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| **GCSE English Literature**  Example Paper 2 | **OCR Oxford Cambridge and RSA** |
| Please note that you may see slight differences between this paper and the original.   **OCR supplied materials:** Additional resources may be supplied with this paper.  **Other materials required:** | **Duration:** 2 hours |
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## INSTRUCTIONS TO CANDIDATES

•   Write your name, centre number and candidate number in the boxes above. Please write clearly and in capital letters.

•   Answer **all** the questions, unless your teacher tells you otherwise.  
•   Read each question carefully. Make sure you know what you have to do before starting your answer.   
•   You may use additional paper, or a specific Answer sheet if one is provided, but you must clearly show your candidate number, centre number  
    and question number(s).

## INFORMATION FOR CANDIDATES

•   The quality of written communication is assessed in questions marked with an asterisk.

•   The number of marks is given in brackets **[ ]** at the end of each question or part question.  
•   The total number of marks for this paper is **80**.  
•   The total number of marks may take into account some 'either/or' question choices.

**1.**

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| **Shakespeare** |

**Romeo and Juliet**  
  
You are advised to spend about 45 minutes on this question.  
  
To what extent do you think Shakespeare presents Juliet’s response to love as impulsive and dangerous?  
Explore at least two moments from the play to support your ideas.

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| **[40]\*** |

**2.**

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| **Shakespeare** |

**Romeo and Juliet**  
  
You are advised to spend about 45 minutes on this question.  
  
To what extent is Shakespeare’s audience encouraged to see the Nurse as more than simply a comic character? Explore at least two moments from the play to support your ideas.

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| **[40]\*** |

**END OF QUESTION PAPER**

# **Mark scheme**

| **Question** | | | **Answer/Indicative content** | **Marks** | **Guidance** |
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| 1 |  |  | ***Romeo and Juliet***  **To what extent do you think Shakespeare presents Juliet’s response to love as impulsive and dangerous? Explore at least two moments from the play to support your ideas.**  Please bear in mind that other content may be equally valid and should be credited.  **AO1:**   * Responses may refer to Juliet’s hasty acceptance of Romeo’s kisses and completion of his sonnet in Act 1 Scene 5; her return to the balcony to ask Romeo about marriage and her second return to fix a time the following morning in Act 2 Scene 2; her continued references to time and marriage in dialogue with the Nurse in Act 2 Scene 5; her impatient epithalamion in Act 3 Scene 2 in which loss of maidenhead and premature death are already connected and hysterical response to Romeo’s banishment later in the same scene. Dramatically, she risks discovery to prolong her night with Romeo. Love leads her to have a vision of Romeo ‘dead in the bottom of a tomb’ and contemplate suicide in Act 3 Scene 5, and she threatens her own death to Friar Lawrence in Act 4 Scene 1. Her Act 4 Scene 3 soliloquy is full of imagery of death and self-destruction before she takes Friar Lawrence’s potion. The final scene shows her impulsive association of love and death as she dies ‘with a restorative’ * The question also encourages a discursive consideration of how far Juliet should be blamed for her impulsive attitude to love. Some might blame Romeo’s influence or the pressure of circumstances or her haste to escape from unhappy forced marriage. Candidates may prefer to stress the more romantic reading of Juliet’s devotion to Romeo, and feel that she is far more victim than agent.   **AO2:**   * Exploration of language which highlights reference to Juliet’s age, her constant references to time which indicate her haste, and her use of imagery associated with death and self-destruction * References to language which show how much Romeo influences her expression and imagery – and vice versa. Exploration of her changing views of marriage and hasty changes of direction. Love and death are increasingly intertwined in her imagery. * Within the structure of the drama, Juliet becomes more confident and decisive, but arguably her decisions are, in her own words, ‘too rash, too unadvis’d, too sudden’.   **AO3:**   * Understanding that Juliet would have had little education, and been brought up to expect an early marriage. Her independence of mind and desires present a challenge to ideas of female submissiveness in the Renaissance * Understanding that courtly love convention may also influence her poetry as well as Romeo’s. As his mistress, she can take a commanding role, and this influences the development of the balcony scene. Elsewhere the play dramatically presents the conflict between her loyalties to her family and her husband. Contemporary conventions explain Juliet’s rush to marriage but also her reluctance to elope with the banished Romeo. | **36** | ***SKILLS:*** ***AO1***: Read, understand and respond to texts: maintain a critical style; develop an informed personal response; use textual references, including quotations, to support and illustrate interpretations. ***AO2***: Analyse the language, form and structure used by a writer to create meanings and effects, using relevant terminology where appropriate. ***AO3***: Show understanding of the relationships between texts and the contexts in which they were written.  ***The response is to be marked holistically. Examiners to indicate overall mark awarded at the end of the response. AO1 and AO2 are the equally dominant assessment objectives.***  **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.  ***AO4***: Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.  **(1–4 marks)**  Use the separate marking grid on page 54 to assess AO4.  **Examiner’s Comments**  Like Q9, this discursive question proved almost as popular as the extract-based question on the same text. These questions encourage an evaluative approach to the way in which characters develop and how an audience’s perception of them changes in the course of the drama. This question tested the assessment objectives very thoroughly, as Juliet’s submissive dialogue with her mother in Act 1 is very different from her rapturous response to Romeo’s love and from her distraught reaction to his banishment. Strong answers paid particular attention to her soliloquy before taking the Friar’s potion, and to her premonitions of ill fortune to suggest that she is not impulsive but fully aware of the dangers of her position. Most wanted to recount the rush and panic of her final moments. AO3 was fully addressed by most candidates who were very aware of her position, caught between the two feuding families and oppressed by her position as a woman in the society of the time. They compared how she was expected to behave with her actions, and came to a variety of judgements about her rush towards marriage and to going along with what many thought an unlikely and dangerous plan by Friar Lawrence. Some pointed out both his influence and the Nurse’s as contributing to the tragedy, while others felt Juliet was too rash as well as ill-advised, and too eager to complete Romeo’s speculative sonnets for him. The majority were quite censorious, but there were vigorous defences of Juliet, arguing that it was others who acted from impulse, and that her actions are inspired by love, and a growing sense of maturity and independence. Some argued she was a victim of fate. Passionate engagement with complexity of characterisation was the characteristic of good responses. |
|  |  |  | **Total** | **40** |  |
| 2 |  |  | **Romeo and Juliet**  **To what extent is Shakespeare’s audience encouraged to see the Nurse as more than simply a comic character? Explore at least two moments from the play to support your ideas.**   Please bear in mind that other content may be equally valid and should be credited.  **AO1:**   * Responses may see the Nurse as little more than comic relief while acknowledging her importance in making arrangements for Juliet’s marriage and the lovers’ night together. She is mercilessly mocked by Mercutio, while her preoccupation with the mechanics of love makes her an embarrassing figure for teenagers, however useful her rope ladder proves. However, the first Act shows her importance to Juliet – unlike her mother, she knows how old she is – and her betrayal (‘O most wicked fiend!’) Act 3 is more shocking. She might be seen as a rather sad figure (‘Well, Susan is with God’), or as irresponsible in colluding with the Friar’s plans. The Friar does not reveal her role to Juliet’s parents, perhaps sensitive to her precarious social position. * Key scenes chosen by candidates to explore the Nurse’s role might be her comic introduction in Act 1 Scene 3, her role in revealing Romeo’s name to Juliet in Act 1 Scene 5, her banter with Mercutio in Act 2 Scene 4 (‘A bawd! A bawd!’), her dialogue with Juliet in Act 2 Scene 5 (‘I am the drudge and toil in your delight’), how she communicates the news of Tybalt’s death in Act 3 Scene 2 and her role as go-between in the following scenes and her cowed response to Capulet’s bullying in Act 3 Scene 5. Although she takes part in the ritualistic mourning of Juliet’ fake death in Act 4 Scene 5 (‘O day! O day! O day! O hateful day!’), there is no mention of her in the play’s final scene. * Juliet ceases to trust her (‘Thou and my bosom shall henceforth be twain’) and she is peripheral and ultimately uncharacteristically silent at the end of the play, to suggest she is out of place at the moment of the play’s true tragedy.   **AO2:**   * Humour is derived from the Nurse’s earthy language and attitudes. She has little control over her emotions and expression. Her relationship with Juliet has elements of pathos. * Dramatically, she is important as a messenger and go-between and provides the practical means to bring Romeo and Juliet together, so she is important to the development of the plot, as well as providing humorous relief from the play’s romantic intensity. * Structurally, her ‘betrayal’ of Juliet marks the increasing isolation of the lovers and shows the limitations of her pragmatic approach to love and men. She plays a more limited role in the serious parts of the play.   **AO3:**   * Understanding may be shown of the status of the Nurse as a servant in the Capulet household, with some appreciation of the vulnerability of her social position. * There may be awareness of her role as both chaperone and confidante, and some consideration of what kind of surrogate parent she is for Juliet. This might be supported by understanding that opportunities and education for women were very limited in this period. | 36+4 SPaG | **Examiner’s Comments**  This question was a great deal less popular than Question 4, but it was clear that many candidates had prepared the Nurse as a character and had plenty to say about her. Some focused on memorable comic comments and quarrelled effectively with the implication of the question, correctly pointing out that she proves inadequate to the seriousness of the situation when Juliet is forced to marry Paris and not trusted any further with Juliet’s confidence, so her shocked reactions to later parts of the drama are merely conventional. Others, however, understood her instrumental role in bringing the lovers together, and as someone practical whom Juliet could confide in, while acknowledging that her earthy humour and view of human relationships prove inadequate to the unfolding tragedy. The discursive nature of the question encouraged balanced and well-illustrated responses. Most were aware of how the context of role as surrogate mother provides opportunities but also makes her vulnerable and limited in her knowledge. |
|  |  |  | **Total** | **40** |  |
|  |  |  | **Total for paper** | **80** |  |