

GCSE (9-1) English Literature



EXEMPLARS

Paper 1 Shakespeare

SECTION A – Shakespeare

Answer the question on ONE text from this section.

You should spend about 55 minutes on this section.

You should divide your time equally between parts (a) and (b) of the question.

Macbeth – from Act 2 Scene 2, lines 48 to 69

In this extract, Macbeth and Lady Macbeth have a conversation, after Macbeth has murdered Duncan.

MACBETH

I'll go no more:
I am afraid to think what I have done;
Look on't again I dare not.

LADY MACBETH

Infirm of purpose!
Give me the daggers! The sleeping and the dead 50
Are but as pictures: 'tis the eye of childhood
That fears a painted devil. If he do bleed,
I'll gild the faces of the grooms withal,
For it must seem their guilt.
Exit.

A knocking is heard.

MACBETH

Whence is that knocking? –
How is't with me, when every noise appals me? 55
What hands are here? Ha! They pluck out mine eyes!
Will all great Neptune's ocean wash this blood
Clean from my hand? No – this my hand will rather
The multitudinous seas incarnadine,
Making the green one red. 60

Re-enter LADY MACBETH

LADY MACBETH
My hands are of your colour – but I shame
To wear a heart so white! (*Knocking heard again*)
I hear a knocking
At the south entry. Retire we to our chamber.
A little water clears us of this deed:
How easy is it then! Your constancy
Hath left you unattended. (*Knocking again*) Hark! – 65
more knocking.

Get on your nightgown, lest occasion call us,
And show us to be watchers. – Be not lost
So poorly in your thoughts!

- 1** (a) Explore how Shakespeare presents the character of Lady Macbeth as being in control in this extract.

Refer closely to the extract in your answer.

(20)

- (b) In this extract, there is conflict between the characters.

Explain the importance of conflict elsewhere in the play.

In your answer you must consider:

- how conflict is shown
- the reasons for the conflict.

You should refer to the context of the play in your answer.

(20)

(Total for Question 1 = 40 marks)

SECTION A - Shakespeare

10/11/2015

1a. Shakespeare, through Lady Macbeth, presents a formidable sense of power and control - portraying her as an antithesis of a Jacobean woman - piety and religion do not seem her major concern. In this extract, Macbeth and Lady Macbeth are conversing after Macbeth has murdered Duncan.

In the first lines, Macbeth's regret is already taking over: "I'm afraid to think what I have done." Lady Macbeth's response to this is insulting and she attacks Macbeth's manhood by saying: "give me the daggers! Infirm of purpose!" This speech infers that Macbeth is weak-minded, emphasising that Lady Macbeth has power over him because she ~~spe~~ talks down to him. She convinces him that the situation will not crumble through reassurance, thus making her the more powerful of the two.

Macbeth's trepidation is echoed when 'a knocking is heard'. This is foreshadowing for Macbeth's murder later in the play because Macduff is the person at the door. Macbeth says: "Will all great Neptune's ~~blood~~ ocean wash this blood clean from my hand?" which suggests that Macbeth thinks he will never be cleansed. Lady Macbeth says: "A little water cleans us of this deed" which demonstrates that she acts calmly to reassure Macbeth that they will not get caught. ~~Lady Macbeth is controlling in this passage as she gives Macbeth a~~ Shakespeare uses bathos here to contrast Macbeth's worry with Lady Macbeth's determination. Lady Macbeth is in control in this passage because she gives yet more orders to her husband: "Retire we to our chamber." Macbeth obeys her orders easily as we have already seen, emphasising that Lady Macbeth is a manipulative character with an ability to persuade.

Shakespeare uses imperative verbs to emphasise Lady Macbeth's demands. She says 'give' and 'get' to make herself appear more powerful and it is apparent that she is in control. Lady Macbeth is seen again using insulting language towards Macbeth such as "be not lost so poorly in your thoughts!" This attacks Macbeth's status and insinuates he is cowardly. A King is nothing without status and power so this line demonstrates that Lady Macbeth has total dominance over Macbeth and she uses it to her own advantage.

~~Conclusion, Macbeth's fragility~~

1b. Conflict is a central theme in 'Macbeth.' It is shown through the relationships between characters and between good and evil. There is also an element of internal conflict within Lady Macbeth's mind.

The conflict between illusion and reality is shown through the witches in act one. They tempt Macbeth and they address him as 'Thane of Cawdor, King hereafter' which later leads to greed for Macbeth and drives his ambition to kill Duncan. Shakespeare's audience would be fearful of the supernatural whereas audiences today wouldn't be intrigued. The witches also propose the idea of conflict between good and evil which is conveyed through Macbeth's ^{later} actions. Evil arises when Macbeth murders Duncan but good is ~~seen~~ seen through his guilt. ~~The conflict that Macbeth faces~~

There is conflict between the themes of ambition and loyalty. Lady Macbeth's vaulting ambition wouldn't have succeeded without Macbeth's

loyalty to her in Act 2 scene 2. However, Macbeth's loyalty to the King was dismissed because of his ambition. His guilt ("I am afraid to think what I have done") suggests that the conflict between these two themes has led Macbeth to become cowardly and weak. ~~It~~ Also Ambition and loyalty have overridden Macbeth's sanity because of the conflict they have caused.

Conflict in the mind is seen through Lady Macbeth's demise in Act 5. As a result of the evil she forced upon Macbeth (killing the king) she spirals into insanity. The sleepwalking scene and her ~~obs~~ obsessive cleaning of her hands demonstrate her mental turmoil. "Out damned spot, out I say" conveys the conflict that is in Lady Macbeth's mind has resulted in her performing rituals to clear her of her mistakes. She is trying to eradicate the evil within ~~her~~ her but this evil leads to her lonely suicide.

To conclude, 'Macbeth' emphasises that conflict between characters and conflict in the mind can have devastating outcomes. The conflict between good and evil is the main theme that leads to ^{the} death of both Macbeth and Lady Macbeth but overall, the ~~temptation~~ ~~from the witches~~ shows that disloyalty and betrayal from Macbeth are what strengthen his internal conflict throughout the play.

Script	Level / mark	Commentary
1	a) Level 5 19 marks	<p>A cohesive evaluation of the extract, showing a high level of engagement with the character of Lady Macbeth and how she is 'an antithesis of a Jacobean woman'. Discussion is made of her relationship with Macbeth and how she has 'power over him' and is able to 'convince him' to go through with the murder of Duncan. Mention is made of Shakespeare's use of bathos to contrast 'Macbeth's worry with Lady Macbeth's determination' and the candidate considers the impact of imperative verbs and supports points with close reference to the text. The response uses some relevant subject terminology, which is integrated. Apart from the verbs 'give' and 'get', the response requires focus on additional language or structural devices to place this piece at the very top of Level 5.</p>
	b) Level 5 17 marks	<p>The response is assured and maturely written, illustrating a high level of engagement with the text and the presentation of conflict, through 'the relationships between characters and between good and evil'. The candidate discusses the impact of the witches in Act 1 and the conflict of 'illusion and reality', which is supported with well-chosen references to fully support the points made. The candidate similarly explores the mental conflict of Lady Macbeth and her 'sleepwalking and obsessive cleaning of her hands.' Some mention is made of context and the impact of the witches on the audience; however, there is a lack of exploration of further areas of context and its relationship to the text in the rest of the response.</p>

10th November 2015

1 a. Explore how Shakespeare presents the character of Lady Macbeth as being in control in this extract.

* Where Macbeth has come back from murdering Duncan,

Throughout ^{the} majority of the play, Lady Macbeth is presented as having control over Macbeth. This is explored further in the extract, and is shown by the devices that Shakespeare uses.

Lady Macbeth is forced into taking on a controlling role due to how cowardly Macbeth is behaving. He starts speaking with an irregular rhyming pattern, that could suggest he is starting to become delusional as his speech isn't very clear. Macbeth also ~~begins to~~ says, 'they pluck out mine eyes!' ^{creating or} ~~giving~~ the audience ~~some~~ disturbing imagery, that ~~only~~ further hints at his declining mental state.

Lady Macbeth notices this irrationality that is plaguing her husband, and so begins to take on an authoritative role. She starts by insulting him, saying 'infirm of purpose!', meaning he is a 'weak-minded man' and so is questioning his manliness. This gives her a reason to take over the situation and start ordering Macbeth even though she is a woman. ~~Shakespeare~~ This can be identified through Shakespeare's use of imperative verbs, including 'give' and 'get'. When ~~Macbeth~~ Lady Macbeth says 'Give me the

daggers', ~~Macbeth~~ she leaves no room for Macbeth to argue, and it also makes it clear to Macbeth exactly what he has to do.

Another technique Lady Macbeth does is ~~staying~~ ^{remaining} calm, whilst her husband is acting irrationally.

~~Macbeth~~ Hyperbole is seemingly used when Macbeth is speaking, as he claims 'all great Neptune's ocean' won't wash away the blood. Whereas Lady Macbeth is more rational and uses literal language, 'a little water clears us of this deed', which contrasts with Macbeth's more hysterical view of the situation.

Lady Macbeth has to take control otherwise her husband could ruin the situation by having brought the daggers. Through Shakespeare's devices we see how Lady Macbeth has taken on the superior role as her husband is in no fit state to do so.

1.b. In this extract, there is conflict between the characters. Explain the importance of conflict elsewhere in the play.

Conflict is one of the main themes in the play. Without conflict we likely wouldn't see the downfall of ~~the~~ both Macbeth and Lady Macbeth. There is conflict between the characters have conflict with each other and internally with themselves.

In the opening of the play we are introduced to the witches, and in turn the conflict between good and evil. The witches are obvious hint to evil ~~and the start~~ as they seemingly practise witchcraft an act of the devil. Macbeth is first presented as good for he is called by Duncan 'noble Macbeth'. However, he is tempted by the witches who claim he will become 'Thane of Cawdor' and 'King hereafter' igniting ambition within him. This ambition is dangerous as it causes Macbeth to start plotting the death of King Duncan. Macbeth then starts to battle internally with himself over what is right and what is wrong.

There is further internal conflict later on for both Macbeth and Lady Macbeth over what is real and what is illusion. This happens twice for Macbeth, when he sees the dagger, ~~before~~ and when he sees Banquo's ghost. Macbeth realises that Banquo's ghost isn't real 'Unreal mockery

hence', but he can not seem to dismiss Banquo's presence from his mind. Lady Macbeth later starts seeing things as she starts sleep walking and imagining ~~her~~ ^{literal} blood on her hands. She starts to cry out 'Out damned spot' as if this vision of blood is tormenting her. Both characters delusions have been brought on by their grief and have left them battling within themselves and unable to trust their own judgements.

The final conflict occurs at the end of the play and is between Macbeth and Macduff. At this point Macbeth could be viewed as an almost evil character as his greed has resulted in him becoming a tyrant. Macduff then represents nobility and justice, characteristics that would be considered good. Macbeth has become delusional at this point for he feels he is invincible at this point. It is then seen that Macbeth's downfall was just and ~~Macduff~~ Macduff will become a much worthier king.

Conflict is then shown to be a valuable aspect of the novel as it ~~created~~ allowed the characters to develop. It further showed how easy it is for noble characters, like Macbeth, to succumb to evil that is ambition even when they know the act they are performing is wrong.

Script	Level / mark	Commentary
2	a) Level 4 16 marks	<p>The candidate explores the role of Lady Macbeth within the extract and how she 'takes on a more authoritative role', which is appropriately supported with close reference to the text. The response is focused and detailed; mention is made of the use of imperative verbs and questioning by the character and relevant terminology is used accurately and appropriately to develop ideas.</p> <p>The candidate explores how Lady Macbeth remains calm and more rational in comparison to her husband and how she uses more 'literal language' to illustrate her character. The response is not as strong as the previous candidate but still meets the requirements for the top of Level 4.</p>
	b) Level 4 15 marks	<p>A developed, personal response, illustrating a secure knowledge of the play and the presentation of control. The candidate considers three areas: the control of the witches; Macbeth and Lady Macbeth's mental conflict in the killing of Duncan and the conflict at the end of the play between Macbeth and Macduff. The critical style is maintained and close textual reference is made to support points. The response, however, does not fully explore the relationship between context and text and this has to be taken into account when awarding a mark.</p>

1a) 'Macbeth' is based in the 11th century. During this time men were usually dominant over women. However, Shakespeare presents Lady Macbeth as authoritative over her husband, a trait not usually associated with females.

After Macbeth murders Duncan, he becomes fearful and is 'afraid' to look back. Lady Macbeth asserts her power by insulting her husband and calling him an 'infirm of purpose'. This implies ~~the~~ Lady Macbeth considers her husband weak. Lady Macbeth is portrayed as composed ~~while~~ ~~her~~ because she takes the daggers herself. She shows control over husband by finishing the only job he had to complete.

Macbeth is displayed as emotional and frightened. Lady Macbeth further insults him by claiming he has 'eye of childhood'. This suggests only children are scared, not men like Macbeth. Lady Macbeth shows her superiority over the situation, by telling Macbeth she will 'glid the faces' of the servants. Macbeth is seen as cowardly, whereas Lady Macbeth treats blood as worthless paint.

Lady Macbeth and Macbeth's hands are now the same colour, but their emotions are juxtaposed. Lady Macbeth is ashamed of her husband's irrational behaviour, as

he believes his hands will 'pluck out mine eyes'. Lady Macbeth disrespects her husband because his heart is 'so white'. This highlights Macbeth's softness, a trait not associated with manliness.

Lady Macbeth is portrayed as assertive and callous over Duncan's murder. She strongly believes that 'water' can 'clear (them) of this deed'. This emphasises Lady Macbeth's naivety as she tells her husband how 'easy' the murder was. This shows Lady Macbeth as ~~not aware~~ unaware of the repercussions.

In conclusion, Macbeth is fragile and delusional after killing his 'kinsman'. Lady Macbeth was able to take control ~~over~~ the situation. Her determination, resilience and leadership are qualities she possesses in order to protect her husband and herself.

1(a) 'Macbeth' is presented by Shakespeare as having conflict throughout. This conflict mostly happens with Macbeth who battles against challenges his wife, friend and enemy.

Lady Macbeth and Macbeth display conflict at the beginning of the play. Lady Macbeth is determined her ~~Macbeth~~ husband will achieve what was promised. However she knows her husband ~~is~~ is too 'full of human kindness' to get what he deserves. ~~Lady Macbeth prepares herself to manipulate her husband, showing her desire for the throne.~~ She calls her husband a 'coward'. Lady Macbeth manipulates her husband and calls him, a 'coward in thine own esteem' by refusing to kill Duncan. Lady Macbeth would be able to 'dash the brains out' of her baby, if she swore to. This makes Macbeth feel guilty and he commits the murder under her order. This is important because it shows Macbeth have conflicting feelings about good and evil. Lady Macbeth's manipulation and Duncan's murder contribute to Macbeth's tyranny.

Macbeth has ^{become} consumed by power. Macbeth's conflict centres on Banquo's ~~sons~~ ~~descendants~~ descendants being able to become kings; something Macbeth cannot comprehend. In Act Three, in Macbeth's soliloquy he admits he fears' Banquo due to his 'wisdom'. Therefore, Macbeth ~~is~~ convinces murderers to kill Banquo. He uses Lady Macbeth's

manipulation techniques by questioning their manhood, calling it 'the worst rank'. This is important because it suggests that Macbeth has become apathetic to Banquo's upcoming murder, similar to how Lady Macbeth was with Duncan. This emphasises Macbeth's moral decline.

The two main enemies, Macduff and Macbeth have conflict in the play. After refusing to join Macbeth's army, the king orders the slaughter of Macduff's whole family. Macbeth is presented as an evil character with no morals, whereas Macduff feels the loss of his family as a man would. This emphasises that Macbeth is no longer a man and 'evils top Macbeth', implying he is worse than the devil.

Macduff is shown as compassionate and grieving for the 'most precious thing' to him. The final conflict between Macduff and Macbeth results in Macduff murdering Macbeth. This ends the conflict with good triumphing over bad as well as justice for Scotland.

In conclusion, Macbeth's desire to kill gained him enemies. The characters who created the conflict were Macbeth and Lady Macbeth who both died at the end of the play. This reinforces that good prevails.

Script	Level / mark	Commentary
3	a) Level 4 14 marks	<p>Although the response opens with a contextual point which is not awarded for this part of the paper, the comment made does help to establish the reason for the unusual presentation of Lady Macbeth as a woman who 'asserts her power' over her husband. The candidate establishes a cohesive and detailed analysis of the extract and supports every point with appropriate and relevant textual evidence. Exploration is made of key words from the exemplifications selected; however, although the response is a good example of a Level 5 in its composition, the candidate does not explore specific language, form or structural devices in the same way as the previous two candidates or use relevant terminology to develop points. This, therefore, needs to be taken into account.</p>
	b) Level 4 16 marks	<p>The candidate illustrates an assured and detailed understanding of the play and has selected a number of points to illustrate how conflict occurs – between Macbeth and Lady Macbeth; Macbeth's concern over Banquo and the final conflict between Macduff and Macbeth. Discerning references are made to the text and integrated within the response, to fully support and highlight the points made. Despite this, Part b) is similar to Part a) in so far as the composition, and the quality of writing by the candidate has Level 5 qualities; however, there is a lack of exploration of how the relationship between text and context is presented throughout the play. Marks reflect this.</p>

Section A – Shakespeare

Question Number	Indicative content	
1(a) Macbeth	<p>The indicative content is not prescriptive. Reward responses that explore how Shakespeare presents the character of Lady Macbeth as being in control.</p> <p>Responses may include:</p> <ul style="list-style-type: none"> • her attitude, e.g. dismissive, fearless, commanding, lack of remorse • use of imperatives to reveal her authority, e.g. 'Give me the daggers!' • reference to 'a painted devil' reinforces her evil nature • not really in control as naïve about the consequences, e.g. 'little water clears us of this deed: how easy is it then!' • reference to how Shakespeare reveals character through the use of images/colour, e.g. Lady Macbeth uses 'white' to describe Macbeth's lack of courage • Lady Macbeth tries to shame Macbeth, so she uses this to control him. <p>Reward all valid points.</p>	
Level	Mark (20 marks)	Descriptor – AO2 (20 marks)
	0	No rewardable material.
Level 1	1–4	<ul style="list-style-type: none"> • The response is simple and the identification of language, form and structure is minimal. • Little evidence of relevant subject terminology.
Level 2	5–8	<ul style="list-style-type: none"> • The response is largely descriptive. There is some comment on the language, form and structure. • Limited use of relevant subject terminology to support examples given.
Level 3	9–12	<ul style="list-style-type: none"> • The response shows an understanding of a range of language, form and structure features and links these to their effect on the reader. • Relevant subject terminology is used to support examples given.
Level 4	13–16	<ul style="list-style-type: none"> • The response is focused and detailed. Analysis of language, form and structure features and their effect on the reader is sustained. • Relevant subject terminology is used accurately and appropriately to develop ideas.
Level 5	17–20	<ul style="list-style-type: none"> • The response is a cohesive evaluation of the interrelationship of language, form and structure and their effect on the reader. • Relevant subject terminology is integrated and precise.

Question Number	Indicative content
<p>1(b) Macbeth</p>	<p>The indicative content is not prescriptive. Reward responses that consider the importance of conflict elsewhere in the play.</p> <p>Responses may include:</p> <p>Interpretation of text (AO1):</p> <ul style="list-style-type: none"> • internal conflict, e.g. Macbeth struggling with the idea of killing Duncan, 'He's here in double trust.' – guilt versus ambition. Lady Macbeth's conscience sends her mad • external conflict, e.g. battles at the end of the play • conflict between order/disorder – good versus evil, fate/witches /supernatural forces • conflict between Macbeth/Lady Macbeth, e.g. when he refuses to go through with killing Duncan, 'We will proceed no further in this business.' • fight between love and ambition. <p>Relationship between text and context (AO3):</p> <ul style="list-style-type: none"> • beliefs about supernatural/witches at the time of writing: influence of these on conflicts, e.g. between Macbeth and Lady Macbeth • attitude to killing a king (regicide) would horrify Shakespeare's audience: 'Divine Right of Kings' doctrine should preclude conflict • questions about kingship also reflect the instability of the line of succession with regard to the English royal family, a possible source of conflict. <p>Reward all valid points.</p> <p>Candidates will be rewarded if they make relevant textual references or use short quotations from elsewhere in the play, outside of the extract provided. This includes relevant paraphrasing.</p>

In responses to the following question for AO1, examiners should be aware of the different ways candidates may structure their responses. There should be sufficient evidence of a personal response and a critical style to meet the criteria for each level.

Level	Mark (20 marks)	Descriptor – Bullets 1, 2 and 3 – AO1 (15 marks), Bullet 4 – AO3 (5 marks)
	0	No rewardable material.
Level 1	1–4	<ul style="list-style-type: none"> • The response is simple with little personal response. • There is little evidence of a critical style. • Little reference is made to the content or themes of the play. • There is little awareness of context and little comment on the relationship between text and context.
Level 2	5–8	<ul style="list-style-type: none"> • The response may be largely narrative but has some elements of personal response. • There is some evidence of a critical style but it is not always applied securely. • Some valid points are made, but without consistent or secure focus. • There is some awareness of relevant context and some comment on the relationship between text and context.
Level 3	9–12	<ul style="list-style-type: none"> • The response shows a relevant personal response, soundly related to the text. • There is an appropriate critical style, with comments showing a sound interpretation. • The response is relevant and focused points are made with support from the text. • There is sound comment on relevant context and sound relevant comment on the relationship between text and context.
Level 4	13–16	<ul style="list-style-type: none"> • The response has a developed personal response and thorough engagement, fully related to the text. • The critical style is sustained, and there is well-developed interpretation. • Well-chosen references to the text support a range of effective points. • There is sustained comment on relevant context and detailed awareness of the relationship between text and context.

Level 5	17-20	<ul style="list-style-type: none">• There is an assured personal response, showing a high level of engagement with the text.• A critical style is developed with maturity, perceptive understanding and interpretation.• Discerning references are an integral part of the response, with points made with assurance and full support from the text.• There is excellent understanding of context, and convincing understanding of the relationship between text and context is integrated into the response.
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