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# Introduction

This document contains the mark schemes for the reading component of the 2006 key stage 3 English papers – the Reading paper and Shakespeare paper. It includes guidance on the overall structure of the mark schemes and how they should be applied.

The markers of the 2006 key stage 3 tests will be trained to follow specific guidelines to ensure consistency of marking in applying the mark schemes.

Separate levels are awarded for reading and writing. The reading level will be awarded on the basis of an aggregation of the marks achieved on the Reading paper and the Shakespeare paper. Pupil performance across the two elements may vary and the marking criteria are designed to recognise and reward a range of qualities in each. Similarly, the writing level will be awarded on the basis of an aggregation of the marks achieved on the Writing paper, and again pupil performance across the two tasks may vary. Pupils will also receive an overall English level on the basis of the aggregation of the total marks for reading and the total marks for writing.

Final decisions about the 2006 level thresholds, for separate reading and writing levels as well as overall levels for English, will be made on the basis of a review of a wide range of statistical and qualitative evidence. Level threshold tables, showing the mark ranges for the award of different levels for Reading, Writing and English, will be published on the NAA website ([www.naa.org.uk/tests](http://www.naa.org.uk/tests)) on 19 June 2006.

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# Reading paper: *In the spotlight*

## Introduction

This paper is a test of pupils' reading skills. Evidence of pupils' understanding of a text in relation to each question and the assessment focus targeted is looked for, rather than the quality of their written expression.

## Texts

The Reading paper is a test of unprepared reading. The test is based on a Reading booklet which includes three texts, covering a range of genres and styles, literary and non-literary.

## Questions

Pupils write their answers in a Reading answer booklet, which includes a variety of questions. The formats for the answers vary and include completing tables, short answers and continuous writing. The number of marks allocated to each question varies between 1 and 5. All pupils within the target range for the test should be able to access the questions, but not all questions are of equal difficulty. A 1-mark question is not necessarily an easy question.

## Assessment focuses

Each question has an assessment focus which indicates the aspect of reading being assessed. This focus will help to inform the judgements markers make as they mark scripts. The assessment focuses used in this paper assess pupils' ability to:

- AF2 understand, describe, select or retrieve information, events or ideas from texts and use quotation and reference to text;
- AF3 deduce, infer or interpret information, events or ideas from texts;
- AF4 identify and comment on the structure and organisation of texts, including grammatical and presentational features at text level;
- AF5 explain and comment on writers' uses of language, including grammatical and literary features at word and sentence level;
- AF6 identify and comment on writers' purposes and viewpoints and the overall effect of the text on the reader.

AF1, *use a range of strategies, including accurate decoding of text, to read for meaning* and AF7, *relate texts to their social, cultural and historical contexts and literary tradition* are not covered in this paper.

## Mark scheme

### Low-tariff questions worth 1 or 2 marks

These fall into two categories:

- For questions 8 and 9b, there is a marking key which indicates **the correct answers** for the questions and how marks should be awarded.
- For questions 1, 2, 3, 4, 5, 7, 9a, 11, 12 and 14, the mark scheme offers **principles** for the award of marks. These are emboldened and are the key features of required answers which should inform markers' judgements. These are accompanied by exemplar answers which illustrate some of the ways in which answers may be worded.

For all low-tariff questions, markers should check that what a pupil has written:

- answers the question;
- meets the assessment focus for the question;
- is relevant in the context of the text it relates to.

Answers which make a sensible comment about the text but do not answer the question set, or are based on parts of the text which are outside the specified section, will not be rewarded. Similarly, generic answers, which do not relate to the specific text in question, will gain no marks.

### Spaces for answers

Questions 1, 4, 9 and 11 have designated spaces for different parts of an answer. Pupils can only gain credit if an answer is written in the appropriate space.

### Symbols used in the marking key

In the marking key for low-tariff questions, quotations from the text are given in italics. In addition, the following symbols are used:

•	correct answers / principles underlying acceptable answers
–	examples of acceptable answers
/	alternative possible answers which are substantively the same

### 3-mark and 5-mark questions

For questions 6, 10, 13 and 15, a **set of criteria** is provided which describes the quality of answers expected. Marks should be awarded according to the criteria, using the accompanying exemplar answers to confirm judgements.

Responses which do not fulfil enough of the criteria for 1 mark should be awarded 0.

### Textual evidence

For some questions, pupils are required to give textual evidence to support their answers. It is expected that pupils will give quotations but they should not be penalised if they do not use quotation marks or if they make a small slip in copying out. In some cases, quotations may be embedded in pupils' answers, which is also acceptable.

## Assessment focuses for the questions

<i>In the spotlight</i>						
	AF2	AF3	AF4	AF5	AF6	
	understand, describe, select or retrieve information, events or ideas from texts and use quotation and reference to text	deduce, infer or interpret information, events or ideas from texts	identify and comment on the structure and organisation of texts, including grammatical and presentational features at text level	explain and comment on writers' uses of language, including grammatical and literary features at word and sentence level	identify and comment on writers' purposes and viewpoints and the overall effect of the text on the reader	
<i>What is fame?</i>	1	2				
	2		2			
	3		1			
	4				2	
	5			1		
	6				3	
	<b>Total</b>	<b>2</b>	<b>1</b>	<b>3</b>	<b>3</b>	<b>2</b>
<i>Welcome to the Brit School</i>	7		1			
	8	1				
	9a				1	
	9b		1			
	10					5
	<b>Total</b>	<b>1</b>	<b>1</b>	<b>1</b>	<b>1</b>	<b>5</b>
<i>The whole world must be watching</i>	11				2	
	12				1	
	13			3		
	14					1
	15		5			
	<b>Total</b>	<b>0</b>	<b>5</b>	<b>3</b>	<b>3</b>	<b>1</b>
	<b>Total</b>	<b>3</b>	<b>7</b>	<b>7</b>	<b>7</b>	<b>8</b>
	<b>Total</b>	<b>3</b>	<b>7</b>	<b>7</b>	<b>7</b>	<b>8</b>
	<b>Total</b>	<b>3</b>	<b>7</b>	<b>7</b>	<b>7</b>	<b>32</b>

## Reading paper mark scheme: *In the spotlight*

Questions 1–6 are about *What is fame?* (pages 4–5 in the Reading booklet).

1. What is the main difference between people who were famous in the 19th century (**paragraph 2**) and celebrities in the 21st century (**paragraph 4**)?

- a) People in the 19th century were famous for
- b) Celebrities in the 21st century are famous for

(up to 2 marks)

**AF2: understand, describe, select or retrieve information, events or ideas from texts and use quotation and reference to text**

a) Award **1 mark** for an answer which recognises that people in the 19th century were famous for:

- **their actions / deeds**, eg:
  - *what they achieved*;
  - *what they had done*.

b) Award **1 mark** for an answer which recognises that celebrities in the 21st century are famous for **one** of the following:

- **being famous**, eg:
  - *being a celebrity*.
- **doing something to get themselves noticed / something trivial**, eg:
  - *doing something to get themselves into the public eye*.
- **their personal lives**, eg:
  - *their lifestyle / what they have and how they live*.

**For a) and b)**

**Accept** quotations, paraphrases or explanations.

**Do not accept:**

for a) *'being engineers or writers'* on its own;

for b) *'appearing on a TV show or marrying a football player'* on its own.

2. How does the first sentence of paragraph 2, of paragraph 3 and of paragraph 4 help the reader to follow the ideas in the text? (up to 2 marks)

**AF4: identify and comment on the structure and organisation of texts, including grammatical and presentational features at text level**

Award **2 marks** for an answer linked to **one** of the following ideas which recognises that the first sentences are organised:

- **to show the progression of fame over time**, eg:
  - they all mention a new century to show how much fame has changed through time.
- **to show the difference in fame at different times**, eg:
  - each sentence tells you the date to show that today people are famous for different things than in the past.
- **to put the ideas in chronological order**, eg:
  - they put the ideas in the order in which they happened.

**OR**

Award **1 mark only** for **either** of the following answers which recognises that the first sentences:

- **each give a date / refer to a time in history**, eg:
  - each sentence mentions a different period in time;
  - they show what century each paragraph is about.
- **introduce a different idea about fame in each paragraph**, eg:
  - the first sentences all tell you a new idea about fame;
  - they each sum up what the writer is saying about fame in that paragraph.

**Do not accept** a generalised comment, eg ‘they are all topic sentences’, without further explanation.

3. *the faces of actors were thrust directly into the family home.* (paragraph 3)

What does this quotation suggest about the way in which television made sure that actors became famous?

(1 mark)

**AF3: deduce, infer or interpret information, events or ideas from texts**

Award **1 mark** for an answer linked to **one** of the following ideas which recognises that television made sure actors became famous because:

- **it was present in people's homes all the time**, eg:
  - people would see actors on television all the time, so eventually they would come to recognise them.
- **it could reach a large number of people**, eg:
  - so many people would see actors on the television that they became the centre of everyone's attention.
- **it had immediate / unavoidable impact**, eg:
  - people couldn't escape seeing actors because they were *thrust directly* in front of them.

4. In this extract the writer has a negative attitude towards celebrities and reality television programmes.

Complete the table to explain how the writer shows her negative attitude in each quotation.

	quotation	how the writer shows her negative attitude in the quotation
Example:	<i>famous for ... being famous</i> (paragraph 4)	The writer pauses (...) to show that she cannot think why celebrities are famous.

(up to 2 marks)

**AF6: identify and comment on writers' purposes and viewpoints and the overall effect of the text on the reader**

- a) *the same celebrities appear over and over and over again* (paragraph 5)

Award **1 mark** for an answer which recognises that:

- **the repetition of *over and over* / reference to *same* shows that the writer is bored with celebrities**, eg:

- it shows she has had enough of celebrities when it says she sees them *over and over and over again*;
- when she says the *same celebrities* it shows she finds it tedious when she keeps seeing the *same* ones.

- b) *so-called reality television programmes* (paragraph 5)

Award **1 mark** for an answer which recognises that:

- **the use of *so-called* shows that the writer does not think *reality television programmes* are to do with reality**, eg:

- *so-called reality television programmes* means that the writer thinks they shouldn't be called this;
- she is being sarcastic when she calls them '*so-called*' *reality television programmes*.

5. Paragraph 6 begins with the question *So, has this obsession with fame gone too far?*

How does this question link back to paragraph 5?

(1 mark)

**AF4: identify and comment on the structure and organisation of texts, including grammatical and presentational features at text level**

Award **1 mark** for an answer linked to **one** of the following ideas which recognises that the opening sentence of paragraph 6:

- **sums up / continues the ideas in paragraph 5**, eg:
  - paragraph 5 describes the obsession with fame, then the question asks if it has gone *too far*;
  - the question is about something that paragraph 5 has already described, *this obsession*.
- **makes the reader think more about the ideas in paragraph 5 / about people's obsession with fame**, eg:
  - the question brings the information in paragraph 5 back into the reader's mind;
  - it makes you think more about the obsession with fame described in paragraph 5.

**Do not accept** 'it refers back to paragraph 5' without further explanation.

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**[Turn over for question 6]**

6. *Certainly we seem to be addicted to celebrity culture: people are practically trampled underfoot in the stampede to be in the spotlight and zillions have flocked to join endless queues to take part in shows like Big Brother – just to appear on TV.* (paragraph 6)

Explain how the use of language in the whole sentence shows just how interested people are in fame.

Refer to specific words and phrases and comment on them.

(up to 3 marks)

**AF5: explain and comment on writers' uses of language, including grammatical and literary features at word and sentence level**

Award marks according to the criteria, using the exemplar answers to confirm your judgements.

### Criteria

Award **1 mark** for a response that identifies one or more quotation(s) which show that people are very interested in fame. There is awareness of the effect of language but only limited or generalised explanation.

Award **2 marks** for a response which demonstrates some understanding of how relevant words and phrases show the extent of people's interest in fame. Explanations are offered about the effect of language but are not developed.

Award **3 marks** for a response which demonstrates understanding of how well-selected words and phrases show the extent of people's interest in fame. Explanations are developed and may include comment on one or more features in detail, eg the use of techniques such as exaggeration or the cumulative effect of the lexical choices.

**Question 6 exemplar answers**

*The word 'addicted' means we can't get enough, 'stampede' means we all rush to see it and 'zillions' means loads of people.*

Simple points are made, identifying words which show that people are very interested in fame. There is some awareness of the effect of language but the comments are limited. **1 mark**

*'Stampede to be in the spotlight' makes it seem like people are all fighting to be the centre of attention and 'we seem to be addicted to celebrity culture' shows that people are following celebrities all the time.*

A relevant quotation is selected and a comment offered which shows awareness of the effect of language but the second quotation is simply paraphrased. **1 mark**

*The phrase 'zillions have flocked to join endless queues' suggests that hundreds of millions of people wait in really long queues just to be on television. The statement 'people are practically trampled underfoot in the stampede to be in the spotlight' shows that people are silly enough to follow the crowd and even get stepped on by the large numbers.*

This response offers straightforward explanations of how relevant quotations show the extent of people's interest in fame. There is more focus on the meanings of the words / phrases than on how they convey the obsession with fame and there is no evidence of a developed explanation. **2 marks**

*The quotation points out that 'people are practically trampled underfoot in the stampede to be in the spotlight', suggesting what people will do for a taste of fame. It says 'zillions of people flocked to join endless queues to take part in shows like Big Brother'. It tells us how many people rushed to be on TV and how important people see it as.*

There is some explanation of how relevant quotations show the extent of people's interest in fame, although they are not developed. There is limited recognition that the words and / or phrases have been deliberately selected to convey the obsession with fame, demonstrated by rather generalised comments about the choice of language. **2 marks**

*The pronoun 'we' is used to describe a vast amount of people, which shows that a lot of people are interested in celebrities. The verb 'addicted' is very powerful and suggests that celebrity culture has become almost a necessity of some peoples' lives. The exaggerations 'practically trampled underfoot' and 'zillions have flocked' show the vast amount of people who want to be part of the celebrity culture.*

This response recognises and offers a developed explanation of a range of ways in which the writer suggests that a 'vast amount of people' are interested in celebrities. The use of the pronoun *we* is identified and commented on, as is the effect of exaggeration and the use of particular words like *addicted*. **3 marks**

*'Addicted' suggests that people can not live without celebrity culture. It has now become a part of their lives. 'Flocked' shows that the writer is comparing people to sheep, in that they are always told what to do. 'Stampede to be in the spotlight' shows that there is an enormous amount of people all trying to go in the same direction. Also, 'stampede' is a word used for animals, another suggestion that he thinks they are animals.*

This response offers detailed explanations of how words / phrases from different parts of the sentence show the extreme extent of people's interest in fame. 'Also, *stampede* is a word used for animals, another suggestion that he thinks they are animals' shows an awareness of the cumulative effect of the lexical choices to convey the obsession with fame. **3 marks**

Questions 7–10 are about *Welcome to the Brit School* (pages 6–7 in the Reading booklet).

7. Paragraph 1 ends *Welcome to the Brit School – fast becoming the heart of Britain’s music industry*.

Explain how paragraph 1 builds up to this sentence.

(1 mark)

**AF4: identify and comment on the structure and organisation of texts, including grammatical and presentational features at text level**

Award **1 mark** for **one** of the following explanations:

- **the impressions given of the school change from the beginning to the end of the paragraph**, eg:
  - paragraph 1 makes the school sound dull and boring on the outside but inside it is a totally different, exciting experience;
  - first it makes the school sound quite ordinary, then it makes it sound really good.
- **the Brit School is not fully revealed until the end of the paragraph**, eg:
  - it tells you what the building is like but it doesn’t say what it is until the end;
  - the paragraph builds to a climax by describing a lot about the school before it reveals it.
- **there is a physical / visual progression from the neighbourhood into the school**, eg:
  - the paragraph begins by describing the area the school is in, then it zooms in and describes the feeling of the place;
  - it describes the surroundings, then tells you about what it is like inside, then it welcomes you in.

8. Identify one word from **paragraph 2** which shows that a career in the music industry can be difficult. (1 mark)

**AF2: understand, describe, select or retrieve information, events or ideas from texts and use quotation and reference to text**

Award **1 mark** for the following word:

- *unpredictable.*

**Do not accept** a longer quotation unless the correct word is underlined / highlighted in some way.

9. In paragraph 4, Nick Williams says: ‘*The music world is becoming just a record factory*’.
- a) Explain what the use of the word *factory* in this quotation suggests about the music world. (1 mark)

**AF5: explain and comment on writers’ uses of language, including grammatical and literary features at word and sentence level**

Award **1 mark** for an answer which recognises that the use of the word *factory* suggests that the music world produces music which is **one** of the following:

- **formulaic / repetitive / predictable**, eg:
  - it creates lots of records that are the same.
- **uninspiring / manufactured / synthetic**, eg:
  - the music world does not encourage individual creativity.
- **commercial**, eg:
  - it suggests that its real aim is just to sell records.

- b) Give one word from **paragraph 6** which supports the idea that the music world is like *a record factory*. (1 mark)

**AF3: deduce, infer or interpret information, events or ideas from texts**

Award **1 mark** for **either** of the following words:

- *producing*;
- *cloned*.

**Do not accept** more than one word unless the correct word is underlined / highlighted in some way.

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**[Turn over for question 10]**

10. How does this article create the impression that the Brit School is an important and exciting place?

You should comment on:

- how the article suggests that the school is important to the music industry;
- the choice of words, phrases and photographs to make the school seem exciting;
- the effect of comments from students and staff.

(up to 5 marks)

**AF6: identify and comment on writers' purposes and viewpoints and the overall effect of the text on the reader**

Award marks according to the criteria, using the exemplar answers to confirm your judgements.

### Criteria

Award **1 or 2 marks** for a response which identifies one or two examples from the article showing that the Brit School is an important and exciting place, eg *You can do all kinds of different performing arts there*. There is some awareness of the effect of the text on the reader, eg *it makes me think the students enjoy themselves*, but the response may tend to be descriptive in content and all the prompts may not be addressed. The text is paraphrased or referred to but comments tend to be about what the school is like rather than about how the article creates the impression that it is an important and exciting place.

Award **3 marks** for an explanation which demonstrates some understanding of how the article creates the impression that the Brit School is an important and exciting place, eg *It says it is a 'centre of excellence' which means it is a very special place*. There is understanding of the effect of the text on the reader, eg *It says 'the buzz of non-stop activity' which gives the impression that the school always has something going on*. Relevant references are included to support views but all the prompts may not be equally fully addressed.

Award **4 or 5 marks** for a response which explores how the article creates the impression that the Brit School is an important and exciting place, eg *The phrase 'heart of Britain's music industry' suggests that the Brit School is important in keeping British music alive*. There is some recognition that material is deliberately selected to show that the Brit School is important and exciting. A range of techniques and their effects on the reader may be commented on, eg *The pictures in the article all contain action which shows that the school is a fun place and the headteacher uses the phrase 'excel on all fronts', giving the impression that the students have to work hard as well as having a fun, exciting time*. All of the prompts should be addressed and appropriate references are precisely and concisely made.

**Question 10 exemplar answers**

*The Brit School is important because it's a place where around 450 young people aged 14–16 work on their music talent each year. A girl called Ella-Louise said she came here to work on her music and singing talent, not to become famous. It's an exciting place because the head teacher said pupils are encouraged to explore different musical styles.*

Refers briefly to a few relevant examples from the text, showing recognition of the writer's purpose, but offers no explanation of how these examples create the impression that the Brit School is an important and exciting place. The second prompt is not addressed. **1 mark**

*The Brit School is an important and exciting place because it is 'the heart of Britain's music industry'. There is a very 'special mood', everyone is willing and trying to help each other improve their skills. The students work very hard and are focused on developing their careers. The school is exciting because maybe some future celebrities are starting their career there.*

This response offers simple comments about a relevant selection of features which show that the school is an important and exciting place. Embedded quotations are used to support ideas but there is only limited explanation of how the article creates the impression that the school is important / exciting. **2 marks**

*It comments that the school focuses on the students' individual talents so that they can build them up. It makes it sound like the students are in the school because of what they are good at so they would only become famous for what they achieved in the performing arts. The photographs show all different sides of the school like dancing and singing. They make it look exciting and more interesting. The student says that she didn't come here because she wants to be famous, she came so she could build on what she enjoys doing. The teachers seem to care about what they are doing because they 'don't settle for anything less than excellence' and they sound excited for the students.*

The comments about the talents of the students, while general, are also relevant, and demonstrate some understanding of how the article shows that the school is an important and exciting place. There is implicit understanding of the effect of quotations from staff and pupils and a generalised but valid comment on the effect of photographs. All the prompts are dealt with appropriately, if briefly, and the response overall merits 3 marks. **3 marks**

*The article explains how the Brit School is important and exciting by mentioning the 'youthful energy' you get when you arrive. It gets a picture in your head of a colourful scene of laughter. It shows how many activities the school offers which make up what the music industry is today, for example 'experimenting in film and video'. The writer gets a range of interviews from different people within the school. Each of them explain the 'special mood here' and the enjoyment of people 'singing together'. Even visitors are amazed by the 'dedication to music' the students have and the director of music comes forward to say that the variety of abilities is 'staggering' and 'there isn't a "Brit School type" and that is the key'.*

Some exploration is evident of how the article creates the impression that the Brit School is an important and exciting place. Appropriate references are selected to support comment on a number of techniques used by the writer, eg use of language, range of activities offered, effect of interviews with different people. All three prompts are covered in reasonable detail, to merit the award of 4 marks. **4 marks**

*The article suggests that the place is important to the music industry by using phrases such as 'fast becoming the heart of Britain's music industry'. It also points out flaws in the music industry – 'record factory', 'producing cloned singers or overnight celebrities' and shows it doesn't have them – 'we're more than that'. The photographs show people doing creative and fun things, such as singing and dancing, promoting the idea that the Brit School is exciting. Words such as 'excellence', 'encouraged', 'explore' make the place sound more exciting. The comments made by staff and pupils are all positive about the school. These first hand accounts make the reader even more convinced that it is an exciting place, as these people have experienced it.*

A well-focused response which addresses all three prompts. There is a strong awareness of the range of methods used in the text – specific selection of information; choice of language and its effect; use of photographs and quotations to create a positive impression of the school – and each is explored using detailed comments and well-chosen, concise quotations. **5 marks**

Questions 11–15 are about *The whole world must be watching* (pages 8–9 in the Reading booklet).

11. What does the choice of language in each of the following quotations from paragraph 1 show about Ellen’s different reactions to what is happening?

(up to 2 marks)

**AF5: explain and comment on writers’ uses of language, including grammatical and literary features at word and sentence level**

- a) *as though I had dropped into a Hollywood film set*

Award **1 mark** for an answer linked to **one** of the following ideas which shows that the choice of language in this quotation suggests that Ellen feels:

- **shock / a sense of displacement**, eg:
  - she seems to have *dropped into*, landed suddenly, in another world.
- **a sense of unreality**, eg:
  - she can’t believe what she sees as it’s so unexpected.
- **as though she is centre stage**, eg:
  - she feels as though everyone is looking at her / very important like a film star in *Hollywood*.

**Do not accept** ‘she feels like a film star’ without further explanation.

- b) *searchlights sweeping over me as if looking for an escaped prisoner*

Award **1 mark** for an answer linked to **one** of the following ideas which shows that the choice of language in this quotation suggests that Ellen feels:

- **intimidated / afraid**, eg:
  - it seems threatening to her.
- **as though she is being scrutinised**, eg:
  - she feels she is the centre of unwanted attention.
- **as though she is being hounded**, eg:
  - it’s as though she is trapped / is being hunted down like *an escaped prisoner*.

12. In paragraph 1 Ellen writes *My little world had evaporated*.

How does the choice of language in this quotation show that Ellen feels a sense of loss?

(1 mark)

**AF5: explain and comment on writers' uses of language, including grammatical and literary features at word and sentence level**

Award **1 mark** for an answer which recognises how the language in the quotation suggests Ellen's sense of loss, linked to **either** of the following:

- **Ellen feels the loss of her personal / secure / familiar world**, eg:
  - she feels she has lost her own special, private world;
  - this was something belonging to only her and now it has gone.
  
- **the world that was Ellen's has disappeared for ever / absolutely / beyond her control**, eg:
  - the choice of language shows that Ellen feels as though the life she enjoyed at sea has completely vanished;
  - it gives the impression that her world has gone so quickly that she will never get it back.

13. In paragraphs 2, 3 and 4, explain how a sense of confusion is gradually built up.

Support your ideas with quotations from these paragraphs.

(up to 3 marks)

**AF4: identify and comment on the structure and organisation of texts, including grammatical and presentational features at text level**

Award marks according to the criteria, using the exemplar answers to confirm your judgements.

### Criteria

Award **1 mark** for a response which shows some recognition of what contributes to a sense of confusion in paragraphs 2, 3 and 4, and includes some relevant reference to the text. Comments are mostly descriptive and there is no explanation of how a sense of confusion is built up.

Award **2 marks** for a response which shows some understanding of how paragraphs 2, 3 and 4 create a sense of confusion. Comments are supported by one or more relevant quotations. There is some awareness of how a sense of confusion is built up, for example evidence is offered from different paragraphs, but there is no explanation of how the text is deliberately organised to build up a sense of confusion.

Award **3 marks** for a response which demonstrates understanding of how a sense of confusion is built up in paragraphs 2, 3 and 4. Some features that contribute to the build-up of a sense of confusion are identified, eg the sequencing of events, the increase in pace or the use of language / sentence structure. There is some development of comments, and ideas are supported by well-selected quotations.

**Question 13 exemplar answers**

*In paragraph 2 she shows the confusion by saying ‘All I could see were the silhouettes of people waving and cameras flashing’. There are ‘passengers climbing aboard like a raiding party’. In paragraph 4 she says ‘it was chaos; the mood was hysterical’ which shows how much confusion there was.*

This response shows recognition that there is a sense of confusion and relevant quotations are identified. There is no explanation of how confusion is built up. **1 mark**

*A sense of confusion is built up by the descriptions of the noises and sights she sees. She describes being ‘blinded’ by the searchlights and the ‘screaming’ of voices. She also uses the word ‘chaos’.*

Features that contribute to a sense of confusion are identified, in conjunction with several relevant references to the text. Comment is generalised, however, and does not demonstrate awareness of how a sense of confusion is built up in the three paragraphs. **1 mark**

*‘Blinded by blazing searchlights’ shows she felt she couldn’t see her way, like Ellen didn’t know where she was, as though she was alone. ‘Things began to happen more quickly’ shows that Ellen didn’t really know what was going on, everything was just too fast! Then lots of things happen all at the same time which make her feel confused.*

Simple explanations are offered which show some understanding of how a sense of confusion is created, supported by relevant quotations. Although there are quotations from different parts of the section, there is no sense of how the text is organised to build up a sense of confusion. **2 marks**

*Her sense of confusion built up because she heard voices on the radio and could ‘sense her parents were near’ although she couldn’t see them and didn’t know what was going on. Then she said there was ‘a brief moment of silence’. When she neared the harbour channel ‘more and more boats’ moved in and it all became ‘chaos’ and ‘hysterical’.*

This response provides a limited explanation, using embedded quotations, of how a sense of confusion is created. There is some implicit awareness of the build-up, suggested by successive references to separate parts of the whole section. **2 marks**

*In the first paragraph she says how she hadn’t felt a choppy, fidgety motion in ages. Then how she could hear different languages which confused her. Next she was blinded by lights and cameras flashing, making her feel dizzy. In the second paragraph she says how things started happening more quickly. Adrenaline surged through her, something she couldn’t control! Then how she had her first human contact for months. Then how strange it was that she didn’t cry. Finally she says how everything had built up to become chaos.*

The comments explore how a sense of confusion is created by identifying relevant quotations from separate parts of the section. There is understanding that the description of events in these paragraphs has been organised deliberately to build up a sense of confusion. **3 marks**

*She uses the boats unpredictable movements and the mass of different voices to show confusion. Also she describes how she was ‘blinded by the searchlights’ and the ‘cameras flashing’. In the next paragraph she explains how everything started happening so fast and the screaming voices as she arrived on land were relieving yet it was just starting to sink in how she had been away from human contact for so long. Finally, how the boats started to ‘close in’ and how it was ‘chaos’ and ‘hysterical’ all add to the feeling of confusion.*

This response explores how a sense of confusion is created in separate parts of the section, supported by relevant quotations. There is a focus on the build-up of confusion throughout the section, with references from each paragraph, showing recognition of the cumulative impact of the language to create a particular effect. **3 marks**

14. Ellen refers to her boat, *Kingfisher*, by name.

From **paragraph 6** (*As Kingfisher finally approached the dock ...*), explain one other way in which Ellen shows that *Kingfisher* is very important to her.

Support your answer with a quotation from paragraph 6.

(1 mark)

**AF6: identify and comment on writers' purposes and viewpoints and the overall effect of the text on the reader**

Award **1 mark** for the following idea, supported by an appropriate quotation from paragraph 6:

- **Ellen refers to *Kingfisher* as though the boat is a person**, eg:
  - she treats *Kingfisher* as a person when she says *we*;
  - she says '*Kingfisher* and I had done it', suggesting that they are a team.

**Do not accept** 'Ellen uses personification' on its own.

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**[Turn over for question 15]**

15. From paragraphs 5 to 7 (**page 9**), what impressions do you get of Ellen's different feelings now that the race is over?

You should comment on:

- Ellen's reactions to the crowds in paragraph 5;
- the different feelings Ellen experiences in paragraph 6;
- how Ellen feels about the end of the race in paragraph 7.

(up to 5 marks)

**AF3: deduce, infer or interpret information, events or ideas from texts**

Award marks according to the criteria, using the exemplar answers to confirm your judgements.

**Criteria**

Award **1 or 2 marks** for a response which recognises some aspects of Ellen's feelings now that the race is over. There is some evidence of inference, but responses are largely descriptive, eg *When she comes in to the dock she feels nervous and she feels completely alone*. The text may be paraphrased or referred to and all the prompts may not be addressed.

Award **3 marks** for a response which shows some understanding of Ellen's feelings now that the race is over. There is evidence of inference in relation to some of Ellen's different feelings, eg *She is pleased and grateful to see so many people smiling at her but she also feels it is too much*. Comments are generally developed and are supported by relevant references to the text. All the prompts may not be equally fully addressed.

Award **4 or 5 marks** for a response which explores a range of feelings experienced by Ellen now that the race is over. Ideas are developed showing clear evidence of inference in relation to Ellen's mixed or contrasting feelings, eg *'The whole world must be watching' gives the impression that Ellen is in disbelief but also excited and slightly overpowered*. Interpretation of Ellen's feelings is supported by appropriate references precisely and concisely made, sometimes including recognition of the impact of individual words or phrases, eg *Ellen describes the microphones 'pointing directly' at her, which suggests she feels that they are threatening, like guns*. All the prompts should be addressed.

**Question 15 exemplar answers**

*She is amazed at the crowds of people. She feels scared by the cameras and microphones all pointing at her. Then she feels like getting back on her boat and going off to sea again.*

This response identifies an aspect of Ellen's feelings from each paragraph on page 9, demonstrating a simple level of inference, but there is no development of ideas. **1 mark**

*Ellen feels overwhelmed and emotional by the crowd. It also makes her look as if she is trying to thank the crowd – 'I tried to smile for every single face in the crowd'. In paragraph six at first she sounds lonely because she is surrounded by strangers and then nervous because she thinks 'the whole world must be watching'.*

Different aspects of Ellen's feelings are demonstrated, supported by relevant quotations. There is evidence of inference but the third prompt is not addressed. **2 marks**

*In paragraph 5 she is feeling a little overwhelmed by the whole thing. When she says 'being suddenly surrounded by thousands of people was almost too much to bear' we get a strong feel of her being overwhelmed. In paragraph 6 she is feeling very tense and nervous. She says 'stood there with my knees shaking' and 'I felt like a child awaiting an exam', but when she says 'we'd done it' she shows that she feels relieved too. In paragraph 7 she is feeling sad because the race is over, she will never have that feeling again. She says, 'I wanted to turn back time and be out at sea again'. This is where she really wants to be.*

Valid inferences are made about Ellen's different feelings now that the race is over, with some development of comments, and ideas supported by relevant quotations. All three prompts are touched on but ideas are not fully explored. **3 marks**

*When Ellen saw the crowds she was amazed that so many people had come out to support her and to congratulate her. Many people were 'smiling at one time' and Ellen wanted to say thank you so she 'smiled back from ear to ear'. She wanted to make sure that everyone knew how much this meant to her but she wasn't sure how to show it. Ellen was really nervous about the journalists and this made her scared. She wasn't sure what she would say. When she had the champagne she almost felt self-conscious about herself and physically her knees were 'shaking'. When she opened the bottle, it finally came into her mind what she had done and the achievement she had made. Ellen's feelings when she had to leave Kingfisher were sad because she felt that the boat and her had completed the adventure together and she didn't want to leave Kingfisher.*

This response explores a range of different feelings, from amazement to self-consciousness, illustrated with embedded quotations. A good degree of inference is demonstrated, with some comment on Ellen's mixed feelings, and all the prompts are addressed. Overall, there is sufficient exploration for this response to be given 4 marks. **4 marks**

*In paragraph 5 Ellen had not imagined that she would receive so much attention. 'People were waving, cheering and calling my name... I'd never seen so many people smiling at one time.' This gives the impression that she did not expect this and she expected much less than she received. Although she is grateful for the praise from the crowd and wants 'to jump high in the air to say thank you', she almost wishes that there weren't so many people as it feels 'too much to bear'. She felt nervous and weary, 'I felt like a child awaiting an exam'. This shows she felt anxious and uncertain about what will happen next. She did not feel as though she was in reality. 'I was passed an enormous bottle of champagne' makes it sound as though its all happening to someone else and suggests that she did not feel herself but felt like she was in another world. When she has to leave Kingfisher, the reality of the end of the race hits her. 'Until that moment the finish had felt like a dream' she had felt like the finish was not real and it was unbelievable but now she has to face up to the situation. She wanted to race again. 'But now I had to accept that the race was over.' The word 'but' suggests that she felt a kind of regret and did not want to accept that it was all over.*

This response explores the mixed feelings experienced by Ellen now that the race is over, with detailed comment and explanation, based on several well-chosen references to each paragraph. There is awareness of how language is used to imply Ellen's feelings, demonstrated by the comments on 'I was passed ...' and 'but'. All the prompts are fully addressed. **5 marks**



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# Shakespeare paper

## Introduction

The Shakespeare paper is a test of reading only: three tasks are set, one linked to each of the three specified Shakespeare plays, *Macbeth*, *Much Ado About Nothing* and *Richard III*.

The paper assesses pupils' understanding of two extracts from the scenes or sections from each play designated for study. One reading task is set on each play.

## Task

The reading task on the Shakespeare paper is a test of prepared reading via a single task. It tests the same set of skills as are assessed on the unseen texts on the Reading paper. The emphasis is on pupils' ability to orchestrate those skills and demonstrate their understanding of, and response to, the Shakespeare text they have studied, and so the assessment focuses are not separately identified.

Each task targets one of the following areas related to the study of a Shakespeare play:

- character and motivation;
- ideas, themes and issues;
- the language of the text;
- the text in performance.

In 2006, the areas targeted for assessment are:

<i>Macbeth</i>	character and motivation;
<i>Much Ado About Nothing</i>	ideas, themes and issues;
<i>Richard III</i>	the language of the text.

## Mark scheme

There is one set of criteria for each task. Exemplar answers with marginal annotation and summary comment exemplify how the criteria should be applied.

The criteria for these tasks are based on a generic mark scheme. The criteria have been customised to relate specifically to the tasks and to take account of evidence from pre-testing.

Pupils are required to write about both of the extracts printed on the question paper. Responses which refer to one extract, or only refer to the second in the briefest way, should be judged initially in relation to the quality of understanding shown and then awarded the mark at the equivalent marking point in the band below. Uneven coverage of the extracts in a pupil's response will be addressed by the normal marking process: a best-fit judgement taking into account the quality of understanding shown and the coverage of the extracts.

Responses which do not fulfil enough of the criteria for Band 1 should be awarded 0.

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*Table showing marks awarded to exemplar responses*

**Reading**

	<b>Mark</b>	<b>Page</b>
<b>Macbeth</b>		
<b>Example 1</b>	<b>3</b>	<b>33</b>
<b>Example 2</b>	<b>8</b>	<b>34</b>
<b>Example 3</b>	<b>10</b>	<b>36</b>
<b>Example 4</b>	<b>16</b>	<b>39</b>
<b>Much Ado About Nothing</b>		
<b>Example 1</b>	<b>4</b>	<b>45</b>
<b>Example 2</b>	<b>9</b>	<b>47</b>
<b>Example 3</b>	<b>11</b>	<b>49</b>
<b>Example 4</b>	<b>18</b>	<b>52</b>
<b>Richard III</b>		
<b>Example 1</b>	<b>6</b>	<b>57</b>
<b>Example 2</b>	<b>9</b>	<b>58</b>
<b>Example 3</b>	<b>12</b>	<b>60</b>
<b>Example 4</b>	<b>15</b>	<b>63</b>

## **Macbeth**

Act 2 Scene 2, lines 8 to 66  
Act 5 Scene 5, line 1 to the end

In the first extract, Macbeth is affected by the death of Duncan, and in the second, by the death of Lady Macbeth. In both, he realises that he is in danger.

**Explain how Macbeth reacts to death and to danger in these extracts.**

*Support your ideas by referring to both of the extracts which are printed on the following pages.*

**18 marks**

**Macbeth mark scheme**

Band	Reading criteria	Marks available
1	A few simple facts and opinions about what Macbeth says or does in these extracts, eg in the first, <i>he wishes he hadn't murdered the king</i> , and in the second, <i>he isn't upset when Lady Macbeth dies</i> , though some misunderstanding may be evident. Parts of the extracts are retold or copied and answers may be only partly relevant.	1,2,3
2	A little explanation showing some awareness of how Macbeth reacts to death and to danger, eg in the first extract, <i>Macbeth is scared that people will find out that he killed the king</i> , and in the second, <i>Macbeth doesn't want to believe that Birnam Wood is moving</i> . Comments are relevant, but mainly at the level of plot, eg <i>Lady Macbeth told Macbeth to kill the king and now he regrets it</i> . Some broad references to how Macbeth speaks, eg in the first extract, <i>he sounds jumpy because he has just murdered Duncan</i> . A few words or phrases are mentioned, although the selection is not always appropriate.	4,5,6
3	Some general understanding of how Macbeth reacts to death and to danger, eg in the first extract, <i>Macbeth brings the daggers out of Duncan's room with him and then is so scared by what he has done, he won't take them back</i> , and in the second, <i>Macbeth is not afraid of losing the battle because he believes the witches' prophecies</i> , although points may be undeveloped. Some limited awareness of the language Macbeth uses, eg in the first extract, <i>Macbeth imagines a voice saying 'Sleep no more' because he is so guilty he thinks he will never sleep again</i> , with points illustrated by relevant references to the text.	7,8,9
4	Some discussion of how Macbeth reacts to death and to danger, eg in the first extract, <i>Macbeth stares at his hands with the daggers covered in Duncan's blood and is so horrified he starts to lose control</i> , and in the second, <i>when Macbeth hears that the wood is actually moving, he gets frightened but tries to hide it by putting on his armour with a show of bravery</i> , though the same quality may not be evident throughout. Awareness of Macbeth's use of language and its effects, eg in the second extract, <i>at the end, Macbeth wants to die with 'harness on his back' which suggests he just wants to die like a soldier</i> , with ideas developed by relevant references to the text.	10,11,12
5	Clear focus on how Macbeth reacts to death and to danger, eg in the first extract, <i>Macbeth's crime is so terrible that his conscience gets the better of him and he can't say 'Amen' to a prayer</i> , and in the second, <i>Macbeth has 'almost forgot the taste of fears' because nothing can frighten him now that he has murdered Duncan, Banquo and so many others</i> . Clear understanding of Macbeth's use of language, eg in the first extract, <i>Macbeth uses the image of turning the sea red with the blood of his hands because he will never wash away the guilt</i> , and in the second, <i>Macbeth says he has 'almost forgot the taste of fears', meaning he can't feel fear anymore because he has 'tasted' so many evil deeds</i> . Well-chosen references to the text justify comments as part of overall argument.	13,14,15
6	Coherent analysis of how Macbeth reacts to death and to danger, eg in the first extract, <i>Macbeth is terrified by his own sin and loss of faith, and not being able to say 'Amen' when the grooms said 'God bless us' is terrible</i> , and in the second, <i>Macbeth's reactions swing from defiance to despair and in the end he no longer wants to live, 'I gin to be awearry of the sun'</i> . Appreciation of the effects of language to show Macbeth's different reactions, eg in the first extract, <i>after killing Duncan, Macbeth says he has 'murdered sleep' which tells us that he has lost his peace of mind and will never be free from his conscience again</i> , and in the second, <i>Macbeth thinks life is 'a brief candle signifying nothing' which makes his wife's death seem hardly important because everything he has done has proved pointless, getting him nowhere and only death to come</i> . Comments and precisely selected references to the text integrated into well-developed argument.	16,17,18

### Macbeth Example 1

simple opinion  
supported by  
textual reference

*In the first extract Macbeth is scared and frightened. He says "I am afraid to think what I have done". (He doesn't want to remember killing Duncan.*

recognition of how  
Macbeth is affected

*He also forgets to get rid of the daggers because he's so scared. Lady Macbeth says "Why did you bring these daggers from the place?"*

simple fact

simple opinion  
supported by  
quotation

*In the second extract he doesn't care if he dies and so doesn't feel scared. He says "I have almost forgotten the taste of fears".*

*So he's saying that it's been so long since he was scared he'd almost forgotten what it was like.*

limited attempt at  
explanation

quotation to  
support simple  
opinion

*He also says "At least we'll die with harness on our back." So he doesn't care if he dies.*

#### Summary

Some simple opinions about Macbeth's state of mind with supporting quotations and reference to both extracts. Attempts to engage with the text. Points generally relevant but made only briefly, with not quite enough development to fulfil Band 2 criteria.

Band 1 – 3 marks

## Macbeth Example 2

general understanding of Macbeth's reaction to Duncan's death and the danger of being caught

*In Act 2 Scene 2, Macbeth has killed Duncan and he is guilty and afraid. He is afraid of getting caught. He asks many questions about the noise he made, who was in the chamber next to Duncan. He is very anxious. Whilst murdering Duncan he cannot say "Amen" when he prays for him. Lady Macbeth tries to calm him down, but it's not helping him. She is the complete opposite to Macbeth. He is hearing things and feels in danger of being killed. "Glamis hath murdered sleep and therefore Cawdor shall sleep no more. Macbeth shall sleep no more."*

quotation only partially linked to explanation

general understanding but textual reference is limited

*Macbeth won't go back to lay the daggers with the guards because he might get caught. Lady Macbeth tells him he is weak and unmanly. Macbeth is disturbed by the constant knocking and feels uneasy about his blood stained hands.*

*In Act 5 Scene 5, Macbeth is preparing to fight Macduff's army. He is certain that they won't get him because of the castle's strength. He also is calm because of the witches prophecies.*

*When Macbeth hears the news of Lady Macbeth's suicide, he doesn't really care. He shrugs off the news. ("She should have died hereafter") Macbeth is too busy preparing to care that his beloved wife is dead. When a messenger arrives, Macbeth hears that the wood is moving. Macbeth then becomes explosive and angry, telling the messenger that if he is lying, he will hang him on a tree and wait for him to starve. The messenger takes these insults, but insists the wood is moving ("I say, a moving grove")*

some awareness of the language Macbeth uses and an attempt to comment on effect

**continued opposite**

**Macbeth Example 2 continued**

embedded quotation supports general understanding of Macbeth's reaction to danger

*When Macbeth realises that the wood is actually moving, he becomes anxious and scared. He tries to hide it. He tells his men, he will die with a harness on his back. He is prepared to die, and is telling the army to come and get him. He is confident he'll win and he is willing to die for his country.*

*This is a huge change from how Macbeth behaved in Act 2 he was guilty about killing ONE person and now he will kill anyone to get to the top.*

concluding summary of change in Macbeth's attitude shows general understanding

<b>Summary</b>
General understanding of Macbeth's reactions to death and danger and some awareness of the effect of Macbeth's language. Points lack development and have only limited support from quotations and textual references. Band 3 criteria fulfilled but not entirely securely.
Band 3 – 8 marks

## Macbeth Example 3

overview that shows clear understanding of key points in both extracts

*After Macbeth murders King Duncan he becomes very nervous and gradually breaks down, this is shown in Act 2 scene 2 throughout but he reacts completely different towards the end when he isn't afraid of death and doesn't care about danger, this is because of the fact of the drastic changes he undergoes: from a valiant nobleman to an evil tyrant king. His first steps to the brink of tyranny is when the witches prophesised he would be king.*

some development of explanation shows general understanding

*Macbeth has just done the evil deed and he begins to speak with Lady Macbeth, when she enters Macbeth is unstable and harsly and abruptly "Who's there? What ho?" this is because this could be the end of his plan, if someone enters and sees him with bloodied hands and holding two daggers he would be executed for the Murder but fortunately it's just, Lady Macbeth.*

awareness of Macbeth's use of language

*"Alack, I am afraid they have awaked" Lady Macbeth is quite nervous and is afraid someone has heard the murder. Lady Macbeth then preaches to Macbeth, saying she couldn't kill Duncan because of him looking like her father. Macbeth says he has done the deed and they have a quick conversation. Macbeth feels terrible and guilty, of killing Duncan "This is a sorry sight" but Lady Macbeth thinks he is stupid for saying that.*

relevant comment and quotation show general understanding although originating from focus on Lady Macbeth

*continued opposite*

**Macbeth Example 3 continued**

attempt to comment on Macbeth's use of language

general understanding supported by relevant quotation

attempt at wider discussion using relevant quotations

Macbeth and Lady Macbeth continue to talk, and Lady Macbeth tries to calm Macbeth down. Macbeth has been brought to edge of insanity and his guilt has fully consumed him "Methought I heard a voice cry "sleep no more: Macbeth does murder sleep" Macbeth continues saying he has murdered sleep because the quote is supposed to let that stick in your mind. Macbeth is so horrified of the murder he cannot bring himself to look at the body or even go into the room, so Lady Macbeth takes the task of placing the daggers on Duncan's guards. ("Whence is that knocking" Macbeth is so fearful now that he is afraid of the danger that someone will find out.)

awareness of how language shows Macbeth's reactions

attempt to explain the language Macbeth uses

Act 5 Scene 5 Macbeth has transformed into a Monster, an evil entity and a tyrant king, he is no longer a man afraid to commit murder he gladly brings it to anyone, and he is no longer afraid of danger of his own life or his men, he gladly accepts it. Macbeth and what remains of his army are preparing to fight the English "We might have met them dareful, beard to beard, and beat them backward home." The little of what humanity he has left is shown when he hears a woman cry, and hears the haunting message that his wife is dead "she should have died hereafter, there would have been time for such a word." Macbeth is unfortunately unphased of the passing of his wife because he is so fixed on fighting.

*continued over*

**Macbeth Example 3 continued**

*While Macbeth is waiting for the English a Messenger arrives "I looked toward Birnam and anon methought the wood began to move". Macbeth was shocked and outraged "liar and slave" The prophecy for Birnam to move had come true, his defeat was close and coming fast.*

concluding comment  
and relevant quotation  
show general  
understanding

Summary
Comments, supported by relevant quotations and textual references, show a general understanding of Macbeth's reactions to death and danger across the two extracts. Some awareness of language and the effect of how the characters speak; some points developed in more detail so that comments begin to link together into a more extended discussion. Hence, this response begins to satisfy the demands of the Band 4 criteria, justifying 10 marks.
Band 4 – 10 marks

**Macbeth Example 4**

*In these extracts Macbeth reacts to death in a shock and horrified way, particularly to the death of Duncan. The reason for this could be that Macbeth was the person that actually killed Duncan, whereas Lady Macbeth kills herself.*

clear focus on how Macbeth reacts after the killing of Duncan

*In the first extract, directly after Macbeth has killed Duncan, he already starts to regret what he has done "This is a sorry sight". This shows that he regrets killing Duncan, wishes he never did it, and is possibly still in shock at what he has done.*

*Macbeth's conscience has already got the better of him, as we can see from what he says in lines 29–32, he says to his wife that he was not able to say Amen "I could not say Amen" This is because his conscience is not allowing him to be a holy man anymore because of the terrible crime that he has committed, killing a king.*

clear summative comment supported by attempt to tease out the significance of Macbeth's language

some understanding of the effects of language, but without precise textual support

*From lines 15–25 the lines are scattered and the conversation between Macbeth and Lady Macbeth creates suspense, and a sort of eerie, frightening mood, which, in my opinion, is Shakespeare's way of reflecting Macbeth's feelings of what he has just done.*

precise references support analysis

*Macbeth then goes on to say that he has been hearing voices cry out to him, that he will never be able to sleep again "Methought I heard a voice cry, sleep no more, Macbeth does murder sleep". Sleep is a big theme in this play, and at the beginning of the play the witches curse some people by not letting them sleep. When Macbeth expresses that someone said he couldn't sleep anymore, I think that it was actually a voice in Macbeth's head saying that he couldn't sleep anymore because he feels so guilty.*

attempt to analyse Macbeth's reactions in more detail

**continued over**

**Macbeth Example 4 continued**

Macbeth then says, when told to go and replace the daggers, that he is "afraid to think of I have done" This shows us that Macbeth is actually scared now, of the things that will haunt him because of what he has done.

Macbeth then says, once he hears the knocking "How is't with me, when every noise appals me". This means that any noise he hears is frightening him, because he is so shakey and nervous, and afraid of being caught, and is also afraid of what he has done.

Macbeth says just before this that he thinks he will never be able to wash his hands of the evil that he has done. "Will all great Neptunes oceans wash this blood clean from my hands" this means that he thinks he will never be able to let this evil deed go, and it will stay with him forever.

Macbeth changes his reactions to death, however, in Act 5, scene 5, after he finds out that Lady Macbeth has died. There are two reasons for this, I think, the first one being that he, himself did not actually kill her, and the second being that he thinks that it was good that she had died, because now she will not have to go on suffering. Macbeth's reactions once he has found out that she is dead, is "she should have died hereafter; There would have been a time for such a word." This reaction is almost as though he does not care that she is dead, this could be because of the two reasons that I mentioned earlier

understanding of Macbeth's use of language and what it reveals about his state of mind

analysis moves from Macbeth's 'imagined fears' to fear created by actual events

attempt to tease out significance of Macbeth's language

attempt to analyse Macbeth's reaction to news of his wife's death

**continued opposite**

**Macbeth Example 4 continued**

generalised development of argument but without precise textual support	<p><i>Macbeth's reactions to danger, however, is that he believes he is indistructable, that is until the woods move towards his castle. However, when he finds out that the woods have moved to his castle his reaction is that he is shocked and is in disbelief. This could be because he has just realised the witches have deceived him, and that he has been tricked.</i></p>	attempt to analyse significance of movement of the wood in relation to its overall dramatic impact and Macbeth's realisation that he has been deceived
some appreciation of the effect of Macbeth's language	<p><i>Macbeth, just before he finds out that the woods have moved, says that the messenger is a liar. He refuses to believe that he is danger, and threatens to have the messenger killed.</i></p> <p><i>"Liar and slave... if thou speak'st false, upon the next tree shall thou hang alive Till famine cling thee" He thinks that throwing abuse at the messenger will make everything go away, this however is not true at all.</i></p>	
attempt to explain implications of Macbeth's language	<p><i>Macbeth says that he has "almost forgot the taste of fears" this shows that he does not really fear anything, and he has been worn down by too much of it, so his reaction to danger is that he does not really fear danger.</i></p>	

**continued over**

**Macbeth Example 4 continued**

implicit understanding of the significance of Macbeth's words at this point of the play

*Once Macbeth does realise how much danger he is in however, he starts to yell and warns everyone about the danger "Arm, arm and out... ring the alarum bell" This shows that he has actually started to realise the danger that he in.*

*He then goes on to realise that he himself might die, and says that he doesn't really care and is glad that he is going to die fighting "At least we'll die with harness on our back".*

concluding comments on Macbeth's reactions to death and danger supported by precise textual references

Summary
Clearly focused, extended consideration of Macbeth's reactions to death and danger. An understanding of Macbeth's language shown through attempt at a precise exploration of its effects and supported by well-chosen quotations and textual references. Discussion of some aspects of Macbeth's reactions develops into a more detailed analysis showing an awareness of the dramatic impact of his words and actions. Hence a mark at the bottom of Band 6 is justified.
Band 6 – 16 marks

## **Much Ado About Nothing**

Act 3 Scene 2, lines 59 to 100

Act 4 Scene 1, lines 80 to 138

In these extracts the male characters talk about Hero.

**Explain the different attitudes the men show towards Hero in these extracts.**

*Support your ideas by referring to both of the extracts which are printed on the following pages.*

*18 marks*

**Much Ado About Nothing mark scheme**

<b>Band</b>	<b>Reading criteria</b>	<b>Marks available</b>
1	A few simple facts and opinions about what the men say or do in these extracts, eg in the first, <i>Don John says Hero is disloyal</i> , and in the second, <i>Claudio is horrible to Hero</i> , though some misunderstanding may be evident. Parts of the extracts are retold or copied and answers may be only partly relevant.	1,2,3
2	A little explanation showing some awareness of the different attitudes the men show towards Hero, eg in the first extract, <i>Don John tells lies about Hero</i> , and in the second, <i>Friar Francis thinks Hero is innocent</i> . Comments relevant, but mainly at the level of plot, eg <i>Don Pedro and Claudio both believe what Don John has told them</i> . Some broad references to how the men speak, eg in the first extract, <i>Claudio is angry when he says he will shame Hero at the wedding</i> . A few words or phrases are mentioned, although the selection is not always appropriate.	4,5,6
3	Some general understanding of the different attitudes the men show towards Hero, eg in the first extract, <i>Don Pedro and Claudio are surprised by what Don John tells them but soon start to think that Hero has been unfaithful</i> , and in the second, <i>Leonato is shocked by what the other men say and he is furious with Hero</i> , although points may be undeveloped. Some limited awareness of the language the men use, eg in the first extract, <i>Don John calls her 'every man's Hero' meaning she is unfaithful with lots of men</i> , with points illustrated by relevant references to the text.	7,8,9
4	Some discussion of the different attitudes the men show towards Hero, eg in the first extract, <i>when Claudio hears what Don John says, he seems to believe him and is shocked and confused but Don Pedro seems more loyal and says 'I will not think it'</i> , and in the second, <i>Claudio believes he has been betrayed by Hero and says he will never love or trust a woman again</i> , though the same quality may not be evident throughout. Awareness of the men's use of language and its effects, eg in the second extract, <i>Leonato says 'Hath no man's dagger here a point for me?' telling us that the pain of being stabbed to death could not hurt as much as this</i> , with ideas developed by relevant references to the text.	10,11,12
5	Clear focus on the different attitudes the men show towards Hero, eg in the first extract, <i>Don John wants to destroy Hero's reputation because he hates Claudio and this is how he can hurt him</i> , and in the second, <i>only Benedick and the Friar believe Hero is innocent; they show support for her by calling her 'lady'</i> . Clear understanding of the men's use of language, eg in the first extract, <i>Claudio asks questions 'Who Hero?' 'Disloyal?' and 'May this be so?' which shows he doesn't know what to think</i> , and in the second, <i>Don Pedro speaks about Hero in a very different way cruelly calling her 'no maiden'</i> . Well-chosen references to the text justify comments as part of overall argument.	13,14,15
6	Coherent analysis of the different attitudes the men show towards Hero, eg in the first extract, <i>Don John puts emphasis on Claudio's 'honour' because he knows this will matter to him even more than marrying Hero</i> , and in the second, <i>in the past Benedick would probably have joined with the men against Hero, but now that he loves Beatrice he sees women differently</i> . Appreciation of the effects of language to show different attitudes, eg in the first extract, <i>Claudio's disbelief changes to the desire for revenge, 'there will I shame her'</i> , <i>because he believes his honour has been damaged</i> , and in the second, <i>Claudio describes the contradiction between Hero's appearance and what he believes is true, 'most foul, most fair', showing how confused and distressed he is</i> . Comments and precisely selected references to the text integrated into well-developed argument.	16,17,18

**Much Ado About Nothing Example 1**

simple facts about Claudio's attitude

*In Act 3 Scene 2 Don John comes and says to Claudio and Don Pedro that Hero is been disloyal to him and at first Claudio doesn't believe him but as Don John says more about Heros treachery then he starts to believe him.*

*Don John says that if they walk past Hero's balcony they will see her been disloyal and then Claudio can decide if she is been disloyal or not.*

retelling plot

mainly retelling of plot but some awareness of Claudio's changing attitude

*Don John also says that Hero is everybodys Hero which means that he is accusing Hero of been a common prostitute. Claudio and Don Pedro fall for Don John's plan and see Margaret dressed like Hero making love on the balcony and Don Pedro and Claudio fall for the plan and all of a sudden Claudio no longer loves Hero but he hates her instead.*

broad references to how Claudio, Don Pedro and Leonato speak

*In Act 4 Scene 1 at the wedding of Claudio and Hero Claudio acts like Benedick did at the beginning of the play and he slanders Hero in front of everyone by saying that she is pure impiety and Don Pedro says words that make Hero out to be disloyal as well by saying that she has slept with more than one man in the past.*

*Hero stands there without defending herself and when the three men leave Leonato shouts abuse to Hero telling her to die and ever open her eyes again because of her shame.*

*continued over*

**Much Ado About Nothing Example 1 continued**

*Leonato really gets angry and upset by what the three men have said about Hero and he believes them. He also believes about Hero's shame and that she has slept with more than one man.*

simple facts about  
Leonato's attitude

**Summary**

Retelling of the plot provides context for some simple facts and opinions about the attitudes of the men towards Hero. Little use of quotation, but some broad references to the way the men speak provide enough explanation to justify a mark at the bottom of Band 2.

Band 2 – 4 marks

**Much Ado About Nothing Example 2**

retelling plot

*In the first scene, Act 3 scene 2, Claudio and Don Pedro are greeted by Don John with some bad news. Don John tells Don Pedro and Claudio he has 'seen' Hero with another man at her window. Don John acts like he is surprised but truly he's not as he hasn't witnessed any thing. Claudio is the first to answer Don John with 'Who Hero?', line 77. This gives us the impression that Claudio shocked and confused. He also says 'Disloyal?', line 79, which also gives us the impression that he can't get his head around what Don John is saying.*

awareness of Claudio's language and what it implies about his attitude

awareness of what language shows about Don Pedro's attitude indicates general understanding

*Don Pedro acts differently to Claudio. He won't believe his brother and so he decides to defend Hero by saying, 'I will not think it.' line 87. In response to this, Don John offers to show them proof but they decline his offer. Don John doesn't really have any proof but he knew they wouldn't want to see it anyway. Claudio then says that he won't marry her in the congregation but instead he will disgrace her. Don Pedro says to Claudio that he will go with him to disgrace him, but secretly still doesn't believe his brother.*

understanding of how attitudes change

understanding of Don Pedro's attitude and awareness of significance of language

*In the second scene, Act 4 scene 1, Hero is told that she was seen talking to a man at her window between the hours of twelve and one. Her reply to this is, 'I talked with no man at this hour, my lord.' line 80. Don Pedro takes Hero's answer the wrong way and thinks that she was doing something else instead of talking, line 81, 'Why then are you no maiden...'. Don John speaks to Hero, after Don Pedro, and says that he is sorry about Hero. You can see that his attitude has changed because before he was glad to be telling of Hero's dishonourment towards Claudio but now he feels sorry about her bad behaviour.*

*continued over*



**Much Ado About Nothing Example 3**

*In the extracts the men show different attitudes towards Hero. They mainly think that she is unfaithful and disloyal, and she sleeps around.*

general understanding supported by relevant reference

*In the first extract we know that Don John does not like Hero because he stirs things and lies so hers and Claudio's wedding will be canceled and everyone will dislike Hero. He tells Claudio and Don Pedro that Hero is disloyal, he says 'I came hither to tell you, and circumstances shortened (for she has been too long a-talking of), the lady is disloyal'. He also refers to her as 'every man's Hero' which implies that she is 'sleeping around' and 'getting with' all different men. He does this to stir things between her and Claudio, which shows he doesn't like her or Claudio.*

extended comment showing awareness of language and effect

discussion of Claudio's attitude

*Claudio, has no trust in Hero because he believes Don John (the bastard, which makes it worse) that Hero is disloyal. He automatically plans to shame her in front of everyone at the wedding, although he has not yet seen any evidence. (He says 'Why I should not marry her tomorrow in the congregation, where I should wed, there I will shame her.')* This shows that because he has not stuck up for Hero and believed Don John straight away, he does not have any faith in her, and he believes she would do such a thing.

relevant reference to support development of ideas

*continued over*

**Much Ado About Nothing Example 3 continued**

explanation of quotation to develop point

*Don Pedro doesn't believe Don John straight away, which shows that he does not think Hero could do something like that. When Don John describes what Hero has apparently done, he says 'I will not think it' which means he doesn't think Hero would do that, because he thinks she is loyal and a maid/virgin.*

general understanding of Don Pedro's attitude but limited discussion of points

generalised explanation of change in Claudio's attitude

*In the second scene the men's attitude towards Hero are mainly the same. They all gang up on her and shout accusations at her.*

*Claudio embarrasses her in front of everyone at the wedding by playing with words and accusing her something she hasn't done. He shouts a lot at her and explains that he will never again fall in love because of what she has done. He says to her 'For thee I'll lock up all the gates of love' and 'turn all beauty into thoughts of harm' He says this because what Hero has done has ruined his love life, and he thinks she is a 'no maiden'.*

point developed more precisely, using relevant reference to text

some discussion of Don Pedro's changing attitudes

*Don Pedro makes things worse in the second scene, this shows that he no longer cares if Hero's wedding is destroyed because he thinks she is 'no maiden'.*

*He also says 'most like a liberal villain, confessed the vile encounters they have had a thousand times in secret'. Although it is not true, it makes things worse when Don Pedro says it. Because he says that she has done it 'a thousand times', it shows he thinks Hero could have and would have, although he has no evidence.*

quotation used to support and develop point

**continued opposite**

**Much Ado About Nothing Example 3 continued**

some awareness of language

*Leonato believes everything that is said at the wedding, even though he is Hero's father and he has raised her and been with her all his life. (He says 'the wide sea hath drops too few to wash her clean again, and salt too little, which may season give to her foul tainted flesh'. This shows he doesn't think much of her because he does not stick up for her and he believes them straight away.*

relevant references to text support brief discussion of Leonato's attitude

*The two scenes show that the men mainly think that Hero could and would cheat on Claudio, and she is disloyal.*

**Summary**

Some discussion of the attitudes shown towards Hero, with relevant textual references used to support the development of ideas. Comments also show some awareness of language and its effects. The same quality of explanation is not maintained throughout, with some comments left generalised and undeveloped. Overall, the Band 4 criteria are fulfilled.

Band 4 – 11 marks

**Much Ado About Nothing Example 4**

*The attitudes towards Hero throughout these extracts change and differ very considerably for not only the differences between each characters opinions, but even in one person there own opinion and attitude change toward her also.*

summary overview  
signals understanding  
of scope of the issue

perceptive analysis of  
Don John's attitude  
and motivation within  
context of the unfolding  
plot

*There are a variety of feelings toward Hero in the first extract alone. Don John's attitude is rather difficult to discover for although he says one thing for instance, "the lady is disloyal" you know that really he knows that Hero is faithful and innocent. His attitude towards her seems to be one of harm and unthoughtfulness. He does not care whether she be stained and her reputation be marred by an immense shame for he only dwells on the fact that she is his tool for mischief. Don John continues, in the extract to try and confirm Hero's unfaithfulness by just the things he says, "Leonato's Hero, your Hero, every man's Hero." By including "every man's Hero" Don John is implying that Hero was not just 'belonging' to Claudio but also caused herself to belong and have relationships with other men also. He is calling her a disloyal woman who thrusts herself before every man she meets "Her wickedness" implies that she has sinned a great sin and though she be beautiful she has a wicked heart. He even refers to her and the happenings as a "plague right well prevented". Don Johns attitude towards Hero does not change throughout the scenes.*

sustained  
appreciation of the  
effects of Don John's  
language

**continued opposite**

**Much Ado About Nothing Example 4 continued**

*In contrast Don Pedro's (Don John's brother) attitude does. He changes from having all hopes towards Hero, and all efforts to stay loyal, "I will not think it" to someone who, with his own lips condemns and accuses Hero to her face; "You no maiden", "Did see her, hear her" and "Confessed the vile encounters they have had a thousand times in secret."*

comments and precise references to the text integrated into well-developed argument

analysis of Don Pedro's attitude recognises his own sense of betrayal

*Don Pedro is furthermore grieved about Hero's unfaithfulness and the hurt it has done to Claudio for he himself was the one who wooed Hero for his friend, "And as I wooed for thee to obtain her, I will join with thee, to disgrace her. He feels that he is partly to blame for the events that have occurred and will occur.*

sustained analysis recognises complexity of Claudio's changing attitudes

*We know, that Claudio is terribly grieved and gullible from the former trick played on him but we can furthermore realise how he can be terribly impressionable. We can see this from the fact that out of Claudio and Don Pedro, Claudio is the first to believe the falsehood. He, being the one who should have had more faith in Hero, and known her not to be of the character to do such a thing. I discover that even from the first thing he says in these extracts, "If there be any impediment, I pray you discover it" that he even then feels towards Hero an uncertain and not entirely trusting emotion. He is very questioning, as he should be in such a case, "Who Hero?" and "Disloyal?". In the second extract we see that Claudio is distraught and angry with Hero, yet towards her he still feels and admires her, "most foul, most fair." From this we know that his attitudes towards her are in tumult but considerably overpowered by the feeling that she should be disgraced.*

quotations integrated with comments into well-developed argument

**continued over**

**Much Ado About Nothing Example 4 continued**

textual references integrated into developed argument

*Although Leonato only speaks in the second extract we can discover from what he says that before her shaming he loved her, valued her and practically worshipped her, "But mine, and mine I loved, and mine I praised, and mine that I was proud of, mine so much that I myself, was to myself not mine." "Why ever wast thou lovely in my eyes?" After the act of her disgrace I discover that his attitude is completely changed, now wishing she were dead, "Death is the fairest cover for her shame that may be wished for," and almost hating and despising her, "Do not live, Hero, do not ope thine eyes," "To her foul tainted flesh".*

references show appreciation of how Leonato's language emphasises the contrast between his previous feelings and current reactions

brief limited comment on other characters points up contrast

*There is but a few characters in these extracts that have positive attitudes towards Hero, they are Friar Francis, "Have comfort Lady!", Benedick, "For my part I am so attired in wonder" and Beatrice who in the latter part of the play convinces Benedick to prove his love by killing Claudio therefore in seeking the revenge needed for poor Hero.*

*In conclusion I can see from these to extracts that attitudes towards Hero change immensely and that they do not change for the better, but for the worse.*

**Summary**

Sustained, coherent analysis of the attitudes of the men towards Hero, although some characters are mentioned only briefly towards the end. Throughout, an appreciation of the effects of language and, in places, clear explanation of how this reveals attitudes. Precisely chosen references to the text integrated with detailed comment into a well-developed argument. Overall, all the criteria for Band 6 fulfilled in a response that contextualises and develops evidence from the extracts to demonstrate a comprehensive and systematic understanding.

Band 6 – 18 marks

## **Richard III**

Act 1 Scene 1, lines 32 to 96  
Act 3 Scene 7, lines 110 to 172

**In these extracts, how does Richard use language to deceive others and to hide his plans to become king?**

*Support your ideas by referring to both of the extracts which are printed on the following pages.*

*18 marks*

## Richard III mark scheme

Band	Reading criteria	Marks available
1	A few simple facts and opinions about what Richard says or does in these extracts, eg in the first, <i>he tells lies</i> , and in the second, <i>he is acting</i> , though some misunderstanding may be evident. Parts of the extracts are retold or copied and answers may be only partly relevant.	1,2,3
2	A little explanation showing some awareness of the more obvious ways Richard deceives others and hides his plans to become king, eg in the first extract, <i>he pretends to know nothing about Clarence going to prison</i> , and in the second, <i>he says he doesn't want to be king but he does really</i> . Comments relevant, but mainly at the level of plot, eg <i>Richard is planning to have Clarence killed</i> . Some broad references to how Richard speaks, eg in the first extract, <i>he speaks kindly to Clarence</i> . A few words or phrases are mentioned, although the selection is not always appropriate.	4,5,6
3	Some general understanding of how Richard deceives others and hides his plans to become king, eg in the first extract, <i>Clarence believes Richard is a caring and sympathetic brother</i> , and in the second, <i>he keeps refusing to be king so that people will persuade him</i> , although points may be undeveloped. Some limited awareness of the language Richard uses, eg in the first extract, <i>Richard asks Clarence 'what means this armed guard' and sounds surprised</i> , with points illustrated by relevant references to the text.	7,8,9
4	Some discussion of how Richard deceives others and hides his plans to become king, eg in the first extract, <i>to detract suspicion from himself Richard puts the blame on King Edward's wife</i> , and in the second, <i>he pretends to support the real heir to the throne to give the impression of innocence</i> , though the same quality may not be evident throughout. Awareness of Richard's use of language and its effects, eg in the second extract, <i>he uses Christian language like 'God be thanked' to make others trust him</i> , with ideas developed by relevant references to the text.	10,11,12
5	Clear focus on how Richard deceives others and hides his plans to become king, eg in the first extract, <i>he builds up trust with Clarence by emphasising 'we are not safe', giving the impression they are together in danger</i> , and in the second, <i>he and Buckingham put on an elaborate act to give the impression Richard doesn't want power, but it is all plotted in advance</i> . Clear understanding of Richard's use of language, eg in the first extract, <i>the audience knows Richard's plans so it is ironic when he says to Brakenbury 'we speak no treason'</i> , and in the second, <i>he uses humble language, and puts himself down as 'unmeritable', to get sympathy from his audience</i> . Well-chosen references to the text justify comments as part of overall argument.	13,14,15
6	Coherent analysis of how Richard deceives others and hides his plans to become king, eg in the first extract, <i>to make himself appear innocent, almost naïve, he pretends to really believe the king is having Clarence imprisoned because his name is George</i> , and in the second, <i>Richard gives the impression that being king would be a great hardship by using words like 'impose' and 'yoke'</i> . Appreciation of the effects of features of language, eg in the first extract, <i>he is sarcastic when he describes the Queen as 'fair, and not jealous' as previously he had said the opposite</i> , and in the second, <i>Richard plays with words when he says 'I do suspect I have done some offence', because the audience are fully aware of his real offences, but he knows the mayor isn't and is going to offer him the throne</i> . Comments and precisely selected references to the text integrated into well-developed argument.	16,17,18

## Richard III Example 1

broad reference to how Richard speaks with appropriate words mentioned but little explanation

*In Act I scene I Richard does not reveal to anyone the fact that he is trying to take the throne and become king. (The way in which he does not tell anyone is by using irony (saying one thing but meaning something completely different) "well struck in years, fair, and not jealous".) When Richard says this he is talking to Brakenbury about the queen but what he had said to Clarence earlier was that it was the queen who is sending him to the Tower and not their brother, the king. I believe that the reason he says this is because it was he who arranged Clarence to be sent to the Tower.*

a little explanation shows awareness of how Richard deceives others and hides his plans

a little explanation of one obvious way Richard creates a misleading impression to deceive others

*In Act 3 scene 7 Richard and Buckingham are fooling the citizens of London into making Richard king. They do this by making everyone believe that Richard is a holy man. They do this by showing Richard between two bishops and holding a bible. (They also have a long conversation where Buckingham has lots of long speeches, this is so that they confuse the citizens into liking Richard.) (Aswell as this Richard keeps pretending that he does not want to be king and someone else would be better at it then him.) At the end of the scene Richard does agree to be king and because of their tricks Richard and Buckingham have convinced the citizens that it is a good idea.*

broad reference to how Richard and Buckingham speak

a little explanation but not supported by textual reference

### Summary

A little explanation showing some awareness of the more obvious ways Richard deceives others and hides his plans to become king. Comment makes broad references to the way the characters speak and act to create misleading impressions, with a limited attempt to explain Richard's use of irony. Some relevant words and phrases are quoted to support points, although these are not sufficiently well linked and developed to show a general understanding. Overall, evidence of all the Band 2 criteria being fulfilled.

Band 2 – 6 marks

**Richard III Example 2**

*Richard uses his language to deceive others and hide his plans to become king (by using his language to manipulate people).*

general understanding of Richard's tactics

some understanding of the dramatic impact on stage of key points but limited use of relevant references

*In act one scene one from lines 32 to 41, Richard is by himself and telling the audience his plans. Then Clarence, his brother, enters and (Richard's style of language alters completely. He goes from being a power hungry, cunning manipulator to being charming, concerned and friendly, Richard knows exactly why Clarence is being accompanied by an armed guard (Brakenbury), (but conveys "concern" for Clarence). He deceives Clarence into thinking that he is genuinely concerned.*

some awareness of Richard's use of language

*Another example of this, in the same scene, is when Richard is talking to Clarence out of earshot to Brakenbury and he is talking to Clarence about how the king is ruled by his queen and Richard calls the queen "Jealous, o'er-worn widow herself" (line 81). Then Brakenbury interrupts and asks Richard what they were speaking of, and Richard says to him "we speak no treason, man, we say the king is wise and virtuous, and his noble queen well struck in years, fair and not jealous" (lines 90–92). This is of course a lie.*

some awareness of Richard's use of language, illustrated by relevant references

comment contextualised by demands of task

*In this scene (Act 1, scene 1), Richard uses his language to deceive other people. Richard uses his language in Act three, scene 7, to hide his plans to become king. Richard has employed Buckingham to persuade everyone to think Richard should become king. Then Buckingham comes to try to "persuade" Richard to be king. But, Richard does not want to look like he wants to be king. So he uses his language to hide the fact he does want to be king. He pretends to refuse the crown, but Buckingham persists.*

general understanding of Richard's use of language to manipulate situation

**continued opposite**

**Richard III Example 2 continued**

comments linked to create an explanation that shows understanding of essential points

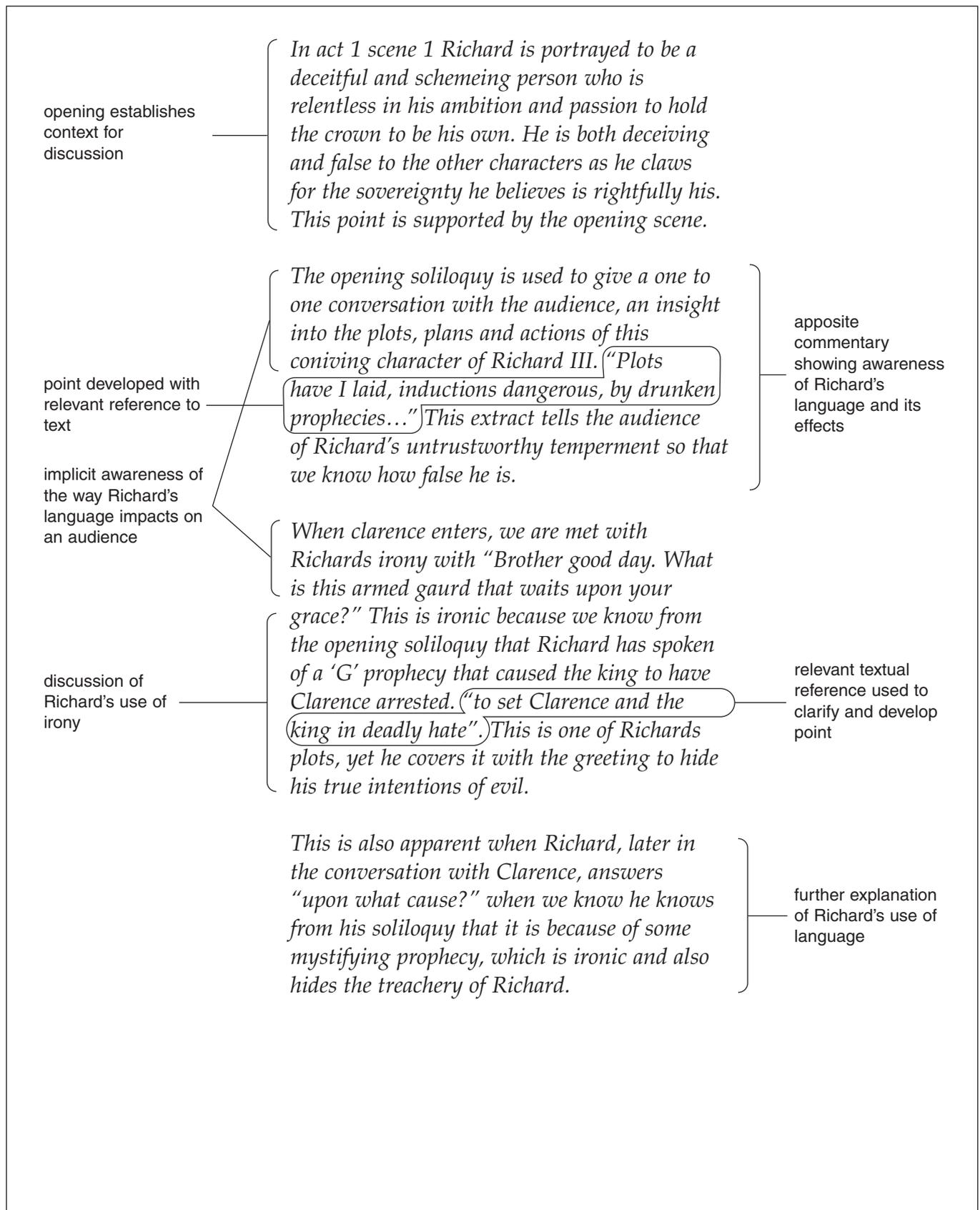
*When Richard finally accepts the throne, Richard uses a masterstroke and after using his language to hide his wanting of the crown, he uses his language to tell Buckingham and the crowd of people, his reluctancy to take the throne and basically tells them if anything goes wrong the blame is on their heads, because he does not want to be king.*

overview showing clear understanding of Richard's tactics

*In conclusion, Richard manipulates people with his language by lulling them into a false sense of security and completely deceiving them into thinking what he wants them to think*

<b>Summary</b>
Clear understanding of Richard's capacity to deceive and manipulate. Comments, sometimes illustrated by relevant textual references, show some awareness of how Richard uses language to achieve his purposes. Points not always fully developed and expanded into a detailed discussion, but secure fulfilment of all the Band 3 criteria.
Band 3 – 9 marks

## Richard III Example 3



continued opposite

**Richard III Example 3 continued**

key points from the discussion brought together with summative comment on overall effect in the context of the unfolding plot

*Later in the scene, Richard, after building on the trust with his brother, shifts the blame away from himself to “lady Grey” the kings wife which Clarence believes and also contributes to his suspicions. Both men elaborate on this false accusation, the blame is moved and looked down upon the head of the king and his wife, the plot to set Clarence and the king in hatred had succeeded. Richard’s false and treacherous lies had shielded his plots to gain the crown with this forward step towards it.*

*In act 3 scene 7 this proclaimed idea that Richard is a false character, using language to hide his intentions is also backed up.*

*Richard has allowed Buckingham into the plot, and they decide to cover Richards intentions of being crowned.*

awareness of Richard’s use of language to hide his plans

*Richard begins by saying “I do suspect I have done some offence That seems disgraceful...” He refers to his false refusal of the crown and plays dumb to this point. Buckingham also adds to this untrue atmosphere by playing along with this plan to hide Richards lust for the crown.*

**continued over**

**Richard III Example 3 continued**

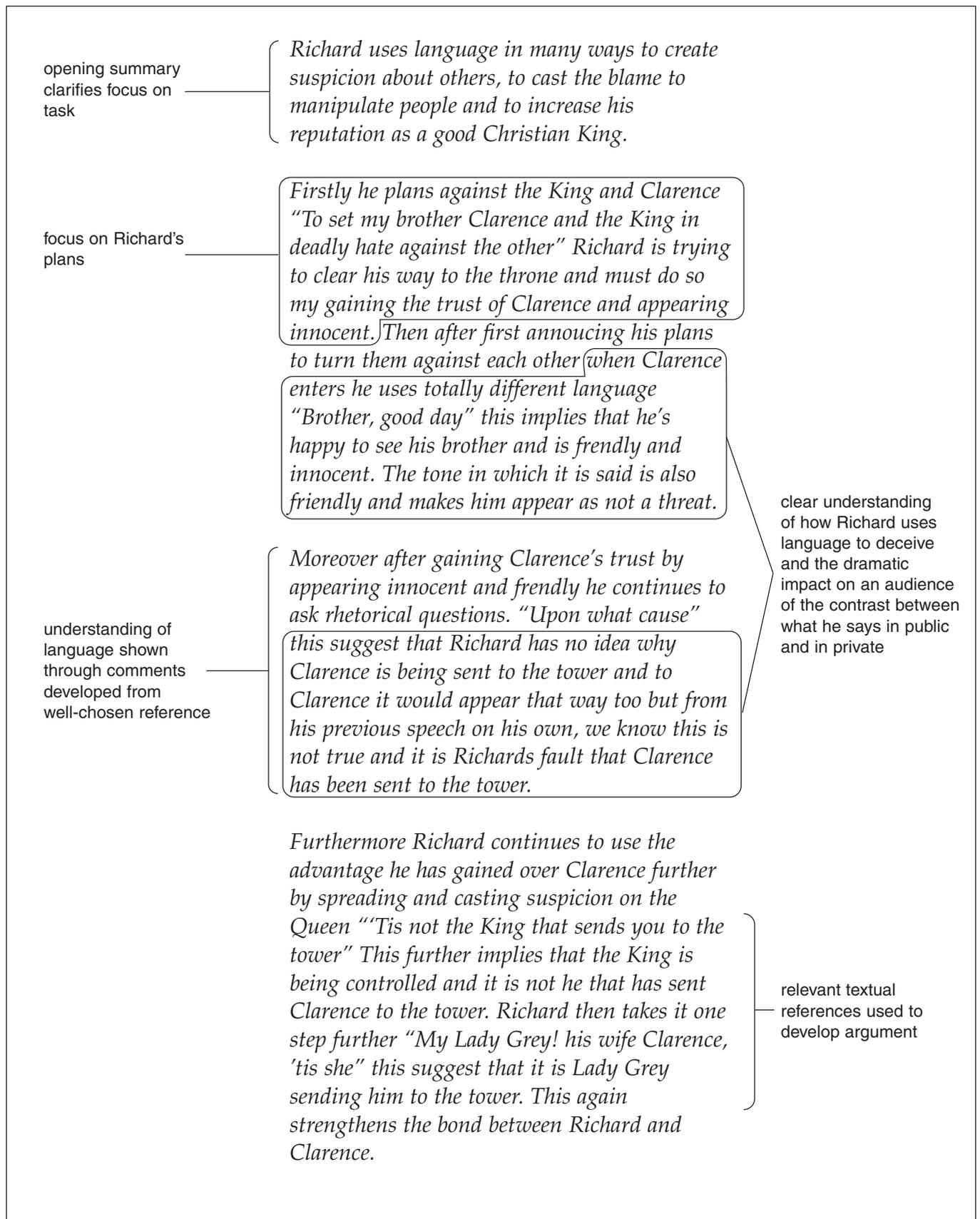
limited attempt to develop discussion of the main point

*Richard comment "which fondly you would impose upon me." which gives the impression that the crown is being forced upon him and that he doesn't really want it which is not correct, as Richard is obsessive in his aim to get the crown) and so in these two scenes it can be concluded that (Richard does use language to camouflage his plots and plans to murder and destroy characters, to make way for his path to the crown, to cause people to imbrace him and to bask in the glory and power Richard believes is his to own. The treachery works to cover the act.)*

generalised summative comment of key points in the discussion

Summary
Reasonably focused discussion of evidence from the first extract related to Richard's capacity to deceive and manipulate. Relevant textual references are used to develop ideas and show awareness both of the way Richard uses language and of its effects. Same quality of comment not maintained in dealing with the second extract, but all the Band 4 criteria are fulfilled, justifying 12 marks.
Band 4 – 12 marks

**Richard III Example 4**



*continued over*

## Richard III Example 4 continued

clear focus on how Richard adapts his language to achieve his purposes

On the other hand Richard later on uses his language to make him appear like a humble Christian king. Firstly even though he knows the mayor comes to offer him the throne he plays down "I do suspect I have done some offence" (this implies that Richard suspects he's going to be arrested and is in fear of the mayor and his mob.) Then to make him appear a Christian King when asked by Buckingham if Richard would want to amend the offence he replies "Else where fore breathe I in a Christian Land" (which implies that Richard is a Christian this is backed up by the fact that he stands between two priests with a prayer book in his hands.

comments show clear understanding of language, but not developed into coherent analysis

comments on the effect of Richard's language linked to the idea of deception

Furthermore Richard continually refers to God throughout the rest of his speech "God be thanked, there is no need of me" the tone here put emphasis on the word God to make him appear more holy and the sentence itself makes him appear humble.

attempted analysis of quotation

Finally Richard uses language well to hide his ambitions to become King We already know that he wants to be King badly but when he's asked by Buckingham to be King he says he's unworthy "Being a bark to brook no mighty sea" which suggest he's unworthy of the Job and the word "bark" in this sentence which means a vessel symbolizes Richards body and himself and the "mighty sea" symbolizes the troubles faced when becoming King.

#### Summary

Clear focus throughout on the way Richard uses language to deceive and manipulate; explanations detailed and precise; well-chosen quotations used to justify and amplify comments within the overall argument. These features are not quite integrated and developed into a coherent analysis, but securely fulfil the Band 5 criteria.

Band 5 – 15 marks



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