

# GCSE ENGLISH LITERATURE (FROM 2015)

CPD AUTUMN 2017

UNIT 3





**GCSE**

**English Literature**

**Non-Examination Assessment Tasks**

**Wales 2018**

**Unit 3**

**Section A: Shakespeare**

**Section B: Welsh Writing in English**

### **Instructions for Teachers**

*You are advised to read pages 10 to 16 of the specification for detailed advice relating to the administration of non-examination assessment.*

***The non-examination assessment tasks which follow are intended for those candidates whose work will be submitted to WJEC in March 2018.***

*Assessment will be based on two assignments. In Section A, candidates will be required to answer a thematic based question on a Shakespeare play. Candidates will have up to 2 hours to complete this non-examination assessment.*

*In Section B, the candidates will be required to answer a thematic based question on a stipulated list of poems from the Library of Wales anthology Poetry 1900- 2000: One Hundred Poets from Wales. Candidates must also make links and comparisons between the chosen poems in this assignment. This comparative aspect will have a 50% weighting in the assessment. Candidates will have up to 2 hours to complete this non-examination assessment. It is not possible for either task to be orally assessed.*

*The first assignment must show appreciation of a whole play by Shakespeare (not Othello or Much Ado About Nothing) and the second assignment must show appreciation of Welsh poetry from the stipulated range studied during the course. The viewing of a taped or live performance of the Shakespeare play must be linked to a study of the text, not used as a substitute for the study of the text itself. It is a requirement of the specification that the 15 specified poems must be studied for Section B of this unit. In addition, the poetry assignment must consider the ways in which the thematic link is explored in at least two poems from the stipulated list.*

*The non-examination assessment criteria can be found at the end of this document.*

*Candidates may be selective in their coverage of the chosen texts but their work should be informed by a knowledge of the texts as a whole.*

*Resources to support the teaching and learning of the poetry non-examination assessment tasks can be found [here](#).*

# GCSE English Literature

## Unit 3 – Unit 3

### Section A: Shakespeare

### Section B: Welsh Writing in English

Candidates may be selective in their coverage of the chosen texts but their work should be informed by a knowledge of the text as a whole. Please note all poems listed for the task should be studied in preparation for the controlled assessment.

#### Section A: Shakespeare

#### Generic Task 1

#### Theme: Rejection

Examine the way Shakespeare presents the theme of rejection in any of his plays with the exception of 'Othello' and 'Much Ado About Nothing'.

#### Sample tasks

##### Task 1:

- Examine the way Shakespeare presents King Lear's rejection of Cordelia in the opening scenes of the play, and consider how their relationship is affected by this throughout the play.

##### Task 2:

- Examine the way one or two characters in 'Romeo and Juliet' experience rejection. How does Shakespeare present this rejection and the impact this has on the rest of the play?

##### Task 3:

- Through a close examination of two relationships in 'A Midsummer Night's Dream', show how Shakespeare presents the theme of rejection. Consider how and why the rejections are finally resolved.

##### Task 4:

- In order to kill the King, Lady Macbeth has to reject her feminine nature. Through close reference to Act 1 Scene 5 examine how Shakespeare presents this and the impact it has on the rest of the play.

## Generic Task 2

### Theme: Hatred

Examine the way Shakespeare presents the theme of hatred in any of his plays with the exception of 'Othello' and 'Much Ado About Nothing'.

### Sample tasks

#### Task 1:

- With close attention to the text, show how Shakespeare presents the hatred between Jews and Christians in 'The Merchant of Venice'.

#### Task 2:

- In 'Romeo and Juliet' the character of Tybalt is full of hatred. With close reference to the text show how Shakespeare presents Tybalt, and the effect his hatred has on the rest of the play.

#### Task 3:

- To the other characters at the end of the play Macbeth is a hated tyrant but to us he is a tragic figure. With close reference to the text show how Shakespeare presents the character of Macbeth. You may like to consider:
  - how he is seen at the beginning of the play
  - the murder of Duncan and its impact on Macbeth
  - how he is seen at the end of the play

## Section B: Welsh Writing in English

**Theme: Parents and children**

### Poetry Selection

**Page numbers refer to the Library of Wales anthology, Poetry 1900-2000: One Hundred Poets from Wales (edited by Meic Stephens).**

**Candidates will be required to study all of the poems listed for the chosen theme.**

*Jugged Hare* Jean Earle (p.126)  
*The Sundial* Gillian Clarke (p.477)  
*The Hare* Gillian Clarke (p.482)  
*My Mother's Perfume* Pascale Petit (p.730)  
*Do not go gentle into that good night* Dylan Thomas (p.165)  
*From Father to Son* Emyr Humphreys (p.214)  
*His Father, Singing* Leslie Norris (p.272)  
*Walnut Tree Forge* John Tripp (p.351)  
*In Chapel* John Pook (p.530)  
*The Student House* Peter Finch (p.640)  
*Daylight Robbery* Paul Henry (p.788)  
*Not Yet My Mother* Owen Sheers (p.855)  
*To My Father* Tony Curtis (p.592)  
*A Cywydd for Kate* Joseph Clancy (p.358)  
*Some Fathers* Peter Gruffydd (p.447)

Sample tasks:

Task 1:

Both 'My Mother's Perfume' (Pascale Petit) and 'Walnut Tree Forge' (John Tripp) explore how the poets remember their parents. After looking at these poems in detail, investigate and compare how these memories are presented to us and what they tell us about Pascale Petit's relationship with her mother and John Tripp's relationship with his father.

Task 2:

Both 'The Sundial' (Gillian Clarke) and 'Some Fathers' (Peter Gruffydd) explore ideas about parenting and the role of parents. After looking at the poems in detail, compare how the two poets present these ideas.

Task 3:

Both 'The Student House' (Peter Finch) and 'Daylight Robbery' (Paul Henry) are poems written by parents about their child growing up. After looking at the poems in detail, compare how they present this theme and their own feelings about it.

Task 4:

Both 'Do Not Go Gentle' (Dylan Thomas) and 'From Father to Son' (Emyr Humphreys) present how the poets deal with the loss of a parent. After looking at the poems in detail, compare how the poets present this idea and how they express their own feelings about their fathers.

# Assessment Criteria for Unit 3

The following descriptions have been provided to indicate the way in which progression within the two criteria is likely to occur. Each successive description assumes the demonstration of achievements in lower bands. You are asked to place work initially within a band and then to fine-tune using the marks within the band. It is recognised that work will not always fit neatly into one of the descriptions and teachers should use a 'best fit' approach when making overall judgements.

## Section A

	<b>Critical response to texts (AO1) 50%</b>	<b>(12 marks)</b>	<b>Language, structure and form (AO2) 50%</b>	<b>(12 marks)</b>
0 marks		Nothing written, or what is written is irrelevant to the text or not worthy of credit.		
<b>Band 1</b>	<b>1-2 marks</b> Candidates: rely on a limited narrative approach but with some misreadings; make a limited personal response to the text.		<b>1-2 marks</b> Candidates: may make limited and generalised comments about stylistic effects.	
<b>Band 2</b>	<b>3-4 marks</b> Candidates: rely on a narrative approach with some misreadings; make a personal response to the text. <i>Errors in grammar, punctuation and spelling are likely to impede communication on occasions. Structure and organisation is limited and meaning is often unclear.</i>		<b>3-4 marks</b> Candidates: may make generalised comments about stylistic effects.	
<b>Band 3</b>	<b>5-6 marks</b> Candidates: display some understanding of main features; make generalised reference to relevant aspects of the text, echoing and paraphrasing; begin to select relevant detail. <i>Grammar, punctuation and spelling has some errors. There is some attempt to structure and organise writing and meaning is clear in places.</i>		<b>5-6 marks</b> Candidates: are able to recognise and make simple comments on particular features of style and structure.	
<b>Band 4</b>	<b>7-9 marks</b> Candidates: make more detailed reference to text; discuss thoroughly and increasingly thoughtfully characters / relationships; probe the sub-text with increasing confidence; select and evaluate relevant textual details; understand and demonstrate how writers use ideas, themes and settings to affect the reader; convey ideas clearly and appropriately. <i>Grammar, punctuation and spelling is generally good but with occasional errors. Structure and organisation is secure and meaning is generally clear.</i>		<b>7-9 marks</b> Candidates: see how different aspects of style and structure combine to create effects; show increasingly clear appreciation of how meanings and ideas are conveyed through language, structure and form.	
<b>Band 5</b>	<b>10-12 marks</b> Candidates: make increasingly assured selection and incorporation of relevant detail; are able to speculate/offer tentative judgements; are able to evaluate characters/relationships and attitudes / motives; at the highest level, consistently handle texts with confidence, have an overview and ability to move from the specific to the general; convey ideas persuasively and cogently with apt textual support. <i>Grammar, punctuation and spelling is largely accurate. Structure and organisation is accomplished and meaning is clear.</i>		<b>10-12 marks</b> Candidates: show appreciation of how writers use language to achieve specific effects; make assured exploration and evaluation of the ways meaning, ideas and feelings are conveyed through language, structure and form; at the highest level, make assured analysis of stylistic features.	

**Section B (N.B A03 carries twice the weighting of A01 and A02 for this non-examination assessment)**

	<b>Critical response to texts (A01) 25% (6 marks)</b>	<b>Language, structure and form (A02) 25% (6 marks)</b>	<b>Making links and comparisons (A03) 50% (12 marks)</b>
0 marks	Nothing written, or what is written is irrelevant to the text or not worthy of credit.		
<b>Band 1</b>	<p><b>1 mark</b> Candidates: rely on a limited narrative approach but with some misreadings; make a limited personal response to the text.</p> <p><b>2 marks</b> Candidates: rely on a narrative approach with some misreadings; make a personal response to the text.</p>	<p><b>1 mark</b> Candidates: may make limited and generalised comments about stylistic effects.</p> <p><b>2 marks</b> Candidates: may make generalised comments about stylistic effects.</p>	<p><b>1-2 marks</b> Candidates: show limited ability to make comparisons.</p> <p><b>3-4 marks</b> Candidates: begin to make simple points of comparison when required; give simple unfocused expression of preference.</p> <p><b>5-6 marks</b> Candidates: make straightforward links and connections between texts; select some obvious features of similarity and difference.</p>
<b>Band 2</b>	<p><b>3 marks</b> Candidates: display some understanding of main features; make generalised reference to relevant aspects of the text, echoing and paraphrasing; begin to select relevant detail.</p>	<p><b>3 marks</b> Candidates: are able to recognise and make simple comments on particular features of style and structure.</p>	<p><b>7-9 marks</b> Candidates: compare and make some evaluation of subject, theme, character and the impact of texts; begin to explore links and comparisons of theme and style; are able to explain the relevance and impact of connections and comparisons between texts.</p>
<b>Band 3</b>	<p><b>4 marks</b> Candidates: make more detailed reference to text; discuss thoroughly and increasingly thoughtfully characters/relationships; probe the sub-text with increasing confidence; select and evaluate relevant textual details; understand and demonstrate how writers use ideas, themes and settings to affect the reader; convey ideas clearly and appropriately.</p>	<p><b>4 marks</b> Candidates: see how different aspects of style and structure combine to create effects; show increasingly clear appreciation of how meanings and ideas are conveyed through language, structure and form.</p>	<p><b>10-12 marks</b> Candidates: make a sustained discussion of links and comparisons between texts; make apt selection of details for cross reference; at the highest level, make subtle points of comparison and probe links confidently.</p>
<b>Band 4</b>	<p><b>5-6 marks</b> Candidates: make increasingly assured selection and incorporation of relevant detail; are able to speculate/offer tentative judgements; are able to evaluate characters/relationships and attitudes/motives; at the highest level, consistently handle texts with confidence, have an overview and ability to move from the specific to the general; convey ideas persuasively and cogently with apt textual support.</p>	<p><b>5-6 marks</b> Candidates: show appreciation of how writers use language to achieve specific effects; make assured exploration and evaluation of the ways meaning, ideas and feeling are conveyed through language, structure and form; at the highest level, make assured analysis of stylistic features.</p>	<p><i>Grammar, punctuation and spelling is generally good but with occasional errors. Structure and organisation is secure and meaning is generally clear.</i></p>
<b>Band 5</b>	<p><i>Grammar, punctuation and spelling is largely accurate. Structure and organisation is accomplished and meaning is clear.</i></p>		



**ENGLISH LITERATURE  
GCSE Non Examination Assessment**

**Unit 3**

Centre Name:	Centre No:	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
Candidate Name:	Candidate No:	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>

**ASSIGNMENT DETAILS**

***Section A: Study of Shakespeare (not Othello or Much Ado About Nothing)***

***Shakespeare text chosen for study:***

***Title of assignment:***

***Section B: Welsh Writing in English***

***Title of assignment:***

***NOTICE TO CANDIDATE***

The work you submit for assessment must be your own.

**If you copy from someone else, allow another candidate to copy from you, or if you cheat in any other way, you may be disqualified from at least the subject concerned.**

**Declaration by candidate**

I have read and understood the **Notice to Candidate** (above). I have produced the attached work without assistance other than that which my teacher has explained is acceptable within the specification.

**Candidate's signature**

**Date:**

**FOLDER ASSESSMENT (to be completed by the teacher)**

*Please provide comments on the candidate's work in support of marks given with reference to each of the relevant assessment objectives. You are reminded of the assessment objective weightings in brackets.*

**Section A: Shakespeare**

*Mark*  
AO1 ( *Comment*  
/12):

*Mark*  
AO2 ( *Comment*  
/12):

**Mark:**  
**/24**

**Section B: Welsh Writing in English**

*Mark*  
AO1 ( *Comment*  
/06):

*Mark*  
AO2 ( *Comment*  
/06):

*Mark*  
AO3 ( *Comment*  
/12):

**Mark:**  
**/24**

**TOTAL FOLDER MARK:**  
**/48**

**Declaration by teacher**

I confirm that the candidate's work was conducted under the conditions laid out by the specification.

I have authenticated the candidate's work and am satisfied that to the best of my knowledge the work produced is solely that of the candidate.

**Teacher's signature:**

**Date:**

## Not Adlestrop

Not Adlestrop, no- besides, the name  
hardly matter. Nor did I languish in June heat.  
Simply, I stood, too early, on the empty platform,  
and the wrong train came in slowly, surprised, stopped.  
Directly facing me, from a window,  
a very, *very* pretty girl I learned out.

When I, all instinct,  
stared at her, she, all instinct, inclined her head away  
as if she'd divided the much married life in me,  
or as if she might spot, up platform,  
some unlikely familiar.

For my part, under the clock, I continued  
my scrutiny with unmitigated pleasure.  
And she knew it, she certainly knew it, and would not  
glance at me in the silence of not Adlestrop.

Only when the train heaved noisily, only  
when it jolted, when it slid away, only *then*,  
daring and secure, she smiled back at my smile,  
and I, daring and secure, waved back at her waving.  
And so it was, all the way down the hurrying platform  
as the train gathered atrocious speed  
towards Oxfordshire and Gloucestershire.

## My Box

My box is made of golden oak,  
my lover's gift to me.

He fitted hinges and a lock  
of brass and a bright key.

He made it out of winter nights,  
sanded and oiled and planed,  
engraved inside the heavy lid  
in brass, a golden tree.

In my by box are twelve black books  
where I have written down  
how we have sanded, oiled and planed,  
planed a garden, built a wall,  
seen jays and goldcrests, rare red kites,  
found the wild heartsease, drilled a well,  
harvested apples and words and days  
and planted a golden tree.

On an open shelf I keep my box.  
Its key is in the lock.  
I leave it there for you to read,  
or them, when we are dead,  
how everything is slowly made,  
how slowly things made me,  
a tree, a lover, words, a box  
books and a golden tree.



## Daylight Robbery

Silent as cut hair falling  
and elevated by cushions  
in the barber's rotating chair  
this seven-year-old begins to see  
a different boy in the mirror,  
glances up, suspiciously,  
like a painter checking for symmetry.  
The scissors round a bend  
behind a blushing ear.

And when the crime's done,  
when the sun lies in its ashes,  
a new child rises  
out of the blond, unswept curls,  
the suddenly serious chair  
that last year was a roundabout.

At the way back to the car  
a stranger picks himself out  
in a glass-veiled identity parade.

Turning a corner  
his hand slips from mine  
like a final, forgotten strand  
snipped from its lock.

## Shakespeare commentaries

### Sample 1

**Explore the ways in which ideas about conflict are presented in 'Henry V'.**

The play is about a king who has been a bit of a lad as a teenager. When he becomes king, he shows what a good leader he is through the war that he leads. King Henry decides to invade France to gain land back from the French. When he asks nicely for the land back, the Dauphin of France sends him a gift of tennis balls as a joke so Henry decides that he will get his own back on the country and invade it.

Henry has to make his troops want to go into battle. When they get to France, they try to invade the town of Harfleur but Henry's troops are tired from the war. The speech he gives at this point in the play is written in iambic pentameters, which gives a feeling of rhythm that is like a heart beat. It rallies the troops so that they get in the mood for the fight. It is like a war cry slowly beating up so that the men are ready to fight.

The opening and closing of the speech makes the men want to fight because it builds up until they are ready. The opening line is 'Once more into the breach, dear friends, once more'. He repeats the words 'once more' because he wants it to be the last rush to take the town and he wants the men to think that if they do it one more time, it will be the last. He calls them 'dear friends' which shows that he thinks they are all friends together and in this as one group. He is a good leader for the conflict. I know this because he doesn't use his power to force them but he tries to make them want to go themselves. At the end of the speech, it has built up to a height that makes the men raring to go and fight. He says 'Cry God for Harry, England and St George!' It is like he is asking them to put their last bit of effort in and because he says 'Harry', which is his nickname, the men will think he is one of them. He mentions St

George because at this time the men would have been patriotic and St George was the saint for England which makes them want to do it for their country and if they died fighting for their country they would go to heaven because dying for your country in conflict was an honourable thing to do. Lots of people were religious so would have wanted to go to heaven and not hell.

In the speech he thinks that if they think they are animals, they will be able to beat the French. He tells them to act like a tiger by saying 'Then imitate the action of a tiger:/ Stiffen the sinews, summon up the blood'. He wants them to be fierce like a wild animal and to find all their strength. By making them feel like wild animals he will make them feel they can win. He uses a lot of 'S' sounds to make it sound vicious so that the men feel more like a fierce animal ready to get its prey. These sentences are all orders as well but not in a bossy way. He doesn't want the men to go into battle with orders but because they want to.

In the speech he thinks that the men will fight better if they think about their mothers. They would not have wanted to dishonour their mothers because this was part of their pride. At this time, it was good to be honourable to your parents. I know this because it says 'Dishonour not your mothers'. If they were cowards and did not fight then their mothers would think they were cowards. By this he makes them think that they are doing it for their families and they will not dishonour their families.

People at this time were religious and this meant that they would want to please God. Henry talks about God to the men. I know this because he says 'Cry God for Harry', England and St George'. By talking about God, the men will think that He is on their side because God will go on the side of people who are right. The men will not want not go against God because it was a big thing. All people were Christians and would have believed in God and would not want to go against him.

Another way he makes the men want to go into conflict is that he makes them ready to go. I know this because he says 'I see you stand like greyhounds in

the slips, Straining upon the start. The game's afoot'. A greyhound was a noble dog he wants to make the men feel proud of what they are doing and to imagine a greyhound trying to get out of its collar so that it can get at its prey. They are straining to get into the conflict which shows that Henry's words are working. He calls it a game but it isn't and this might make it sound as though it is not going to be as bad as they think.

Henry makes the men feel really good about themselves. I know this because it says 'That you are worth your breeding; which I doubt not; For there is none of you so mean and base That hath not noble lustre in your eyes.' He calls the men 'noble'. They were working soldiers and by using the word 'noble' he makes them feel better by saying this. At the time the king would have been in charge but he makes them all feel equal. The conflict is shown as a place where everybody is equal even though they really aren't. He makes them think they can win the conflict.

Henry makes the men think about their country. He says 'Whose limbs were made in England'. He wants them to think about why they are fighting by saying 'England'. The men will think about what they are fighting for and it will make them feel proud to be from England. They will think about their pride and this will make them want to fight.

### **AO1 Critical response to text**

The range of this essay is severely limited and that limits the mark to Band 3. The specification clearly notes that there should be an awareness of the whole play. There is some grasp of the King's relationship with his troops but the rest of the play and complex relationships within it are not mentioned. There is some understanding of the 'main features'.

Mark 5

## **AO2 Language, structure and form**

The candidate makes a very good effort to look at the way Shakespeare uses language in this speech. However, the work is limited in range and, while there is effective consideration of the sub-text, the content remains superficial to some extent.

Mark 6.

### **Sample 2**

#### **Explore the way Shakespeare presents the conflict between the Montagues and Capulets in 'Romeo and Juliet'.**

In 'Romeo and Juliet' there is conflict from the beginning to the end. 'Romeo and Juliet' is about 'star crossed lovers' from two different families who do not get on very well. The two meet each other at a ball and fall in love. At the end they die for each other. In this essay I shall be writing about the conflict which is carried through the whole play. I shall be writing about the two key scenes in detail and two scenes which have just a brief overview.

The conflict starts at the beginning of the play in Act 1 scene 1. On line 54, Sampson says 'Draw if you be men'. This could possibly be the drawing of a sword. 'If you be men' could be Sampson trying to encourage them to fight.

As well as that in Act 1 scene 1, Tybalt also brings conflict to the play: 'As I hate hell, all Montagues and thee'. Tybalt clearly states he hates 'hell'. 'Hell' isn't a very nice place and it is known to be where wicked people go. This could mean that Tybalt is referring to the Montagues as 'hell'. He clearly thinks they are wicked.

On page nine, Act 1 scene 1, the Prince is trying to stop the fight. To do this he makes threats to both the Montague and the Capulet families. He threatens them with 'death'. By the prince saying this, it shows his power and the authority he has over everybody. These threats clearly tell both families

that if they continue to fight then it will result in 'death'. Conflict is linked to bad consequences.

In Act 1 scene 2, at Capulet's mansion, the conflict hate and power are briefly shown. Capulet and Paris are speaking about Juliet and how Paris really wants to marry her. However, Capulet says how he thinks she is too young while Paris is really trying to get Capulet's approval. Capulet begins to get a bit agitated and frustrated: 'But saying o'er what I have said before.' He says how he can only say what he's already said, 'She's too young'. This is when Capulet may begin to feel angry and frustrated because all he is doing is repeating himself.

In Act 1 scene 5, the conflict continues. Tybalt says 'Patience perforce with wilful choler meeting.' This is as if it's another threat towards Romeo. However, immediately after that Romeo and Juliet meet for the first time. The first fourteen lines of the lovers' meeting are written in the form of a sonnet. Juliet says 'For saints have hands that pilgrims' hands do touch and palm to palm is holy palmer's kiss'. This could be religious imagery as Romeo and Juliet hold hands. This is an example of antithesis, when conflict is immediately followed by love.

Shakespeare always uses antithesis as it grabs the audience's attention. He always writes so that love is close to conflict. It makes the reader think how can Romeo and Juliet actually get together with all this conflict around them. It immediately gets their attention and gets them wanting to read on.

In Act 1 scene 5, Capulet brags about Romeo and says how nice he is. On line 76/77, he says 'Verona brags of him to be a virtuous well-governed youth'. 'Well-governed' could possibly mean that Romeo is kind, caring and could not harm anyone. However, in Act 3 scene 1, you see Romeo change as a character and how all this conflict has changed him. On line 115, you see a huge change in him. He is the total opposite to how Capulet describes him. 'And fire eyed fury be my conduct now'. 'Fire' and 'fury' is alliteration and also

they are aggressive words. Therefore this may be Romeo changing. Also as well as that the grammar he uses also suggest a harsh, angry fierce tone.

Romeo's character change is an antithesis. He is happy and lovely and wouldn't hurt anybody because he is in love with Juliet. After Tybalt kills Mercutio, Romeo turns into a character who is forever angry and fierce to other people. He has turned into a character just like Tybalt.

At the beginning of Act 3 scene 1, you have this sense of conflict. Benvolio says to Mercutio 'mad blood stirring'. This could suggest everything is running wild. 'Mad' could suggest the fight is getting out of hand. 'Blood' could suggest all the blood of those who are getting hurt by the conflict and hate around them.

On page 93, line 59, Tybalt describes Romeo as a 'villain'. A 'villain' is somebody who is wicked and rather haughty towards others. This could be what Tybalt is describing Romeo as- somebody who is mischievous and wicked.

Later on at the end of the page 93, Mercutio uses a tripling effect. This grabs the reader's attention. He says 'O calm, dishonourable, vile submission.' These are all words full of hatred. Again Shakespeare has used an exclamation mark at the end of the line. This could mean that he is saying it in an angry voice.

On page 95, Mercutio continues to use harsh language against Tybalt. He describes Tybalt as a 'rat-catcher' which is an insult. By calling him a 'rat-catcher' and shouting insults at him he is doing exactly what Tybalt wanted him to do. He's giving him the attention he wanted and is trying to fight back.

In Act 3, the conflict between the families is still going on. On page 135 Capulet begins to get rather aggressive towards Juliet. He says 'I'll give you to my friend'. This is if Juliet does not carry out what Capulet wants. It is as if Juliet is an object and he can give her away to anybody he wants. Again Juliet

uses imagery that links to marriage and death, when she says 'make the bridal bed in that dim monument where Tybalt lies'.

On page 133, you again see Capulet using aggressive language towards Juliet. 'And that we have a curse in having her'. This is showing Capulet's power and dominance over his daughter when she does not obey him.

What you find in the play is that death is never far away in the conflict in Verona. The young die- Tybalt, Mercutio, Romeo and Juliet. In the Prologue, we learn that 'with their death (Romeo and Juliet) bury their parents' strife.' So at the end of the play all the worthless strife has been changed into peace.

To conclude, I believe that love is never far away from death and conflict. However, with this happening it actually makes Romeo and Juliet's relationship a lot stronger. All the conflict around them only brought Romeo and Juliet closer. I believe there is a lot of conflict from the beginning to the end and that this conflict has a terrible effect on all the characters and causes the death of the lovers.

### **AO1 Critical response to text**

The candidate makes some detailed references to the text although the lack on contextualisation is a weakness. There is a reasonable understanding of the characters occasionally backed up with textual references. Focus on task is not fully consistent.

Mark 7

### **AO2 Language, structure and form.**

The candidate is able to make reference to the way language is used in a simple way and there is some grasp of the structure.

Mark 6

**Total 13**

### **Sample 3**

#### **Examine the love relationship between Macbeth and his wife.**

Throughout the play the relationship changes completely even if the love remains. Jacobean women were meant to be subservient to their husbands or, if they were not married, their fathers. They weren't allowed to own property and were meant to look after the home, children and husband. Their place was to listen and obey their husband, not to advise or control them. The relationship between Lady Macbeth and Macbeth does not fit that of the Shakespearean period as Lady Macbeth is dominant and powerful. The first time we witness the relationship is in Act 1 Sc 5 where Lady Macbeth is reading a letter from her husband. The letter is the first sign of their love as he sends it ahead of himself showing how he wants to share everything with her and keeps no secrets which is ironic as after the murder he kills without telling her.

"My dearest partner of greatness" demonstrates the strength of the relationship. 'My' is a possessive pronoun and shows Macbeth's protectiveness of Lady Macbeth, 'dearest' is a superlative which proves he loves her more than anything else. The word "partner" illustrates the equality and trust in the relationship which is unlike the traditional Jacobean relationship as women were possessions of their husbands. Lastly the adjective 'greatness' conveys how both of the couple are equal in ambition and power.

In Lady Macbeth's speech she proves her complete faith in her husband with the lines "shall be what thou art promised". Furthermore the lines "yet do I fear thy nature it is too full o' the milk of human kindness" highlights Lady Macbeth's knowledge and understanding of Macbeth's character, which shows the closeness and the bond between the pair. Shakespeare uses the word 'milk' to symbolise purity as milk is white a colour associated with purity and milk feeds young who are pure and innocent. The use of 'hie thee hither that I may pour my spirits in thine ear' demonstrates Lady Macbeth's power and dominance as 'hie' is an imperative.

During Lady Macbeth's prayer to darkness in Act 1 scene 5 - she uses the imperative 'come' three times. This conveys her urgency as she needs darkness so she can lead and guide Macbeth. The writer uses 'raven' as the raven is a symbol of death. Its use is foreshadowing the death of Duncan and Lady Macbeth. It also gives the monologue a deathly, dark atmosphere.

The character of Lady Macbeth is illustrated in her comment: "fill me from the crown to the toe top full of direst cruelty!" This means she wants to be filled of the worst kind of cruelty as "direst" is a superlative. "Come to my woman's breasts and take my milk for gall" and "unsex me" show the sacrifices Lady Macbeth would make for her husband because she's giving up her womanly qualities for him because she loves him so much. The playwright writes "murdering ministers". This is an example of alliteration and emotive language. In the speech Lady Macbeth use "!" four times. This could portray her desperation for help so she can help Macbeth become King or her excitement.

When Macbeth enters the scene, he is greeted by the character of Lady Macbeth as "Great Glamis Worthy Cawdor! Greater than both by the all-hail hereafter". The use of "great" and "greater" flatter Macbeth. Lady Macbeth is copying the witches' greeting for Macbeth, as a way of preparing to persuade him to kill the King. Macbeth replies to her "my dearest love, Duncan comes here tonight". "My dearest love" is another example of the love between them and "Duncan comes here tonight" shows the understanding in the relationship as Macbeth understands what his wife is thinking and has come to the same conclusion about killing Duncan. Lady Macbeth exclaims "O never shall sun that morrow see!" confident that her husband will be planning Duncan's death too. This shows the level of trust in the relationship as she doesn't try to hide her plot. Then Lady Macbeth offers her husband advice which shows how unlike the typical Jacobean relationship their relationship is as Jacobean woman were meant to be commanded by their husband not the other way around. The advice is "Look like the innocent flower but be the serpent under 't". Another phrase that is evidence of the understanding in the relationship is

"he that's coming must be provided for". This is a euphemism for killing the king and shows how the couple are on the same wavelength and think the same way. By calling the murder "great business", Lady Macbeth distances it from murder by making it sound positive - "great" and like work- "business". She may have done this as she knows her husband is "not without ambition - but without the illness should attend it". Shakespeare again uses alliteration "solely sovereign sway" to make the speech persuasive. During the conversation Macbeth hardly speaks, this demonstrates how Lady Macbeth is dominant in the relationship.

Act 1 scene 7 is the persuasion scene where Lady Macbeth convinces her husband to commit regicide. At the start of the scene, Macbeth tries to assert dominance as Duncan has honoured Macbeth - "we will proceed no further in this business. He hath honour'd me of late". Lady Macbeth immediately releases a torrent of questions to bombard and overwhelm Macbeth. She asks him "was the hope drunk wherein you dress'd yourself?" This is an attempt to belittle Macbeth. Another example of belittling is "to look so green and pale". Lady Macbeth insults her husband to make him agree to her plan because she wants the best for him which is proof of her love. Lady Macbeth states "from this time such I account thy love" because she wants Macbeth to feel he needs to prove his love and earn her trust by killing Duncan - this shows how well Lady Macbeth knows her husband as he thinks it is demonstrating the closeness of their relationship. At the end of her monologue Lady Macbeth references the "poor cat i' the adage". The poor cat in the adage is a story about a cat which wants a fish in a pond but is too scared to get his paws wet. By using this Lady Macbeth is calling him a coward which she knows is the Achilles' heel of his pride. Macbeth again tries to defend himself and assert dominance by claiming no man is braver than he and asking his wife to stop talking: "Prithee peace: I dare do all that may become a man; who dares do more is none." Lady Macbeth rebuffs him using sarcasm and calling him untrustworthy. "What beast was't then, that made you break this enterprise to me?" The argument that convinces Macbeth to commit treason is "I have given suck and know how tender it's to love the babe that milks me: I would while it was smiling in my face have pluck'd my

nipple from his boneless gums and dash'd the brains but had I so sworn as you have done to this". This quotation is persuasive as it contains emotive language "smiling", "loneliness" which conveys innocence, then "dash'd" which is violent. These lines almost completely convince Macbeth as they illustrate his wife's devotion and dedication to him and his future. However, Macbeth is still uncertain and needs his wife to reassure him, "If we should fail?" which shows his reliance on his wife in their relationship. Lady Macbeth's reply is scornful and commanding: "We fail! But screw your courage to the sticking place and we'll not fail". The use of "we" and "we'll" is ironic as Macbeth commits the murder on his own Lady Macbeth and Macbeth's attitudes to the crime are opposites as Lady Macbeth calls it a "great quell" and Macbeth can't even say 'murder' and instead calls it "this business".

Macbeth is completely devoted to the plan after his wife's reply and is in awe of her. He pays her the ultimate compliment for the time - "bring forth men - children only; for thy undaunted mettle should compose nothing but males". The word "mettle" infers Lady Macbeth is cold and strong. "Undaunted" shows her confidence and bravery. At this point the pair are extremely close and they are now equally excited by the murder and what their future will be like.

Act 2 scene 2 is the beginning of the deterioration of the relationship because Lady Macbeth's understanding and knowledge of her husband starts to falter as she can't emphasise with his guilt. The love Lady Macbeth has for her husband is shown by "Hark! Peace!" because these words mean Lady Macbeth is nervous and worried about her husband. She also feels guilty for not killing Duncan with Macbeth; the lines that show this are "had he not resembled my father as he slept I had done 't". Lady Macbeth is also shown to care for her husband with the line 'My husband ' which shows her relief. The 'my' is a possessive pronoun which could demonstrate her love - pride and affection for Macbeth. The writer uses personification to give the scene an eerie atmosphere - "owl scream and the crickets cry". Macbeth is remorseful for his crimes and calls his hands "a sorry sight". Lady Macbeth's reply is evidence of their understanding breaking down as she chastises him because

she doesn't understand his guilt - "a foolish thought to say a sorry sight" which is copying what Macbeth said. Macbeth is still very nervous and rambles. He claims 'I could not say 'Amen' which portrays how he feels distanced from God and salvation. Lady Macbeth replies flippantly "consider it not so deeply". However, whereas before she said more than Macbeth she is now saying less which could show her confusion at Macbeth's words or how the power balance in the relationship is changing. Macbeth is becoming more dominant.

Lady Macbeth then offers Macbeth some advice "these deeds must not be thought after this day; so it will make us mad" which is ironic as her guilt drives her mad - but it also shows how she views them as a unit and the guilt shared because she uses the word 'us'. Macbeth for perhaps the first time ignores his wife and continues to talk, crying "Sleep no more! Macbeth does murder sleep". This line demonstrates how Macbeth believes he will never be peaceful again because of his crime. We then see for the first time Lady Macbeth completely befuddled by Macbeth's words as all she can reply is "what do you mean?". She then recovers from the shock of not understanding her partner and tries to take control of the situation. This shows how Lady Macbeth relies on her husband in the relationship to follow her commands. Using the same tactics as the persuasion scene, Lady Macbeth first uses flattery "why, worthy thane, you do unbend your noble strength" and then infers that he is a coward - "brainsickly". Next using imperatives ("go get... and wash") she instructs him to wash his hands to "wash this filthy witness" away. Again, this shows how Lady Macbeth is losing her knowledge of her husband, as she doesn't realise no amount of water can clear his conscience. Macbeth's wife then asks "why did you bring these daggers from the place?" to possibly distract Macbeth. Further evidence of the power balance shifting is Macbeth's refusal to return to the murder scene - "I'll go no more". This shocks Lady Macbeth she calls him a coward "Infirm of purpose!" then takes the daggers to the murder scene. "Give me the daggers". Shakespeare uses both a rhetorical question and hyperbole to illustrate the depth of Macbeth's guilt - "Will all great Neptune's ocean wash this blood clean from my hands? No this my hand will rather the multitudinous seas in incarnadine making the green one red". Another example of the rift growing between the couple is

when Lady Macbeth claims "my hands are of your colour" because Lady Macbeth isn't aware of the scale of Macbeth's guilt and placing the daggers on the guards will not equal it. The sentence 'A little water clears us of this deed: How easy is it, then!' is extremely ironic because Lady Macbeth spends time in Act 5 scene 1 sleeping walking and obsessively cleaning her hands. Furthermore, it shows the contrast of the couple's thoughts because Macbeth said that all of the oceans couldn't clean his actions and Lady Macbeth says a little will, which is an understatement. It also highlights how Macbeth is realistic whereas his wife is naive and never prepares herself for the guilt. The last line in the scene shows Macbeth's complete regret: "Wake Duncan with thy knocking! I would'st thou could'st!"

Act 2 scene 3 illustrates the separation of the couple because Macbeth kills the guards without Lady Macbeth's knowledge or cajoling. "Help me hence, no!" (Lady Macbeth fainting) could be for two reasons. Firstly to protect her husband from saying too much and arousing suspicion showing how she loves and wants to protect him. Secondly it could be out of genuine surprise which would show how Lady Macbeth no longer controls or understands Macbeth.

Act 3 scene 5 is further evidence of how the relationship between Lady Macbeth and Macbeth is breaking down but how they still love each other as they both keep secrets to protect the other person.

At the start of the play Macbeth confided everything to his wife, and they would talk freely as partners. Now, Lady Macbeth has little or no power as she has to ask a servant to ask Macbeth if she can speak with him - "Say to the king I would attend his leisure for a few words" and she is unaware of Macbeth's plan to kill Banquo - "Is Banquo gone from court?" Lady Macbeth hides her feelings from Macbeth as her soliloquy shows how disillusioned and unhappy she is ("nought's had, all's spent") but she greets Macbeth jovially and attempts to lift his spirits: "How now, my lord!". The use of 'we' in her speech shows how she still views them as a unit, as does the possessive pronoun 'my' in 'How now, my lord!'. The distance between them is evidenced

by her question to Macbeth "why do you keep alone, of sorriest fancies your companions making...?". She then offers Macbeth more advice "things without all remedy should be without regard; what's done is done". This is ironic as she is driven mad by her guilt. However, it also demonstrates how she cares for Macbeth and puts his well-being first as she hides her guilt so he won't worry about her. Macbeth is still open with his feelings and says "better be with the dead" and "Duncan is in his grave after life's fitful fever he sleeps" showing that he longs for death because he feels so guilty. It also shows how he still trusts Lady Macbeth with his most intimate thoughts. The author demonstrates Lady Macbeth's love for husband and he writes "Come on; gentle my lord, sleek o'er your rugged looks; be bright and jovial among your guests to night" which is the character of Lady Macbeth attempting to lift her husband's spirits and give him advice. In Macbeth's reply he calls his wife 'love' which demonstrates how he still loves her but no longer sees her as his 'dearest partner of greatness'. The relationship has deteriorated and they're no longer a team. Again Macbeth shows his trust in his wife by confiding "O, full of scorpions is my mind". He also calls her 'dear wife' illustrating, that he still cares for her. Lady Macbeth does not confide her guilt to her husband but tries to reassure him: "but in them [Banquo and Fleance] nature's copy's not eternal".

Although Macbeth speaks to Lady Macbeth of his dark thoughts, he does try to protect her from guilt by not telling her of his plan to kill Banquo, because he loves her. Furthermore Macbeth no longer needs his wife to guide him as he now is the more powerful figure in the relationship. However he still wants her approval and applause - "till thou applaud the deed". This shows that Lady Macbeth is still important to him. Lady Macbeth no longer understands Macbeth's emotions but Macbeth is still able to read Lady Macbeth and understand how weak she now is; he calls her "dearest chuck" which conveys he sees her as weak as a "chuck", a baby chicken, and he also leads her off. "So prithee go with me" meaning that he comprehends that Lady Macbeth is weak and needs to rely on someone. The use of "dearest" suggests that Macbeth still loves his wife more than anything else as it is a superlative.

The last time the relationship of Macbeth and Lady Macbeth is shown is Act 5 sc 5. In this scene Macbeth is informed by a servant called Seyton that Lady Macbeth has died. Shakespeare may have used the name Seyton as it can be pronounced 'Satan' and could be symbolic of how Lady Macbeth sold her soul to the dark spirits in an act of love so Macbeth would become king.

After Macbeth is told his wife is dead, he proclaims "she should have died hereafter: there would have been a time for such a word". This means Macbeth believes his wife died too soon but he is too busy (he's preparing for battle with Macduff) to grieve. This shows how Lady Macbeth had become less important to him as he puts a battle before mourning for her death. Macbeth has a monologue where he doesn't cry or shout. This could mean Lady Macbeth's death doesn't matter. Perhaps the murder of Duncan, Banquo and Macduff's family has made him numb and desensitised to death. The metaphor "life's but a walking shadow a poor player that struts and frets his hour upon the stage and then is heard no more" conveys how hopeless, pointless and meaningless Macbeth thinks life is. This could be because without his wife he feels alone and meaningless because he loved her so much. On the other hand, it could mean that he thinks that no matter what you do you will still die and are forgotten and replaced. Further evidence of how pointless he believes life is "it is just a tale told by an idiot, full of sound and fury signifying nothing".

At the start of the play Lady Macbeth was a powerful woman unlike the stereotypical Jacobean lady who would manipulate her husband so he could achieve his potential. Macbeth at the beginning had a strong conscience and would do anything, even kill the King and sentence himself to hell for Lady Macbeth, although he relied on her to convince him to do such acts. Whereas at the end of the play Macbeth killed ruthlessly without his wife's consent or knowledge and Lady Macbeth became wracked with guilt and couldn't or wouldn't tell her husband how she felt. She became so weak that she couldn't live anymore and killed herself. Throughout the play the couple lose their partnership and become separate, troubled units both driven mad but still loving and attempting to protect the other.

Theme of the play 'Macbeth' is love and the consequences of ambition and a possible moral of the story is beware of the ambition, as success doesn't mean happiness.

### **AO1 Critical response to texts**

This candidate has a sensible and clear approach to the task. Tracking through the drama is a thorough *modus operandi*, which gives opportunities for close analysis of the way the relationship changes and develops. Focus on the key aspects is mostly consistent and the strength of this essay lies in the way the candidate's points are pinned back to the text. The selection of detail is assured and there is clear evidence that the candidate can 'discuss thoroughly and increasingly thoughtfully characters/relationships'. At the end of the essay, overviews are offered which are confidently based on what has already been written. The candidate, perhaps, could have examined the latter part of the play in a little more detail, particularly Lady Macbeth's progressive descent into madness and Macbeth's reckless self-destruction. Lady Macbeth's support when the murder of Duncan is revealed plus her behaviour in the Banquet scene also deserve a little more attention. A brief mention of the Witches' part in his downfall would also have improved the essay. A mark of 11 is appropriate for this AO.

### **AO2 Language, structure and form.**

There is no doubt that the candidate has a good grasp of the language of the play and that she/he feels confident in her/his analysis. There is, however, some variation in the amount of detail investigated and this aspect tends to weaken as the essay progresses. For example, the work on Lady Macbeth's first speech convincingly demonstrates an ability to deconstruct the way Shakespeare uses language. As the essay continues, this admirable characteristic tends to be less thoroughly exercised. However, the work certainly deserves a Band 5 mark for this aspect (10). The candidate 'shows appreciation of how writers use language to achieve specific effects'.

**Total mark: 21.**

### **Sample S8**

**Examine the love relationship between Katherine and Petruchio in 'The Taming of the Shrew'.**

'The Taming of the Shrew' is a comedy written by Shakespeare in the last part of the 16<sup>th</sup> century. It is concerned with the way Petruchio tames Katherine who is seen as a shrew by her family and other people who know her. It is also about the treatment of Katherine in a patriarchal society.

When we see Petruchio first, he is looking for a wife who will make him rich. He is saying that he is prepared to marry anybody who has money and that this woman does not have to be pretty or a nice person. 'I come to wive it wealthily in Padua: /If wealthily then happily in Padua.' At this stage he has not met Katherine who his friend Hortensio calls 'a shrewd ill-favour'd wife'. Katherine is Baptista's daughter and he finds it very difficult to handle her as she is outspoken and not like his other daughter, Bianca, who appears to be meek and mild. Lucentio, on seeing Bianca for the first time, comments that she has a 'maid's mild behaviour and sobriety'. His servant's comment on Katherine ('That wench is stark mad, or wonderfully froward') makes clear the distinction between the two daughters.

Petruchio continues to show that all he is interested in is being rich. He asks Baptista 'What dowry shall I have with her to wive.' Before this he mentions that he has heard of Katherine's 'beauty, and her wit, /Her affability and bashful modesty' and her 'mild behaviour'. Even before he sees her, he is praising characteristics, which according to other people she has not got or that are buried under the shrewish behaviour. He does not criticise her in the way other people do. This suggests he is strong-minded and does not prejudge.

When he meets her for the first time, he wants to show he is in control. He clearly enjoys their first conversation and he realises that she is as quick witted as him, a worthy adversary. Although Katherine is not very keen on marrying him at this point, there is a clear match of intellects. When he greets her, he praises her beauty ('bonny Kate' and 'the prettiest Kate in Christendom'). To this he adds that he has heard 'her mildness prais'd in every town' and he continues to build her self-esteem by telling her that she is more beautiful than he had been led to expect ('thy beauty sounded, Yet not so deeply as to thee belongs'). Perhaps he realises even at this stage that Kate's self confidence has been knocked back by all the negative comments she has heard about herself. Then he tells her that her father has agreed that she will marry him. This starts the 'chat' that they have. Before she arrives, he hears that she has attacked her lute teacher and this makes him even more interested. 'Now by the world, it is a lusty wench,/ I love her ten times more than e'er I did'. He clearly likes a challenge and Kate certainly is one. He has some admiration for the way she has dealt with the rather weak Hortensio.

The conversation they have is heavily sexual in its content and imagery and this suggests a mutual physical attraction. When Kate accuses him of being a 'join'd stool' Petruchio immediately says 'Thou hast hit it: come sit on me.' Kate then says 'Asses are made to bear, and so are you' to which Petruchio quickly replies 'Women are made to bear and so are you.' The scene continues with more sexual references ('Alas good Kate I will not burthen thee') and after more wit sparking between the two which sometimes descends into rather crude innuendo ('with my tongue in your tail'), it ends with Petruchio telling her straight that he will marry her: 'I must and will have Katherine to my wife.' Before this he has told her that her beauty 'makes me like thee well' but he also warns her that she needs to be tamed.

When Baptista comes back on stage as far as Petruchio is concerned the deal is made but Kate attacks her father ('Call you me daughter?') and she adds that she will see Petruchio 'hang'd on Sunday first' when he tells her that this is when the marriage will take place. It is at this point that Petruchio makes it clear that he will not insult or taunt Kate in front of other people. He

will be loyal to the person he has decided to marry. In fact he defends her behaviour: 'Tis a bargain 'twixt us twain being alone, That she shall still be curst in company'.

The next time we see the couple is at their wedding. He turns up late and poorly dressed and this would seem to be an insult to his future wife but he explains that 'To me she's married, not unto my clothes'. Petruchio is making it plain that he does not care about the superficial aspects of the wedding. He's more interested in the really important things. This is in direct contrast to Bianca's relationship with Lucentio which is built around their physical attraction from the word go. When later in the play, Lucentio relies on Bianca to support him, it is clear that their marriage is not based on mutual respect and trust.

After the marriage, Petruchio is determined to leave immediately. When Kate 'entreats' him to stay, he says 'I am content' but adds that he is only 'content' inasmuch that she has entreated him (denoting a change in attitude) but he still is determined to leave. This is the first stage of Kate's acceptance that she cannot just demand things. She has to accept that a relationship requires compromise and on this issue Petruchio is not prepared to do so. It is obvious that all the other people on stage want them both to stay. Petruchio then makes it clear that he regards this as a threat to his independence and therefore a threat to his wife as she is his 'chattels'. He proclaims: 'Touch her whoever dares, /I'll bring mine action on the proudest he /That stops my way in Padua'. He is displaying his commitment to the marriage and his duty to protect her. Although the scene is basically comic, it still suggests a truth about how he now feels about his marital responsibilities. He tells Grumio to 'Draw forth thy weapon' and 'Rescue thy mistress' adding to Katherine 'Fear not sweet wench, they shall not touch thee Kate'. He is protective of Kate and suggests the other characters threaten that protection.

This scene begins the 'training' of Kate. Although this approach to marriage is hardly normal, it is clear from the beginning of the play that Kate has many problems, not all of her own making, which need to be addressed. She is

hated and criticised by those who know her and her anger and mistreatment of Bianca suggest a woman deeply unhappy with her situation but unable to change it. Even her father, from whom she could perhaps expect some support, calls her a 'devilish spirit'. This is not helped by the fact that Baptista has displayed appalling favouritism, praising and defending Bianca. Ironically, this apparently good and sweet young lady will trick her father by marrying Lucentio in secret. Her innocent façade hides a highly deceiving woman. This is not the case with Kate who is direct and open about her views but at the same time deeply unhappy and frustrated. At the point of the wedding, Petruchio is the only one who has publicly defended her and praised her beauty. Kate's problem is that she judges him in the same way as she judges the other men she knows. She cannot believe that Petruchio is actually serious in his protection of her and in his compliments.

It takes some time for this to dawn on Kate and before it does Petruchio denies her sleep and food, all the time suggesting that it is done for her benefit ('all is done in reverend care of her'). When they arrive at his house, it is noticeable that he treats his servant very differently from the way he treats Kate. Shakespeare juxtaposes his harsh comment to the servants when he has asked for some water ('You whoreson villain, will you let it fall') with a much gentler comment to Kate ('Come Kate and wash, and welcome heartily'). Kate's comment about the spilling of the water is also significant. She says, 'Patience I pray you, 'twas a fault unwilling.' So far in the play she has not shown sympathy for anybody. Now she is beginning to think about other people rather than simply about her own maltreatment. Later when Petruchio condemns the meat as 'burnt', Kate's reaction is gentle: 'I pray you husband, be not so disquiet, /The meat was well, if you were so contented'. The language here is thoughtful and significantly the use of the word 'husband' suggests some acceptance of the situation. This is a very different Kate from the one who taunted Bianca about her various lovers ('Minion thou liest') and who insulted her father and anybody else who got in her way. She was not a happy lady.

Petruchio's speech at the end of Act IV scene 1 sets out his modus operandi which seems cruel in its deprivations. He justifies it by suggesting that all his objections to the food and bed are made 'in reverend care of her' and that he intends to cure her anger 'with kindness' which he hopes will 'curb her mad and headstrong humour'. To a modern audience this behaviour would seem inappropriate but the same audience is also aware of just how difficult Kate's behaviour has been at the beginning of the play.

As Act 4 progresses, Kate is faced with a number of occasions when she is tempted to react negatively. Talking to Grumio about her lack of food, she comments that even 'Beggars that come to my father's door /Upon entreaty have a present alms'. She goes on to say that she 'never knew how to entreat', which is not only a reminder of her 'entreaty' to her husband after the wedding, but also an acknowledgement that she has led a life of relative comfort. Grumio taunts her with various foods always giving a good reason for not providing them based on their anger producing characteristics ('the mustard is too hot a little') until Kate is pushed beyond her limit and 'Beats him' showing that she still has the capability to become uncontrollably angry, as seen earlier in the play. Petruchio himself brings her food but when thanks are not instantly apparent, the offer is withdrawn. Kate does then give thanks but by that time Hortensio has been invited to eat the food. More follows. Petruchio promises 'silken coats and caps and golden rings' to Kate in readiness for their return for Bianca's wedding. The 'cap' is dismissed as being unsuitable and when Kate complains that 'gentlewomen wear such caps as these' she is quickly told 'When you are gentle, you shall have one too.' The message is all too plain. When she reforms her impulsive and demanding behaviour, she can have what she likes though it takes Kate a little longer to fully appreciate this. The gown is also dismissed as being unsuitable because it makes a 'puppet' of her although Kate finds the dress 'quaint', 'pleasing' and 'commendable'. Again Petruchio appears to be protecting Kate from making a fool of herself by appearing in unsuitable clothes. He decides that they will go to 'your father's, / Even I these honest mean habiliments' adding that ' 'tis the mind that makes the body rich' reminding us of his comment about clothes at the wedding. Petruchio is

stressing that the outward appearance is of no significance. What matters is the honesty of the feelings and the goodness of the person.

One last lesson must be learned by Kate in this scene. Petruchio claims they will be at her father's by 'dinner time', clearly not a credible timetable. Kate carefully and tactfully contradicts the obvious error: 'I dare assure you sir, 'tis almost two /And 'twill be supper time ere you come there'. Petruchio responds with 'It shall be what o'clock I say it is'. Hortensio's comment 'Why so this gallant will command the sun' reflects the audience's view but Kate is learning that the way to get what she wants is not to defy her husband but to appear to agree with him, however ludicrous his statements. It is slowly dawning on her that this is a way of manipulating him.

This is tested in the conversation about the moon/sun in scene v. It is in this interchange that Kate fully realises that agreement is the best option and she clearly begins to rather enjoy the game: 'What you will have it nam'd, even then it is, /And so it shall be for Katherine'. This acceptance and Kate's playful mocking of it is fully tested later in the scene when they meet Lucentio's father, Vincentio. Petruchio greets the old man as if he is a young woman ('Good morrow gentle mistress, where away?') and invites Kate to 'embrace her for beauty's sake'. Kate now fully understands the game and launches into a massively hyperbolic speech in praise of the old man. 'Young budding virgin, fair and fresh, and sweet, /whither away, or whither is thy abode?' At the end of the speech, she adds 'Happy the man whom favourable stars /Allot thee for his lovely bedfellow' reminding us of the sexual innuendos of the couple's first meeting. She is clearly enjoying doing exactly as Petruchio tells her, in the process making him look a little silly and completely baffling Vincentio. She is not only doing as Petruchio says but she is going far beyond what is required and thus making a joke out of it. It is a joke they both share, suggesting their developing relationship. They are united in their private joke leaving the rest of the world outside their relationship. When rebuked by Petruchio for describing an old man as a 'budding virgin', Kate blames her error on her 'mistaking eyes, /That have been so bedazzled with the sun.' Given the interchange about the sun and moon in the previous scene, one

can expect that she looks at Petruchio when she says 'sun' to make sure she has chosen the right celestial body. However, this action is probably accompanied by a smile rather than fear. Petruchio will get the joke and enjoy the mutual exclusivity of it. The change in Kate's character is now almost complete and she seems to be a rather happier woman.

In Act 5, the couple arrive at Padua and walk into the discord created by Lucentio's deceitful use of the Pedant to stand in for his father. Interestingly, the rows are not now being caused by Katherine but by her sister and her lover. Petruchio, in language gentle and pleasant, invites Kate to 'stand aside and see the end of this controversy'. While all around them is anger and dishonesty, they are like an island of peace and stability. When all is sorted out at the end of the scene, Kate says, 'Husband let's follow to see the end of this ado'. The language here is interesting. She uses the word 'husband' in an apparently affectionate way and does not aggressively demand but suggests. This change from her behaviour and language earlier in the play is quite pronounced. When invited to kiss Petruchio, she is at first shy ('What in the midst of the street?') and Petruchio thinks that she is returning to her old petulant self. 'What art thou ashamed of me?' he asks and Kate replies 'No, sir, God forbid, but ashamed to kiss'. Obviously within the context of the time, kissing in the street would not be considered acceptable behaviour. However, the world that Petruchio and Kate now live in is one which takes little notice of convention and Kate does kiss him. Her use of the exclamation 'God forbid' is also interesting since it suggests she is totally honest when she says that she is not 'ashamed' of him. This implies that there is rather more to her feelings for her husband than just agreeing with him all the time. Petruchio's comment seals the relationship: 'Is this not well? Come my sweet Kate: Better once than never, for never too late.' They move to the last scene with mutual understanding and trust.

The final scene of the play is revealing in that it shows just how united Kate and Petruchio now are. We know from early in the play that Petruchio is not averse to making money and it is not surprising that he enters into the wager with Lucentio and Hortensio on the obedience of their respective wives. This

shows his complete trust in Kate and her arrival on the stage, much to the astonishment of the other characters, not only makes both Kate and Petruchio considerably richer but shows that together they have a stronger relationship than the other recently married couples. It is the meek and mild Bianca who is now behaving like a 'shrew', much to Lucentio's annoyance and Petruchio's amusement ('How? She is busy, and she cannot come; is that an answer?'). Of course, Kate immediately comes to her husband when asked and she is told to bring the other two women to their husbands. While Kate fetches the women, Petruchio is asked about the 'wonder' of this new relationship. He comments '...peace it bodes, and love, and quiet life,/An awful rule, and right supremacy: /And to be short, what not, that's sweet and happy.' Although in the 21st century, we may be concerned about the second line of this speech, within the context of the age, patriarchy ruled supreme and this aspect of society is reinforced in Kate's long speech at the end of the play where she lays out the duties not only of a wife but also of a husband. Both have responsibilities to fulfil and when there is a balance, she suggests, then happiness results. Kate has not, however, lost her ability to be sharp and argumentative. That aspect of her character has not been destroyed but it is now focused on a different target. At the end of the speech, Petruchio congratulates her: 'Why there's a wench: come on and kiss me Kate' and there seems to be between them a new understanding which leads to the long postponed consummation of their marriage. 'Come Kate, we'll to bed'.

In conclusion, Kate moves from a situation where she is at odds with her world to one where those people who were united in their dislike of her are at odds with each other. In place of her unhappiness at the beginning of the play we have an apparently contented Kate who is safe and secure in her relationship unlike her seemingly perfect sister. Petruchio has brought about this change albeit by means that we would probably frown upon. Kate is not the only one to change, however. When we first see Petruchio, he seems little more than a money grabbing opportunist. By the end of the play, he appears to have a real affection for, and pride in, his wife as is suggested by his comments to her after her long speech. There is no denying, however, that at the end of the play the two strong willed characters seem to have reached an

accord and there is some evidence that a mutual respect and love has been established.

### **AO 1 Critical response to texts**

This is assured work which displays not only a close knowledge of the play but also a willingness and ability to evaluate characters and relationships. The candidate moves effortlessly through the drama and conveys the ideas with some cogency.

Mark 12

### **AO2 Language, structure and form**

Throughout the essay, the ideas are built firmly on the language of the play, some of which is considered in depth. The structure of the play is considered, particularly the reversal of roles and the progression within Kate's character.

Mark 12

**Total mark 24**

