

GCE

English Literature

Unit **H472/01**: Drama and poetry pre- 1900

Advanced GCE

Mark Scheme for June 2017

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This mark scheme is published as an aid to teachers and students, to indicate the requirements of the examination. It shows the basis on which marks were awarded by examiners. It does not indicate the details of the discussions which took place at an examiners' meeting before marking commenced.

All examiners are instructed that alternative correct answers and unexpected approaches in candidates' scripts must be given marks that fairly reflect the relevant knowledge and skills demonstrated.

Mark schemes should be read in conjunction with the published question papers and the report on the examination.

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Annotations used in the detailed Mark Scheme (to include abbreviations and subject-specific conventions):

Annotation	Meaning
	Blank Page – this annotation must be used on all blank pages within an answer booklet (structured or unstructured) and on each page of an additional object where there is no candidate response.
	Positive Recognition
	Assessment Objective 1
	Assessment Objective 2
	Assessment Objective 3
	Assessment Objective 4
	Assessment Objective 5
	Attempted or insecure
	Analysis
	Detailed
	Effect
	Expression
	Link
	Answering the question
	View
	Relevant but broad, general or implicit

Awarding Marks

The specific task-related guidance containing indicative content for each question will help you to understand how the level descriptors may be applied. However, this indicative content does not constitute the full mark scheme: it is material that candidates might use. For each specific task, the intended balance between different assessment objectives is clarified in both the level descriptors and the respective guidance section; dominant assessment objectives are flagged, or where assessment objectives are equally weighted this is made explicitly clear.

- (i) In Section 1, each part of the question is worth 15 marks, 30 overall. In Section 2, each question is worth 30 marks.
- (ii) For each answer or part answer, award a single overall mark, following this procedure:
- refer to the question-specific Guidance for likely indicative content
 - using the level descriptors for the appropriate section, make a holistic judgement to locate the answer in the appropriate level descriptor: how well does the candidate address the question? Use the 'best fit' method, as in point 10 above
 - place the answer precisely within the level, considering the relevant AOs
 - bearing in mind the weighting of the AOs, adjust the answer within the level and award the appropriate mark out of 30.

NB: For Section 1 (Shakespeare), use the level descriptor tables for part a) and part b) respectively, then add the marks together to determine the total mark out of 30.

Note: Mark positively. Use the lowest mark in the level only if the answer is borderline / doubtful. Use the full range of marks, including at the top and bottom ends of the mark range.

- (iii) When the complete script has been marked:
- if necessary, follow the instructions concerning rubric infringements
 - add together the marks for the two answers, to arrive at the total mark for the script.

Rubric Infringement

Candidates may infringe the rubric in one of the following ways:

- only answering one question
- answering two questions from Section 1 or two from Section 2
- answering more than two questions.

If a candidate has written three or more answers, mark all answers and award the highest mark achieved in each Section of the paper.

These are the **Assessment Objectives** for the A Level English Literature specification as a whole.

AO1	Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression.
AO2	Analyse ways in which meanings are shaped in literary texts.
AO3	Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.
AO4	Explore connections across literary texts.
AO5	Explore literary texts informed by different interpretations.

WEIGHTING OF ASSESSMENT OBJECTIVES

The relationship between the components and the Assessment Objectives of the scheme of assessment is shown in the following table:

Component	% of A level					
	AO1	AO2	AO3	AO4	AO5	Total
Drama and poetry pre-1900 (H472/01)	10%	7.5%	10%	5%	7.5%	40%
Comparative and contextual study (H472/02)	5%	15%	12.5%	5%	2.5%	40%
Literature post-1900 (H472/03)	5%	7.5%	2.5%	2.5%	2.5%	20%
	20%	30%	25%	12.5%	12.5%	100%

Level Descriptors Section 1, part (a): Shakespeare

AO2 is the dominant assessment objective for this section. The weightings for the Assessment Objectives in this part (a) question are:

AO2 – 75%

AO1 – 25%

Level 6: 13–15 marks

AO2 (75%)	<ul style="list-style-type: none"> Well-developed and consistently detailed discussion of effects (including dramatic effects) of language, form and structure. Excellent and consistently effective use of analytical methods. Consistently effective use of quotations and references to text, critically addressed, blended into discussion.
AO1 (25%)	<ul style="list-style-type: none"> Excellent and consistently detailed understanding of text and question with critical concepts and terminology used accurately and consistently. Well-structured, coherent and detailed argument consistently developed with consistently fluent and accurate writing in appropriate register.

Level 5: 11–12 marks

AO2 (75%)	<ul style="list-style-type: none"> Developed and good level of detail in discussion of effects (including dramatic effects) of language, form and structure. Good use of analytical methods. Good use of quotations and references to text, generally critically addressed.
AO1 (25%)	<ul style="list-style-type: none"> Good and secure understanding of text and question with critical concepts and terminology used accurately. Well-structured argument with clear line of development and a good level of coherence and accuracy of writing in appropriate register.

Level 4: 8–10 marks

AO2 (75%)	<ul style="list-style-type: none"> Generally developed discussion of effects (including dramatic effects) of language, form and structure. Competent use of analytical methods. Competent use of illustrative quotations and references to support discussion.
AO1 (25%)	<ul style="list-style-type: none"> Competent understanding of text and question with critical concepts and terminology used appropriately. Straightforward arguments competently structured with clear writing in generally appropriate register.

Level 3: 6–7 marks

AO2 (75%)	<ul style="list-style-type: none"> • Some attempt to develop discussion of effects (including dramatic effects) of language, form and structure. • Some attempt at using analytical methods. • Some use of quotations/references as illustration.
AO1 (25%)	<ul style="list-style-type: none"> • Some understanding of text and main elements of question with some appropriate use of critical concepts and terminology. • Some structured argument evident, lacking development and/or full illustration with some clear writing, some inconsistencies in register.

Level 2: 3–5 marks

AO2 (75%)	<ul style="list-style-type: none"> • Limited discussion of effects (including dramatic effects) of language, form and structure. • Description or narrative comment; limited use of analytical methods. • Limited or inconsistent use of quotations, uncritically presented.
AO1 (25%)	<ul style="list-style-type: none"> • Limited understanding of text and partial attempt at question with limited use of critical concepts and terminology. • Inconsistent writing, frequent instances of technical error with limited use of appropriate register.

Level 1: 1–2 marks

AO2 (75%)	<ul style="list-style-type: none"> • Very little or no relevant discussion of effects (including dramatic effects) of language, form and structure. • Only very infrequent phrases of commentary; very little or no use of analytical methods. • Very few quotations (e.g. one or two) used (and likely to be incorrect), or no quotations used.
AO1 (25%)	<ul style="list-style-type: none"> • Very little or no connection with text; question disregarded with persistently inaccurate or no use of critical concepts and terminology. • Undeveloped, very fragmentary discussion with persistent serious writing errors that inhibit communication of meaning; very little or no use of appropriate register.

0 = No response, or no response worthy of credit.

Level Descriptors Section 1, part (b): Shakespeare

AO1 and **AO5** are equally weighted for this section. The weightings for the Assessment Objectives in this part (b) question are:

AO1 – 50%

AO5 – 50%

Level 6: 13–15 marks

AO1 (50%)	<ul style="list-style-type: none"> • Excellent and consistently detailed understanding of text and question with consistently well-structured, coherent and detailed argument consistently developed. • Consistently fluent and accurate writing in appropriate register with critical concepts and terminology used accurately.
AO5 (50%)	<ul style="list-style-type: none"> • Judgement consistently informed by exploration of different interpretations of the text. • Judgement consistently informed by changing critical views of the text over time.

Level 5: 11–12 marks

AO1 (50%)	<ul style="list-style-type: none"> • Good and secure understanding of text and question and well-structured argument with clear line of development. • Good level of coherence and accuracy of writing, in appropriate register with critical concepts and terminology used accurately.
AO5 (50%)	<ul style="list-style-type: none"> • Good level of recognition and exploration of different interpretations of the text. • Good level of recognition and exploration of changing critical views of the text over time.

Level 4: 8–10 marks

AO1 (50%)	<ul style="list-style-type: none"> • Competent understanding of text and question with straightforward arguments competently structured. • Clear writing in generally appropriate register with critical concepts and terminology used appropriately.
AO5 (50%)	<ul style="list-style-type: none"> • Competent level of recognition and exploration of different interpretations of the text. • Competent level of recognition and exploration of changing critical views of the text over time.

Level 3: 6–7 marks

AO1 (50%)	<ul style="list-style-type: none"> • Some understanding of text and main elements of question with some structured argument evident, lacking development and/or full illustration. • Some clear writing, some inconsistencies in register and some appropriate use of critical concepts and terminology.
AO5 (50%)	<ul style="list-style-type: none"> • Some awareness of different interpretations of the text. • Some awareness of changing critical views of the text over time.

Level 2: 3–5 marks

AO1 (50%)	<ul style="list-style-type: none"> • Limited understanding of text and partial attempt at question with limited attempt to structure discussion; tendency to lose track of argument. • Inconsistent writing, frequent instances of technical error, limited use of appropriate register and limited use of critical concepts and terminology.
AO5 (50%)	<ul style="list-style-type: none"> • Limited awareness of different interpretations of the text. • Limited awareness of changing critical views of the text over time.

Level 1: 1–2 marks

AO1 (50%)	<ul style="list-style-type: none"> • Very little or no connection with text; question disregarded with undeveloped, very fragmentary discussion. • Persistent serious writing errors inhibit communication of meaning; very little or no use of appropriate register and persistently inaccurate (or no use) of critical concepts and terminology.
AO5 (50%)	<ul style="list-style-type: none"> • Very little or no awareness of different interpretations of the text. • Very little or no awareness of changing critical views of the text over time.

0 = No response, or no response worthy of credit.

Level descriptors Section 2, Drama and poetry pre-1900

AO3 is the dominant assessment objective for this section. The weightings for the Assessment Objectives in this section are:

AO3 – 50%

AO4 – 25%

AO1 – 12.5%

AO5 – 12.5%

Level 6: 26–30 marks

AO3 (50%)	<ul style="list-style-type: none"> Consistently developed and consistently detailed understanding of the significance and influence of the contexts in which literary texts are written, as appropriate to the question. Consistently developed and consistently detailed understanding of the significance and influence of the contexts in which literary texts are received, as appropriate to the question.
AO4 (25%)	<ul style="list-style-type: none"> Excellent and consistently detailed comparative analysis of relationships between texts.
AO1 (12.5%)	<ul style="list-style-type: none"> Excellent and consistently detailed understanding of texts and question; well-structured, coherent and detailed argument consistently developed; consistently fluent and accurate writing in appropriate register with critical concepts and terminology used accurately and consistently.
AO5 (12.5%)	<ul style="list-style-type: none"> Judgement consistently informed by exploration of different interpretations of texts.

Level 5: 21–25 marks

AO3 (50%)	<ul style="list-style-type: none"> Good, clear evaluation of the significance and influence of the contexts in which literary texts are written, as appropriate to the question. Good, clear evaluation of the significance and influence of the contexts in which literary texts are received, as appropriate to the question.
AO4 (25%)	<ul style="list-style-type: none"> Good, clear comparative analysis of relationships between texts.
AO1 (12.5%)	<ul style="list-style-type: none"> Good and secure understanding of texts and question; well-structured argument with clear line of development; good level of coherence and accuracy of writing in appropriate register with critical concepts and terminology used accurately.
AO5 (12.5%)	<ul style="list-style-type: none"> Good level of recognition and exploration of different interpretations of texts.

Level 4: 16–20 marks

AO3 (50%)	<ul style="list-style-type: none"> • Competent understanding of the significance and influence of the contexts in which literary texts are written, as appropriate to the question. • Competent understanding of the significance and influence of the contexts in which literary texts are received, as appropriate to the question.
AO4 (25%)	<ul style="list-style-type: none"> • Competent comparative discussion of relationships between texts.
AO1 (12.5%)	<ul style="list-style-type: none"> • Competent understanding of texts and question; straightforward arguments generally competently structured; clear writing in generally appropriate register with critical concepts and terminology used appropriately.
AO5 (12.5%)	<ul style="list-style-type: none"> • Answer informed by some reference to different interpretations of texts.

Level 3: 11–15 marks

AO3 (50%)	<ul style="list-style-type: none"> • Some understanding of the significance and influence of the contexts in which literary texts are written, as appropriate to the question. • Some understanding of the significance and influence of the contexts in which literary texts are received, as appropriate to the question.
AO4 (25%)	<ul style="list-style-type: none"> • Some attempt to develop comparative discussion of relationships between texts.
AO1 (12.5%)	<ul style="list-style-type: none"> • Some understanding of texts and main elements of question; some structured argument evident, lacking development and/or full illustration; some clear writing, some inconsistencies in register with some appropriate use of critical concepts and terminology.
AO5 (12.5%)	<ul style="list-style-type: none"> • Some awareness of different interpretations of texts.

Level 2: 6–10 marks

AO3 (50%)	<ul style="list-style-type: none"> Limited understanding of the significance and influence of the contexts in which literary texts are written, as appropriate to the question. Limited understanding of the significance and influence of the contexts in which literary texts are received, as appropriate to the question.
AO4 (25%)	<ul style="list-style-type: none"> Limited attempt to develop comparative discussion of relationships between texts.
AO1 (12.5%)	<ul style="list-style-type: none"> Limited understanding of text and partial attempt at question; limited attempt to structure discussion; tendency to lose track of argument; inconsistent writing, frequent instances of technical error, limited use of appropriate register with limited use of critical concepts and terminology.
AO5 (12.5%)	<ul style="list-style-type: none"> Limited awareness of different interpretations of texts.

Level 1: 1–5 marks

AO3 (50%)	<ul style="list-style-type: none"> Very little reference (and likely to be irrelevant) or no understanding of the significance and influence of the contexts in which literary texts are written, as appropriate to the question. Very little reference (and likely to be irrelevant) or no understanding of the significance and influence of the contexts in which literary texts are received, as appropriate to the question.
AO4 (25%)	<ul style="list-style-type: none"> Very little or no relevant comparative discussion of relationships between texts.
AO1 (12.5%)	<ul style="list-style-type: none"> Very little or no connection with text, question disregarded; undeveloped, very fragmentary discussion; persistent serious writing errors inhibit communication of meaning; very little or no use of appropriate register with persistently inaccurate (or no use) of critical concepts and terminology.
AO5 (12.5%)	<ul style="list-style-type: none"> Very little or no awareness of different interpretations of the text.

0 = No response, or no response worthy of credit

Question		Guidance	Marks
1	(a)	<p>Coriolanus Discuss the following passage from Act 5 Scene 3, exploring Shakespeare's use of language and dramatic effects.</p> <p>In Section 1, part (a), the dominant assessment objective is: AO2.</p> <p>AO2, Analyse ways in which meanings are shaped in literary texts. Answers will also be assessed for AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression. Answers should be informed and relevant, showing understanding of ways in which structure, form, language, imagery and dramatic effects shape meaning (AO2) blended into a coherent argument (AO1).</p> <p>Candidates may comment on the intimate, 'domestic' nature of this passage - presented as it is before the more public, tragic events of the climax of the play to come. This is one of the few scenes in the play to feature the female characters and could well provoke comments about the significance of gender in a (feminist) reading of the play. The scene combines ideas on the domestic, state and cosmic ('stars', 'sun', 'moon') scales. The gods (generally but also specifically 'Dian' and 'Jove') are cited. A range of natural imagery is used to impressive effect when Coriolanus describes his mother's supplicating attitude as a reversal of the natural order. Indeed the spirit of one-upmanship between the hero and his mother in the scene (notice the attempt to outdo each other with ostentatious kneeling) parallels the uncertainty about status explored more broadly in the play through relationships in the political world. The language of the passage emphasises that the relationship between Volumnia and her son is far more important to the dramatic world of the play (and perhaps to the individual characters themselves) than the marriage between Coriolanus and Virgilia. Language of persuasion and supplication ('I beseech you') dominates the passage and this - along with appropriately Roman rhetorical flourishes - arguably peaks in Coriolanus's final speech. It would be appropriate to comment on how unexpected these linguistic effects might seem in such a domestic, intimate setting - thereby implying that the manipulative world of Roman politics infiltrates all aspects of society. Candidates may choose to comment on specific aspects of the imagery of the play (including Coriolanus's acting-related metaphors in his second speech and Shakespeare's rather unusual choice of the word 'fillip' in line 59).</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 1, part (a): Shakespeare.</p>	15

Question	Guidance	Marks
1 (b)	<p>Coriolanus</p> <p>‘The play explores the effects of pride on individuals and the state.’ Using your knowledge of the play as a whole, show how far you agree with this view of the play <i>Coriolanus</i>. Remember to support your answer with reference to different interpretations.</p> <p>In Section 1, part (b), the equally weighted assessment objectives are AO1 and AO5.</p> <p>AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO5, Explore literary texts informed by different interpretations.</p> <p>Answers should be creative, informed and relevant (AO1) and supported with textual reference. Candidates are likely to refer to material from the set passage, but should also consider the play as a whole. The answer is in itself a response to a critical view, but may make reference to the interpretations of other audiences and readers (AO5), which may include a discussion of changing critical views of the play over time, and of both historic and contemporary performances of the play.</p> <p>Pride - as a personal and a national characteristic - is at the centre of this play. It could be argued that the eventual outcome in the play - both for individuals and for City States - is largely the result of unregulated and unquestioned pride. On an individual level it is, of course, in Coriolanus himself that we witness the most destructive effects of pride, affecting both himself and others. When Sicinius questions at the start of the play, ‘Was ever man so proud as is this Martius?’ we soon discover confirmation of the fact in almost every act carried out by Coriolanus. Candidates might well choose to explore the boundary between Coriolanus’ (arguably) positive pride in himself and in Rome and his more negative arrogance. Different interpretations of the character are indeed possible: candidates may choose to emphasise the ways in which a director might bring out the different effects of Coriolanus’s pride according to an actor’s portrayal of him, for example, restrained, as in the 2011 Ralph Fiennes version, or flagrant, as in Steven Berkoff’s performance. Unbending personalities, and the tense rhetoric that supports them, are big features of this play. Volumnia and Aufidius may well provide case-studies.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates’ answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 1, part (b): Shakespeare.</p>	15

Question	Guidance	Marks
2 (a)	<p><i>Hamlet</i> Discuss the following passage from Act 1 Scene 2, exploring Shakespeare's use of language and its dramatic effects.</p> <p>In Section 1, part (a), the dominant assessment objective is: AO2.</p> <p>AO2, Analyse ways in which meanings are shaped in literary texts. Answers will also be assessed for AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression.</p> <p>Answers should be informed and relevant, showing understanding of ways in which structure, form, language, imagery and dramatic effects shape meaning (AO2) blended into a coherent argument (AO1).</p> <p>Candidates may comment on the fact that there is (at least at first) a familiar, even jovial tone to the exchanges between Hamlet and Horatio in the passage - especially when viewed in the context of Hamlet's solemn and difficult behaviour earlier in the scene. Candidates might also notice hints of the complexity of his character and behaviour in the way in which he plays with ideas of identity ('I'll change that name with you'), memory ('I do forget myself') and perception ('my mind's eye'). At this early stage in the play, Shakespeare ensures that the audience is engaged with established elements of plot: the funeral of Hamlet's father, the initial ghost scene, and the hasty marriage are all recapitulated. Some will see the way the passage introduces the mental vision of his father: Hamlet establishing a powerful personal recollection, Horatio compounding it with his account of a regularly appearing ghost visible to all. The passage also depends on the closeness of Hamlet's relationship with Horatio, key confidences delivered immediately. Any tone of levity is dispelled by the end of the passage when notes of fear and confusion are introduced - most notably in Horatio's final speech (in which he talks of 'dead waste', 'solemn march', 'oppress'd and fear-surprised eyes', and 'dreadful secrecy'). This establishes a tonal range in the passage which is repeated in other scenes featuring ghosts or graveyards. Candidates might choose to comment on the significance of the geographical references - to Wittenberg; for example, where Hamlet was educated and presumably picked up his theology.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 1, part (a): Shakespeare.</p>	15

Question	Guidance	Marks
2 (b)	<p><i>Hamlet</i> ‘The play <i>Hamlet</i> shows a disturbing fascination with death.’ Using your knowledge of the play as a whole, show how far you agree with this view of <i>Hamlet</i>. Remember to support your answer with reference to different interpretations.</p> <p>In Section 1, part (b), the equally weighted assessment objectives are: AO1 and AO5.</p> <p>AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO5, Explore literary texts informed by different interpretations.</p> <p>Answers should be creative, informed and relevant (AO1) and supported with textual reference. Candidates are likely to refer to material from the set passage, but should also consider the play as a whole. The answer is in itself a response to a critical view, but may make reference to the interpretations of other audiences and readers (AO5), which may include a discussion of changing critical views of the play over time, and of both historic and contemporary performances of the play.</p> <p>Candidates will be able to choose from a large range of material when considering this question, not confined to scenes in which the ghost appears. They will also have access to a significant number of stage and film interpretations for reference. Clearly <i>Hamlet</i> is a play in which death - in a number of contexts - features a great deal. Some critics present the idea that death is indeed the <i>raison d'être</i> of the play and the significance for its universal relevance and appeal. Candidates will be able to select from a large number of deaths taking place (onstage or reported) in the play and will be able to discuss linguistic features of the play influenced by figurative reference to death. Examiners should not expect candidates to 'list' every mention of death in this way - nor should they consider that necessarily to be a useful approach. Hamlet's own experience in the play is dominated by his witnessing of others' deaths (beginning with his father), by his contemplation of the topic ('To be or not to be...') and by experiencing his own mortality ('The rest is silence...'). More broadly, death is contemplated frequently as a violent act of murder (including the staged version within the play), as an event of supernatural significance (the appearance of the ghost), in the context of suicide, both actual (in the case of Ophelia) and contemplated (Hamlet), and even as a unifying fact of life (in the gravediggers' scene). The fact of death prompts frequent consideration in the play not only of 'the meaning of life' but also of the possibility of an afterlife. Death also makes its presence felt in the play on a metaphorical level as ideas such as the death of hope or the death of Denmark are presented. Candidates might choose to pay close attention to the significant words 'disturbing' and 'fascination' in the prompt quotation and use them as a springboard for a personal interpretation of the play in the context of the theme of death.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 1, part (b): Shakespeare.</p>	15

Question		Guidance	Marks
3	(a)	<p><i>Measure for Measure</i> Discuss the following passage from Act 2 Scene 2, exploring Shakespeare's use of language and its dramatic effects.</p> <p>In Section 1, part (a), the dominant assessment objective is: AO2.</p> <p>AO2, Analyse ways in which meanings are shaped in literary texts. Answers will also be assessed for AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression.</p> <p>Answers should be informed and relevant, showing understanding of ways in which structure, form, language, imagery and dramatic effects shape meaning (AO2) blended into a coherent argument (AO1).</p> <p>The passage is taken from the first of the two significant scenes in the play during which Isabella pleads with Angelo (the source of power in Vienna in the apparent absence of the Duke) for her brother's life. Some candidates may wish to comment both on the fact that the second of these two parallel scenes (Act II, scene iv) will have a substantially different tone and also that at a later point in this present scene a sudden epiphany will occur during which Angelo will realise his love for Isabella. At this point in the play though there is a tone of harsh Old Testament justice in Angelo's words. Candidates may choose to point out the final speech in the passage in this context and remark that Angelo's toughly moral speeches will come to be relevant to himself later on - an irony in the light of later developments in the play, where he will himself be pardoned by the lenient justice he here purports to despise. The presence of Lucio in this passage also distinguishes it. He tends to drop with Isabella the note of bawdry and equivocation he shares with almost everyone else in the play, thinking her too 'enskied and sainted' for his lechery, but he adds a note of physicality and determination notwithstanding ('Ay, touch him; there's the vein'). This means that the atmosphere of the Vienna bawdy underworld briefly intrudes into the deputy's chamber, though Angelo is not yet identified as a hypocrite, merely a man of rigour. On the level of specific linguistic features, vocabulary of 'justice', 'mercy', 'heaven' and 'remorse' features significantly in this passage (and these are, of course, all recurring ideas in the play as a whole, linked to the Gospel passage which provides its title (Matthew 7:2)). We may note also the skills of Isabella's unfolding of the Christian doctrine of Atonement, surprising from a woman and a novice nun.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 1, part (a): Shakespeare.</p>	15

Question		Guidance	Marks
3	(b)	<p><i>Measure for Measure</i> ‘A play about the difficult relationship between justice and mercy.’ Using your knowledge of the play as a whole, show how far you agree with this view of <i>Measure for Measure</i>. Remember to support your answer with reference to different interpretations.</p> <p>In Section 1, part (b), the equally weighted assessment objectives are: AO1 and AO5.</p> <p>AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO5, Explore literary texts informed by different interpretations.</p> <p>Answers should be creative, informed and relevant (AO1) and supported with textual reference. Candidates are likely to refer to material from the set passage, but should also consider the play as a whole. The answer is in itself a response to a critical view, but may make reference to the interpretations of other audiences and readers (AO5), which may include a discussion of changing critical views of the play over time, and of both historic and contemporary performances of the play.</p> <p>Justice and mercy - and the interplay of these two concepts - are central themes in <i>Measure for Measure</i>, reflecting the Gospel passage which provides the play’s title: ‘Judge not, that ye be not judged. For with what judgment ye judge, ye shall be judged: and with what measure ye mete, it shall be measured to you again’ (Matthew 7:2). Like Jesus the play presents a series of ethical dilemmas for which simple solutions are not apparent. To some extent Shakespeare invites the audience of the play to consider the need to balance these two concepts appropriately: is the ‘mercy’ shown Angelo at the end of the play too lenient? Is the justice meted out to Lucio and the brothel-keeper too harsh? In the linguistic world of the play, legalistic terms pepper the speech of many characters and the key words in the prompt quotation here often feature in major scenes. Isabella’s forceful (and perhaps unmatched - in Shakespearian terms) repetition of ‘Justice, justice, justice, justice!’ in Act V is a notable example. On a literal level, issues of justice and mercy provide a key aspect of the presentation of the play: scenes are set in courtrooms and prisons; the Provost is a key character. The play also invites the audience to question moral issues such as the suitability of punishments to match crimes, the use of the death penalty, and whether some offenders (like Barnadine) remain forever outside the grip of law. Personal and private morality (and issues of hypocrisy when these conflict) is also presented for consideration. The mechanics of the plot itself also require the audience to question the appropriateness of moral and legal structures: do we feel that the arrangement of the ‘bed trick’ and its associated escapades are just and - ultimately - do we believe that the outcome of the play provides a suitable conclusion?</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates’ answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 1, part (b): Shakespeare.</p>	15

Question		Guidance	Marks
4	(a)	<p><i>Richard III</i> Discuss the following passage from Act 2 Scene 2, exploring Shakespeare's use of language and its dramatic effects.</p> <p>In Section 1, part (a), the dominant assessment objective is: AO2.</p> <p>AO2, Analyse ways in which meanings are shaped in literary texts. Answers will also be assessed for AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression.</p> <p>Answers should be informed and relevant, showing understanding of ways in which structure, form, language, imagery and dramatic effects shape meaning (AO2) blended into a coherent argument (AO1).</p> <p>Candidates may well choose to comment on the general mood of political intrigue and manipulation in this passage (which is typical of the play as a whole). The language of the passage is - for the most part - marked with hyperbole ('our shining star'), exaggeration, and excessive formality - leaving the audience in no doubt that the world of the court is one in which true feelings are often masked by obfuscating political soundbites. Richard's (i.e. Gloucester's) implied act of kneeling to the Duchess of York at the start of the passage is a mere physical extension of this manipulative linguistic wordplay. The passage also demonstrates starkly the way in which the play how family relationships have become the battleground for broader political scheming in the world of the play. All characters in the passage use emotive language to achieve their individual aims; only the Duchess appears to do so with any sincerity ('Love, charity, obedience...duty') - and candidates may well choose to comment on how dangerous such genuine expression of feeling can be in the England of the play. Buckingham and Richard appear to inhabit the same linguistic world as each other and this is particularly emphasised in their final private dialogue in the passage. Intriguingly, Buckingham provides the lead here, seeming the more committed and inventive character of the two. Both use calculated rhetorical techniques in the passage to achieve their aims (compare Buckingham's 'In my opinion' with Gloucester's final 'My oracle, my prophet, my dear cousin'). Candidates may choose to comment both on the atmosphere of hypocrisy and on the mood of control which dominate much of the passage. They might also pick up on the appearance of the word 'green' (in the sense of naive) at two different points in the passage.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 1, part (a): Shakespeare.</p>	15

Question	Guidance	Marks
4 (b)	<p><i>Richard III</i> ‘Richard and Buckingham are two of a kind.’ Using your knowledge of the play as a whole, show how far you agree with this view of the relationship between Richard and Buckingham. Remember to support your answer with reference to different interpretations.</p> <p>In Section 1, part (b), the equally weighted assessment objectives are: AO1 and AO5.</p> <p>AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO5, Explore literary texts informed by different interpretations.</p> <p>Answers should be creative, informed and relevant (AO1) and supported with textual reference. Candidates are likely to refer to material from the set passage, but should also consider the play as a whole. The answer is in itself a response to a critical view, but may make reference to the interpretations of other audiences and readers (AO5), which may include a discussion of changing critical views of the play over time, and of both historic and contemporary performances of the play.</p> <p>Candidates are likely to agree that there are indeed many similarities between Richard and Buckingham. For much of the play they are allies and share a similar world view. Buckingham becomes a sort of lieutenant to Richard; their relationship develops from that of cousins to a version of the modern scheming politician with his side-kick spin doctor. The moral vision of both characters is similarly tainted and the audience feels very little sympathy for either (at least at the start of the play). Richard seems to hold Buckingham in genuine high esteem. The two have a wonderful exchange in 3:5 where each claims to be the equal of the other in actorish technique. Even when he is about to part with him he calls him ‘deep-revolving, witty Buckingham’. Richard refuses to reward him with Earldoms he has previously promised, and this becomes a pretext for tipping his ‘other self’ in to exile. The real motive is Buckingham’s momentary uncertainty about the murder of the princes. The scene in which all this plays out (4:1) is one of the most realistic in a stylised play, Buckingham discovering what it is to be no longer the king’s bosom companion but a ‘jack-of-the-clock’ getting in the way of his meditation. The cycle is completed when Buckingham turns against Richard, is then put to death on his former master’s instructions, and re-appears in the form of one of the ghosts which taunt Richard the night before the Battle of Bosworth. Examiners should be wary of candidates who simply present generalised ‘character sketches’ of the two named figures for this answer, looking instead for demonstration of their interaction. Some candidates might choose to use contextual information (particularly that relating to the recent public lauding of Richard III following the discovery of the real king’s body) to defend aspects of Richard’s behaviour in protecting his crown. Some may even feel that a strong clever man like Buckingham, closely related to the ruling family, may have posed Richard a threat as a rival.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates’ answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 1, part (b): Shakespeare.</p>	15

Question	Guidance	Marks
5 (a)	<p><i>The Tempest</i> Discuss the following passage from Act 1 Scene 2, exploring Shakespeare's use of language and its dramatic effects.</p> <p>In Section 1, part (a), the dominant assessment objective is: AO2.</p> <p>AO2, Analyse ways in which meanings are shaped in literary texts. Answers will also be assessed for AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression.</p> <p>Answers should be informed and relevant, showing understanding of ways in which structure, form, language, imagery and dramatic effects shape meaning (AO2) blended into a coherent argument (AO1).</p> <p>Candidates may choose to point out the way in which the human and supernatural worlds of the play combine in this passage. We see the best and the worst of the 'world' of the play- and there is plenty of opportunity for candidates to offer a view of Prospero's behaviour in the passage by comparing the way in which he uses language towards Miranda and Ariel (on the one hand) and Caliban (on the other). Prospero's powers (both as a controlling human being and as a magician) are in evidence from the very start of the passage when he wakes his daughter from her induced trance. The rude, exclamatory nature of his opening address to Caliban ('What ho! slave!') signals a change in tone for the passage and an indication to the audience about Prospero's attitude to the creature in his care. Caliban mentions his mother Sycorax twice by name in the passage, reminding us that Prospero has become a sort of surrogate parent to replace her, naming celestial bodies together, etc. On a different note, there is plenty of evidence in the language of this passage to suggest that we are witnessing an ongoing power-struggle between a master and his slave ('This island's mine,' protests Caliban – he has known its crooks, watercourses and natural history long before Prospero set foot there). Ariel's only brief line in the passage, on the other hand, signals nothing other than commitment and obedience, indeed the spirit is explicitly called back so the contrast with Caliban should become more apparent. Candidates may choose to explore the complexities of Caliban's character (as well as the richness of his curses) by investigating the dialogue of both Prospero and Miranda in which they consider what was in effect Caliban's attempted rape of the only female character on the island. In a passage so focused on the idea of the power of language, and its relation to power itself, there will be plenty for candidates to write about.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 1, part (a): Shakespeare.</p>	15

Question	Guidance	Marks
5 (b)	<p><i>The Tempest</i> 'Caliban is a troubling mixture of brutality and sensitivity' Using your knowledge of the play as a whole, show how far you agree with this view of Caliban. Remember to support your answer with reference to different interpretations.</p> <p>In Section 1, part (b), the equally weighted assessment objectives are: AO1 and AO5.</p> <p>AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO5, Explore literary texts informed by different interpretations.</p> <p>Answers should be creative, informed and relevant (AO1) and supported with textual reference. Candidates are likely to refer to material from the set passage, but should also consider the play as a whole. The answer is in itself a response to a critical view, but may make reference to the interpretations of other audiences and readers (AO5), which may include a discussion of changing critical views of the play over time, and of both historic and contemporary performances of the play.</p> <p>The best candidates will avoid providing a straightforward character sketch for this answer but will instead address the prompt quotation in critical terms and offer an assessment of both sides of Caliban's character, taking into account the implications of the significant word 'troubling' and considering a number of possible interpretations (including - perhaps - reference to the large number of stage and screen productions available). Caliban – at first 'his own king' but now too easily led by others – does indeed demonstrate two sides to his character throughout the play. As a brutal character, candidates might consider Caliban's generally grudging and negative disposition; they might observe his animal urges, his cursing and drinking; they might comment on his attempted rape of Miranda with the imperial end of 'peopling . . . / This isle with Calibans' and explore Prospero's suggestion that he comes from an 'accursed' race. More positively, candidates might find sensitivity in the occasions when Caliban uses very beautiful language to express his developed sense of wonder, particularly the lines from 3:2 used as a motto at the 2012 London Olympics. They might admire Caliban's awareness of suffering, his reported attempts to help Miranda and Prospero survive on the island initially, and his erratic but far from primitive sense of justice. Caliban's interactions with Stephano and Trinculo in the play could supply evidence for either side of his character: he is a better strategist than they are, but more brutal in his aims. Note that many readings of the play are possible. The recently fashionable (but arguably anachronistic) colonial reading has shifted to a sense that the play debates Early Modern notions of authority, the setting moving back from New World to Old. Any properly substantiated reading of the play is welcome.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 1, part (b): Shakespeare.</p>	15

Question	Guidance	Marks
6 (a)	<p><i>Twelfth Night</i> Discuss the following passage from Act 2 Scene 3, exploring Shakespeare’s use of language and its dramatic effects.</p> <p>In Section 1, part (a), the dominant assessment objective is: AO2.</p> <p>AO2, Analyse ways in which meanings are shaped in literary texts. Answers will also be assessed for AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression.</p> <p>Answers should be informed and relevant, showing understanding of ways in which structure, form, language, imagery and dramatic effects shape meaning (AO2) blended into a coherent argument (AO1).</p> <p>Candidates may choose to comment on the 'below-stairs' world presented in this scene and some may pick up ways in which this plot line reflects elements of the complexities in the romantic world of the main plot (noting that Viola, Orsino and Olivia are all alluded to briefly in the first three lines of the passage). The lively, excited tone of Maria's language (including her biting denunciation of Malvolio - 'an affection'd ass') provides a comedic impulse in the passage. Those introducing feminist perspectives may note that a female servant takes complete control of the plot against Malvolio, and has already come to dominate the love-life of Sir Toby. The language of comedy is also prevalent in aspects such as Sir Toby's attempt to extract further money from Sir Andrew Aguecheek, in the misunderstandings and malapropisms of Sir Andrew, and in the sense of joy at the total abandonment of decorum to embrace further carousing at the end of the passage (Sir Toby and Sir Andrew). Sir Andrew's comment about being 'ador'd once too' induces profound pathos (often audibly so!) in a sympathetic audience. There are also more base elements of revenge and malice expressed in the language of the passage, connecting with Feste’s grand design to turn the 'whirligig of time' on Malvolio. Some will see this as a key passage juxtaposing 'Puritan' values with more traditional Old English hedonism, and see a sense in which carousing after midnight befits the festive title of the play. Malvolio’s motivation is identified here less as full-blown Puritan than old-fashioned social ambition propelled by time-serving. There may be some consideration of the way in which prose (rather than verse) is used in the language of the passage as a suitable medium for the speakers and their plotting.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates’ answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 1, part (a): Shakespeare.</p>	15

Question	Guidance	Marks
6 (b)	<p><i>Twelfth Night</i> 'Deliberate deception is the source of much of the play's comedy.' Using your knowledge of the play as a whole, show how far you agree with this view of <i>Twelfth Night</i>. Remember to support your answer with reference to different interpretations.</p> <p>In Section 1, part (b), the equally weighted assessment objectives are: AO1 and AO5.</p> <p>AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO5, Explore literary texts informed by different interpretations.</p> <p>Answers should be creative, informed and relevant (AO1) and supported with textual reference. Candidates are likely to refer to material from the set passage, but should also consider the play as a whole. The answer is in itself a response to a critical view, but may make reference to the interpretations of other audiences and readers (AO5), which may include a discussion of changing critical views of the play over time, and of both historic and contemporary performances of the play.</p> <p>Deception - whether deliberate or accidental - is clearly a central aspect of the various plot strands of <i>Twelfth Night</i>. Good responses to this question will show candidates making some distinction between deliberate and accidental deception - and also addressing the ways in which deliberate deception contributes towards the comedic effect of the play. The deliberate deceptions in the play include (but are not limited to) Viola's disguise as Cesario, Sir Toby's fleecing of Sir Andrew, the gulling of Malvolio, and Feste's adoption of the Sir Topas persona to taunt Malvolio. Disguise involving costume is often a feature of the deliberate deception in the play (including Viola's cross-dressing, Malvolio's cross-gartered outfit and Sir Topas's quite unnecessary clerical disguise). Accidental deception – which generates comic effects – takes in Sebastian's confusion for Viola, and the inconvenient duelling provoked by Antonio's improbably violent attachment to Sebastian. Candidates are also likely to refer to the deliberate deception on the Early Modern stage of boys taking on female roles, a satisfying confusion with which <i>Twelfth Night</i> (particularly in 2:4) makes further play. Some may consider deliberate blurring of the boundaries of authority in the tradition of misrule on <i>Twelfth Night</i>. Candidates might consider a range of staged and filmed productions of the play (although there is certainly no specific requirement for them to do so) and some may show familiarity with the effects of deliberate deception in <i>Twelfth Night</i> as presented in, for example, the film and recent stage play of <i>Shakespeare in Love</i>.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 1, part (b): Shakespeare.</p>	15

Question	Guidance	Marks
7	<p>'People are naturally inclined towards vain and selfish behaviour.' In the light of this view, consider ways in which writers explore vanity and selfishness. In your answer, compare one drama text and one poetry text from the above lists.</p> <p>In Section 2, the dominant assessment objective is: AO3. AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. The secondary assessment objective is AO4, Explore connections across literary texts. Answers will also be assessed for AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO5, Explore literary texts informed by different interpretations.</p> <p>In making the comparison (AO4), answers should demonstrate an understanding of the significance and influence of the contexts in which their texts were both written and received (AO3), and show confident use of terminology, organisation and coherence (AO1). In good answers contextual material should be well integrated into discussion of the texts. Credit should be given for explicit as well as implicit contextual material. There should be some understanding of differences of genre between poetry and drama...Candidates should also show an awareness of the views of other readers and audiences (AO5).</p> <p>In <i>Edward II</i> not just the king but the queen and many of the nobles demonstrate self-interested behaviour. <i>The Duchess of Malfi</i> links a proud Duchess with brutally self-centred brothers, with Bosola drifting in and out of self-absorbed motives. Everybody works from his or her own comforts and needs in <i>She Stoops to Conquer</i>, not least that unabashed hedonist Lumpkin, who winds up in control of the play. <i>A Doll's House</i> explicitly invites an audience to consider whether 'selfish' motives of personal fulfilment – arguably most apparent in Nora's behaviour – should outweigh established obligations in a broader social context. In <i>An Ideal Husband</i> Mrs Cheveley is incurably and entertainingly selfish, contrasting with the more partial and pardonable vanity of other characters.</p> <p>Januarie and May might both be condemned as vain and selfish as might the aspiring Damyan. Adam and Eve skirmish with pride, Satan is composed of it and consumed by it. Coleridge's mariner is imprisoned in self, and alienated as a result; but so, arguably, are the self-centred narrators of the conversation poems. Tennyson's narrator in <i>Maud</i> is gloomily introspective, and Rossetti picks up all the nuances of human selfishness, as befits a great religious poet. Better answers will pick up some of the implications of 'naturally inclined', possibly tracing selfishness to undesirable social conditions, mores and attitudes.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 2, Drama and poetry pre-1900.</p>	30

Question	Guidance	Marks
8	<p>'Hidden truths will always be revealed in the end.' In the light of this view, consider ways in which writers explore truth and secrecy. In your answer, compare one drama text and one poetry text from the above lists.</p> <p>In Section 2, the dominant assessment objective is: AO3. AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. The secondary assessment objective is AO4, Explore connections across literary texts. Answers will also be assessed for AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO5, Explore literary texts informed by different interpretations.</p> <p>In making the comparison (AO4), answers should demonstrate an understanding of the significance and influence of the contexts in which their texts were both written and received (AO3), and show confident use of terminology, organisation and coherence (AO1). In good answers contextual material should be well integrated into discussion of the texts. Credit should be given for explicit as well as implicit contextual material. There should be some understanding of differences of genre between poetry and drama...Candidates should also show an awareness of the views of other readers and audiences (AO5).</p> <p>Hidden truths feature in many of the drama texts. Adulterous, infatuated and arguably homosexual liaisons are at the centre of the life of <i>Edward II</i> - more keenly felt when manipulated with political purpose in the world of the state. In <i>The Duchess of Malfi</i> the title character needs to hide the most basic truths of her existence from others, forming an especially poignant centre to her dangerous world. In <i>She Stoops to Conquer</i>, desire and deception see some characters in control of hidden truths (such as Kate's adoption of disguise) whilst others - including her father and even her future husband - are entirely at the mercy of them. As a pattern comedy, however, everything is sorted out in the end. Nora's attempts to hide the secrets of her past results in a complex revelation at the end of the play – and, arguably, a new beginning. Secrets are at the heart of Wilde's world in <i>An Ideal Husband</i>.</p> <p>Hidden truths are blatantly revealed in the pear-tree, more subtly through irony elsewhere in the text. Adam and Eve in <i>Paradise Lost</i> quickly discover that the truth can never be hidden from an omnipotent deity (nor from each other). Truths are often gradually revealed in the poetry of Coleridge where a search for understanding - at the most profound level - lies at the heart of the poet's vision. On one level the melodramatic story of <i>Maud</i> resolves everything – except the mysterious illness that afflicts the narrator. Rossetti's poetry characteristically waits for final and fulfilling revelation from God.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 2, Drama and poetry pre-1900.</p>	30

Question	Guidance	Marks
9	<p>'The Outsider is always an intriguing figure in literature.' In the light of this view, consider ways in which writers explore those who are placed outside the centre of society. In your answer, compare one drama text and one poetry text from the above lists.</p> <p>In Section 2, the dominant assessment objective is: AO3. AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. The secondary assessment objective is AO4, Explore connections across literary texts. Answers will also be assessed for AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO5, Explore literary texts informed by different interpretations.</p> <p>In making the comparison (AO4), answers should demonstrate an understanding of the significance and influence of the contexts in which their texts were both written and received (AO3), and show confident use of terminology, organisation and coherence (AO1). In good answers contextual material should be well integrated into discussion of the texts. Credit should be given for explicit as well as implicit contextual material. There should be some understanding of differences of genre between poetry and drama...Candidates should also show an awareness of the views of other readers and audiences (AO5).</p> <p>In <i>Edward II</i> the king himself expresses the view that he does not 'fit in' with the social norms expected of him; Gaveston and other favourites tend to be drawn from lower social classes. In <i>The Duchess of Malfi</i> Antonio is also promoted from humble origins whereas Bosola has made a career out of living on the fringes of society. Marlow and Hastings in <i>She Stoops to Conquer</i> are - of course - literal outsiders, but it is the Puck-like Lumpkin who takes control of everything and remains impossible to categorise. Nora in <i>A Doll's House</i> sets herself outside stifling conventional norms in a famously radical way. <i>An Ideal Husband</i> features both superficially 'unconventional' characters (Mrs Cheveley) and those who set themselves apart as a result of their moral choices.</p> <p>In <i>The Merchant's Prologue and Tale</i> the gods influence human action from outside but May's transgressive actions also place her outside the expectations of her social role. Satan is the 'great outsider' for whom evil has permanently become good; Adam and Eve are the original 'insiders' (in Eden) who become 'outsiders'. The narrator in Tennyson's <i>Maud</i> is an outsider in several ways: in terms of his apparent mental instability, his insistent criticism of Victorian society as well as his inability to gain ground with his beloved. Coleridge explores the 'outsider' qualities of the Romantic visionary or depressive, as well as alienated heroes like the Mariner. Rossetti expresses the outsider status of Victorian females and Victorian lovers, but more significantly on the plight of the soul 'shut out' of its heavenly home.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 2, Drama and poetry pre-1900.</p>	30

Question	Guidance	Marks
10	<p>'Literature often presents characters in a state of reflection.' In the light of this view, consider ways in which writers explore the significance of thought and reflection. In your answer, compare one drama text and one poetry text from the above lists.</p> <p>In Section 2, the dominant assessment objective is: AO3. AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. The secondary assessment objective is AO4, Explore connections across literary texts. Answers will also be assessed for AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO5, Explore literary texts informed by different interpretations.</p> <p>In making the comparison (AO4), answers should demonstrate an understanding of the significance and influence of the contexts in which their texts were both written and received (AO3), and show confident use of terminology, organisation and coherence (AO1). In good answers contextual material should be well integrated into discussion of the texts. Credit should be given for explicit as well as implicit contextual material. There should be some understanding of differences of genre between poetry and drama...Candidates should also show an awareness of the views of other readers and audiences (AO5).</p> <p>Kent reflects on the action of <i>Edward II</i> more than other characters, but there is plenty of scheming and soliloquising from all the main characters in quiet moments. The Duchess of Malfi is often forced into reflection about her condition by others. In Goldsmith's <i>She Stoops to Conquer</i> characters are often forced to reflect on the way in which their view of the world is being challenged; at times, though, the male visitors could be accused of failing to reflect quite enough. It could be argued that all the main characters in <i>A Doll's House</i> are forced into reflection, often by the actions of the worldly Krogstad. Wilde's world in <i>An Ideal Husband</i> can often be a superficial one where reflection has little place but Sir Robert Chiltern (amongst others) is certainly forced into a position of reflection when put in a morally difficult position.</p> <p>Reflection in <i>The Merchant's Prologue and Tale</i> is left to peripheral characters (counsellors and gods). Perhaps Januarie and May should do more of it? Adam and Eve could be seen as reflective characters who fail to make the most of their theology when the crisis comes, while Satan's time for reflection is mainly over, despite his temptation by stupid goodness. There are reflective asides in the narrative poems of Coleridge and Rossetti (by the Mariner, the <i>Goblin Market</i> sisters) while Coleridge's conversation poems are made out of extended and complex reflections. For the narrator of <i>Maud</i> reflection has a special place in his complex personality: he prefers to watch the world much of the time, rather than act.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 2, Drama and poetry pre-1900.</p>	30

Question	Guidance	Marks
11	<p>'Freedom is a condition towards which all humanity aspires.' In the light of this view, consider ways in which writers explore the desire for freedom. In your answer, compare one drama text and one poetry text from the above lists.</p> <p>In Section 2, the dominant assessment objective is: AO3. AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. The secondary assessment objective is AO4, Explore connections across literary texts. Answers will also be assessed for AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO5, Explore literary texts informed by different interpretations.</p> <p>In making the comparison (AO4), answers should demonstrate an understanding of the significance and influence of the contexts in which their texts were both written and received (AO3), and show confident use of terminology, organisation and coherence (AO1). In good answers contextual material should be well integrated into discussion of the texts. Credit should be given for explicit as well as implicit contextual material. There should be some understanding of differences of genre between poetry and drama...Candidates should also show an awareness of the views of other readers and audiences (AO5).</p> <p>Edward II (clearly a 'free spirit') spends much of the play trying to free himself from the chains - as he perceives them - of his kingly role and conventional sexual relationships. For the Duchess of Malfi freedom begins and ends with her marriage to an 'unsuitable' (i.e. socially inferior) husband. <i>She Stoops to Conquer</i> is full of characters seeking personal ideas of happiness and release from obligations, Marlow from his shyness with women, Miss Neville from matrimonial obligation, and Tony Lumpkin from all responsibility save lording it at the 'Three Pigeons'. Freedom (in the sense of emancipation from family obligation) is also a central theme of <i>A Doll's House</i>. Characters in <i>An Ideal Husband</i> eventually, despite a few crossed wires, attain freedom from social constraints, from past mistakes and from current obligations.</p> <p>Januarie initiates the events of <i>The Merchant's Prologue and Tale</i> by attaining an unexpected and belated freedom in his marriage to a young woman. He learns the limitations of this freedom to his cost. Adam and Eve end up subject to change and decay as a result of their search for independence, individuality and freedom. Milton also highlights in several ways the basic Christian debate between determinism and free will. Coleridge searches for freedom and release in the world of the sublime; he - and his poetic personae - also wander freely in the world of the imagination. The narrator of Tennyson's <i>Maud</i> searches for freedom in love but also to be released from his mental anguish. Rossetti's poetry voices the quest for freedom through love, God and death.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 2, Drama and poetry pre-1900.</p>	30

Question	Guidance	Marks
12	<p>'Loss and suffering are familiar conditions in human experience.' In the light of this view, consider ways in which writers explore loss and suffering. In your answer, compare one drama text and one poetry text from the above lists.</p> <p>In Section 2, the dominant assessment objective is: AO3. AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. The secondary assessment objective is AO4, Explore connections across literary texts. Answers will also be assessed for AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO5, Explore literary texts informed by different interpretations.</p> <p>In making the comparison (AO4), answers should demonstrate an understanding of the significance and influence of the contexts in which their texts were both written and received (AO3), and show confident use of terminology, organisation and coherence (AO1). In good answers contextual material should be well integrated into discussion of the texts. Credit should be given for explicit as well as implicit contextual material. There should be some understanding of differences of genre between poetry and drama...Candidates should also show an awareness of the views of other readers and audiences (AO5).</p> <p>In both <i>Edward II</i> and <i>The Duchess of Malfi</i> there seems to be a fascination not just with the concept of suffering but with the process too. The king's sufferings in the dark prison are cruelly extended, while the whole fourth act of Webster's play is concentrated on the sufferings of the Duchess. <i>She Stoops to Conquer</i>, on the other hand, presents a much more cheerful vision of life. There are plenty of incidents of loss in the play though: Marlow suffers a loss of dignity; Mrs Hardcastle loses out both financially and in terms of her pride, and Kate gains everything by stooping to the social level of a serving maid. In <i>A Doll's House</i> Thorvald suffers the loss of his wife, Rank his life, and Nora her shallow self-esteem. Everyone, except perhaps Krogstad and Mrs Lind, tastes suffering. <i>An Ideal Husband</i> is a play in which nearly all is lost (although in fact saved in the nick of time).</p> <p>Januarie's fantasies in <i>The Merchant's Prologue and Tale</i> lead to inconvenience, but his self-deceit saves him from too much pain, except a disconcerting realisation that suffering must come with old age. Adam and Eve lose paradise and as a result suffer for eternity. The narrative personae and characters in Coleridge's poems suffer and feel loss both on a small scale ('This Lime-Tree Bower my Prison') and also on the broadest of canvasses (cf. the Mariner). Tennyson's <i>Maud</i> is very much a poem centrally focused on both loss (of love and of life) and suffering (apparent in the mental condition of the narrative persona). Loss, of heaven, of lovers, of love is at the centre of many of Rossetti's poems, and the attempt to move from suffering to resignation provides a poignant struggle through a number of examples.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 2, Drama and poetry pre-1900.</p>	30

APPENDIX 1

Assessment Objective weightings for this component are given as percentages.

Assessment Objectives Grid

Question	AO1%	AO2%	AO3%	AO4%	AO5%	Total%
1(a)	2.5	7.5	0	0	0	10
1(b)	5	0	0	0	5	10
2(a)	2.5	7.5	0	0	0	10
2(b)	5	0	0	0	5	10
3(a)	2.5	7.5	0	0	0	10
3(b)	5	0	0	0	5	10
4(a)	2.5	7.5	0	0	0	10
4(b)	5	0	0	0	5	10
5(a)	2.5	7.5	0	0	0	10
5(b)	5	0	0	0	5	10
6(a)	2.5	7.5	0	0	0	10
6(b)	5	0	0	0	5	10
7	2.5	0	10	5	2.5	20
8	2.5	0	10	5	2.5	20
9	2.5	0	10	5	2.5	20
10	2.5	0	10	5	2.5	20
11	2.5	0	10	5	2.5	20
12	2.5	0	10	5	2.5	20
Totals	10%	7.5%	10%	5%	7.5%	40%

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