

ENGLISH LITERATURE

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OCR 2024
GCSE English Literature

J352/02 Exploring poetry and Shakespeare

With Marking Scheme Merged

Much Ado About Nothing

Choose **one** question.

You should spend about 45 minutes on this section.

EITHER

- 10*** How does Shakespeare present surprises in this play? Refer to this extract from Act 5 Scene 4 and elsewhere in the play. **[40]**

In this extract, their friends have revealed the love of Beatrice and Benedick.

BENEDICK A miracle! here's our own hands against our hearts. Come, I will have thee; but, by this light, I take thee for pity.

BEATRICE I would not deny you; but, by this good day, I yield upon great persuasion; and partly to save your life, for I was told you were in a consumption.

BENEDICK Peace; I will stop your mouth.

[Kissing her]

DON PEDRO How dost thou, Benedick the married man?

BENEDICK I'll tell thee what, Prince: a college of wit-crackers cannot flout me out of my humour. Dost thou think I care for a satire or an epigram? No. If a man will be beaten with brains, 'a shall wear nothing handsome about him. In brief, since I do purpose to marry, I will think nothing to any purpose that the world can say against it; and therefore never flout at me for what I have said against it; for many a windy thing, and this is my conclusion. For thy part, Claudio, I do think to have beaten thee, but in that thou art like to be my kinsman, 'twill be unbruised, and I love my cousin.

CLAUDIO I had well hop'd thou wouldst have denied Beatrice, that I might have cudgell'd thee out of thy single life, to make thee a double dealer; which out of question thou wilt be, if my cousin do not look exceedingly narrowly to thee.

BENEDICK Come, come, we are friends. Let's have a dance ere we are married, that we may lighten our own hearts and our wives' heels.

OR

- 11*** 'They seem too naïve to cope with real life.'

To what extent do you agree with this opinion of Claudio and Hero? Explore at least two moments from the play to support your ideas. **[40]**

END OF QUESTION PAPER

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Question	Indicative content	Marks
1 a	Compare the ways in which these poems present how a person feels about themselves. You should consider: • ideas and attitudes in each poem • tone and atmosphere in each poem • the effects of the language and structure used. <i>Please bear in mind that other content may be equally valid and should be credited.</i> AO2: • Both poems are structured to represent the recognition of self-knowledge and a sense of happiness with the quality of the life they have lived: With Walcott, there is the progress through the looking forward in anticipation to the time of understanding and release, and the use of future tense (“The time will come...you will greet...each will smile”) to the present moment and the repetition of the imperative “sit” - almost as if the person being addressed is reluctant to accept the new wisdom. With Smith, there is the structure of the rhetorical questions (“How long have I been wed to myself?.....How long have I been alone?”) and the answering, capturing the speaker’s self -questioning and thoughtful revelation. In both, the strong use of enjambment captures the heady sense of excitement in realisation. • Both poets use words and phrases linked by a sense of contentment, self -discovery and excitement: Walcott’s “elation...smile...love”; and Smith’s “pleasure...turn me on...darling”. • Both poets use literary devices to present their sense of discovery of their happiness within themselves: in Walcott, there is the extended metaphor of the “feast” (“Eat...wine...bread”) that captures the sense of enjoyment, relish, comfort, nourishment; in the Smith, there is the extended metaphor of being the “bride” to oneself (“wed to myself....I am my own bride”) with the connotations of devotion, commitment, self -sacrifice, self -knowing. AO1: • In both poems there is a sense of delight and contentment in the relationship with oneself, and in both there is a feeling that this has come relatively late in life and after unsuccessfully looking for fulfilment outside of oneself – Walcott has the mention of the self “whom you ignored for another”; in the Smith poem, we are told of how the voice was “married less to the man”. • In the Walcott, there is the sense of looking forward in anticipation (“The time will come...you will”) when you will rediscover the “stranger” of oneself that has been lost in the pursuit of life (“the photographs, the desperate notes”) and love that stranger; in the Smith, there is the sense of looking back in thankful recognition (“How long have I been”) when the speaker understands the value of her own life that has been lost in dedication to others (“not alone...I have waited for you all my life”).	20

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

Question	Indicative content	Marks
1 b	Explore in detail one other poem from your anthology which presents a satisfying relationship. <i>Please bear in mind that other content may be equally valid and should be credited.</i> Possible poems might include: Helen Marie Williams “A Sord”; Rita Dove “Flirtation”; June Jordan “Poem for my Love”; Raymond Antrobus “The Perseverance”; Fatima Asghar “Henna”; John Keats, “Bright Star”; Robert Browning, “Now”; Emily Bronte, “Love and Friendship”; Sylvia Plath, “Morning Song”; James Fenton, “In Paris with You”; Carol Ann Duffy, “Warming Her Pearls”. AO1: • Critical overview of how another poem expresses how relationships can be satisfying: e.g. Bronte’s unlikely heralding of the qualities of friendship over love, with her praise of the holly tree and its ability to “bloom most constantly”; June Jordan’s call to a relative sense of contentment that she has been blessed with a loving relationship; the brief and treasured contentment of the speaker in “The Perseverance”, on remembering how “I will eat again with my father”. • Textual reference and quotation may demonstrate appreciation of both surface meaning and deeper implications: e.g. Browning’s use of forceful alliteration to convey the excitement, pleasure and satisfaction of the wished-for intensity of a condensed moment (“rapture of rage...soul and sense...Merged in a moment...clutch at the core”; Plath’s movement away from the disabling sense of inadequacy and responsibility in the last stanza of her poem towards the delight caused when the “handful of notes...rise like balloons”; Jordan’s lack of punctuation that conveys the breathless wonder, contentment, and how she is “amazed by peace”. AO2: • Appreciation of the impact of poetic conventions such as lyrical voice, choice of stanza form, figurative language, rhythm and sound effects, e.g. how the sensual alliteration and sibilance of Dove’s persona in “Flirtation” (“rolled up her rugs....strewn salt across the sky”) captures the pleasurable relish being taken in the flirtation and playful anticipation; how the enjambment and colloquial language of Fenton’s persona suggest the satisfying (if brief, or forced) immersion in the unprepossessing surroundings and the delights of the moment (“There’s that crack across the ceiling And the hotel walls are peeling”). • Evaluation of the impact of language, aspects of poetic form and structure and the poet’s choice of images to encourage the reader to reflect on how relationships can bring satisfaction: e.g. Asghar’s contentment in times of sorrow captured by the alliterative memory of her mother’s “henna-dyed hair”, and how it could metaphorically “light the underworld”; Duffy’s speaker reflecting with hypnotic obsessive detail on her mistress’s day and evening, both when in her presence and when elsewhere with others, with her pearls taking on a symbolic significance suggesting the delights (as well as the admitted difficulties) of the relationship.	20

Level Descriptors: Section B: Shakespeare

Level 6 (31–36 marks)	Sustained critical style in an informed personal response to both text and task • Sustains a coherent critical style in an informed personal response to the text showing consistently perceptive understanding (AO1) • Textual references and quotations are precise, pertinent and skilfully interwoven (AO1) • Detailed and sensitive analysis of writer's use of language, form and structure to create meanings and effects (AO2) • Consistently effective use of relevant subject terminology (AO2) • Shows a perceptive and sensitive understanding of how context informs evaluation of the text (AO3)
Level 5 (25–30 marks)	Convincing critical style in a well-developed personal response to both text and task • Maintains a convincing critical style in a well-developed personal response to the text showing some insightful understanding (AO1) • Textual references and quotations are well selected and fully integrated (AO1) • Thoughtful examination of writer's use of language, form and structure to create meanings and effects (AO2) • Good use of relevant subject terminology (AO2) • Uses a convincing understanding of context to inform the response to the text (AO3)
Level 4 (19–24 marks)	Credible critical style in a detailed personal response to both text and task • Demonstrates some critical style in a detailed personal response to the text showing clear understanding (AO1) • Relevant textual references and quotations are selected to support the response (AO1) • Some analytical comments on writer's use of language, form and structure to create meanings and effects (AO2) • Competent use of relevant subject terminology (AO2) • Uses clear understanding of context to inform the response to the text (AO3)
Level 3 (13–18 marks)	A reasonably developed personal response to both text and task • Develops a reasonably detailed personal response to the text showing understanding (AO1) • Uses some relevant textual references and quotations to support the response (AO1) • Reasonable explanation of writer's use of language, form and structure to create meanings and effects (AO2) • Some use of relevant subject terminology (AO2) • Makes some relevant comments about context to inform the response to the text (AO3)
Level 2 (7–12 marks)	A straightforward personal response to both text and task • Begins to develop a straightforward personal response to the text showing some understanding (AO1) • Gives some relevant support from the text (AO1) • Simple comments on writer's use of language, form or structure (AO2) • Limited use of subject terminology (AO2) • Shows some awareness of context which may be implied (AO3)
Level 1 (1–6 marks)	A basic response to both text and task • Makes a few relevant comments about the text (AO1) • Makes limited references to the text (AO1) • A little awareness of language, form or structure (AO2) • Very little use of subject terminology (AO2) • Implies a little awareness of context related to the text (AO3)
0 marks	• No response or no response worthy of credit.

Question	Indicative content	Marks
8	Macbeth Explore how horror is presented in the play presented. Refer to this extract from Act 2 Scene 3 and elsewhere in the play. <i>Please bear in mind that other content may be equally valid and should be credited.</i> AO1: - This is one of the most dramatic moments in the play, as Macduff, Macbeth's future nemesis, announces the death of the King while Macbeth has to feign his innocence; the horror is not shown and arguably is more impressive because the audience hear about it and have to picture it in their own imaginations - The horror is moral as well as physical: for Macduff, the crime is the offence against monarchy, religion and good order, and so is very different from bloodshed in battle or in a just cause; for Macbeth, this will deepen his sense that there is no going back now - Candidates may identify other scenes of horror to compare: some might compare or contrast the violence of the battlefield in Act 1 Scene 1 or Act 5, but the moral horror of offences against the natural order is more evident in the murder of Banquo followed by the appearance of his ghost in Act 3 Scene 4, or the murder of Lady Macduff in Act 4 Scene 2; they might argue that the scenes with the witches in Act 1 Scene 3 and Act 4 Scene 1 show a horrific inversion of morality, that Macbeth's language shows the horror of his moral decline in Act 3 Scene 4 ('For mine own good/all causes shall give way') and Lady Macbeth's Sleepwalking scene Act 5 Scene 1 the horror of a guilty conscience. AO2: - Although the language of the scene becomes highly rhetorical, initially Macduff is literally lost for words, repeating 'horror' three times and struggling to name the 'most sacrilegious murder' which is an offence against God and against life itself - Lennox's questions show his struggle to understand; the dramatic irony is that Macbeth of course knows only too well what Macduff means - The allusions to the 'anointed temple' and to 'a new Gorgon' make references to both the Biblical and the classical, in characteristic Renaissance tropes, both of which explain why he struggles for words to express a horror which is powerfully associated with 'the great doom's image', the apocalyptic painting of the end of the world and day of judgement; the provocative suggestion is that Malcolm and Banquo have to imitate the walking dead in order to confront this unspeakable premonition of the end of time. AO3: - Context should be intrinsic to a response to this scene: the killing of a King is not an ordinary murder, but disturbs all aspects of the social order; the language that Macduff uses makes clear allusions to the Divine Right of Kings, and idea of majesty as an image of Godhead: to overthrow a King is to overthrow morality - The horror of the imagery alludes to doom and judgment, which Shakespeare's audiences would have been familiar with from apocalyptic images and (more recently) language in church, and which could be understood both literally and metaphorically: death is associated with judgement and whether one is ultimately destined for heaven or for hell.	36+4 SPaG

Mark Scheme Assessment Objectives (AO) Grid

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