

(1)

ENGLISH LITERATURE PAPER 1

1 hour 45 minutes

There are TWO sections in this exam and TWO questions you will have to answer. You will have to answer ONE question from section A (which will be on Macbeth) and ONE question from section B (which will be on Jekyll and Hyde)

These revision cards focus on SECTION A (MACBETH)

(2)

SECTION A - MACBETH

Key information about this question...

You will be given only ONE question to answer on this text, you will NOT get a choice of questions.

The question will focus on either a character or a theme.

You will be given an extract to help you get STARTED but the question will ask you to START with that extract which means you MUST have an in depth knowledge of the text so you can draw from other scenes to help you answer the question fully!

SECTION A: MACBETH

Assessment Objectives Assessed: AO1, 2, 3 and 4

Total marks available: 34 (30 for the content of your essay and 4 additional marks available for SPAG)

Time to spend on this question: 45-50 minutes

(3)

WARNING

There are SIX possible texts for this section that schools could have chosen – WE CHOSE MACBETH, but that doesn't mean that ONLY the MACBETH question will appear on the paper. Luckily, Macbeth will appear as the first question but it is VERY IMPORTANT that you answer the RIGHT QUESTION! Don't accidentally answer on Romeo and Juliet for example! ALWAYS CHOOSE MACBETH for SECTION A!!

(4)

SECTION A		Question	Page
Shakespeare			
Macbeth	1	4	
Romeo and Juliet	2	5	
The Tempest	3	6	
The Merchant of Venice	4	7	
Much Ado About Nothing	5	8	
Julius Caesar	6	9	

SECTION A		Question	Page
Shakespeare			
Macbeth	1	4	
Romeo and Juliet	2	5	
The Tempest	3	6	
The Merchant of Venice	4	7	
Much Ado About Nothing	5	8	
Julius Caesar	6	9	

(6)

Examiner Guidance

The vast majority of students responded very positively to the demands of the paper.

The provision of an extract gave students a starting point for their response.

The closed book nature of the exam seems to have enhanced rather than inhibited student performance.

Students who focused their attention on the key words in the question were those who were the more successful.

Last year, we had students who made this mistake. DON'T LET IT BE YOU THIS YEAR!!

Section A: Shakespeare

Answer one question from this section on your chosen text.

EITHER

Macbeth

Read the following question from Act 5 Scene 3 of Macbeth and then answer the question that follows.

At this point in the play Macbeth is under siege from the English army.

MACBETH

Bring me no more reports; let them fly all:
Till Birnam wood remove to Dunsinane,
I cannot fear with fear. What's the boy Malcolm?
Was he not born of woman? The spirits that know
All mortal consequences have pronounced me thus:
"Fear not, Macbeth; no man that's born of woman
Shall ever have power upon thee." Then fly,
false thames,
And mingle with the English escouers:
Thy mind I sway by and the heart I bear:
Shall never sag with doubt nor shake with fear.
Giffer a servant
The devil damn thee black, thou cream-faced loon!
Where got'st thou that goose look?

Starting with this speech, explain how far you think Shakespeare presents Macbeth as a hero.

Write about:

- how Shakespeare presents Macbeth in this speech
- how Shakespeare presents Macbeth in the play as a whole.

[30 marks]
AO3 [4 marks]

OR

Romeo and Juliet

Read the following extract from Act 3 Scene 2 of Romeo and Juliet and then answer the question that follows.

At this point in the play Juliet is waiting for the Nurse to come back from meeting Romeo.

JULIET

Come, night, come, Romeo: come, thou day in night;
For thou wilt lie upon the wings of night
Whiter than new snow on a raven's back.
Come, gentle night, come, loving, black-brow'd night,
Give me my Romeo; and, when he shall die,
Take him and cut him out in little stars,
And he will make the face of heaven so fine
That all the world will be in love with night
And pay no worship to the garish sun.
O, I have bought the mansion of a love,
But not possess'd it, and, though I am sold,
Not yet enjoy'd; so tedious is this day
As is the night before some festival
To an impatient child that hath new robes
And may not wear them. O, here comes my nurse,
And she brings news; and every tongue that speaks
But Romeo's name speaks heavenly eloquence.

Starting with this speech, explore how Shakespeare presents attitudes towards love in Romeo and Juliet.

Write about:

- how Shakespeare presents attitudes towards love in this speech
- how Shakespeare presents attitudes towards love in the play as a whole.

[30 marks]
AO4 [4 marks]

Turn over

(8)

Examiner Guidance Context (AO3)

The importance of understanding and addressing the task was also apparent where the question steers students towards addressing the ideas and context of the play. **The mark scheme recognises a broad interpretation of context, meaning that the text does not exist in isolation, but the context within which it can be understood and interpreted is wide and varied.** For example, the context of the text itself – placing the extract within the larger context of the play, of a literary form or genre, of the student's own contemporary context as well as historical context. **Sweeping assertions did little to improve answers,** whereas reasoned responses to specific details showed understanding and careful thought. Statements of historical detail "bolted on" to a response did little to demonstrate any real understanding of the text in relation to a context. So claiming "All Elizabethan women were..." was vague. **On the other hand suggesting that "Lady Macbeth is a disturbing example of womankind because she denies her gender" indicated a willingness to move outwards from the text and place the text in a wider context.**

On the other hand suggesting that "Lady Macbeth is a disturbing example of womankind because she denies her gender" indicated a willingness to move outwards from the text and place the text in a wider context.

(7)

Examiner Guidance Examining the writer's craft (AO2)

While language analysis is an essential part of studying and appreciating Shakespeare, it needs to be recognised that **there are various routes, within the limited time available in the exam, for students to show their understanding of Shakespeare's methods and their effect (AO2).** One

reason **structure and dramatic impact** were **fruitful avenues** of exploration may have been

because they encouraged the avoidance of unnecessary and misplaced subject terminology. Examiners found subject terminology being used which was often unhelpful and, in some cases, obstructive. Merely identifying features is of limited interest and value. **Subject terminology might more helpfully be seen as the language of English Literature, the language which allows a candidate to write clearly and fluently about the text. This can be very straightforward because it is the thoughtfulness**

and validity of the ideas expressed through selecting appropriate subject terminology which is significant, not the subject terminology in itself.

(9)

Examiner Guidance
Advice for Students

- Know the text. If you know the text well you will be able to demonstrate this knowledge and understanding in the exam. The text should be the focus.
- Answer the question. Perhaps underline the key foci before you start. Make sure you've read the question accurately.
- Demonstrate your knowledge of the text by 'pointing' to particular moments. If you use a direct reference, make sure it's relevant to your answer, and that you can say something useful about it. You don't get extra marks for more quotations, but you do get more marks for making **plenty of interesting comments about the references you have selected.**
- **Appreciate the big themes and ideas of the text. Think about what the writer wanted their audience to understand after watching the play or reading the novel.**
- Recognise that there are various ways in which you can show your appreciation of writer's methods. **While language analysis is perfectly valid, analysis of structure or characterisation can also be very effective** means of showing an understanding and appreciation of what the writer has done.
- Link your comments on contextual factors / ideas to the text. Remember that context informs, but should never dominate, your reading of the text. The text comes first.
- Time spent planning an answer can be very helpful in organising your ideas and helping you to build an argument.

(11)

Mark Scheme for CONTENT

<u>MARK</u>	<u>Skills Descriptors</u>
<i>Clear understanding</i> 16-20 marks	<ul style="list-style-type: none"> *Clear, explained response to task and whole text *Effective use of references to support explanation *Clear explanation of writer's methods with appropriate use of relevant subject terminology *Understanding of effects of writer's methods on reader *Clear understanding of ideas/perspectives/ contextual factors shown by specific links between context/text/task
<i>Explained, structured comments</i> 11-15 marks	<ul style="list-style-type: none"> *Some explained response to task and whole text *References used to support a range of relevant comments *Explained/relevant comments on writer's methods with some relevant use of subject terminology *Identification of effects of writer's methods on reader *Some understanding of implicit ideas/ perspectives/contextual factors shown by links between context/text/task

(10)

Mark Scheme for CONTENT

<u>MARK</u>	<u>Skills Descriptors</u>
<i>Convincing, critical analysis and exploration</i> 26-30 marks	<ul style="list-style-type: none"> *Critical, exploratory, conceptualised response to task and whole text *Judicious use of precise references to support interpretation(s) *Analysis of writer's methods with subject terminology used judiciously *Exploration of effects of writer's methods on reader *Exploration of ideas/perspectives/contextual factors shown by specific, detailed links between context/text/task
<i>Thoughtful, developed consideration</i> 21-25 marks	<ul style="list-style-type: none"> *Thoughtful, developed response to task and whole text *Apt references integrated into interpretation(s) *Examination of writer's methods with subject terminology used effectively to support consideration of methods *Examination of effects of writer's methods on reader *Thoughtful consideration of ideas/perspectives/contextual factors shown by examination of detailed links between context/text/task

(12)

Assessment of A04

A04 will be assessed on Section A only. The performance descriptors are provided below.

Performance descriptor	Marks awarded
High performance: In the context of the level of demand of the question, learners spell and punctuate with consistent accuracy, and consistently use vocabulary and sentence structures to achieve effective control of meaning.	4 marks
Intermediate performance: In the context of the level of demand of the question, learners spell and punctuate with considerable accuracy, and use a considerable range of vocabulary and sentence structures to achieve general control of meaning.	2-3 marks
Threshold performance: In the context of the level of demand of the question, learners spell and punctuate with reasonable accuracy, and use a reasonable range of vocabulary and sentence structures; any errors do not hinder meaning in the response.	1 mark

Where a candidate writes nothing or fails to meet threshold performance they should receive 0 marks.

Mark Scheme for
TECHNICAL
ACCURACY
(SPAG)

(13)

STEP BY STEP APPROACH

Macbeth Section A:

Step by step process:

1. Read the question and highlight the key words. What is the **FOCUS** of your essay? Annotate the **FOCUS** of the question e.g. the character or the theme. What do you know already about this **FOCUS**?
2. Place the scene. Where in the play is this taken from? There will be some context given that will help you with this. Think about what happens before and after this scene? Place the scene in your own mind.
3. Highlight 2/3 quotations in the extract you will have been given that link to the FOCUS of the question.
4. Annotate your chosen quotes. Add THREE layers of insightful analysis, thinking carefully about IMAGES CREATED, EMOTIONS EVOKED and CONNOTATIONS of key words and what they REVEAL/SUGGEST.
5. What themes are explored in this scene? What do you learn about the character or theme? How do they relate to the quotes you have chosen? Add some further annotations.
6. Where else in the play could this scene link to? Think of further evidence or scenes in the play which relate to the FOCUS of the question. Jot down some ideas about what these scenes REVEAL in relation to the FOCUS of the question.
7. Write up your response, starting with an introduction. Write 3 or 4 SQI or SQIL paragraphs to bring together all of your points.

(14)

TIPS

- *Make sure you have understand WHAT happens in the scene and make notes on what you learn from it.
 - *Use the bullet points as a guide to help you structure your response.
- ***Appreciate the big themes and ideas of the text. Think about what the writer wanted their audience to understand after watching the play.**
 - *Make sure you include the name of the language or structural technique included in the quote that you have picked out and LINK this analysis back to the question to the question. Remember that it is a PLAY so you should be also thinking about PLAY RELATED subject terminology like dramatic irony, stage directions, foreshadowing etc.
- *Pick out a key word or phrase from your bigger quote. What are the connotations of this word? What does it REVEAL about the character or theme in question?
 - *Are there any alternative interpretations of this word or phrase that you could give?
- *How does the audience react to this quote and why? What are we learning about the character or theme, what does the playwright want us to learn? Can you think about a Jacobean audience as well as a modern day audience?
- *Use connectives to link ideas together - initially/ secondly/ furthermore/ additionally/ similarly, therefore.
- *Don't just shoehorn in a comment on context. You should also AVOID GENERALISED comments on context such as 'women had no voice in Jacobean times'. BE SPECIFIC!
- *Recognise that there are various ways in which you can show your appreciation of writer's methods. **While language analysis is perfectly valid, analysis of structure or characterisation can also be very effective** means of showing an understanding and appreciation of what the writer has done

(15)

Checklist

Have you:

- Stuck to the question? Read through and check your answer is FOCUSED throughout on the QUESTION!
- Commented on context in some form or another and ensured these comments are NOT generic?
- Used some SUBJECT TERMINOLOGY in a way that is RELEVANT and USEFUL?
- Analysed Shakespeare's CRAFT and considered the impact on the audience?
- Selected a RANGE of relevant evidence to support your ideas?
- Offered LAYERED, THOUGHTFUL/PERCEPTIVE analysis throughout?
- Referred to at least ONE other event in the play to support your answer?

(16)

CONTEXT

- Shakespeare's son died, probably from the bubonic plague, in 1596
 - James VI of Scotland became James I of England in 1601
- 1594 to 1603 is The Nine Years' War where the Irish fought against English rule in Ireland
 - The Gunpowder Plot was in 1605
 - There was still tension between Catholics and Protestants
- James was the son of the Catholic, Mary Queen of Scots, and was brought up a Protestant
 - Elizabeth I gave the order for Mary's death
 - The Great Chain of Being was a widely held belief
- The development of Jacobean theatre and a change in public taste – the more shocking and bloodier, the better the audience enjoyed it
 - Playwrights looked to older forms, such as Greek tragedy, for inspiration.

(17)

CONTEXT: THE SUPERNATURAL

- Another major theme is the **supernatural** - the idea that there are mysterious forces controlling what is happening in our lives. The very first characters we meet are the three witches, and their prophecies are what drives the story forward. In Shakespeare's time belief in witchcraft was very strong and many so-called witches were burnt at the stake. It is not surprising that his audience would have taken these ideas seriously and felt that Macbeth was somehow possessed. There are lots of references to this - he is unable to say 'Amen', he has visions, he is disturbed and even thinks no-one can kill him. King James I became king in 1603. He was particularly superstitious about witches and even wrote a book on the subject. Shakespeare wrote *Macbeth* especially to appeal to James – it has witches and is set in Scotland, where he was already king. The three witches in *Macbeth* manipulate the characters into disaster, and cast spells to destroy lives.

(18)

CONTEXT: THE DIVINE RIGHT OF KINGS

This was the belief that the power of monarchs was given directly by God, and thus monarchs were answerable only to God. Any opposition to the King was an attack on God himself, and therefore sacrilege, the most heinous of sins. The anointing ceremony at the coronation made the King virtually divine. All the Stuart kings strongly supported the belief in their 'divine right' to rule as it was an effective safeguard of their position. They even claimed Christ-like powers of healing. Macbeth, the character who usurps the place of a lawful King, is shown as losing everything as a result – he becomes hated and demonised by all his subjects, as does his wife, who supports him in his crime.

(19)

CONTEXT: THE SUPERNATURAL

Scholars believe Shakespeare wrote "Macbeth" to entertain and win the approval of King James I. The basis of the play comes from Scottish history; the real Macbeth, one of James' ancestors, ruled from 1040 to 1057. The play explores similar themes to James' writings about the ideal king as one who does his duty to God and country with spotless integrity. The witches relate to James' interest in the supernatural and involvement in witch trials while ruling in Scotland. Even though Shakespeare portrays the witches as evil and emissaries of the devil, they pay complements to James in the prediction of Macbeth's long line of descendants to serve on the throne.

(20)

CONTEXT: WOMEN

Elizabethan Women were totally dominated by the male members of their family. They were expected to instantly obey not only their father but also their brothers and any other male members of the family. After marriage Elizabethan women were expected to run the households and provide children. Single Elizabethan women were sometimes looked upon with suspicion. It was often the single women who were thought to be witches by their neighbours. All Elizabethan women would be expected to marry, and would be dependant on her male relatives throughout her life.

(17)

KEY QUOTES

"Fair is foul, and foul is fair." (Act I, Scene I)

"Look like the innocent flower, but be the serpent under't." (Act I, Scene 5)

"Yet do I fear thy nature; It is too full o' the milk of human kindness." (Act I, Scene 5)

"Is this a dagger which I see before me, The handle toward my hand?" (Act 2, Scene I)

"Is this a dagger which I see before me, The handle toward my hand?" (Act 2, Scene I)

Out, damned spot! out, I say!" (Act 5, Scene I)

(19)

CHARACTERS

Banquo is Macbeth's close friend and ally. He knows about the witches and their predictions but doesn't take them seriously at first. Later he thinks more about it, but he is never tempted in the way Macbeth is. However, he starts to realise how interested Macbeth is and then gets suspicious of him. Banquo is also presented as a very brave and completely loyal soldier - even when Macbeth tempts him Banquo makes it clear he wants to keep his 'allegiance clear' to the king.

Duncan is the king at the start of the play. He is presented as a strong ruler. For instance, when he finds out the first Thane of Cawdor is a traitor, he immediately executes him and puts Macbeth in his place. He is also perceptive, and knows that you can't always tell who is a traitor. He is respected by everyone. However, he perhaps leads Macbeth into thinking about murder - Duncan announces that his son, Malcolm, will become the next king, and this starts Macbeth thinking of ways he might become king himself.

The Witches introduce the play and control the mysterious forces of the world. They know the future and seem to put Macbeth under their spell. Their magical words are well-known, such as 'Double, double toil and trouble, fire burn and cauldron bubble

(18)

CHARACTERS

Macbeth is a brave and valiant soldier, ready to die for his king, Duncan. However, the prophecies of the witches have a powerful effect on him, especially when he learns the first has come true, and he becomes the Thane of Cawdor. He thinks more and more about being king, and he is easily persuaded to agree to murder Duncan. However, he often appears weak - he starts to have visions, he asks lots of questions, he cannot make a decision and never really seems sure of himself. For instance, he panics just after the murder and has to rely on his wife to find an alibi. Later in the play he appears to be more in control and less reliant on his wife.

For instance, he plans to murder Banquo without even telling his wife. He also ignores his visions and makes decisions quickly, giving orders rather than asking questions. At times he is full of confidence but he is also distant and seems to ignore the death of his wife. When he realizes he will also die, he 'will not yield' and fights to the very end.

Lady Macbeth. The devilish wife of Macbeth, whose ambition helps to drive her husband toward the desperate act of murder. Subsequently, her husband's cruelty and her own guilt recoil on her, sending her into a madness from which she never recovers.

(20)

CHARACTERS

Malcolm is Duncan's son and is named as the Prince of Cumberland, so will inherit the throne from his father. However, when his father is murdered he runs away to England. He returns later and is convinced by Macduff to join the attack against Macbeth.

Macduff is the lord who first finds Duncan's body and who eventually kills Macbeth. He is seen as completely loyal to Duncan and his country. He is brave, swearing to investigate the murder and he doesn't go to see Macbeth crowned. This implies Macduff is already suspicious. He then goes to England to raise an army and his family are murdered on Macbeth's orders. He convinces Malcolm to join his attack against Macbeth. He kills Macbeth in the final battle because he is not 'of woman born' (he was born by caesarean section) - it's as if he has some magical power because only he can kill Macbeth.

The Murderers - there are two of these (but a third, unknown murderer joins them when they attack Banquo). They are men who have nothing to lose and will set their 'life on any chance'. In other words, they are desperate and ready for anything.

(21)

PLOT RECAP

The play opens as three witches plan a meeting with the Scottish nobleman Macbeth, who at that moment is fighting in a great battle. When the battle is over, Macbeth and his friend Banquo come across the witches who offer them three predictions: that Macbeth will become Thane of Cawdor and King of Scotland, and that Banquo's descendants will become kings.

Banquo laughs at the prophecies but Macbeth is excited, especially as soon after their meeting with the witches Macbeth is made Thane of Cawdor by King Duncan, in return for his bravery in the battle. He writes to his wife, Lady Macbeth, who is as excited as he is. A messenger tells Lady Macbeth that King Duncan is on his way to their castle and she invokes evil spirits to help her slay him. Macbeth is talked into killing Duncan by his wife and stabs him to death. No-one is quite sure who committed this murder and no-one feels safe, but Macbeth is crowned king.

(22)

PLOT RECAP

Now that Macbeth is king he knows the second prediction from the witches has come true, but he starts to fear the third prediction (that Banquo's descendants will also be kings). Macbeth therefore decides to kill Banquo and his son, but the plan goes wrong - Banquo is killed but his son escapes. Macbeth then thinks he is going mad because he sees Banquo's ghost and receives more predictions from the witches. He starts to become ruthless and kills the family of Macduff, an important lord. Macbeth still thinks he is safe but one by one the witches' prophecies come true, Lady Macbeth cannot stop thinking about Duncan, becomes deranged and dies. A large army marches on Macbeth's castle and Macbeth is killed by Macduff.

(23)

Example Question

Read the following extract from Act 1 Scene 5 of *Macbeth* and then answer the question that follows. At this point in the play Lady Macbeth has just received the news that King Duncan will be spending the night at her castle.

LADY MACBETH

Give him tending;
He brings great news.

Exit Messenger

The raven himself is hoarse
That croaks the fatal entrance of Duncan
Under my battlements. Come, you spirits
That tend on mortal thoughts, unsex me here,
And fill me from the crown to the toe top-full
Of direst cruelty! make thick my blood;
Stop up the access and passage to remorse,
That no compunctious visitings of nature
Shake my fell purpose, nor keep peace between

(24)

Example Question

The effect and it! Come to my woman's breasts,
And take my milk for gall, you murdering ministers,
Wherever in your sightless substances
You wait on nature's mischief! Come, thick night,
And pall thee in the dunnest smoke of hell,
That my keen knife see not the wound it makes,
Nor heaven peep through the blanket of the dark,
To cry 'Hold, hold!'

Enter MACBETH

Great Glamis! worthy Cawdor!
Greater than both, by the all-hail hereafter!
Thy letters have transported me beyond
This ignorant present, and I feel now
The future in the instant.

(25)

Example Question

Starting with this speech, explain how Lady Macbeth and Macbeth's relationship is presented.

Write about:

- how Shakespeare presents the relationship in this speech
- how Shakespeare presents the relationship in the play as a whole.

[30 marks]

AO4 [4 marks]

(26)

NOTES

(27)

NOTES

(28)

NOTES