

Oxford Cambridge and RSA Examinations
General Certificate of Secondary Education

ENGLISH LITERATURE

1901/2445F

Scheme B

**UNIT 5 Drama Pre-1914
FOUNDATION TIER**

Specimen Paper 2003

Additional materials:
Answer booklet.

This is an 'open book' paper. Texts should be taken into the examination. They may be annotated.

TIME 45 minutes.

INSTRUCTIONS TO CANDIDATES

You must answer **one** question.

- Answer on the text you have studied.

INFORMATION FOR CANDIDATES

The total number of marks for this paper is 20.

- All questions carry equal marks.

You must answer ONE question from this Paper.

Drama pre-1914	Pages	Questions
SHAKESPEARE: Much Ado About Nothing	4-5	1-3
SHAKESPEARE: Romeo and Juliet	6-7	4-6
SHAKESPEARE: Henry IV Part (i)	8-9	7-9
SHAKESPEARE: The Merchant of Venice	10-11	10-12
IBSEN: An Enemy of the People	12-14	13-15

SHAKESPEARE: Much Ado About Nothing

- 1 HERO: Is my lord well that he doth speak so wide?
LEONATO: Sweet Prince, why speak not you?
DON PEDRO: What should I speak?
I stand dishonoured that have gone about
To link my dear friend to a common stale.
LEONATO: Are these things spoken, or do I but dream?
DON JOHN: Sir, they are spoken, and these things are true.
BENEDICK: This looks not like a nuptial.
HERO: True? O God!
CLAUDIO: Leonato, stand I here?
Is this the Prince? Is this the Prince's brother?
Is this face Hero's? Are our eyes our own?
LEONATO: All this is so; but what of this, my lord?
CLAUDIO: Let me but move one question to your daughter;
And by that fatherly and kindly power
That you have in her bid her answer truly.
LEONATO: I charge thee do so, as thou art my child.
HERO: O God defend me! How am I beset!
What kind of catechizing call you this?
CLAUDIO: To make you answer truly to your name.
HERO: Is it not Hero? Who can blot that name
With any just reproach?
CLAUDIO: Marry that can Hero.
Hero itself can blot out Hero's virtue.
What man was he talked with you yesternight
Out at your window betwixt twelve and one?
Now if you are a maid, answer to this.
HERO: I talked with no man at that hour my lord.
DON PEDRO: Why then are you no maiden. Leonato,
I am sorry you must hear.

Either:

- 1 Starting with this scene, write about the different ways in which the men in the play react to Hero after Claudio accuses her of being unfaithful.

Or:

- 2 'It gives happy-ever-after entertainment, but there are some serious points too.'

What are your own thoughts about what happens at the ending of *Much Ado About Nothing*?

Remember to refer closely to the play in your answer.

Or:

- 3 You are Benedick, just after Beatrice has asked you to kill Claudio.

You might be thinking about:

- your feelings about Claudio and Hero;
- your feelings about Beatrice;
- what you think you might do.

Write your thoughts.

SHAKESPEARE: Romeo and Juliet

4 Enter Nurse, with Peter

- JULIET: O God, she comes! O honey Nurse, what news?
Has thou met with him? Send thy man away.
- NURSE: Peter, stay at the gate. [Exit Peter]
- JULIET: Now, good sweet nurse, – O Lord, why look'st thou sad?
Though news be sad, yet tell them merrily;
If good, thou sham'st the music of sweet news
By playing it to me with so sour a face.
- NURSE: I am a-weary, give me leave a while,
Fie, how my bones ache, what a jaunt have I had!
- JULIET: I would thou hadst my bones, and I thy news:
Nay, come, I pray thee, speak; good, good nurse, speak.
- NURSE: Jesu, what haste, can you not stay a while?
Do you not see that I am out of breath?
- JULIET: How art thou out of breath, when thou hast breath
To say to me that thou art out of breath?
The excuse that thou does make in this delay
Is longer than the tale thou dost excuse.
Is thy news good, or bad? answer to that:
Say either, and I'll stay the circumstance:
Let me be satisfied, is't good or bad?
- NURSE: Well, you have made a simple choice, you know
Not how to choose a man: Romeo! No, not he;
Though his face be better than any man's, yet his
Leg excels all men's, and for a hand, and a foot, and
A body, though they be not to be talk'd on, yet
They are past compare: he is not the flower of
Courtesy, but, I'll warrant him, as gentle as a
Lamb. Go thy ways, wench; serve God. What,
Have you din'd at home?
- JULIET: No, no: but all this did I know before.
What says he of our marriage? what of that?
- NURSE: Lord, how my head aches! what a head have I!
It beats as it would fall in twenty pieces.
My back o' t' other side, – ah, my back, my back!
Beshrew your heart for sending me about,
To catch my death with jaunting up and down!
- JULIET: I' faith, I am sorry that thou art not well.
Sweet, sweet, sweet nurse, tell me, what says my love?
- NURSE: Your love says, like an honest gentleman, and a
Courteous, and a kind, and a handsome, and, I
Warrant, a virtuous, – Where is your mother?
- JULIET: Where is my mother? why, she is within;
Where should she be? How oddly thou repliest!
'Your love says, like an honest gentleman,
Where is your mother?'

NURSE: O God's lady dear!
Are you so hot? marry, come up, I trow;
Is this the poultice for my aching bones?
Henceforward do your messages yourself.

JULIET: Here's such a coil! Come, what says Romeo?

NURSE: Have you got leave to go to shrift to-day?

JULIET: I have.

NURSE: Then hie you hence to Friar Lawrence' cell;
There stays a husband to make you a wife;
Now comes the wanton blood up in your cheeks,
They'll be in scarlet straight at any news.
Hie you to church; I must another way,
To fetch a ladder, by the which your love
Must climb a bird's nest soon when it is dark;
I am the drudge, and toil in your delight.
But you shall bear the burden soon at night.
Go. I'll to dinner. Hie you to the cell.

JULIET: Hie to high fortune! Honest nurse, farewell.
[Exeunt

Either:

- 4 How does this extract add to your understanding of Juliet? What do you think the Nurse's behaviour here shows about her relationship to Juliet?

Or:

- 5 At what points does Shakespeare make you feel especially sorry for Juliet?

Link your ideas to dramatic moments in the play.

Or:

- 6 You are Romeo, on your way to see Friar Lawrence after your first meeting with Juliet.

Write your thoughts.

SHAKESPEARE: Henry IV Part (i)

- 7 WORCESTER: Peace, cousin, say no more.
And now I will unclasp a secret book.
And to your quick-conceiving discontents
I'll read you matter deep and dangerous,
As full of peril and adventurous spirit
As to o'er-walk a current roaring loud
On the unsteadfast footing of a spear.
- HOTSPUR: If he fall in, good night, or sink, or swim!
Send danger from the east unto the west,
So honour cross it from the north to south,
And let them grapple: O, the blood more stirs
To rouse a lion than to start a hare!
- NORTHUMBERLAND: Imagination of some great exploit
Drives him beyond the bounds of patience.
- HOTSPUR: By heaven, methinks it were an easy leap
To pluck bright honour from the pale-faced moon,
Or dive into the bottom of the deep
Where fathom-line could never touch the ground,
And pluck up drownéd honour by the locks,
So that he doth redeem her thence might wear
Without corrival all her dignities:
But out upon this half-faced fellowship!
- WORCESTER: He apprehends a world of figures here,
But not the form of what he should attend.
Good cousin, give me audience for a while.
- HOTSPUR: I cry you mercy.
- WORCESTER: Those same noble Scots
That are your prisoners –
- HOTSPUR: I'll keep them all;
By God he shall not have a Scot of them;
No, if a Scot would save his soul he shall not.
I'll keep them, by this hand!
- WORCESTER: You start away,
And lend no ear unto my purposes.
Those prisoners you shall keep –
- HOTSPUR: Nay, I will: that's flat!
He said he would not ransom Mortimer,
Forbade my tongue to speak of Mortimer,
But I will find him when he lies asleep,
And in his ear I'll holla 'Mortimer!'
Nay, I'll have a starling shall be taught to speak
Nothing but 'Mortimer', and give it him
To keep his anger still in motion.
- WORCESTER: Hear you, cousin, a word.
- HOTSPUR: All studies here I solemnly defy.
Save how to gall and pinch this Bolingbroke;
And that same sword-and-buckler Price of Wales –

But that I think his father loves him not
And would be glad he met with some mischance –
I would have him poisoned with a pot of ale!

WORCESTER: Farewell, kinsman: I'll talk to you
When you are better tempered to attend.

NORTHUMBERLAND: Why, what a wasp-stung and impatient fool
Art thou to break into this woman's mood,
Tying thine ear to no tongue but thine own!

HOTSPUR: Why, look you, I am whipped and scourged with rods,
Nettled, and stung with pismires, when I hear
Of this vile politician Bolingbroke.

Either:

7 What do you find out about Hotspur from the way Shakespeare presents him in this extract?

You should consider:

- what he says;
- what Worcester and Northumberland say about him.

Or:

8 Choose **one** scene or moment from the play that you find particularly dramatic.

Show how Shakespeare makes it so dramatic.

Remember to refer closely to the scene or moment in your answer.

Or:

9 You are Prince Hal at the end of the play thinking about your friendship with Falstaff.

Write your thoughts.

SHAKESPEARE: The Merchant of Venice

- 10 PORTIA: Are there balance here to weigh
The flesh?
- SHYLOCK: I have them ready.
- PORTIA: Have by some surgeon, Shylock, on your charge,
To stop his wounds, lest he do bleed to death.
- SHYLOCK: Is it so nominated in the bond?
- PORTIA: It is not so expressed, but what of that?
'Twere good you do so much for charity.
- SHYLOCK: I cannot find it; 'tis not in the bond.
- PORTIA: (To ANTONIO) You merchant, have you anything to say?
- ANTONIO: But little. I am armed and well prepared.
Give me your hand, Bassanio; fare you well,
Grieve not that I am fall'n to this for you,
For herein Fortune shows herself more kind
Than is her custom. It is still her use
To let the wretched man outlive his wealth,
To view with hollow eye and wrinkled brow
An age of poverty: from which ling'ring penance
Of such misery doth she cut me off.
Commend me to your honourable wife;
Tell her the process of Antonio's end.
Say how I loved you, speak me fair in death;
And when the tale is told, bid her be judge
Whether Bassanio had not once a love.
Repent but you that you shall lose your friend
And he repents not that he pays your debt.
For if the Jew do cut but deep enough,
I'll pay it instantly, with all my heart.
- BASSANIO: Antonio, I am married to a wife
Which is as dear to me as life itself,
But life itself, my wife, and all the world,
Are not with me esteemed above thy life.
I would lose all, ay, sacrifice them all
Here to this devil, to deliver you.
- PORTIA: Your wife would give you little thanks for that
If she were by to hear you make the offer.
- GRATIANO: I have a wife who I protest I love –
I would she were in heaven, so she could
Entreat some power to change this currish Jew.
- NERISSA: 'Tis well you offer it behind her back;
The wish would make else an unquiet house.
- SHYLOCK: (*Aside*) These be the Christian husbands! I have a daughter –
Would any of the stock of Barabbas
Had been her husband, rather than a Christian.
(*Aloud*) We trifle time; I pray thee pursue sentence.
- PORTIA: A pound of that same merchant's flesh is thine;
The court awards it, and the law doth give it.

SHYLOCK: Most rightful judge!
PORTIA: And you must cut this flesh from off his breast;
The law allows it, and the court awards it.
SHYLOCK: Most learned judge! A sentence! Come, prepare!

Either:

10 What makes this such a dramatic scene?

You should consider:

- the feelings and attitudes of Antonio and Shylock;
- the effect of Portia and Nerissa being in disguise;
- the ways in which the suspense is built up.

Or:

11 Sometimes you might sympathise with Shylock, sometimes you might not.

Show why, by exploring **two** different moments in the play.

Or:

12 You are Jessica, waiting for Lorenzo to arrive in Act Two Scene Six.

You might be thinking about:

- your life with your father and your feelings about him;
- the plan to run away and your reasons for this;
- your feelings for Lorenzo and about the future.

Write your thoughts.

IBSEN: An Enemy of the People

- 13 DR. STOCKMANN: May I speak?
ASLAKSEN (*Ringing the bell*): Dr Stockmann has the floor.
DR. STOCKMANN: I'd like to have seen anyone try – even a few days ago – to gag me as I've been gagged this evening. I should have fought like a lion for what I know to be my sacred rights. But that doesn't matter to me now. Now I have more important things to say.
(*The people crowd closer round him. MORTEN KILL appears among the crowd.*)
- DR. STOCKMANN: (*Continuing*): I've done a lot of thinking these past days – turning things over in my mind, till my brain seemed all muddled and confused –
- THE MAYOR: (*Coughing*): Hm –!
- DR. STOCKMANN: But gradually things straightened out, and I saw them in their true perspective. That's why I'm here this evening. I'm going to expose many things to you, my friends! The fact that our water-works are poisoned and that our health-resort is nothing but a pest-hole is comparatively unimportant compared to the discovery I am about to reveal now.
- MANY VOICES: No mention of the Baths! We won't listen! Leave them out of it!
- DR. STOCKMANN: I've just told you – I'm going to speak about a great discovery I've made in these past days – and this is it: The very sources of our spiritual life are poisoned, and our whole community is founded on a pestilential lie!
- A MURMUR OF
AMAZED VOICES: What's he saying?
THE MAYOR: How dare he –!
ASLAKSEN: (*His hand on the bell*): I call upon the speaker to moderate his language!
- DR. STOCKMANN: No man could love his native town more than I've loved mine! I was very young when I left here, and distance, memory and homesickness combined to cast a kind of aura round the place and round its people. (*Scattered applause and expressions of approval*) I spent many years in the far North, in a God-forsaken hole of a place. I used to visit the few starving wretches scattered about in that rocky wilderness, and I often thought a horse-doctor would have served their purpose better than a man of science like myself.
(*Murmurs throughout the room*)
- BILLING: (*Laying down his pen*): Strike me dead! I've never heard such –
HOVSTAD: An insult to honest country-folk!
- DR. STOCKMANN: Just wait a minute! – All that time I don't think anyone could have accused me of forgetting my home town. I sat there brooding over an idea – like an eider-duck on her eggs – and what I finally hatched out was the plan for our Baths. (*Applause and protests*) And when at last fate was kind enough to make my return home possible – I felt as though my every wish had been fulfilled. I still had one wish, though; an ardent, unwavering, passionate desire to serve my home town and my fellow-citizens.

THE MAYOR: (*Gazing into space*): A strange way to show it –!
DR. STOCKMANN: I was supremely happy – basking in joyous illusions. Then, yesterday morning – no, the preceding evening to be exact – I received a mental jolt; my eyes were suddenly wide open and the first thing I saw was the colossal stupidity of our reigning authorities –
(*Noise, cries and laughter. MRS. STOCKMANN: coughs repeatedly.*)

THE MAYOR: Mr Chairman!
ASLAKSEN: (*Ringling his bell*): By virtue of my office –!
DR. STOCKMANN: Let the expression pass, Mr Aslaksen – there’s no need to be petty! I simply mean that the whole disgraceful situation at the Baths was suddenly revealed to me – a mess for which the so-called leading men of the town must take the blame. These leading men – I’m sick of them and all their works! They’re like a lot of goats let loose in a young orchard – destroying everything; they stand in the way of free men and hamper them at every turn. For my part I’d like to see them exterminated together with all other predatory creatures –
(*Uproar in the room.*)

THE MAYOR: Mr Chairman – can such things be allowed?
ASLAKSEN (*His hand on the bell*): Dr Stockmann –!
DR. STOCKMANN: I can’t conceive why it should have taken me so long to see through these gentlemen; every single day I’ve had a prime example before my very eyes – my brother Peter – empty of ideas and filled with prejudice –
(*Laughter, noise and catcalls. MRS. STOCKMANN coughs. ASLAKSEN violently rings his bell.*)

Either:

13 How does this extract add to your understanding of Dr Stockmann?

You should consider:

- what he says about himself;
- what he says about the authorities in the town;
- the language he uses;
- why he has called the meeting.

Or:

14 Which **one** character would you describe as the real enemy of the people in this play, and why?

Remember to refer closely to the play in your answer.

Or:

15 You are Mrs Stockmann at the end of the play.

You might be thinking about:

- the arguments over the Baths;
- your husband;
- your children;
- the future.

Write your thoughts.



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ENGLISH LITERATURE

1901/2445F

Scheme B

**UNIT 5 Drama Pre-1914
FOUNDATION TIER**

MARK SCHEME

Specimen Paper 2003

INSTRUCTIONS TO EXAMINERS: Unit 5 (Foundation Tier)

A INDIVIDUAL ANSWERS

- 1 The NOTES ON THE TASK indicate the expected parameters for candidates' answers, but be prepared to recognise and credit unexpected approaches where they show relevance.
- 2 Using 'best-fit', decide first which BAND DESCRIPTOR best describes the overall quality of the answer.
- 3 Starting with the mark ONE ABOVE THE LOWEST in that band, adjust upwards or downwards to find the mark which most accurately reflects the balance of achievement within the band.
 - Use the LOWEST mark only to indicate 'borderline' performance.
 - If most qualities are achieved, award the HIGHEST mark in the band.
- 4 Be prepared to use the full range of marks. Do not reserve (e.g.) high Band 4 marks 'in case' something turns up of a quality you have not yet seen. If an answer gives clear evidence of the qualities described in a band descriptor, reward appropriately.
- 5 Band 'ABOVE 4' should be used **ONLY for answers which fall outside (i.e. above) the range targeted by this paper**. See B2 below.

B TOTAL MARKS

- 1 Transfer the mark awarded to the front of the script.
- 2 FOUNDATION TIER: The maximum mark for the paper is **20**.
 - This represents performance **at the top of Band 4**.
 - Answers which clearly falls into the 'Above 4' band may be acknowledged with a mark above 20.
However, **the maximum mark that may be recorded for the paper is 20**.
 - *This is essential, otherwise candidates entered for the correct tier will have their marks unfairly depressed by others entered incorrectly.*
- 3 There is NO Assessment of Written Communication on this paper.

QUESTION 1 (30 marks)	WILLIAM SHAKESPEARE: Much Ado About Nothing Starting with this scene, write about the different ways in which the men in the play react to Hero after Claudio accuses her of being unfaithful.	
NOTES ON THE TASK The extract itself provides some strong indications of the male reactions; however, answers should move beyond the extract to consider something of both how <i>these</i> characters react subsequently and how <i>other</i> male characters (e.g. Benedick) react. More perceptive answers will offer some exploration of the various reasons why each of them is prepared to condemn or defend Hero.		
QUESTION 1 BAND DESCRIPTORS *** Be prepared to use the FULL range! *** Start with the middle mark in the band and adjust upwards or downwards, as appropriate.		
The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.		
BAND	MARKS	DESCRIPTOR
Above 4	30 – 25	[30-25] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors.
	24 23 22 21	[24-21] Candidates will show clear, sustained understanding of the ways in which a range of male characters react, supported by careful and relevant reference to the text. In exploring these reactions, and the possible reasons for them, they will respond with some thoroughness to the way language works.
4	20 19 18 17	Candidates will begin to develop a personal and critical response to the ways in which a range of male characters react, with some thoroughness in their use of the text for support. In exploring these reactions, and the possible reasons for them, they will make some response to the way language works.
5	16 15 14 13	Candidates will begin to develop a response to the ways in which a range of male characters react. In exploring these reactions, they will make use of some detail from the text and/or reference to language.
6	12 11 10 9	Candidates will make some relevant comment about the ways in which male characters react, with a little support from the text/reference to language.
7	8 7 6 5	Candidates will make a few straightforward points about the ways in which some male characters react, occasionally referring to aspects of the text.
8	4 3 2	Candidates will make some comment about male characters and their reactions.
Below 8	1 0	The answer will not meet the criteria for Band 8.

QUESTION 2 (30 marks)	WILLIAM SHAKESPEARE: Much Ado About Nothing 'It gives happy-ever-after entertainment, but there are some serious points too.' What are your own thoughts about what happens at the ending of <i>Much Ado About Nothing</i> ?
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NOTES ON THE TASK

Reward should be given in proportion as candidates demonstrate that they are actively considering the implications of the ending, as opposed to simply explaining what happens and/or how. Straightforward answers may simply categorise elements of the final scene as 'happy-ever-after' (e.g. the marriages) or 'serious' (e.g. talk of the punishments to be meted out to Don John). Better answers will probably show (or imply) an awareness of the ending in the context of the rest of the play; candidates may wonder, for example, whether discovery of the Bastard's plot simply cancels out all that has happened between Claudio and Hero.

QUESTION 2 BAND DESCRIPTORS *** Be prepared to use the FULL range! ***
Start with the **middle** mark in the band and adjust upwards or downwards, as appropriate.

The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.

BAND	MARKS	DESCRIPTOR
Above 4	30 – 25	[30-25] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors.
	24 23 22 21	[24-21] Candidates will show clear, sustained response to the ending of the play and an understanding of its implications, supported by careful and relevant reference to the text. They will respond with some thoroughness to the way language works.
4	20 19 18 17	Candidates will show a personal response to the ending of the play and begin to develop a critical response to its implications, with some thoroughness in their use of the text for support. They will make some response to the way language works.
5	16 15 14 13	Candidates will begin to develop a response to the ending of the play and its implications, with some details from the text and/or reference to language.
6	12 11 10 9	Candidates will make some relevant comment about the ending of the play and show some understanding of its implications, with a little support from the text/reference to language.
7	8 7 6 5	Candidates will make a few straightforward points about the ending of the play. They will make a simple personal response to its implications, occasionally referring to aspects of the text.
8	4 3 2	Candidates will make some comment about the ending of the play.
Below 8	1 0	The answer will not meet the criteria for Band 8.

QUESTION 3 (30 marks)	<p>WILLIAM SHAKESPEARE: Much Ado About Nothing</p> <p>You are Benedick, just after Beatrice has asked you to kill Claudio. You might be thinking about:</p> <ul style="list-style-type: none"> • your feelings about Claudio and Hero; • your feelings about Beatrice; • what you think you might do. <p>Write your thoughts.</p>
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NOTES ON THE TASK

The simplest answers will respond mainly to the final bullet point, on the basis of what does actually happen (i.e. the challenge to Claudio). However, most responses should also respond to the first two bullets, and show something of the mixture of motives in Benedick's response to Beatrice's request – an indication not just of disapproval of Claudio's behaviour, but also of his own feelings for Beatrice.

QUESTION 3 BAND DESCRIPTORS ***** Be prepared to use the FULL range! *****
 Start with the **middle** mark in the band and adjust upwards or downwards, as appropriate.

The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.

BAND	MARKS	DESCRIPTOR
Above 4	30 – 25	[30-25] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors.
	24 23 22 21	[24-21] Candidates' writing will be fitting and authentic, revealing a clear, sustained understanding of Benedick and his reaction to Beatrice's request. Benedick and his situation will be clearly recognisable through the voice assumed.
	4	20 19 18 17 Candidates' writing will show a personal and critical response to Benedick and the way in which he reacts to Beatrice's request. The writing will have features of expression and thought which are appropriate to Benedick at this point in the play.
5	16 15 14 13	Candidates' writing will be appropriate to Benedick at this point in the play, showing a response to his reaction to Beatrice's request.
6	12 11 10 9	Candidates' writing will show some understanding of Benedick's reaction to Beatrice's request.
7	8 7 6 5	Candidates will make a few straightforward points about Benedick and about Beatrice's request.
8	4 3 2	Candidates will show some knowledge of Benedick and/or of Beatrice's request.
Below 8	1 0	The answer will not meet the criteria for Band 8.

QUESTION 4 (30 marks)	WILLIAM SHAKESPEARE: Romeo and Juliet How does this extract add to your understanding of Juliet? ? What do you think the Nurse's behaviour here shows about her relationship to Juliet?
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NOTES ON THE TASK

It should be relatively straightforward to describe Juliet's state of mind here, as one of desperate eagerness to hear what news the Nurse brings. She is at times impatient, but shows her sweetness of nature in her concern for her fatigued nurse. Better candidates may reveal themselves in the second half of the task. Most will see that the Nurse is wearied; some may detect how she plays on this to draw out the episode and perhaps enjoy her momentary importance.

QUESTION 4 BAND DESCRIPTORS *** Be prepared to use the FULL range! ***
Start with the **middle** mark in the band and adjust upwards or downwards, as appropriate.

The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.

BAND	MARKS	DESCRIPTOR
Above 4	30 – 25	[30-25] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors.
	24 23 22 21	[24-21] Candidates will show clear, sustained response to this scene and an understanding of what it shows of both Juliet and the Nurse, supported by careful and relevant reference to the text. They will respond with some thoroughness to the way the language works.
	4	20 19 18 17
5	16 15 14 13	Candidates will begin to develop a response to this scene and what it shows of both Juliet and the Nurse, with some detail from the text and/or reference to language.
6	12 11 10 9	Candidates will make some relevant comment about this scene and show some understanding of what it shows of both Juliet and the Nurse, with a little support from the text/reference to language.
7	8 7 6 5	Candidates will make a few straightforward points about this scene. They will make a simple personal response to what it shows of Juliet and/or the Nurse, occasionally referring to aspects of the text.
8	4 3 2	Candidates will make some comment about Juliet and/or the Nurse in this scene
Below 8	1 0	The answer will not meet the criteria for Band 8.

QUESTION 5 (30 marks)	WILLIAM SHAKESPEARE: Romeo and Juliet At what points does Shakespeare make you feel especially sorry for Juliet? Link your ideas to dramatic moments in the play.
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NOTES ON THE TASK

Candidates are being asked to respond to dramatic moments in the play that concern Juliet, and the best answers may well show some ability to write about the play as drama. The weakest will probably do little more than list some events and then announce that they are sad. Differentiation will arise from the aptness of the incidents discussed and the extent to which candidates are able to refer to details (e.g. of language) to explore how the audience's sympathy is aroused.

QUESTION 5 BAND DESCRIPTORS *** Be prepared to use the FULL range! ***
Start with the **middle** mark in the band and adjust upwards or downwards, as appropriate.

The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.

BAND	MARKS	DESCRIPTOR
Above 4	30 – 25	[30-25] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors.
	24 23 22 21	[24-21] Candidates will show clear, sustained response to appropriate dramatic moments in the play and an understanding of the ways in which the audience's sympathy for Juliet is aroused, supported by careful and relevant reference to the text. They will respond with some thoroughness to the way language works.
	4	20 19 18 17
5	16 15 14 13	Candidates will begin to develop a response to appropriate dramatic moments in the play and the ways in which the audience's sympathy for Juliet is aroused, with some detail from the text and/or reference to language.
6	12 11 10 9	Candidates will make some relevant comment about dramatic moments in the play and show some understanding of how the audience's sympathy for Juliet is aroused, with a little support from the text(s)/reference to language.
7	8 7 6 5	Candidates will make a few straightforward points about dramatic moments in the play. They will make a simple personal response to the ways in which the audience's sympathy for Juliet is aroused, occasionally referring to aspects of the text(s).
8	4 3 2	Candidates will make some comment about Juliet and/or the audience's feelings about her.
Below 8	1 0	The answer will not meet the criteria for Band 8.

QUESTION 6 (30 marks)	WILLIAM SHAKESPEARE: Romeo and Juliet You are Romeo, on your way to see Friar Lawrence after your first meeting with Juliet. Write your thoughts.
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NOTES ON THE TASK

Even the most basic response to this task should communicate something of the strength of Romeo's feelings for Juliet and his determination to marry her. Better answers will perhaps convey his turmoil at finding himself in love with a Capulet, and his impetuosity in seeking an immediate resolution of the problem from the Friar.

QUESTION 6 BAND DESCRIPTORS *** Be prepared to use the FULL range! ***
Start with the **middle** mark in the band and adjust upwards or downwards, as appropriate.

The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.

BAND	MARKS	DESCRIPTOR
Above 4	30 – 25	[30-25] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors.
	24 23 22 21	[24-21] Candidates' writing will be fitting and authentic, revealing a clear, sustained understanding of Romeo and his problems. Romeo and his situation will be clearly recognisable through the voice assumed.
4	20 19 18 17	Candidates' writing will show a personal and critical response to Romeo and his situation/problems. The writing will have features of expression and thought that are appropriate to Romeo at this point in the play.
5	16 15 14 13	Candidates' writing will be appropriate to Romeo at this point in the play, showing a response to his situation/problems.
6	12 11 10 9	Candidates' writing will show some understanding of Romeo's to his situation/problems.
7	8 7 6 5	Candidates will make a few straightforward points about Romeo and about his situation/problems.
8	4 3 2	Candidates will show some knowledge of Romeo and/or of his situation/problems.
Below 8	1 0	The answer will not meet the criteria for Band 8.

QUESTION 7 (30 marks)	<p>WILLIAM SHAKESPEARE: Henry IV Part (i)</p> <p>What do you find out about Hotspur from the way Shakespeare presents him in this extract? You should consider:</p> <ul style="list-style-type: none"> • what he says; • what Worcester and Northumberland say about him.
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NOTES ON THE TASK

Candidates are expected to consider various aspects of Hotspur's character, such as his unthinking concern with honour, his impatience, his anger with the King, his almost comic, certainly childish desire to have Prince Hal poisoned and to teach the starling to speak 'Nothing but Mortimer', his interruptions and inattention etc. They might consider what all this reveals about the likely success of the rebellion.

QUESTION 7 BAND DESCRIPTORS ***** Be prepared to use the FULL range! *****
 Start with the **middle** mark in the band and adjust upwards or downwards, as appropriate.

The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.

BAND	MARKS	DESCRIPTOR
Above 4	30 – 25	[30-25] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors.
	24 23 22 21	[24-21] Candidates will show clear, sustained understanding of Hotspur, making careful and relevant reference to the extract. They might comment on the way Shakespeare suggests the future failure of the rebellion.
	4	Candidates will show a reasonably sustained understanding of Hotspur, showing some thoroughness in using what he and the other characters say in the extract.
5	16 15 14 13	Candidates will begin to develop a response towards Hotspur in some detail, supporting their response with reference to the extract.
6	12 11 10 9	Candidates will show some understanding of Hotspur with a little support from the extract.
7	8 7 6 5	Candidates will make a few straightforward points about Hotspur, occasionally referring to the extract in support.
8	4 3 2	Candidates will make a straightforward response showing a little awareness of Hotspur.
Below 8	1 0	The answer will not meet the criteria for Band 8.

QUESTION 8 (30 marks)	WILLIAM SHAKESPEARE: Henry IV Part (i) Choose one scene or moment from the play that you find particularly dramatic. Show how Shakespeare makes it so dramatic. Remember to refer closely to the scene or moment in your answer.
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NOTES ON THE TASK

Candidates' choice of scene or moment should be respected. They are expected to show some understanding of the scene they choose, drawing attention to what they feel makes it dramatic. Their definition of 'dramatic' may be explicit or implicit, reflecting such aspects as conflicts between characters, moments of action, suspense, resolution of conflicts or whatever else may justifiably be considered dramatic.

QUESTION 8 BAND DESCRIPTORS ***** Be prepared to use the FULL range! *****
Start with the **middle** mark in the band and adjust upwards or downwards, as appropriate.

The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.

BAND	MARKS	DESCRIPTOR
Above 4	30 – 25	[30-25] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors.
	24 23	[24-21] Candidates will show clear, sustained understanding of the scene, showing by careful and relevant textual reference how it is dramatic.
	22 21	
4	20 19 18 17	Candidates will show understanding of the chosen scene and what is dramatic about it. There will be some response to the way in which Shakespeare has made it dramatic, supported by thorough discussion of the scene.
5	16 15 14 13	Candidates will show understanding of the scene, beginning to develop their response to what is dramatic and supporting it in detail with textual reference.
6	12 11 10 9	Candidates will show some understanding of their chosen scene and what makes it dramatic, with a little support from the text.
7	8 7 6 5	Candidates will make a simple personal response to the scene they have chosen occasionally referring to aspects of it to support their choice.
8	4 3 2	Candidates will make some comment about the scene to indicate why they chose it.
Below 8	1 0	The answer will not meet the criteria for Band 8.

QUESTION 9 (30 marks)	WILLIAM SHAKESPEARE: Henry IV Part (i) You are Prince Hal at the end of the play, thinking about your friendship with Falstaff. Write your thoughts.
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NOTES ON THE TASK

Candidates are expected to understand the Prince’s relationship with Falstaff and his purposes in pursuing it. They should be aware of some important moments in that relationship and of Hal’s likely view of them. There may be a number of valid reasons expressed for the friendship, but it is expected that the best answers will show an awareness of the Prince’s first soliloquy and of his success at Shrewsbury. There should be understanding of both characters and of how the Prince in particular sees the future. The best answers will contain features of expression and thought appropriate to Hal’s character.

QUESTION 9 BAND DESCRIPTORS ***** Be prepared to use the FULL range! *****
Start with the **middle** mark in the band and adjust upwards or downwards, as appropriate.

The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.

BAND	MARKS	DESCRIPTOR
Above 4	30 – 25	[30-25] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors.
	24 23 22 21	[24-21] Candidates will show a good knowledge and understanding of Hal’s character and situation, and be able to use this to produce thoughts and ideas about his friendship with Falstaff and what has happened, expressed in a way that is fitting and authentic. Hal will be clearly recognisable through the voice assumed.
	4	20 19 18 17
5	16 15 14 13	Candidates will show a basic understanding of Hal’s character and situation at this point in the play, as well as of his thoughts and feelings about his friendship with Falstaff. These ideas will show evidence of being expressed in an appropriate way.
6	12 11 10 9	Candidates will show some understanding of Hal’s character and situation at this point in the play, through references made to the text, and will express some views about Falstaff.
7	8 7 6 5	Candidates will show some knowledge of Hal’s character and situation and there will be some mention of his friendship with Falstaff.
8	4 3 2	Candidates will show a little awareness of Hal, expressing this in a straightforward way.
Below 8	1 0	The answer will not meet the criteria for Band 8.

QUESTION 10 (30 marks)	<p>WILLIAM SHAKESPEARE: The Merchant of Venice</p> <p>What makes this such a dramatic scene? You should consider:</p> <ul style="list-style-type: none"> • the feelings and attitudes of Antonio and Shylock; • the effect of Portia and Nerissa being in disguise; • the ways in which the suspense is built up.
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NOTES ON THE TASK

Candidates might well identify this passage as the play’s most powerful and climatic scene and there is certainly a wealth of drama on which to draw. It is to be hoped that most candidates will be able to respond to the conflicts and the tensions in the situation, to Shylock’s hatred and implacable determination to shed Antonio’s blood, and to the feeling of impending doom for Antonio. The bullets should provide a structure for most candidates to follow but stronger candidates may be able to develop the dramatic contrast between Antonio’s expressions of love and Shylock’s expressions of hatred, and to see the dramatic and humourous potential of the presence, in disguise, of Portia and Nerissa, especially as they witness the readiness of their husbands to offer them up in sacrifice.

QUESTION 10 BAND DESCRIPTORS ***** Be prepared to use the FULL range! *****
 Start with the **middle** mark in the band and adjust upwards or downwards, as appropriate.

The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.

BAND	MARKS	DESCRIPTOR
Above 4	30 – 25	[30-25] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors.
	24 23 22 21	[24-21] Candidates will show clear, sustained understanding of the characters, the situation and the elements, which produce the drama in the scene, and make careful and relevant reference to the extract.
	4	20 19 18 17
5	16 15 14 13	Candidates will begin to develop a response to the characters and the situation, showing understanding of the drama, with some detail from the extract.
6	12 11 10 9	Candidates will make some relevant comment about the characters and the situation, and show some understanding of the drama, with a little support from the extract.
7	8 7 6 5	Candidates will make a few straightforward points about the characters and the situation, and show a simple response to the drama, with occasional reference to aspects of the extract.
8	4 3 2	Candidates will show a little awareness of the scene. They will make some comment about the characters and the drama.
Below 8	1 0	The answer will not meet the criteria for Band 8.

QUESTION 11 (30 marks)	WILLIAM SHAKESPEARE: The Merchant of Venice Sometimes you might sympathise with Shylock, sometimes you might not. Show why, by exploring two different moments in the play.
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NOTES ON THE TASK

There should be plenty of scope for personal choice and evaluation in this question and most candidates should be able to identify moments likely to evoke different responses. One should expect and accept some answers where the difference in the responses (between anger and revulsion for instance) is fairly minimal perhaps, but also hope for some compassion and some indignation on Shylock's behalf. It's all there in the text if candidates are prepared to select and argue their case. Differentiation should spring from the candidates' ability to focus clearly on the detail of each moment and its impact on them in the context of the play, and stronger candidates should be able to explicitly identify the elements in these moments that produce a particular and personal response to Shylock's character.

QUESTION 11 BAND DESCRIPTORS *** Be prepared to use the FULL range! ***
Start with the **middle** mark in the band and adjust upwards or downwards, as appropriate.

The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.

BAND	MARKS	DESCRIPTOR
Above 4	30 – 25	[30-25] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors.
	24 23	[24-21] Candidates will show clear, sustained understanding of and response to Shylock's character and two moments in the play, and make careful and relevant reference to the text.
	22 21	
4	20 19 18 17	Candidates will make a reasonably sustained and critical response to two moments in the play, showing understanding of Shylock's character with some thoroughness in use of references to the text for support.
5	16 15 14 13	Candidates will begin to develop a response to two moments in the play, showing understanding of Shylock's character, with some detail from the text.
6	12 11 10 9	Candidates will make some relevant comment about two moments in the play, and show some understanding of Shylock's character with a little support from the text.
7	8 7 6 5	Candidates will make a few straightforward points about two moments in the play, and show a simple response to Shylock's character with occasional references to aspects of the text.
8	4 3 2	Candidates will show a little awareness of two moments in the play and they will make some comment about Shylock's character.
Below 8	1 0	The answer will not meet the criteria for Band 8.

QUESTION 12 (30 marks)	<p>WILLIAM SHAKESPEARE: The Merchant of Venice</p> <p>You are Jessica, waiting for Lorenzo to arrive in Act Two Scene Six. You might be thinking about:</p> <ul style="list-style-type: none"> • your life with your father and your feelings about him; • the plan to run away and your reasons for this; • your feelings for Lorenzo and about the future. <p>Write your thoughts.</p>
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NOTES ON THE TASK

Life with Shylock has been 'strife', 'hell' and 'tediousness'. Jessica is confined, closely observed, bullied and not allowed to gaze on 'Christian fools'. She is generous to Launcelot and admits that she will miss the light relief he has brought into her home. She knows the depth of her father's hatred for Christians and that he will insist on the terms of the bond. Temperamentally, Jessica and her father are poles apart, she is ashamed to be his daughter, willing to rob him and take the huge step of running away and marrying a Christian. Lorenzo offers an opportunity of escape but their exchanges in Act Five suggest a genuinely loving relationship. Jessica is a relatively minor character but there is enough material for most candidates to be able to respond to each of the bullets, and for stronger candidates to avoid over-simplification and to be faithful to her character and her difficult situation. The bullets are offered as suggestions only.

QUESTION 12 BAND DESCRIPTORS *** Be prepared to use the FULL range! ***
Start with the **middle** mark in the band and adjust upwards or downwards, as appropriate.

The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.

BAND	MARKS	DESCRIPTOR
Above 4	30 – 25	[30-25] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors.
	24 23 22 21	[24-21] Candidates will have a good knowledge and understanding of Jessica and be able to use this to produce writing expressed in a way that is fitting and authentic. Jessica will be clearly recognisable through the voice assumed.
4	20 19 18 17	Candidates will have a sound working knowledge of Jessica and her situation on which to base their writing, which will have many features of expression and thought which are suitable and appropriate to Jessica on this occasion.
5	16 15 14 13	Candidates will show a basic understanding of what Jessica does and thinks. These ideas will show evidence of being expressed in an appropriate way.
6	12 11 10 9	Candidates will show some understanding of Jessica through the aspects of the text referred to. There will be some mention of feelings and ideas.
7	8 7 6 5	Candidates will show some knowledge of what Jessica does and express some views about her feelings.
8	4 3 2	Candidates will show some knowledge of what Jessica does, expressing this in a straightforward way.
Below 8	1 0	The answer will not meet the criteria for Band 8.

QUESTION 13 (30 marks)	<p>HENRIK IBSEN: An Enemy of the People</p> <p>How does this extract add to your understanding of Dr Stockmann? You should consider:</p> <ul style="list-style-type: none"> • what he says about himself; • what he says about the authorities in the town; • the language he uses; • why he has called the meeting.
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NOTES ON THE TASK

Candidates are expected to recognise that Dr Stockmann is certainly a man of principle, who, rather naively, believes that his fellow-townspersons are also guided by disinterestedness and principle. His initial enthusiasm for the baths and his ambition to escape from a god-forsaken wilderness are evident in his account of his earlier struggles. His unmeasured language, however, helps to turn the meeting against him, and he appears unaware that he has fallen into the trap the Mayor has laid for him. That he has to call the meeting himself shows that the Press will not publish his views, based on firm evidence. Neither is he in control of his meeting, since Aslaksen has had himself voted into the chair, and influential voices have been allowed to speak before the doctor. He has been effectively gagged, but, by his own tactlessness, he assists in drawing the gag tighter.

QUESTION 13 BAND DESCRIPTORS *** Be prepared to use the FULL range! ***
Start with the **middle** mark in the band and adjust upwards or downwards, as appropriate.

The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.

BAND	MARKS	DESCRIPTOR
Above 4	30 – 25	[30-25] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors.
	24 23 22 21	[24-21] Candidates will show clear, sustained understanding of Dr Stockmann, his character and why and how he has difficulty in obtaining a hearing for his views. This understanding will be supported by careful reference to the extract.
4	20 19 18 17	There will be a reasonably sustained understanding of both Dr Stockmann's character and of why and how he has difficulty in obtaining a hearing. There will be fairly thorough use of the extract in support and some reference outside the extract.
5	16 15 14 13	Candidates will show understanding of aspects of Dr Stockmann's character and of his difficulties in gaining a hearing, supporting their views with some reference to the extract and another part of the play.
6	12 11 10 9	Candidates will show some understanding of Dr Stockmann's character and of the difficulty he has in gaining a hearing.
7	8 7 6 5	Candidates will show some knowledge of Dr Stockmann's character and situation.
8	4 3 2	Candidates will make some appropriate comment about Dr Stockmann's character and/or situation in the extract.
Below 8	1 0	The answer will not meet the criteria for Band 8.

QUESTION 14 (30 marks)	HENRIK IBSEN: An Enemy of the People Which one character would you describe as the real enemy of the people in this play, and why? Remember to refer closely to the play in your answer.
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NOTES ON THE TASK

Candidates are free to choose which character they would nominate as the real enemy of the people, and their choice should, as far as possible, be respected. Characters most likely to be discussed are the Mayor, Hovstad, Billing and Aslaksen. The better the justification for the candidate's choice and the stronger the textual support, the higher the mark should be.

QUESTION 14 BAND DESCRIPTORS *** Be prepared to use the FULL range! ***
Start with the **middle** mark in the band and adjust upwards or downwards, as appropriate.

The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.

BAND	MARKS	DESCRIPTOR
Above 4	30 – 25	[30-25] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors.
	24 23	[24-21] Candidates will show clear, sustained understanding of why their chosen character is the real enemy of the people. Reference to the text will be thorough and appropriate.
	22 21	
4	20 19 18 17	Candidates will make a reasonably sustained response, showing understanding of how their chosen character deserves the title. There will be some thoroughness in use of the text in support.
5	16 15 14 13	Candidates will begin to develop a response to their chosen character, showing some understanding of why that character is an enemy of the people. There will be use of textual detail in support.
6	12 11 10 9	Candidates will make some relevant comments about their chosen character and what that character has done to deserve the title.
7	8 7 6 5	Candidates will make a few straightforward points about what their chosen character has done to earn the title.
8	4 3 2	Candidates will show a little awareness of what their nominated character has done to deserve the description.
Below 8	1 0	The answer will not meet the criteria for Band 8.

QUESTION 15 (30 marks)	<p>HENRIK IBSEN: An Enemy of the People</p> <p>You are Mrs Stockmann at the end of the play. You might be thinking about:</p> <ul style="list-style-type: none"> • the arguments over the Baths; • your husband; • your children; • your future. <p style="text-align: right;">Write your thoughts.</p>
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NOTES ON THE TASK

The conflicts and dilemmas of the play should be reflected through the filter of Mrs Stockmann. Evidently she is enjoying her new social status at the beginning of the play, and has no great wish to give it up and return to Stockmann's former 'rocky wilderness'. An understanding wife and a woman who admires Stockmann for his vision of the benefits the Baths will bring, she knows Stockmann's character well, and is afraid that the new-found quality of life that her younger children now enjoy might be lost owing to her husband's lack of diplomacy and verbal intemperance. Candidates should be able to reflect her concerns and her inner conflicts, and should allow her to think about their prospects now they are remaining in the town at the play's end. The bullet points are suggestions only.

QUESTION 15 BAND DESCRIPTORS *** Be prepared to use the FULL range! ***
Start with the **middle** mark in the band and adjust upwards or downwards, as appropriate.

The band descriptors which are shaded (headroom/footroom) reward performance above or below that expected on this paper.

BAND	MARKS	DESCRIPTOR
Above 4	30 – 25	[30-25] Exceptional performance on Foundation Tier task. Refer to Higher Tier for Bands 1-2 descriptors.
	24 23	[24-21] Candidates will show a clear and sustained understanding of Mrs Stockmann and her likely reflections after all she has experienced in the play. She will be clearly recognisable from the voice assumed.
	22 21	
4	20 19 18 17	Answers will be reasonably sustained, based on sound knowledge of the play and Mrs Stockmann's part in it. Her division of loyalties at some points of the play will be recognised. Her thoughts and expressions will be appropriate to her at this point in the play.
5	16 15 14 13	Candidates will show some understanding of Mrs Stockmann and begin to develop a response to what she has experienced in the course of the play. The response will show some signs of being expressed in a way appropriate to her character.
6	12 11 10 9	Candidates will show some understanding of Mrs Stockmann from her likely thoughts and feelings about the controversy and the involvement of her husband and family.
7	8 7 6 5	Candidates will show some knowledge of the controversy about the Baths and how this has affected the Stockmann family.
8	4 3 2	The answer will make some apposite comment on the events in the town.
Below 8	1 0	The answer will not meet the criteria for Band 8.