Capulet speaks ~~to~~ ^{to} Juliet in iambic pentameter.



(Section A continued)

b) The importance of marriage is also shown through Romeo and Juliet. The love was love at first sight. ^{Shakespeare has} Romeo describes Juliet as a 'holy pilgrim'. ~~and~~ This shows Romeo didn't want Juliet for sex, like he did Rosaline, ~~and~~ that he wants to marry her. ^{and wait till marriage to have sex, due to the fact that in the Elizabethan era the father would choose who his daughter would marry. However, Juliet goes against this and her father, Lord Capulet, doesn't know anything about the ~~their~~ marriage. He can't know about the marriage due to the feud between the two families, Montague and Capulet. Romeo is a Montague and Juliet is a Capulet, so ^{the marriage} ~~the~~ would never work out. The importance of marriage is shown through determination because they would do anything to be together.}



(Section A continued)

Another example of the importance of marriage is through patriarchy and the power of men over women. Lord Capulet has a lot more power ~~at~~ over Lady Capulet. Lord Capulet is the head of the Capulet house, so no one comes above ~~below~~ him.

In the prologue it ~~says reads~~ reads, 'two star-crossed Lovers: ~~that is to say~~ Although that there is love and marriage involved, that something bad ~~is~~ still going to happen.



Script 8 – Question 3: *Romeo and Juliet*

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

A) In this extract Lady Capulet is having a conversation with Juliet and the Nurse. Shakespeare presents Lady Capulet as pushy. ~~This is because she is not allowing Juliet~~
This is shown by when Juliet says 'It is an honour I dream not of' and Capulet's response goes ~~on~~ into depth about her personal experience, and completely ignores Juliet's ~~unseen~~ ~~unwanted~~ opinion. She also goes on to talking about love, yet Juliet is yet to meet Paris or even experience the feeling of love.

Lady Capulet is presented as someone unloving and spiteful, as she is not concerned about Juliet's opinion, and all



(Section A continued) She cares about is Juliet following after her, and her following ~~the~~ standards. 'Younger than you, here in Verona' This shows that she wants Juliet to fall into the standard way of living.

Shakespeare presents Lady Capulet as organised and prepared as she has already planned a way for Juliet to meet ~~a~~ Paris. 'This night you shall behold him at our feast' This also shows that she is uncaring of her daughters opinion as she had arranged this meet without consulting Juliet first.

In the extract it shows that Lady Capulet only wants the best for her daughter, ~~but~~ it also shows control. She has the choice to do things regardless of what Juliet says, ~~so if~~ she thinks ~~the~~ and she thinks



(Section A continued) That Juliet getting married would be the best thing for not only her, but the family.

~~Lady~~ Lady Capulet is very self-centered as she is only thinking about her feelings towards marriage and no one else. She doesn't let Nurse talk much about it either, only positive things. She is also only doing this to put pressure on Juliet as she isn't very close to her and this would be something the Nurse would usually talk to her about. B As she isn't very close to Juliet she is feared by her.



(Section A continued) ~~3B~~ 3B) Throughout the ~~entire~~ play, marriage is a very important theme. In the beginning of the play, Juliet has no intention of getting married, and is against the idea completely. 'It is an honour that I dream not of' This is important as her idea of marriage changes throughout the play and by comparing Juliet's ideas from the beginning of the play to the end it shows how important marriage becomes.

The balcony scene is the beginning beginning of the positivity of marriage for Juliet. She feels like she has found the one she wants to marry. This idea is proven when she says 'Deny thy father and refuse thy name' which shows that ~~she~~ she has gone from not even thinking of getting married to being ready to betray her family.



(Section A continued) After Romeo and Juliet got married, Romeo was friendly to Tybalt during a brawl between Mercutio and Tybalt. This shows that ~~the~~ ~~bro~~ ~~marra~~ marriage brought peace to Romeo, and he will not go against his new family.

Marriage Most marriages were arranged, leaving most girls marrying men much older than them without their choice. This is important as it shows that marriage is forced, and not always a good thing. Love was never involved in most marriages.

When Juliet dies, Paris said 'Lay me with Juliet'. This shows that even when not being married that it was still important to be with his future 'wife'.



(Section A continued) ~~When~~ After the death of Romeo and Juliet, Friar Lawrence explained everything to both the Capulets and Montagues. This would then lead to a connection being formed between the two families which meant that their marriage fixed the family feuds.

Romeo and Juliet got married in secret. Neither families could find out, just a small circle of trustworthy people which consisted of Nurse and Friar Lawrence (who arranged the wedding). This is significant, as it shows the importance of marriage and that they are going against a lot of wishes, traditions and people.



Script 9 – Question 4: *Much Ado About Nothing*

Chosen question number:

Question 1 ☒

Question 2 ☒

Question 3 ☒

Question 4 ☒

Question 5 ☒

Question 6 ☒

At the start of the extract, Shakespeare presents Don John as a lone wolf, trapped by his social shortcomings, "I cannot change what I am." The short sentence used shows how Shakespeare wants to present Don John ~~as~~ with a shroud of mystery about him; he almost spits this sentence at his ~~his~~ ^{representing} ~~showing~~ ^{showing} Claudio, showing that he may not enjoy the company around him. The imperative 'cannot' shows the instant rejection by Don John of any other alternatives - ~~showing~~ ^{representing}, through social interaction, how he has internalised social views upon himself leading him to believe he should be alone. Further evidence of this is in the following paragraph, where (in a long list) he explains that he must "Smile at no man's jest". This exemplifies the themes of loneliness, showing through ironically pleasant imagery that Don John feels that he ~~should~~ is a lone wolf.

Towards the middle of the extract, Shakespeare presents Don John as untrusted. "I am trusted with a muzzle." The use of animal imagery



(Section A continued) contrasts the previous lines about flowers – this portrays the inhumanity that Don John receives. The noun 'muzzle' shows that there is a danger about Don John that must be contained; not only does this foreshadow his role in the play, ~~but~~ it shows that he even views himself as ~~untrusted~~ untrustable. ~~Shakespeare~~ Shakespeare does this to present Don John as evil on all accounts (even his own), showing that he shouldn't be trusted as he can't even trust himself. The animalistic imagery is continued, reinforcing the ideas of trust, "If I had my mouth, I would bite." This further shows the danger surrounding Don John, developing the idea of biting into him genuinely wishing he could harm the society (and brother) that took his mouth away. The continued metaphor of animalism continues to show the dehumanisation of Don John. Shakespeare uses this to present Don John as sub-human, and something wild and not to be trusted.

At the end of the extract, Shakespeare presents Don John as inquisitive. "Will it serve for any model to build mischief on?" The blatant search for 'mischief' reiterates the ^{distrust} ~~untrustability~~ of Don John, and his general evil. The use of the constant questioning show ~~his~~ inquisitiveness for how



(Section A continued) to gain this mischief. The questions also epitomise the power ~~over~~ Don John has over his comrades: creating an ominous and even fearful opinion of him from the reader. The use of the word 'any' shows Shakespeare's interesting creation of some desperation from Don John: he wishes for any possible way to snidely get back at his brother. The excessive questions and insinuation also demonstrates that desperation.

b). ~~th~~ Hate is an inherent part of Shakespearean comedy; it often fuels the gulling and trickery that takes place, and usually ~~to~~ bases itself on themes typical of the time: patriarchy, duelling, honor, and many more. This is ~~apparent~~ apparent in Much Ado About Nothing, where hate is a driving factor in the play.

Hate is introduced at the start of the play (through the characters of ~~the~~ Beatrice and Benedick) as a light-hearted thing. Upon the arrival of the men back from war, the two meet and immediately begin their familiar bickering. "I would rather hear my dog bark at a crow than a man swear he loves me." The comparison of people to animals is consistent throughout the play, but here Shakespeare uses it to foreshadow



(Section A continued) the irony of comedic later events. The ~~swear~~ hateful swearing of Beatrice against love is kept light-hearted through playful imagery and outrageous insults towards Benedick. To an audience of the time, this would greatly add to the comedy of the play as Beatrice's outspokenness was completely unconventional for a woman of her position. Her hatred would catch the audience off guard, perhaps representing some of their own desires, creating a bright and funny atmosphere.

However, during the climax of the play ~~hatred~~ is presented in a very contrasting way. Claudio has been (supposedly) cuckolded and has an outburst at his wedding, "Give not this rotten orange to your friend." This hatred would be justified to the Shakespearean audience, as Claudio's honour has been violated. The idea of being cheated on as a man was incredibly dishonourable, it would obviously leave Claudio enraged. The hatred here is outwardly viscious, showing a sort of duality to the feeling in the play. Shakespeare presents it as being able to both make or break relationships. There is something to be said about the ~~some~~ metaphors in this scene; Claudio compares Hero to an object (a ~~mold~~ moldy one at that.) Shakespeare does this to comment on the treatment of women at the time.



(Section A continued) At the end of the play, hatred is shown through the capture of Borachio, and his reveal that Don John has fled. Shakespeare uses a hint of mystery to present hatred as pointless and dooming. Don John's hatred for society (and vice versa) led to the bastard prince's life being ruined. To an audience of the time, Don John would be completely to blame due to his illegitimacy - he was socially inferior due to being born out of wedlock. However, to a modern audience some sympathy can be felt towards the man. This shows further the dualities and changing nature of hate that Shakespeare wants to present; it can both make relationships, ruin marriages, and even ruin lives.



Script 10 – Question 5: *Twelfth Night*

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

Question 4 ☒ Question 5 ☒ Question 6 ☒

1) Shakespeare presents the character of the Captain as quite reassuring towards Viola as he says "to comfort you with chance". This shows that in a hard time for Viola he is making an effort to comfort and assure her that her brother may still be alive.

He also presents the Captain as someone who thinks highly of Duke Orsino. We can assume this because the captain describes Orsino as "a noble duke, in nature as in name"; showing that he thinks Duke Orsino is a noble person and that he sees him in a good light.

~~The Captain's character is also presented~~ The Captain is also presented as well informed of the events occurring in Illyria. We see this when he says "They say, she hath injured the company, And sighs of men." ~~This shows that~~ The fact that he says "they say" shows that he has connection to the Illyrian community and he knows what's going on.

Shakespeare also presents the Captain as quite low down in social class. The Captain uses greetings such as "Ay."



(Section A continued) which is more colloquial. However we still see his politeness and respect as he calls Viola "madam". We also know that he is from near Illyria as he says that he "was bred and born not three hours' travel from ^{very} this "place (Illyria)".

B) Twelfth Night is a play about love, deception, desire and more. Desire plays a big part in Twelfth Night but in a confusing way. Most of the characters appear to desire one thing but really they desire something beyond that. However others do show their true desires. The title Twelfth Night ~~is based on the~~ has connotations of a 'topsy-turvy' theme linking to the fact that some of the characters' desires are not portrayed in an obvious way.

Firstly, Orsino is said to desire Olivia. Orsino is presented as ^{quite early} very melodramatic and changeable. However ~~when~~ ^{when he} comes to understand that it is not Olivia that Orsino desires; it is actually just the thought of love. He sees this when he says "If music be the food of love then play on". This ~~metaphor~~ metaphor of the music playing being the food shows that he wants to be fed with love. Therefore concluding to the fact that he does not actually desire Olivia herself but more so the thought of loving someone. →



(Section A continued) Desire is also presented elsewhere in the play, such as through Olivia. Olivia desires something that she cannot have ~~other~~ because it is not real. She loves Cesario who is really Viola in disguise as a man. This was because she was washed up ~~and~~ in a new place and wanted to be safe. We see that Olivia's desire is unfortunately for her not reachable when Viola (as Cesario) says "she would be better to love a dream". This quote explains that ~~what~~ what Olivia desires is not real.

Viola is another character who had desire. However, ~~Viola~~ Viola is the only character whose surface desires were real. Viola desired Orsino but could not show it throughout the play (until the end) because she was disguised as a man. She says "conceal me what I am" which shows that she could not show her true self to Duke Orsino and profess her love for him.

~~Malvolio~~

Lastly, Malvolio, is a steward for Olivia. He is shown to desire Olivia although through his words and ^{actions} ~~and~~ the other characters we can see that what he really desires is power. He says things like 'some are born great, some achieve greatness, and some have greatness thrust upon them'. The repetition of the word "great" shows his obsession with power. The reason he is seen to —



(Section A continued) desire Olivia is because in the Shakespearean Era, once a man and woman are married the man becomes the owner of all the woman's possessions as well as the woman herself. ~~So~~ This means that Malvolio would rule over Sir Toby and the other characters which he had always wanted to do. This however did not fit into his character as he is supposed to be a Puritan meaning he should be content with living a simple life.

In conclusion, desire is presented as quite "topsy turvy" in the play and is quite backwards for most characters.



Script 11 – Question 6: *The Merchant of Venice*

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

~~fair understanding - strong/firm
- humble - kind~~

a) In this extract, Portia is presented as a woman who is kind, fair and understanding, while also being strong willed and firm.

Portia is presented as a strong female character through her use of language. This is shown when she says 'I did never repent for doing good, nor shall not now'. This quotation takes a firm manner of speaking and allows the audience to see her the way she remains unaffected in her mind and values and will not be swayed by others. Words like 'never' and 'not' further enforce this idea through language of certainty, creating a sense of confidence about her. She



(Section A continued) ~~is~~ ~~fact~~ This presentation is further supported when she says 'my people do already know my mind'. By saying this, it creates an image of a strong leader through ~~us~~ having such confidence. By choosing the words 'my people', Shakespeare also conveys to the audience her strength and independence as a leader, and also suggests she is highly respected, adding to the readers confidence in Portia.

Despite her strength, Portia is also presented as empathetic and kind. She is shown in this way when she refers to 'heaven's cruelty'. This euphemism shows her sharing anger with her friends, allowing the audience to view her as an empathetic character, while also enforcing a sense of how supportive she is ~~through this~~. This empathy and understanding is further shown when she says 'therefore no more of it' when the situation 'comes too near praising [her]self'. This



(Section A continued) Shows her awareness of the real problem at hand by her rejection of praise. This stern objection creates a picture of fairness and understanding around Portia, while also ~~gaining~~ gaining the audience's respect through her words. Her kindness ~~to~~ also shines through when she says 'so fare you well'. This simple farewell shows ~~a sense~~ of pure and kindness with merely good intentions, making her likeable to the audience and further influencing them to support her.

- ~~between Antonio and Bassanio~~
↳ love ↳ risk
↳ friendship ↳ bond
- Jessica with Lorenzo (religious) (anti-Semitism)
↳ life - trust in
↳ regret Lorenzo
↳ - have the other way
 - regret? ↳ love doesn't trust
- Portia and Bassanio (marriage?)



(Section A continued)

b) In 'A merchant of Venice', trust is presented through a range of characters and relationships, which create the idea of how fragile trust is through its effects.

One relationship trust is presented through is Antonio and Bassanio. In this case, trust is driven by Antonio's loving nature, by risking his life for the sake of a friend, and needing to place his trust in him. By making a bond with Shylock for 'a pound of flesh', it shows how deeply he trusts Bassanio. We are shown by this that trust is something born through love, and the audience feels he is only willing to trust Bassanio ^{with his life} because 'he only loves the world for him'. This Perhaps Shakespeare's intention with this was to warn the audience of taking risks, especially deadly ones, merely because of your relationships with ~~pe~~ others. On this occasion, this is done through



(Section A continued) showing the audience that Antonio's trust ~~had~~ came so close to ~~do~~ killing him. Through creating this idea, it allows the audience to reflect on their perceptions of the trust, and encourages them to be more careful with who they trust, as it is so fragile, and more significant than it seems.

A second relationship that Shakespeare uses to present trust through is Jessica and Lorenzo. In the play, Jessica's trust in Lorenzo leads her to leave her father, and her religion. However, in this relationship, this trust is not reciprocated, which is shown through Lorenzo's 'Power of music' speech¹¹. Here, this distrust is due to Jessica's Jewish heritage, and the fact that she 'is never merry when [she] hear[s] sweet music' & seems to be evidence for Lorenzo that she is among the 'wildest of beasts'. At this time, Anti-Semitism was strong, with Jews even being banned in



(Section A continued) England, so Lorenzo's perception of Jessica would have been shared with the audience, as having a flawed soul. Through this interaction, perhaps Shakespeare was intending to show that just because Lorenzo loves Jessica, it does mean he trusts her, creating the idea that trust is harder to gain than love, making it much more fragile than it seems on the surface. This warning is further conveyed through Jessica's ~~see~~ regret of her placement of trust in Lorenzo. When the lovers speak of tragic tales, it implies they feel they may be heading in that direction too, possibly suggesting a regret of their actions. Jessica's regret is further highlighted when she says 'did Thisbe fearfully O'ertrip the dew'. The homophone for 'Jew' suggests she is still thinking of her father, and is regretting trusting Lorenzo with her soul. This also implies that she does not feel she has been 'saved'.



(Section A continued) by converting to Christianity, which the audience at the time would have thought. Shakespeare may be further trying to show that trust is in our human nature, but that we should be more careful with it as to not regret irreversible decisions.



Script 12 – Question 6: *The Merchant of Venice*

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

a) In the extract, Portia Shakespeare presents Portia as being in love with Bassanio, as she says, "whose souls do bear an equal yoke of love" (referring to herself and Bassanio) and this shows that they love each other and they can't be split apart, only broken.

Portia is further portrayed to be inquisitive, as she wishes to find out why Bassanio cares so much about Antonio, calling him, "the bosom lover of my lord" which suggests that she believes Antonio loves Bassanio. During this period male friendship was considered higher importance than love or marriage.

Further on in the extract, Portia is shown to be kind and caring, as she gives Bassanio double the amount of ducats Antonio owes, and then further worries, "how little is the cost I have bestowed" despite the vast amount of money she's already given. This shows how much she cares for Bassanio's happiness, as she will give anything, in order to ensure happiness for her husband. Further, this also shows how rich Portia is, as she isn't fazed by the grand sum she's giving her newly wedded husband.

Portia clearly trusts Lorenzo, as she gives him ownership



(Section A continued) of it whilst her and Bassanio are gone. She says, "Lorenzo, I commit into your hands" and gives him full control, managing the house. Despite not knowing Lorenzo for long, she shows that she trusts anyone, so long as she believes they can be trusted.

Portia is witty and clever, as she tells Lorenzo to say that she is at "a monastery two miles off" praying for her husband. In actual case, she is going to pretend to be a lawyer in order to help Bassanio, but thinks of an excuse in order to maintain secrecy. This shows how clever she is as she knows that she could get in trouble if people found out what she did, and she can't trick her husband.



(Section A continued)

b) In Merchant of Venice, trust is a key factor throughout the play. During this period male friendship was of significant importance, and considered more important than marriage.

At the beginning of the play, trust is shown between Antonio and Bassanio when Antonio says, "do you not know how much I have disabled mine estate" and this shows that Antonio trusts Bassanio and will give him anything to make him happy.

Later on, a lot of trust is needed, when Antonio makes a deal with Shylock for borrowing 3000 ducats. Trust is needed, in order for both sides to complete the deal. If Antonio doesn't pay back the correct sum in the correct period then an "equal pound of your fair flesh" would become the payment. The word 'fair' however shows that although Shylock trusts Antonio he still needs him for being perfect.

Antonio has a lot of trust placed in his ships returning back from their trades with the correct amount of ducats.

He says, "My merchandise will be arriving with thrice the sum" and this shows that despite the huge risk of his ships being destroyed or lost he believes and trusts the crew to look after his money.

Shylock is one of the few characters to not trust during the play, when he tells Jessica to not look out the windows



(Section A continued) whilst he is gone as he doesn't trust the Christian parties saying, 'don't go seeking for the hellish parties'. He is later proven correct, when Jessica then runs away breaking Shylock's trust, "I a father, you a daughter, lost" and stole all his ducats, "O my daughter, O my ducats!" this quote shows that Shylock cares more about his money than his daughter.

After being arrested, Antonio sends his final letter to Bassanio. This shows the amount of trust he has in Bassanio, and Bassanio then rushes, bringing 6000 ducats with him in order to save him.

Finally, both Nerissa and Portia don't trust that their husbands will keep their rings on. Sure enough they are right, and both regain the ring.



Paper 1: Section A – Shakespeare

Examiner commentaries

Question 1 – *Macbeth*

	Examiner commentary and mark
Script 1	Part a): • a sound response, which explores how Macbeth is ‘terrified’, ‘crazy’ and ‘scared’ when he sees Banquo’s ghost, when ‘nobody else can’ • the candidate has selected appropriate examples from the text to support all points made • discusses the use of metaphor, repetition, alliteration and exclamation marks and there is a close focus on the words ‘dare’ and ‘crown’, although some of this discussion lacks development to place the response at the top of the Level • the phraseology and language used by the candidate is a little weak at times, but as part a) is not marked for AO4, this should not detract from the range of examples and understanding shown • there are some links to context but again this does not detract from the overall response. Part b): • part b) is less focused than part a) and the candidate does move away from fear to discuss the themes of manipulation and guilt • the response does go out of extract to explore how fear is presented through Macbeth’s reaction on seeing the dagger, although there is some error in the sequencing of events • consideration is made to Lady Macbeth and how she ‘keeps having vision of blood on her hands’, and how it leads to her feeling guilty and killing herself through fear • points are supported by examples from other areas of the play, but they are not always relevant to the theme of fear • contextually, the candidate has linked their comments to the way Macbeth fears his actions have ‘broke the chain of being’. Part a) Level 3 (11 marks) Part b) Level 2 (7 marks)
Script 2	Part a): • the candidate shows a sustained understanding of Macbeth and how he is presented as ‘regretful’ and ‘feeling bad for killing Banquo’. Mention is also made of Macbeth being terrified at seeing Banquo’s ghost but how his language also conveys him as having a ‘sense of bravery’



	- examples selected are detailed, support the points being made and are taken from across the extract - although there is a lack of terminology, mention is made to the use of exclamation marks to illustrate how seeing Banquo's ghost is 'terrifying Macbeth', the use of repetition of the adjective 'trembling' and the repetition of nouns. Part b): - despite the occasional discussion of language – which is not marked for part b) – the response is sustained and shows a detailed awareness of how fear is presented in other areas of the play. The candidate considers not only how fear is presented through the character of Macbeth, but also how, at the start of the play, Macbeth 'shows how he's not afraid', through his courage on the battlefield - the sustained discussion of the connotations of dark and light and the way Macbeth is afraid of God seeing 'the bad (black and deep) things he is doing', is very well-developed, and illustrates a thorough engagement with the text and theme - consideration is also given to Lady Macbeth and how she is similarly 'scared of the consequences' of killing Duncan. The candidate continues their discussion of light and dark by exploring how Lady Macbeth calls upon 'the spirits for darkness', at the start of the play, however after Duncan's murder, her fear leads to her needing the candle as she is now 'scared of darkness' - contextually, appropriate links are made to regicide and the idea that 'the king is chosen by god'. Part a) Level 4 (14 marks) Part b) Level 4 (15 marks)
Script 3	Part a): - a coherent response, which explores a wide range of areas within the extract and how language, form and structure are used to convey the character of Macbeth and how he appears 'to be putting on a face around' his guests but later transforms into a man 'fearful in his loss of control' - all points are well-supported by evidence from the extract and although a couple of quotations are a little long at times, the candidate closely evaluates key words or features within them - where applied, terminology is integrated and includes the discussion of adjectives, imperatives, juxtaposition and italics Part b): - the response shows a high level of engagement and confidently explores how fear is presented within the play through the character of Lady Macbeth. The depth and insightful nature of the response meets the requirements for the top of Level 5



	- a critical style is developed, which is mature and perceptive when discussing the complex nature of Lady Macbeth and how she controls her fears by being 'strong in public but fearful in private' - points made are carefully interwoven with contextual links and explore how Shakespeare uses Lady Macbeth to convey the misconception of women and how they played 'a larger part in society', and were able to experience feelings of 'fear, anger and disgust'. Part a) Level 5 (18 marks) Part b) Level 5 (20 marks)
Script 4	Part a) - the response shows some level of understanding and there are some areas of a critical style, 'I think that...', although this is not consistently applied throughout, therefore placing it towards the bottom of a Level 2 - points made include the way Macbeth is presented as: a 'coward and that he is scared' and how he is 'freaking out' - the response includes two examples from the text to support points made and there is some comment on what they convey to the audience - close focus on language, form and structure and the use of terminology was lacking to enable this to be placed higher up the level Part b) - a stronger response than part a), placing this at the top of a Level 2 - the response considers how fear is presented in other areas of the play, particularly the way Macbeth is scared of the 'floating daggers' and after killing Duncan his fear at seeing his hands covered in blood - mention is also made of Lady Macbeth and the way her fear leads to her sleepwalking because 'she is going insane' - there is some evidence of a critical style but it is not always applied securely - there is a lack of contextual comments within the response, with only a brief mention made to 'regist' – regicide? Part a) Level 2 (6 marks) Part b) Level 2 (8 marks)



Question 2 – *The Tempest*

	Examiner commentary and mark
Script 5	Part a): • a cohesive response, which explores the way Caliban is presented as a 'bitter and vengeful' character who uses his wit to 'undermine Prospero's power' and to emphasise how much he loathes Prospero • 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): • part b) 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 way Prospero suffers as a result of 'Antonio's betrayal', Alonso suffers the apparent death of his son and the way Caliban suffers by being 'enslaved by Prospero' • discerning references form an integral part of the response and the analytical style is mature and perceptive • contextual inks are convincing and explore how Shakespeare may have based his character of Prospero on John Dee. Part a) Level 5 (20 marks) Part b) Level 5 (20 marks)

Question 3 – *Romeo and Juliet*

	Examiner commentary and mark
Script 6	Part a): • a focused response, which explores the way Lady Capulet is presented as 'a distant character', 'unloving and uncaring', a 'loyal character' and a powerful woman • there is an understanding of a range of language and structural features: imperative phrases, complex sentences, 'syntactical choice of words', adjectives, compound sentences and pronouns • the response is systematic in its approach and at times lacks depth of discussion to place it higher up the mark scheme • subject terminology is relevant and used to support examples given Part b):



	- a sound response that explores how marriage is presented through the character of Lord Capulet and how he has the power to determine Juliet's marriage to Paris - exemplification is appropriate and although the candidate has included discussion of language, form and structure, which is not marked in Part b), the style is still critical and there is sound interpretation - the candidate makes an interesting point at the start of the response concerning Lord Capulet and how he appears to wish 'for Juliet to have a say in who she is to marry' - contextually, mention is made of the way marriage in the Elizabethan era was 'an obligation' and how women had a 'lack of power' when it came to choosing a husband. Part a) Level 4 (14 marks) Part b) Level 3 (11 marks)
Script 7	Part a): - despite the length, the response moves beyond a narrative approach and is just beginning to show some understanding of language and structural features to convey Lady Capulet as a 'demanding' woman, who is 'telling Juliet what she will be doing' - mention is made to the use of the imperative 'shall' to emphasise Lady Capulet's controlling nature and the candidate makes a brief and incomplete comment on the use of iambic pentameter - the main point is supported by an appropriate quotation from the extract Part b): - a little narrative at times but it does show some elements of a personal response, with two examples from the play to explore the theme of marriage: Romeo wanting to marry Juliet and Lord Capulet's marriage to Lady Capulet and how he 'has a lot more power over' her - the response does lack exemplification - there is some awareness of context and how 'the father would choose who his daughter would marry' in Elizabethan times. Part a) Level 2 (5 marks) Part b) Level 2 (7 marks)
Script 8	Part a): - a sound evaluation of the presentation of Lady Capulet and the way she is presented as a 'pushy', 'unloving and spiteful' and 'self-centred' woman who wants to control Juliet and her future marriage - the response does lack subject terminology, which is why a mark at the lower end of a Level 3 is more appropriate - the choice of textual examples is appropriate and helps develop the points being made



	Part b): - the response shows a sound interpretation of how marriage is presented in others areas of the play. Consideration is made of Juliet's attitude to marriage and how it 'changes throughout the play' - although occasionally narrative, points made are focused and show a sound understanding of the play as a whole - a number of 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 how 'most marriages were arranged' and how in many cases it was 'forced and not always a good thing'. Part a) Level 3 (10 marks) Part b) Level 3 (11 marks)
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Question 4 – *Much Ado About Nothing*

	Examiner commentary and mark
Script 9	Part a): - a perceptively written response exploring the character of Don John and how he is presented as a 'lone wolf', 'inquisitive' and a man who feels 'he should be alone' - textual exemplification is wide ranging and forms an integral part of the response - the analysis of language, form and structure is maturely handled with consideration made to Shakespeare's use of metaphorical language to present Don John as animalistic in his behaviour and personality. Terminology is wide ranging and perceptively applied to discuss all of the points made Part b): - an assured response, showing a high-level of engagement with the way hate is presented in the rest of the play. Key points that are discussed include: the 'light-hearted' exchange of insults between Beatrice and Benedick, Claudio's 'vicious' hatred for Hero's apparent infidelity and Don John's hatred for society - a critical style is developed with maturity and every point is supported by discerning references to the text - mention is made to context and how 'hate is an inherent part of Shakespearean comedy'. Part a) Level 5 (20 marks) Part b) Level 5 (20 marks)



Question 5 – *Twelfth Night*

	Examiner commentary and mark
Script 10	Part a): - a systematic and sound response, which covers a number of aspects within the extract and explores how Shakespeare presents the character of the Captain as a 'reassuring', 'well informed' and 'quite low down in social class' - points are well supported with textual examples, which are applied securely and soundly - there is a close focus on specific words or phrases: "'they say' shows that..', although the response does lack more specific terminology which would enable a higher mark to be awarded Part b): - this is a far stronger response and meets many of the requirements for a mid-level 5 mark - the candidate draws together and sustains a number of interesting ideas to create a perceptive response. Consideration is made to how the play 'has connotations of a 'topsy-turvy' theme'. The candidate explores the presentation of desire through the character of Orsino and his apparent desire for Olivia, which is 'actually just the thought of love'. Mention is also made of the desires of Olivia, Viola and Malvolio - context is implicitly interwoven throughout and fully supports and develops the points made - there is convincing integration of text and context, especially regarding the way the play reflects hierarchical and gender roles in the Shakespearean era. Part a) Level 3 (11 marks) Part b) Level 5 (18 marks)

Question 6 – *The Merchant of Venice*

	Examiner commentary and mark
Script 11	Part a): - a sustained response, showing a detailed understanding of Portia and how she is presented as a 'strong female', who is 'empathetic' and 'fair' to those around her - discussion of language, form and structure is sustained and there are a range of examples taken from the text, which are integrated throughout and explore how these features add to 'the readers confidence in Portia'



	- the response does include some terminology: the use of 'ecphonesis' and the close analysis of key words 'never', 'not' but this area could be developed further to move higher up the levels Part b): - another strong part b) response, demonstrating an assured and perceptive understanding of the theme of trust in other areas of the play. Particular focus is made on the relationship between Bassanio and Antonio and how 'Antonio' illustrates his love for Bassanio, by risking his life. The candidate also explores the trust between Lorenzo and Jessica - there are very perceptive comments made to the links between love and trust and how 'more fragile' trust is and how 'we should be more careful with it' - textual references are well-chosen and integrated throughout the response - contextual comments support the points made, and include how 'Jewish heritage' and 'Anti-semitism' was prevalent in England in Shakespearean times. Part a) Level 4 (16 marks) Part b) Level 5 (18 marks)
Script 12	Part a) - a sound response exploring how Portia is seen as a 'kind and caring', 'witty and clever' woman, who is in love with Bassanio - exemplification is sound, relates to the points being made and is integrated throughout the response to help develop points - there is brief mention made of the context of the play, which is not required for Part a) - there is a lack of terminology, however the candidate's discussion does show some sound understanding of the language used in the extract to enable it to be placed in a Level 3. Part b) - part b) is similar in quality to part a) and demonstrates a sound understanding of the way trust is shown throughout the rest of the play. Particular exploration is made of the trust between the close friends Antonio and Bassanio and the way Antonio's trust is also 'placed on his ships returning' with his merchandise - points are soundly supported throughout with references from the play, which are soundly explored and interpreted



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| | <ul style="list-style-type: none">contextually, the candidate opens their discussion by explaining how ‘male friendship was of significant importance’ during the period, although this could be developed further. |
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Part a) Level 3 (11 marks)

Part b) Level 3 (11 marks)