GCSE ENGLISH LITERATURE FOR TEACHING FROM 2015
NON-EXAMINATION ASSESSMENT

UNIT 3

SHAKESPEARE
How does Shakespeare present the love relationship between Macbeth and his wife?

We start off with Lady Macbeth reading out a letter she has received from her dearest partner and husband, Macbeth. Macbeth tells her that he has learned by the perfectest report and that the characters that informed him "have more in them than mortal knowledge". Personally, I highly regard the fact that the author, William Shakespeare has hinted that these mysterious characters are the witches where he claims that they "have more in them than mortal knowledge", without actually stating that they are the witches. This immediately creates some curiosity which draws the reader in. Macbeth then goes on to tell Lady Macbeth that the shady fortune tellers proclaimed he would be 'Thane of Cawdor', before eventually becoming King. Lady Macbeth, realising Macbeth would need to kill Duncan to become King, exclaims that she 'fears thy nature' and that "It is too full o' the milk of human kindness" this means that she believes he is too kind and he is of a far too humble nature to kill Duncan. Where Lady Macbeth says 'that wouldst thou holily', she is claiming that Macbeth could only kill Duncan with the approval of God. This show us that their relationship is very close and that she knows his strengths and weaknesses very well.

Another example of the bond in the relationship is earlier on where Macbeth refer to Lady Macbeth as his 'dearest partner of greatness'. 'Dearest' is a superlative, showing that she is his most dear possession. Shakespeare tries to show the equality in the relationship where Macbeth claims that Lady Macbeth is his "partner of greatness", 'partner' shows that there is no dominant being between the pair. The tables start to turn slightly in the soliloquy where Lady Macbeth tells us that she is going to "pour my spirits in thine ear". This means that she is going to empower Macbeth with her poisonous words into killing Duncan. Lady Macbeth does not want to benefit off Macbeth becoming King, she simply believes that he deserves the best. 'Renounce with my words of tremendous bravery any reason not to commit Duncan's murder,' is the meaning of the phrase 'chastise with the valour of my tongue, all that impedes thee'. This comes across as quite manipulating and pressuring. I appreciate the effect that Shakespeare is giving off here as it begins to make the reader as to who is more dominant.

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Lady Macbeth also explains that she wants to lose her feminine qualities, as she needs to be as tough as a man to deal with the brutal consequences of assisting Macbeth with the plot of Duncan's death. An example of this in the text is where she pleads "unsex me here".

Here, Shakespeare is creating an atmosphere of coldness, sinisterness and eeriness. Lady Macbeth goes on to say "Come, thick night". This statement shows she is praying for darkness so that no one can see what she is going to do and to mask her evil. The imperative 'Come' in this statement shows her urgency and confidence. As Macbeth enters, Lady Macbeth instantly begins to flatter him as though it would help to get him on her wavelength as soon as she can. An example of this in the script is "Great Glamis! Worthy Cawdor!" Macbeth then calls Lady Macbeth his "dearest love" showing his love, affection and closeness with her.

Lady Macbeth tells Macbeth "never shall sun that morrow see!" meaning that Duncan will never see tomorrow. This yet again puts pressure upon Macbeth as she is speaking in a definite manner. Further down in the script Lady Macbeth begins to command Macbeth and starts to definitely become the most dominant force in the relationship which is rare for a relationship of that time. An example of this is seen in the text where she orders him to "look like the innocent flower". This means to be deceitful, false and to appear an innocent flower to people but deadly and poisonous on the inside. We begin to see Lady Macbeth's confidence and icy assurance as she begins to use words such as 'must' and only pictures the positive outcomes of the deed. However, even after using persuasive techniques such as the use of 'we' and 'our' as though to make if seem it was a team effort, Macbeth still stays undecided and unsure. We see this in the script where he replies "we will speak further". Shakespeare makes sure that we know the full extent of Macbeth's kind heart (as explained by his wife), and that it would take a lot for him to commit such a ruthless and bloodthirsty murder.

Later on Macbeth begins to query Lady Macbeth's logic where he asks what is to happen if they fall, 'we fall!' she replies, in an arrogant and confident manner as if failure was not an option. Lady Macbeth proceeds on to say how defenceless and vulnerable Duncan is when unguarded, and that his guards will absorb the blame of their 'great quell'. In his context the word 'great' is used to show how excited and eager Lady Macbeth is. 'Quell' is used as a replacement to 'slaughter'. Shakespeare has quite clearly emphasised how dark and bloodthirsty Lady Macbeth's mind truly is to almost make the reader dislike her character.
Act 2 scene 2 is where we continue the script. It contains the murder of Duncan and the beginning of deterioration of Macbeth and Lady Macbeth's relationship. We start off where Lady Macbeth is waiting for Macbeth to return from killing Duncan. This is ironic as when Lady Macbeth was convincing Macbeth to commit the murder, she spoke as if they were a team and that they would do the deed together. Lady Macbeth, while waiting for her husband's return, becomes very nervous and on edge. Here, Lady Macbeth has proven that she is not as tough as she first seemed and is beginning to question her own bloodthirsty plan. An example of this in the script is where she is startled by the shriek of an owl as she fears it might get them caught red-handed. After waiting on edge for some time, Lady Macbeth cries 'My Husband!' upon Macbeth's long-awaited return. This shows that she was excited to see him and relieved that they had not been caught in the act. We see Lady Macbeth begin to ask a series of questions to Macbeth, which are followed by several short and brief replies that suggest he is feeling guilty already. Macbeth clearly regrets the bloodthirsty deed he has just done, we can see this when he describes the sight as 'sorry'. Lady Macbeth replies to this with "A foolish thought, to say a sorry sight". This comment is seen as mocking and scornful Lady Macbeth does this to try and toughen him up because she loves him.

Macbeth continues to say how he has cut himself off from God and that he will never pray to God again as he has committed the worst crime. Lady Macbeth tells Macbeth to stop thinking about it as his thoughts are 'poisonous' and that it is no big deal. "Consider it not so deeply" is the statement Lady Macbeth uses to try and calm her husband's fragile mind. Lady Macbeth proceeds to lecture Macbeth, explaining that if he thinks about it too much he'll go mad. This is quite ironic and hypocritical of her as her guilty conscience kicked in when she began to get worried earlier on. Macbeth has clearly taken no notice of his wife as he explains that he heard a voice tell him that he will "sleep no more" and that his guilty conscience will haunt him. Lady Macbeth doesn't understand what Macbeth is telling her and queries his thoughts. An example of this in the text is where Lady Macbeth questions "what do you mean?" Lady Macbeth then asks Macbeth "who was it thus cried?" before flattering him once more by referring to him as 'worthy thane'.

Lady Macbeth begins to attempt to take control once again, we see this where she orders Macbeth to "Go get some water, to wash this filthy witness from your hand". "Filthy witness" implies the blood left on his hand from the merciless murder of the King. Later on in the script we see that Macbeth and Lady Macbeth have now been crowned King and queen. Even though they have both achieved their goal, both are still unhappy and have gained no satisfaction from killing Duncan. In fact we continue to see the relationship deteriorate as
Macbeth no longer needs his wife the way he once did. This has caused the balance in the relationship to shift as Lady Macbeth finds herself becoming more and more isolated as Macbeth pushes her further and further away. As a result of this, Lady Macbeth begins to ask the servant what her husband is up to as he no longer confides with her. Lady Macbeth then begins to talk to herself aloud, she makes negative comments showing she's disillusioned and explains that it is better to be dead like Duncan than to live a worrying life. Lady Macbeth clearly regrets what they have done. She begins to feel scared and uncertain yet keeps her feelings to herself because she doesn't want Macbeth to worry, so instead she puts on an act to mask her true feelings.

In the script Lady Macbeth tells Macbeth "Things without all remedy should be without regard what's done is done". This means that there is no cure for the evil they have done. It is also quite ironic as she can't follow her own advice as she dwells upon it. Macbeth listens, but goes on to say how he envies Duncan because even though he is dead, he is at peace there, Shakespeare inevitably shows how paranoid and haunted they are from the ruthless crime of treason. After that, Lady Macbeth begins to tell her husband how to act once again. This is ironic as she no longer knows how to act under the circumstances. An example of this in the text is where she orders Macbeth to "come on". Macbeth then replies, "so shall I, love". Even though Macbeth still refers to his wife as 'love', the loss of the possessive pronoun 'my' shows his loss of feelings for her. Macbeth is now the dominant one as the tables have truly turned and no longer has to listen to his Wife's manipulating remarks or commands.

Macbeth explains that his mind is full of poison and guilt. Macbeth is also feeling threatened as the boy who he was told will become king one day (Fleance) lives on. Fleance is Banquo's son, and knowing that he will become king one day (as promised by the immortals/witches) hurts Macbeth. "But in them nature's copy's not eternal". Lady Macbeth replies. She is telling Macbeth not to worry and that Banquo and his son won't live forever. "They are assailable" Macbeth continues, meaning that they are vulnerable and can be attacked. There we see the evil that has emerged into his thoughts, he wants his loyal best friend killed. Macbeth proceeds to say how before dark, a dreadful deed will be done (the murder of Banquo and Fleance). Lady Macbeth then queries Macbeth's sense and logic from her powerless perspective. An example of this is where she asks "what's to be done". "Be innocent of the knowledge, dearest chuck" replied Macbeth, showing his power and how his independence has grown. Yet again there is no use of the possessive pronoun 'my', stating that he still doesn't feel the same as he used to towards her.
In Act 5 scene 5 we see that Lady Macbeth has been so troubled and haunted by her conscience that she has begun sleepwalking. When she sleepwalks, Lady Macbeth attempts to wash imaginary blood off her hands. Shakespeare makes an amazing effect of making evil so deadly and fatal. At this point, Macbeth knows his wife is ill but still avoids spending time with her.

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AO 1 Critical response to text.

This candidate clearly has a reasonable knowledge of the text and is able to make 'detailed reference' to it. The strength of the essay lies in its awareness of the progression of the relationship though it has to be accepted that the latter part is rushed and certain key scenes are not considered. For example, the candidate could have considered Lady Macbeth's distraction tactics when Malcolm and Donalbain learn of Duncan's death and her behaviour in the Banquet scene. Towards the end of the essay the approach tends to be assertive though the earlier part is a more considered and supported. This deserves a mark of 8 out of 12.
AO 2 Language, structure and form.

There is evidence that this candidate can analyse the language with some skill. However, she/he does not demonstrate this consistently through the essay and a number of key references are not investigated at all. However, there is sufficient language work to support a mark of 7 out of 12 for this aspect.

Total mark: 15/24
How does Shakespeare present the theme of conflict in ‘Romeo and Juliet’?

Conflict in all its different forms is examined to great effect by Shakespeare in ‘Romeo and Juliet’ with obvious physical conflict being juxtaposed with more complex and subtle examples. By assembling a cast of characters from all sections of society, as shown in the symmetrical opening of the play in Act 1 scene i, Shakespeare is able to examine an entire community’s response to and relationship with conflict. I believe that the way in which he shows the ‘ancient grudge’ to be seeping through and corrupting all members of society suggests that conflict is perhaps one of the only constants in human behaviour.

In the brutal opening of Act 1 scene i, we can glimpse a society that is on the cusp of great change. The ‘ancient grudge’ is at a crucial new stage as we are told it ‘break(s) to new mutiny’. The word ‘mutiny’ itself suggests a crisis and the raw flavour of the verb ‘break’ not only assures us of the level of conflict in Verona but also that it is ongoing as it is present tense. The Prince threatens grave consequences if there are any more problems between the Montagues and Caplets after the three civil brawls (‘If ever you disturb our streets again/Your lives shall pay the forfeit of the peace’). This is combined with the extreme conflict between ‘love’ and ‘hate’ suggested by Romeo in his oxymoronic comment ‘O brawling love, O loving hate’ which immediately signals imbalance in the society, something which the play itself will need to rectify. The conflict itself can, therefore, be seen as foreshadowing the tragedy of the protagonists’ ‘death-marked love’, as it suggests that ‘love’ and ‘hate’ must reach a point of compromise to create a resolution in the plot. This whole sense of things being imbalanced is strongly mirrored in the weather, particularly in Act 3 scene i where we are informed that the ‘hot days’ are resulting in the ‘mad blood stirring’. This line conveys how conflict is a basic human instinct, particularly for idle young men like Tybalt and Mercutio, something that is perhaps inseparable from human life, despite the complex social structures that are designed to prevent it.

The characters’ language is used to provoke conflict and to antagonize in both brawl scenes (Act 1 scene i and Act 3 scene i) with the complex use of puns, witty arguments and insults showing that the conflict that manifests itself in physical fighting has an intellectual basis. Therefore, the desire for conflict is perhaps based
on complex underlying causes and frustrations, not just a primal desire to fight. In Act 3 scene i in particular, these insults are very interestingly linked to status and social positions. Mercutio mockingly refers to Tybalt as a ‘King of Cats’ or a lower status ‘rat catcher’ whilst Tybalt refers to Romeo as a ‘villain’, perhaps in reference to the medieval villeins who held the lowest position in the feudal system. This constant mentioning of social positions and status combined with a swaggering ‘macho’ bravado from Tybalt and Mercutio suggest to me that the strongly patriarchal society these characters are living in is confining and repressing their personalities. The patriarchal society with its focus on male pride and a strong social position, is arguably what causes Tybalt to seek the ‘villain’ Romeo in order to keep the Capulets’ pride intact, thus showing that the conflict between the individual and the expectations and values surrounding them ultimately result in the brawls and physical violence in Verona. This volatile situation creates a neurotic uncertainty as can be seen in Romeo’s comment at the end of Act 1 scene iv: ‘…my mind misgives /Some consequence, yet hanging in the stars’. The whole of the early part of the play (until the deaths of Mercutio and Tybalt) lives in this general world of doubt and insecurity caused by the underlying and overt conflict between the families. Later in the play the conflict lies more in the personal difficulties created for the protagonists by the feud as Romeo and Juliet try to fulfil their love in an atmosphere of hate.

The structure of the male dominated Verona also causes considerable tensions in male and female relationships as seen in the consistent arguing between Montague and Capulet, the two patriarchs, and their respective wives in Act 1 scene I (particularly Lady Capulet’s mocking ‘A crutch, a crutch! Why call you for a sword?’) and Romeo’s emotional ‘O sweet Juliet/Thy beauty hath made me effeminate’ showing that the supposed weakness of being ‘effeminate’ is not acceptable in Verona. It seems clear from Lady Capulet’s caustic comment that it is the men who are responsible for the continuation of the feud though later in the play, after Tybalt’s death, the same lady demands that ‘Romeo must not live’. The tensions between men and women created by conflict are also apparent in the way Capulet treats his daughter after her refusal to marry Paris.

There is a particularly tragic sense of the conflict between the unique world of equality and love as created by the lovers and the restrictive and violent patriarchal society of Verona. In Act 3 scene i, Romeo acts by the example of ‘sweet Juliet’ as he pleads with Tybalt that he has a reason ‘to love’ him not to fight him. Clearly he is motivated by the different world of love rather than the values of the Capulets who
are spoiling for a fight. The impossibility of compromise between these two worlds leads to tragedy, as Romeo’s failure to adapt to the values and rules of Verona after being married to Juliet allows him to misjudge the situation, leading to the deaths of Tybalt and Mercutio. This situation reminds me of a quotation from George Eliot’s ‘Middlemarch’ that ‘there is no creature whose inward being is so strong that it is not greatly determined by what lies outside of it.’ Whilst Eliot said this mainly referring to the formation of ideas in the mind of a young person, I think that it also applies to ‘Romeo and Juliet’ as so many of the lovers’ actions are governed by the world around their secret meetings, the secret marriage, the suicides, that no matter what they try to do or however hard they work, they will never be able to break free and live with one another in harmony with their families. I also think that George Eliot’s statement applies to the play in a different sense as it could be argued that the intensity of the passion between Romeo and Juliet comes ‘from…these two foes’ and the extreme nature of their relationship is owing to the extreme nature of the conflict around them. This idea is examined by the extensive use of antithetical language, which examines the paradox created by such an extreme juxtaposition of ‘love’ ‘sprung from’ ‘hate’. This is very interesting as it could perhaps be argued that Montague and Capulet possess the fatal flaw necessary for tragedy (as defined in Aristotle’s ‘Poetics’) of intransigence and their extreme hate gives birth to the lovers’ equal and opposite passionate love, which leads to their deaths. The parents are the ones who ultimately suffer tragedy through the death of their children. Their misplaced conflict has thoughtlessly and ironically resulted in the loss of their most precious possessions.

While Shakespeare presents conflict between the families as being brutal and negative, it could also be argued that he presents it as being a necessity as the play and the ‘ancient grudge’ only reach resolution through extensive conflict. The lovers themselves are examples of this idea as their deaths actually bring about a ‘glooming peace’ as they ‘bury their parents’ strife’. In this they take an almost messianic role in the way that they suffer and die to save their community and to end the feud and violence that is shown to be seeping through and corrupting the entire society. They even take on a saint-like status after their deaths as their parents decide to raise statues of them in ‘pure gold’. I think that this is particularly interesting as it suggests a combination of Christian ideals and values and the much more pagan concept of a random fate. It is ‘heaven’ that ‘finds means to kill’ their hatred with ‘love’ and the tragedy brings about an overwhelming sense of loss softened by the hope of a more peaceful society.
Also, the conflict faced by the young lovers actually develops and defines their individual qualities and strengths. Romeo matures from being adolescent and wallowing in his supposed unrequited love for Rosaline. There is also a marked growth in Juliet’s level of thinking as she develops from being nearly silent in Act 1 scene iii to leading Romeo in Act 2 scene ii. This is very much linked to a theme running throughout literature regarding how conflict and turmoil actually deepen and mature a person. The characters learn through their suffering.

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How does Shakespeare present the theme of conflict in ‘Romeo and Juliet’?

Conflict in all its different forms is examined to great effect by Shakespeare in ‘Romeo and Juliet’ with obvious physical conflict being juxtaposed with more complex and subtle examples. By assembling a cast of characters from all sections of society, as shown in the symmetrical opening of the play in Act 1 scene i, Shakespeare is able to examine an entire community’s response to and relationship with conflict. I believe that the way in which he shows the ‘ancient grudge’ to be seeping through and corrupting all members of society suggests that conflict is perhaps one of the only constants in human behaviour.

In the brutal opening of Act 1 scene i, we can glimpse a society that is on the cusp of great change. The ‘ancient grudge’ is at a crucial new stage as we are told it ‘break(s) to new mutiny’. The word ‘mutiny’ itself suggests a crisis and the raw flavour of the verb ‘break’ not only assures us of the level of conflict in Verona but also that it is ongoing as it is present tense. The Prince threatens grave consequences if there are any more problems between the Montagues and Caplets after the three civil brawls (‘If ever you disturb our streets again/Your lives shall pay the forfeit of the peace’). This is combined with the extreme conflict between ‘love’ and ‘hate’ suggested by Romeo in his oxymoronic comment ‘O brawling love, O loving hate’ which immediately signals imbalance in the society, something which the play itself will need to rectify. The conflict itself can, therefore, be seen as foreshadowing the tragedy of the protagonists’ ‘death-marked love’, as it suggests that ‘love’ and ‘hate’ must reach a point of compromise to create a resolution in the plot. This whole sense of things being imbalanced is strongly mirrored in the weather, particularly in Act 3 scene i where we are informed that the ‘hot days’ are resulting in the ‘mad blood stirring’. This line conveys how conflict is a basic human instinct, particularly for idle young men like Tybalt and Mercutio, something that is perhaps inseparable from human life, despite the complex social structures that are designed to prevent it.

The characters’ language is used to provoke conflict and to antagonize in both brawl scenes (Act 1 scene I and Act 3 scene i) with the complex use of puns, witty arguments and insults showing that the conflict that manifests itself in physical fighting has an intellectual basis. Therefore, the desire for conflict is perhaps based
on complex underlying causes and frustrations, not just a primal desire to fight. In Act 3 scene i in particular, these insults are very interestingly linked to status and social positions. Mercutio mockingly refers to Tybalt as a ‘King of Cats’ or a lower status ‘rat catcher’ whilst Tybalt refers to Romeo as a ‘villain’, perhaps in reference to the medieval villeins who held the lowest position in the feudal system. This constant mentioning of social positions and status combined with a swaggering ‘macho’ bravado from Tybalt and Mercutio suggest to me that the strongly patriarchal society these characters are living in is confining and repressing their personalities. The patriarchal society with its focus on male pride and a strong social position, is arguably what causes Tybalt to seek the ‘villain’ Romeo in order to keep the Capulets’ pride intact, thus showing that the conflict between the individual and the expectations and values surrounding them ultimately result in the brawls and physical violence in Verona. This volatile situation creates a neurotic uncertainty as can be seen in Romeo’s comment at the end of Act 1 scene iv: ‘…my mind misgives /Some consequence, yet hanging in the stars’. The whole of the early part of the play (until the deaths of Mercutio and Tybalt) lives in this general world of doubt and insecurity caused by the underlying and overt conflict between the families. Later in the play the conflict lies more in the personal difficulties created for the protagonists by the feud as Romeo and Juliet try to fulfil their love in an atmosphere of hate.

The structure of the male dominated Verona also causes considerable tensions in male and female relationships as seen in the consistent arguing between Montague and Capulet, the two patriarchs, and their respective wives in Act 1 scene i (particularly Lady Capulet’s mocking ‘A crutch, a crutch! Why call you for a sword?’) and Romeo’s emotional ‘O sweet Juliet/Thy beauty hath made me effeminate’ showing that the supposed weakness of being ‘effeminate’ is not acceptable in Verona. It seems clear from Lady Capulet’s caustic comment that it is the men who are responsible for the continuation of the feud though later in the play, after Tybalt’s death, the same lady demands that ‘Romeo must not live’. The tensions between men and women created by conflict are also apparent in the way Capulet treats his daughter after her refusal to marry Paris.

There is a particularly tragic sense of the conflict between the unique world of equality and love as created by the lovers and the restrictive and violent patriarchal society of Verona. In Act 3 scene i, Romeo acts by the example of ‘sweet Juliet’ as he pleads with Tybalt that he has a reason ‘to love’ him not to fight him. Clearly he is motivated by the different world of love rather than the values of the Capulets who
are spoiling for a fight. The impossibility of compromise between these two worlds leads to tragedy, as Romeo’s failure to adapt to the values and rules of Verona after being married to Juliet allows him to misjudge the situation, leading to the deaths of Tybalt and Mercutio. This situation reminds me of a quotation from George Eliot’s ‘Middlemarch’ that ‘there is no creature whose inward being is so strong that it is not greatly determined by what lies outside of it.’ Whilst Eliot said this mainly referring to the formation of ideas in the mind of a young person, I think that it also applies to ‘Romeo and Juliet’ as so many of the lovers’ actions are governed by the world around their secret meetings, the secret marriage, the suicides, that no matter what they try to do or however hard they work, they will never be able to break free and live with one another in harmony with their families. I also think that George Eliot’s statement applies to the play in a different sense as it could be argued that the intensity of the passion between Romeo and Juliet comes ‘from…these two foes’ and the extreme nature of their relationship is owing to the extreme nature of the conflict around them. This idea is examined by the extensive use of antithetical language, which examines the paradox created by such an extreme juxtaposition of ‘love’ ‘sprung from’ ‘hate’. This is very interesting as it could perhaps be argued that Montague and Capulet possess the fatal flaw necessary for tragedy (as defined in Aristotle’s ‘Poetics’) of intransigence and their extreme hate gives birth to the lovers’ equal and opposite passionate love, which leads to their deaths. The parents are the ones who ultimately suffer tragedy through the death of their children. Their misplaced conflict has thoughtlessly and ironically resulted in the loss of their most precious possessions.

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Commentary

AO1 Critical response to text.

This candidate is able to probe the sub-text thoughtfully and ‘offer tentative judgements’ in addition to being able to move around within the text with ease. Selection of detail is ‘assured’ and the work is grounded in a secure understanding of the play as a whole. Focus on the task is secure. Overviews are given though there is room for the development of a number of the ideas. The essay is for the most part closely focused on task but tends to be rather fragmented. It deserves a mark of 11/12 for AO1.

AO2 Language, structure and form.

Some comments lack exemplification but what the candidate chooses to look at in terms of language and images is well focused on effects and how ideas are conveyed. There’s some really pleasing analysis in places though some quotations are mentioned but not pursued. The overall shape of the drama is well understood. A mark of 11/12 is appropriate for this aspect.

Total: 22/24
Shakespeare Sample 3 unannotated.

How does Shakespeare present conflict in Act 2 scene I and Act 3 scene I of ‘Romeo and Juliet’.

‘Romeo and Juliet is a play about two families who are enemies and it all begins with servants from each family arguing. The argument starts when two Capulet servants are biting their thumbs and two Montague servants walk passed and say “Do you bite your thumb at me, sir?” They reply with “I bite my thumb at you, Sir” and this creates conflict by a brawl breaking out because the Capulets trip a man up from the Montagues and a big fight breaks out. Prince Escalus comes and parts the fight and also has a lot to say. But the main thing he said was “if ever you disturb our streets again, your lives shall pay the forfeit”. Here he is using violence to solve violence.

Act 3 scene 1 is a sad scene for Juliet because Romeo gets banished from “Verona, a public place” for murdering Tybalt because Tybalt murders his best friend Mercutio.

Shakespeare creates conflict at the start of the scene by using the word “quarrel” which was a bad insulting word back in the old English days.

Shakespeare creates conflict from the lines 30-65 by starting an argument between Mercutio and Tybalt by saying “By my head, here come the Capulets” and also by saying “My heel, I care not” and Tybalt replying with “Good e’en: a word with one of you.” This creates conflict by a fight breaking out between Mercutio and Tybalt.

Shakespeare creates conflict from the lines 180-185 by banishing Romeo from Verona and it creates conflict because Romeo is secretly married to Juliet, which will cause problems for both of them because they won’t be able to see each other.
Shakespeare creates conflict on line 170 by lady Capulet wanting to seek revenge on Romeo for killing their nephew Tybalt “Romeo slew Tybalt, Romeo must not live”. I think she is right because it is only fair that if he killed Tybalt he should be punished.

Shakespeare creates conflict on lines 175 because the Prince says “Romeo slew him, he slew Mercutio”. This causes conflict for the Capulets because Lady Capulet didn’t get what she wanted.

Shakespeare creates more conflict at the fight scene by using stage directions like “drawing” to get you more excited and to read on.
How does Shakespeare present conflict in Act 2 scene I and Act 3 scene I of 'Romeo and Juliet'?

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**AO1 Critical response to text**

This candidate relies on a narrative approach, considering a limited area of drama. There is evidence of a personal response though the essay remains rather superficial in its investigation of the text. Focus on task is consistent. This deserves the Band 2 mark of **4 out of 12**.

**AO2 Language, structure and form**

There are occasions when the candidate begins to look at the language usage but they are very limited in quality. However, the selection of quotations is appropriate. A Band 2 mark of **3 out of 12** is appropriate for this aspect.

**Total mark: 7/24**