

GCSE English Literature

Controlled Assessment (GEL31) Clarification Document



Teachers may use this resource alongside the CCEA Assessment Criteria (Appendix 4 of the *CCEA GCSE Specification in English Literature*). However, this *Clarification Document* is intended to supplement, not replace the CCEA Assessment Criteria.

The hope is that the *Clarification Document* will be useful in enhancing teachers' understanding of the CCEA Assessment Criteria resulting in the fair, consistent and accurate application of CCEA standards within and across all centres. We have illustrated standards by offering examples of responses across the full range of performance. These responses are presented in ascending order, and in such a way that teachers and their students may appreciate the standard of work associated with each Band. We have opted to demonstrate performance by selecting extracts from whole responses to the set task title.

Teachers have the scope to select any play by Shakespeare for the Unit 3 Controlled Assessment task, and student responses should engage with the entire play. CCEA set the themes for each moderation series.

For the purposes of this document:

- the play Romeo and Juliet has been selected;
- the alternative theme of *Deceit* (i.e., a theme that is not listed for Unit 3 Controlled Assessment 2019 – 2024) has been the focus; and
- the extracts relate primarily to Act 4, scenes 2 and 3.

The task title selected for these extracts is:

Examine the way Shakespeare presents the theme of deceit in your chosen play.

You should:

- **communicate a response to and understanding of meanings identified in the play;**
- **identify dramatic methods, show understanding of them and comment on them; and**
- **provide contextual information to enhance understanding of the play.**

In this way, the *Clarification Document* can be used by teachers and students regardless of the play they intend to focus on. We have also produced a version which uses Macbeth as the chosen play.

It is intended that through the series of graduated examples contained in the *Clarification Document*, teachers and students will be able to appreciate the characteristics associated with each Band.

Band 1 response: 7 marks

In act 4 scene 2 Juliet returns from Friar Laurence. She tells her father that she is sorry and that she is now going to marry Paris, but we know she is telling lies as she is already married to Romeo. Her father is so pleased that his daughter is finally doing what he wants that he decides to bring the wedding forward to the next day instead of the Thursday. His wife is worried that they won't have time to get everything ready and that there won't be enough food for all the guests. Juliet goes to her room. In the next scene Juliet is in her room pretending to get ready for her wedding but we know that she is going to drink the potion that Friar Laurence gave her. Juliet thinks out loud, saying that she is afraid of dying and she doesn't want to suffocate in the tomb. She is also afraid of ghosts and spirits in the tomb but she is very brave and drinks the potion anyway. Then she "falls upon her bed".

Juliet uses repetition when she says, "Alack, alack". We know when people are leaving the stage and coming on to the stage because of the stage directions, and we also know about the dagger because of the stage directions, "Laying down her dagger". In Shakespeare's time girls had no rights and had to do what their fathers told them. Even though Juliet doesn't want to marry Paris she has to pretend to do what her father tells her. This is deceit. This is why she drinks the potion.

AO1: Communicates basic understanding of and response to meanings identified in the play.

AO2: Identifies dramatic methods with basic understanding.

AO4: Provides contextual information with some basic comment.

Band 2 response: 15 marks

In act 4 scene 2 Juliet's parents are making preparations for her wedding. Lord Capulet uses alliteration when he says "Sirrah, go hire me twenty cunning cooks". Juliet returns from Friar Laurence. She surprises her father by telling him that she is sorry for her disobedience and that she is now going to marry Paris. She kneels in front of him and begs his forgiveness when she says: "And beg your pardon: pardon, I beseech you!/Henceforward I am ever ruled by you." We know that Juliet is being deceitful. She tells her father that she met Paris after her confession with Friar Laurence and "gave him what becomed love I might,/Not step o'er the bounds of modesty". This tells us that Juliet is pretending to be like a typical girl of the time. Again, she is being deceitful to her father as we know that she is already married to Romeo even though her father doesn't. Her father is pleased that his daughter is finally obeying him like daughters were supposed to do in Shakespeare's time. He is rude to his wife when she says they need more time to prepare for the wedding and insists that the wedding will take place the next day. This shows that in Shakespeare's day women had no rights. They had to obey their husbands and their fathers. Juliet goes to her room with the nurse, while her father goes to tell Paris that the wedding will be the next morning. In those days rich families had nurses to look after their children.

In the next scene Juliet is in her room pretending to get ready for her wedding. She tells her mother and her nurse to leave her alone to pray, but we know that she is going to drink the potion that Friar Laurence gave her. When she is left alone on the stage Juliet tells us in a soliloquy that she is afraid of

dying and she doesn't want to suffocate in the tomb. She imagines horrible smells and "shrieks like mandrakes torn out of the earth". She also imagines ghosts, including Tybalt's who has recently been killed by Romeo.

She knows she must be strong and takes the potion anyway. Juliet ends by saying, "Romeo, I come! This do I drink to thee." This shows us how much she loves Romeo and that she is drinking the potion so that she can be with him. She drinks the potion and then she "falls upon her bed".

AO1: Communicates a general response to and understanding of meanings identified in the play.

AO2: Identifies a few dramatic methods with a general understanding of their relevance.

AO4: Provides contextual information with straightforward comment.

Band 3 response: 23 marks

Act 4 Scene 2 begins with Juliet's parents making preparations for their daughter's wedding in spite of the fact that she has not yet agreed to marry Paris. This was how a typical father acted in the patriarchal society of the time, when men demanded total obedience. Although her father had first said she was too young to get married, "Let two more summers wither in their pride/Ere we may think her ripe to be a bride", he changed his mind when Paris wanted to marry Juliet because of the honour of having his daughter married to a count. Marriages in those times were often arranged for status and money, and often girls married at a very young age.

From the moment Juliet enters in Act 4 Scene 2 the predominant theme is deceit. She tells her parents complete lies when she says she has been to confession with Friar Laurence and that she is sorry for her disobedience and is now happy to marry Paris. She kneels in front of him and begs his forgiveness when she says, "beg your pardon: pardon, I beseech you!/Henceforward I am ever ruled by you." The audience knows that Juliet is being deceitful as she is already married to Romeo. This is known as dramatic irony. She then tells her father that she met Paris after her confession with Friar Laurence and "gave him what becomed love I might,/Not step o'er the bounds of modesty". Juliet is behaving exactly as parents at the time would have expected from an obedient daughter. This is also dramatic irony because the audience knows that she cannot marry Paris. Her father believes what she says and is so delighted that he brings the wedding forward to the next morning. When his wife protests he completely dismisses her concerns, again showing that women's views were not important in that time. He again shows his dominance by ordering his wife to go to Juliet's room to help with preparations. Capulet goes to tell Paris that the wedding will be the next morning.

In Act 4 Scene 3 Juliet is in her room pretending to get ready for her wedding, while she is really preparing to take the potion that will make it look as if she is dead. She deliberately dismisses both the nurse and her mother, leaving her alone on the stage. In a soliloquy she shares her innermost fears with the audience. She imagines what it will be like being buried alive in the airless tomb, the horrible smells and "shrieks like mandrakes torn out of the earth". She is also repulsed by the thought of being close to Tybalt, her kinsman killed by Romeo, who "Lies festering in his shroud".

Her last thoughts before drinking the potion are of Romeo: "Romeo, I come! this do I drink to thee". This reminds the audience of her soliloquy in the balcony scene, where she also spoke as if to Romeo, and shows how much she really loves him. The scene ends with her drinking the potion and the stage

direction tells us that “She falls upon her bed, within the curtains.” Her lying apparently dead on her bed foreshadows the ending of the play when she lies dead in the tomb beside her husband.

AO1: Communicates a competent response to and understanding of meanings identified in the play.

AO2: Identifies quite a few dramatic methods with a clear understanding and a more deliberate attempt to comment on them.

AO4: Provides competent contextual information and begins to apply to text.

Band 4 response: 32 marks

The play was written in Elizabethan times when there was fierce rivalry between Protestants and Catholics. The feud between the Montagues and the Capulets referenced this rivalry, with Shakespeare warning Queen Elizabeth of the dangers of division between religions.

The fact that Lord Capulet is making detailed arrangements for a wedding his daughter has not yet agreed to highlights their relative positions in the patriarchal society of the time. Daughters at this time were seen as property rather than individuals: “An you be mine, I’ll give you to my friend.” Capulet had been reluctant to lose his only daughter, clearly conveying this in the rhyming couplet: “Let two more summers wither in their pride,/Ere we may think her ripe to be a bride”, but by Act 4 Scene 2 his desire for the increased status that a union with Paris would bring makes him determined to force the marriage on Juliet. A modern audience would be shocked at a father insisting on a marriage for his thirteen-year-old daughter, but this would have been acceptable and familiar to an audience in Shakespeare’s time.

From the moment Juliet enters in Act 4 Scene 2 the predominant theme is deceit. She deceives her parents into believing that she is repentant and willing to marry Paris. Shakespeare uses dramatic irony to involve the audience and to make the deceit more explicit to them. This is especially apparent in the contrast between Juliet kneeling to beg her father’s forgiveness and the reality of her intentions, already known to the audience. Juliet’s father believes her account of her meeting with Paris and orders the wedding to be brought forward to the next morning. The Elizabethan audience would have approved of him exerting his patriarchal authority in this way, although a modern audience would be appalled.

In Act 4 Scene 3 Shakespeare uses a soliloquy to allow the audience to see Juliet’s internal conflict and to establish the setting for the final scenes. She is afraid that the friar has deceived her as she has deceived her family, her nurse and Paris. Juliet’s death is foreshadowed by use of the decisive imperative to the dagger, “lie thou there”, and the stage direction, “Laying down her dagger”. Shakespeare conveys Juliet’s fear of waking in the tomb before Romeo arrives to release her through a series of horrific images: “like mandrakes torn out of the earth”; “To whose foul mouth no healthsome air breathes in”. Elizabethan audiences believed in ghosts and would have been frightened by this imagery. She is also terrified by the thought of being close to Tybalt, her kinsman killed by Romeo, who “Lies festering in his shroud”.

Juliet is shown to set her fears aside using the imperative: "stay, Tybalt, stay!" showing courage and determination as she prepares to take the final action to deceive her parents. Her last thoughts before drinking the potion are of Romeo, reminding the audience of the passion that is driving her resolve. The scene ends with her drinking the potion to deceive her parents into thinking she is dead. The stage direction: "She falls upon her bed, within the curtains" ensures that the audience's final image of Juliet in this scene is of her lying, apparently dead, on her bed, which foreshadows the ending of the play when she lies dead in the tomb beside her husband.

AO1: The candidate communicates a good, detailed and informed response to and understanding of meanings identified in the play.

AO2: The candidate identifies a range of dramatic methods and offers analysis of them.

AO4: The candidate provides good contextual information to illuminate understanding of the play.

Band 5 response: 39 marks

Elizabethan society was deeply religious, but there was conflict between the two main religions. The feud between the Montagues and the Capulets mirrored these divisions and Shakespeare was warning both the audience and Queen Elizabeth of the dangers of religious discord.

Act 4 Scene 2 begins with a brief comic interlude, which lightens the mood for the audience and introduces the theme of deceit through the servant's distrust of cooks. The fact that Lord Capulet is making detailed arrangements for a wedding his daughter has rejected highlights the patriarchal society of the time, when daughters were seen as property rather than people: "An you be mine, I'll give you to my friend." Capulet originally felt Juliet was too young for marriage, conveying this in the rhyming couplet: "Let two more summers wither in their pride,/Ere we may think her ripe to be a bride". Yet by Act 4 Scene 2 his desire for the increased status that a union with Paris would bring makes him determined to force the marriage on Juliet, thus leading to her deceitfulness through the rest of the play. A modern audience would be shocked at a father insisting on a marriage for his thirteen-year-old daughter, but this would have been acceptable to an audience in Shakespeare's time, especially when the marriage brought increased status to the family.

From the moment Juliet enters in Act 4 Scene 2 the predominant theme is deceit. She deceives her parents into believing that she is truly repentant and willing to marry Paris. This deceit is especially apparent in the contrast between Juliet kneeling to beg her father's forgiveness and the reality of her intentions, which are already known to the audience. The audience would have been appalled at Juliet's deceitfulness as typical Elizabethan daughters were obedient to their fathers. Deceived by her feigned submissiveness, her father orders the wedding to be brought forward to the next morning, thus complicating the friar's plan by reducing the amount of time he will have to notify Romeo in Mantua. The Elizabethan audience would have approved of him exerting his patriarchal authority in this way, although a modern audience would be appalled.

Shakespeare has used many religious references throughout this play, with the friar, despite his own deceitfulness in planning a secret marriage, being referred to as "this reverend holy friar". Juliet asks to be left alone, "For I have need of many orisons", and described as coming "from shrift" the audience knows that this is part of her deception, but the religious connotations would have been familiar to them and would have helped reinforce the message that tolerance between religions is necessary to promote harmony.

In Act 4 Scene 3 Shakespeare uses a soliloquy to allow the audience to see the internal conflict that Juliet's deception has caused. Her own deceitfulness prompts her to fear that Friar Laurence may have deceived her with the potion. Her doubts are conveyed through rhetorical questions: "What if this mixture do not work at all?" Shakespeare conveys Juliet's fear of waking in the tomb and going mad before Romeo arrives to release her through the increasingly frenzied language of her soliloquy: "distracted", "dash out my desperate brains" and a series of horrific images: "To whose foul mouth no healthsome air breathes in". Elizabethan audiences believed in the supernatural and would have been alarmed by this grotesque, sensory imagery, although their awareness that it was her own deception that triggered her fears may have made them less sympathetic to her plight.

Juliet sets her fears aside using the imperative: "stay, Tybalt, stay!" showing admirable courage and determination as she prepares her final deception. Her last thoughts before drinking the potion are of Romeo, "This do I drink to thee". The final stage direction tells us that "She falls upon her bed, within the curtains." The audience's last image of Juliet in this scene is of her lying, apparently dead, the culmination of the planned deceit, thus foreshadowing the ending of the play when she lies dead in the tomb beside her husband, both victims of the feud and of fate.

AO1: Communicates a very good, critical response to and understanding of meanings identified in the play.

AO2: Identifies a very good range of dramatic methods and offers very good analysis of them.

AO4: Provides very good contextual information to illuminate understanding of the play.