

GCE

English Literature

Unit **F663**: Drama and Poetry pre–1800 (Closed Text)

Advanced GCE

Mark Scheme for June 2015

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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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Awarding Marks

- (i) Each question is worth 30 marks.
- (ii) For each answer, award a single overall mark out of 30, following this procedure:
- refer to the question-specific Notes on the Task for descriptions of levels of discussion and likely content;
 - using 'best fit', as in 10. above, make a holistic judgement to locate the answer in the appropriate level descriptor: how well does the candidate address the question?
 - to place the answer precisely within the level and to determine the appropriate mark out of 30, consider the relevant AOs;
 - bearing in mind the weighting of the AOs, place the answer within the level and award the appropriate mark out of 30.

Mark positively. Use the lowest mark in the level only if the answer is borderline/doubtful.

Use the full range of marks, particularly 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 A or two from Section B;
- 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 English Literature specification as a whole.

AO1	articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression
AO2	demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts
AO3	explore connections and comparisons between different literary texts, informed by interpretations of other readers
AO4	demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received

Mark Scheme Level Descriptors

Section A

Level 6 26 – 30 marks	AO 2**	<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
	AO 3**	<ul style="list-style-type: none"> well informed and effectively detailed exploration of different readings of text
	AO 1*	<ul style="list-style-type: none"> excellent and consistently detailed understanding of texts and question consistently fluent, precise writing in appropriate register critical terminology used accurately and consistently well structured, coherent and detailed argument consistently developed
	AO 4*	<ul style="list-style-type: none"> consistently well developed and consistently detailed understanding of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question
Level 5 21 – 25 marks	AO 2**	<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
	AO 3**	<ul style="list-style-type: none"> judgements informed by recognition of different readings of texts
	AO 1*	<ul style="list-style-type: none"> good and secure understanding of texts and question good level of coherence and accuracy in writing, in appropriate register critical terminology used accurately well structured argument with clear line of development
	AO 4*	<ul style="list-style-type: none"> good, clear evaluation of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question
Level 4 16 – 20 marks	AO 2**	<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
	AO 3**	<ul style="list-style-type: none"> answer informed by some reference to different readings of texts
	AO 1*	<ul style="list-style-type: none"> competent understanding of texts and question clear writing in generally appropriate register critical terminology used appropriately straightforward arguments generally competently structured
	AO 4*	<ul style="list-style-type: none"> competent understanding of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question

Level 3 11 – 15 marks	AO 2**	<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
	AO 3**	<ul style="list-style-type: none"> • some awareness of different readings of texts
	AO 1*	<ul style="list-style-type: none"> • some understanding of texts and main elements of question • some clear writing, some inconsistencies in register • some appropriate use of critical terminology • some structured argument evident, lacking development and/or full illustration
	AO 4*	<ul style="list-style-type: none"> • some understanding of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question
Level 2 6 – 10 marks	AO 2**	<ul style="list-style-type: none"> • limited discussion of effects (including dramatic effects) of language, form and structure • descriptive or narrative comment; limited use of analytical methods • limited or inconsistent use of quotations, uncritically presented
	AO 3**	<ul style="list-style-type: none"> • limited awareness of different readings of texts
	AO 1*	<ul style="list-style-type: none"> • limited understanding of text and partial attempt at question • inconsistent writing, frequent instances of technical error • limited use of appropriate register • limited use of critical terminology • limited attempt to structure discussion; tendency to lose track of argument
	AO 4*	<ul style="list-style-type: none"> • limited understanding of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question
Level 1 0 – 5 marks	AO 2**	<ul style="list-style-type: none"> • very little relevant or no discussion of effects (including dramatic effects) of language, form and structure • very infrequent commentary; very little or no use of analytical methods • very few quotations (eg 1 or 2) used (and likely to be incorrect), or no quotations used
	AO 3**	<ul style="list-style-type: none"> • little or no awareness of different readings of texts
	AO 1*	<ul style="list-style-type: none"> • very little or no relevant understanding of text and very little relevant attempt at question • very inconsistent writing with persistent serious technical errors, very little or no use of appropriate register • persistently inaccurate or no use of critical terminology • undeveloped, very fragmentary discussion
	AO 4*	<ul style="list-style-type: none"> • very little reference to (and likely to be irrelevant) or no understanding of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question

*** Stars denote relative weighting of the assessment objectives

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Section B

Level 6 26 – 30 marks	AO 3**	<ul style="list-style-type: none"> • excellent and consistently detailed comparative analysis of relationships between texts • well informed and effective exploration of different readings of text
	AO 4**	<ul style="list-style-type: none"> • consistently well developed and consistently detailed understanding of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question
	AO 1*	<ul style="list-style-type: none"> • excellent and consistently detailed understanding of texts and question • consistently fluent, precise writing in appropriate register • critical terminology used accurately and consistently • well structured, coherent and detailed argument consistently developed
	AO 2*	<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
Level 5 21 – 25 marks	AO 3**	<ul style="list-style-type: none"> • good, clear comparative analysis of relationships between texts • judgments informed by recognition of different readings of texts
	AO 4**	<ul style="list-style-type: none"> • good, clear evaluation of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question
	AO 1*	<ul style="list-style-type: none"> • good and secure understanding of texts and question • good level of coherence and accuracy in writing, in appropriate register • critical terminology used accurately • well structured argument with clear line of development
	AO 2*	<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
Level 4 16 – 20 marks	AO 3**	<ul style="list-style-type: none"> • competent comparative discussion of relationships between texts • answer informed by some reference to different readings of texts
	AO 4**	<ul style="list-style-type: none"> • competent understanding of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question
	AO 1*	<ul style="list-style-type: none"> • competent understanding of texts and question • clear writing in generally appropriate register • critical terminology used appropriately • straightforward arguments generally competently structured
	AO 2*	<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

Level 3 11 – 15 marks	AO 3**	<ul style="list-style-type: none"> • some attempt to develop comparative discussion of relationships between texts • some awareness of different readings of texts
	AO 4**	<ul style="list-style-type: none"> • some understanding of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question
	AO 1*	<ul style="list-style-type: none"> • some understanding of texts and main elements of question • some clear writing, some inconsistencies in register • some appropriate use of critical terminology • some structured argument evident, lacking development and/or full illustration
	AO 2*	<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
Level 2 6 – 10 marks	AO 3**	<ul style="list-style-type: none"> • limited attempt to develop comparative discussion of relationships between texts • limited awareness of different readings of texts
	AO 4**	<ul style="list-style-type: none"> • limited understanding of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question
	AO 1*	<ul style="list-style-type: none"> • limited understanding of texts and partial attempt at question • inconsistent writing, frequent instances of technical error, limited use of appropriate register • limited use of critical terminology • limited attempt to structure discussion; tendency to lose track of argument
	AO 2*	<ul style="list-style-type: none"> • limited discussion of effects (including dramatic effects) of language, form and structure • descriptive or narrative comment; limited use of analytical methods • limited or inconsistent use of quotations, uncritically presented
Level 1 0 – 5 marks	AO 3**	<ul style="list-style-type: none"> • very little or no relevant comparative discussion of relationships between texts • very little or no relevant awareness of different readings of texts
	AO 4**	<ul style="list-style-type: none"> • very little reference to (and likely to be irrelevant) or no understanding of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question.
	AO 1*	<ul style="list-style-type: none"> • very little or no relevant understanding of texts • very inconsistent writing with persistent serious technical errors, very little or no use of appropriate register • persistently inaccurate or no use of critical terminology • undeveloped, very fragmentary discussion
	AO 2*	<ul style="list-style-type: none"> • very little relevant or no discussion of effects (including dramatic effects) of language, form and structure • very infrequent commentary; very little or no use of analytical methods • very few quotations (eg 1 or 2) used (and likely to be incorrect), or no quotations used

Question	Indicative Content	Marks	Guidance	
				Levels
1a	Candidates are invited to consider the presentation of Puck and the fairies, in the light of the critical view that they are 'charming, creative, chaotic' (AO3). Candidates will need to look in detail (AO2) at the fairies and their effect as a group - almost an alternative court. Answers will need to look at their actions in the play, and at the ways in which they affect the atmosphere of the whole, looking at the specific terms in the quotation. Puck, who is much more fully characterised, needs to be looked at closely: his language, attitude to authority, and the ways in which he carries out his role, are all distinctive. His part in the play's conclusion, and as an embodiment of anarchic natural misrule, deserves close attention. Candidates may also wish to talk about Oberon and Titania: the question allows this. Candidates may well be aware of recent critical views of Puck and the fairies and their role in the drama (AO3), and may refer to recent productions.	30	<p>In section A, the dominant assessment objectives are AO3 (**), to offer responses informed by interpretations of other readers, and AO2 (**), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts.</p> <p>Answers are also assessed for AO1 (*), to articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression and AO4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and understood.</p> <p>This guidance 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.</p>	<p>Level 6 26 – 30 marks</p> <p>Level 5 21 – 25 marks</p> <p>Level 4 16 – 20 marks</p> <p>Level 3 11 – 15 marks</p> <p>Level 2 6 – 10 marks</p> <p>Level 1 0 – 5 marks</p>

Question	Indicative Content	Marks	Guidance	
				Levels
1b	This question invites candidates to examine the idea that 'nothing in the play is quite what it seems.' Deception in the play takes many forms, beyond the use of potion on the lovers' eyes, and Bottom's 'transformation' - seeing clearly, or seeing at all, is a central concern of the play. Darkness, exhaustion and the use of magic may be seen to give rise to further deception. Candidates are likely to look at instances of delusion, at lovers' quarrels, parents' anger, disputes between Oberon and Titania, and even at another kind of role-playing - the mechanicals' play. They may show awareness of current critical debate on relevant topics (AO3), and may refer to recent productions.	30	<p>In section A, the dominant assessment objectives are AO3 (**), to offer responses informed by interpretations of other readers, and AO2 (**), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts.</p> <p>Answers are also assessed for AO1 (*), to articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression and AO4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and understood.</p> <p>This guidance 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.</p>	<p>Level 6 26 – 30 marks</p> <p>Level 5 21 – 25 marks</p> <p>Level 4 16 – 20 marks</p> <p>Level 3 11 – 15 marks</p> <p>Level 2 6 – 10 marks</p> <p>Level 1 0 – 5 marks</p>

Question	Indicative Content	Marks	Guidance	
				Levels
2a	<p>This question invites candidates to explore the view that ‘despite its tragic outcome, the play is filled with humour and warmth.’ (AO3). Candidates may explore, with appropriate detail, (AO2) the play’s warmer moments: the playfulness of Cleopatra’s court (also tinged with boredom): the humour of comradeship - as in the celebration on Pompey’s barge: the comic aspects of Cleopatra’s behaviour - her behaviour with the messenger - and Antony’s sometimes ironic view of himself and of his world. Surprising comic moments tinged with irony - Antony’s botched suicide, or the attempt to pull him up onto the monument - and the ironic attitude of Cleopatra to her fate at the play’s end may also be considered by well-informed candidates. So might Octavius’s fondness for his sister. Candidates may be aware of current critical views of the play (AO3), and may refer to recent productions.</p>	30	<p>In section A, the dominant assessment objectives are AO3 (**), to offer responses informed by interpretations of other readers, and AO2 (**), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts.</p> <p>Answers are also assessed for AO1 (*), to articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression and AO4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and understood.</p> <p>This guidance 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.</p>	<p>Level 6 26 – 30 marks</p> <p>Level 5 21 – 25 marks</p> <p>Level 4 16 – 20 marks</p> <p>Level 3 11 – 15 marks</p> <p>Level 2 6 – 10 marks</p> <p>Level 1 0 – 5 marks</p>

Question	Indicative Content	Marks	Guidance	
				Levels
2b	Candidates are invited to consider the dramatic presentation of Octavius Caesar in the play in the light of the critical view that that 'Octavius makes political success seem deeply unattractive' (AO3). Candidates need to evaluate Octavius' behaviour with appropriate close textual detail (AO2), establishing how the play establishes a sense of the value of political expediency: answers will need to examine both his strengths and his limitations. Answers may look at his intense focus on his political objectives, his ruthlessness and his relative emotional coldness (as in the episode of Pompey's barge). They may also look at the ways in which Octavius's personal life is involved in his political activities (including his use of his sister), and at the inscrutability of his behaviour towards the end of the play, which merits careful discussion. In evaluating the statement, they need to indicate the degree to which they agree with the proposition.	30	<p>In section A, the dominant assessment objectives are AO3 (**), to offer responses informed by interpretations of other readers, and AO2 (**), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts.</p> <p>Answers are also assessed for AO1 (*), to articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression and AO4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and understood.</p> <p>This guidance 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.</p>	<p>Level 6 26 – 30 marks</p> <p>Level 5 21 – 25 marks</p> <p>Level 4 16 – 20 marks</p> <p>Level 3 11 – 15 marks</p> <p>Level 2 6 – 10 marks</p> <p>Level 1 0 – 5 marks</p>

Question	Indicative Content	Marks	Guidance	
				Levels
3a	<p>Candidates are invited to consider the character and presentation of the Fool, in the light of the prompt that 'the Fool guides the audience just as much as he guides the King' (AO3). Candidates should explore with relevant detail (AO2) the Fool's actions and characterisation in the play: his continued outspokenness from the love-test onwards, his outspokenness in Lear's daughters' houses, and his behaviour on the heath. Good answers will look at the Fool's cryptic judgements and songs, and will consider the ways in which the Fool's presence adds poignancy to Lear's situation. Good answers may consider the effect of the Fool's absence in the latter part of the play, and reflect on how the play would have been less complex and very different had the role not been created. Candidates may be alert to critical views of the play (AO3), and may refer to recent productions.</p>	30	<p>In section A, the dominant assessment objectives are AO3 (**), to offer responses informed by interpretations of other readers, and AO2 (**), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts.</p> <p>Answers are also assessed for AO1 (*), to articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression and AO4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and understood.</p> <p>This guidance 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.</p>	<p>Level 6 26 – 30 marks</p> <p>Level 5 21 – 25 marks</p> <p>Level 4 16 – 20 marks</p> <p>Level 3 11 – 15 marks</p> <p>Level 2 6 – 10 marks</p> <p>Level 1 0 – 5 marks</p>

Question	Indicative Content	Marks	Guidance	
				Levels
3b	<p>This question invites candidates to evaluate the view that 'In this play, there is no escape from the family.' Candidates should look in appropriate detail (AO2) at the two principal divided family groups: Lear and his daughters, and Gloucester and his sons. Candidates need to look in detail (AO2) at both groups, looking at the love test, Cordelia's rejection, and Lear's exclusion. Answers also need to look at Gloucester's attitude to, and treatment of his sons, and their contrasting responses to him. Candidates are likely to argue that in the concluding scenes family ties continue to assert themselves.</p>	30	<p>In section A, the dominant assessment objectives are AO3 (**), to offer responses informed by interpretations of other readers, and AO2 (**), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts.</p> <p>Answers are also assessed for AO1 (*), to articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression and AO4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and understood.</p> <p>This guidance 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.</p>	<p>Level 6 26 – 30 marks</p> <p>Level 5 21 – 25 marks</p> <p>Level 4 16 – 20 marks</p> <p>Level 3 11 – 15 marks</p> <p>Level 2 6 – 10 marks</p> <p>Level 1 0 – 5 marks</p>

Question	Indicative Content	Marks	Guidance	
				Levels
4a	<p>This question invites candidates to evaluate the statement '<i>The Tempest</i> is a play about control and manipulation: nevertheless its outcome is a surprise' (AO3). Candidates need to look in detail (AO2) at the ways in which Prospero exerts control: his behaviour to Miranda after the storm; his heavily controlling relationship with her and his attempts to control the groups on the island by his carefully planned choreographing of the storm and subsequent events. Candidates may consider his use of Caliban and Ariel, and of magic and illusion. Further on, Prospero sets up Ferdinand's trial and the masque, but perhaps is less alert in watching the attempt on his life. The question invites candidates to consider the play's less predictable outcome, with its incomplete reconciliation, the renunciation of magic, and Prospero's final speech. They may also wish to consider how Antonio, in his own way, has exerted some control in the narrative. They may be alert to critical views of the play (AO3), and may refer to recent productions.</p>	30	<p>In section A, the dominant assessment objectives are AO3 (**), to offer responses informed by interpretations of other readers, and AO2 (**), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts.</p> <p>Answers are also assessed for AO1 (*), to articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression and AO4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and understood.</p> <p>This guidance 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.</p>	<p>Level 6 26 – 30 marks</p> <p>Level 5 21 – 25 marks</p> <p>Level 4 16 – 20 marks</p> <p>Level 3 11 – 15 marks</p> <p>Level 2 6 – 10 marks</p> <p>Level 1 0 – 5 marks</p>

Question	Indicative Content	Marks	Guidance	
				Levels
4b	This question invites candidates to evaluate the statement 'the education of Miranda and Ferdinand is at the heart of <i>The Tempest</i> ' (AO3). Candidates may wish to look, with some detailed discussion (AO2), at the relationship between Prospero and Miranda revealed in the first act, at Prospero's setting up of the storm; at Miranda's attitude to her father, and her independence of mind, as revealed by her reaction to events (and in particular to the arrival of Ferdinand) and at the ways in which Prospero tests Ferdinand and places injunctions on the pair. The masque and the culminating scene offer other chances to consider the importance of the pair, and their 'education' in the play as a whole.	30	<p>In section A, the dominant assessment objectives are AO3 (**), to offer responses informed by interpretations of other readers, and AO2 (**), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts.</p> <p>Answers are also assessed for AO1 (*), to articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression and AO4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and understood.</p> <p>This guidance 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.</p>	<p>Level 6 26 – 30 marks</p> <p>Level 5 21 – 25 marks</p> <p>Level 4 16 – 20 marks</p> <p>Level 3 11 – 15 marks</p> <p>Level 2 6 – 10 marks</p> <p>Level 1 0 – 5 marks</p>

Question	Indicative Content	Marks	Guidance	
				Levels
5	This question invites candidates to consider the ways in which 'all things truly wicked start from innocence' (AO3) by looking with appropriately detailed reference (AO2) at the treatment of 'innocence' in their chosen texts. Some instances are of innocence under threat (such as Adam and Eve, 'His Coy Mistress', many women in Jacobean drama, Blake's children and adolescents), others are further from the innocent state, such as the Wife of Bath. Most texts offer examples either of vulnerability or fallen innocence.	30	<p>In section B, the dominant assessment objectives are AO3(**), to explore connections and comparisons between different literary texts, informed by interpretations of other readers, and AO4 (**), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and understood.</p> <p>Answers are also assessed for AO1 (*), to articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression and AO2 (*), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts.</p> <p>This guidance 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.</p>	<p>Level 6 26 – 30 marks</p> <p>Level 5 21 – 25 marks</p> <p>Level 4 16 – 20 marks</p> <p>Level 3 11 – 15 marks</p> <p>Level 2 6 – 10 marks</p> <p>Level 1 0 – 5 marks</p>

Question	Indicative Content	Marks	Guidance	
				Levels
6	This question invites candidates to consider the idea that 'literature suggests that few people are as clever as they think they are' through a comparison of their two pre-1800 texts (AO3). The question essentially looks at pride or hubris, but it also invites candidates to compare treatments of examples of such arrogance: whether it involves confidence trickery, guile, overweening curiosity, or a desire to prove that multiple marriages or incest are sanctioned by God. The question implies that writers may have moral instruction on their agenda; the comparative element of the task provides an opportunity to compare the moral agendas of texts across genres.	30	<p>In section B, the dominant assessment objectives are AO3 (**), to explore connections and comparisons between different literary texts, informed by interpretations of other readers, and AO4 (**), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and understood.</p> <p>Answers are also assessed for AO1 (*), to articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression and AO2 (*), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts.</p> <p>This guidance 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.</p>	<p>Level 6 26 – 30 marks</p> <p>Level 5 21 – 25 marks</p> <p>Level 4 16 – 20 marks</p> <p>Level 3 11 – 15 marks</p> <p>Level 2 6 – 10 marks</p> <p>Level 1 0 – 5 marks</p>

Question	Indicative Content	Marks	Guidance	
				Levels
7	<p>This question invites candidates to consider the idea that 'humour is the writer's most effective weapon' through a comparison of two pre 1800 texts (AO3). Most of the set texts show humour, some of it unexpected: even <i>Paradise Lost</i> contains subtle ironies of behaviour and observation, and from the 'horrid laughter' of Ford, the ironies and behavioural observations of Blake, good answers will find humour even in dark texts. There is also an opportunity, by virtue of comparison, to look at the contrast in humorous intent between, say, Sheridan and Chaucer.</p>	30	<p>In section B, the dominant assessment objectives are AO3(**), to explore connections and comparisons between different literary texts, informed by interpretations of other readers, and AO4 (**), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and understood.</p> <p>Answers are also assessed for AO1 (*), to articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression and AO2 (*), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts.</p> <p>This guidance 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.</p>	<p>Level 6 26 – 30 marks</p> <p>Level 5 21 – 25 marks</p> <p>Level 4 16 – 20 marks</p> <p>Level 3 11 – 15 marks</p> <p>Level 2 6 – 10 marks</p> <p>Level 1 0 – 5 marks</p>

Question	Indicative Content	Marks	Guidance	
				Levels
8	<p>This question invites candidates to consider the proposition that 'marriage can be a prison: marriage can be paradise' through a comparison of two pre 1800 texts (AO3). From the Wife of Bath's varied experience, through the incestuous ambitions of Ford's pair, to the unhappy experience of Adam and Eve, the intrigues and romantic fantasies of Sheridan's lovers and Blake's 'marriage hearse' this question invites candidates to compare representations of the marriage relationship and its paradoxical nature across texts, periods and genres.</p>	30	<p>In section B, the dominant assessment objectives are AO3(**), to explore connections and comparisons between different literary texts, informed by interpretations of other readers, and AO4 (**), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and understood.</p> <p>Answers are also assessed for AO1 (*), to articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression and AO2 (*), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts.</p> <p>This guidance 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.</p>	<p>Level 6 26 – 30 marks</p> <p>Level 5 21 – 25 marks</p> <p>Level 4 16 – 20 marks</p> <p>Level 3 11 – 15 marks</p> <p>Level 2 6 – 10 marks</p> <p>Level 1 0 – 5 marks</p>

Question	Indicative Content	Marks	Guidance	
				Levels
9	This question asks candidates to consider the idea that 'The last thing we should expect from literature is a just outcome' through a comparison of two pre 1800 texts (AO3). The question invites candidates both to compare how far their chosen texts represent 'a just outcome' - a test which can be applied to almost any text on the list - but also might be taken by alert candidates to imply a deliberate desire on the part of writers to challenge moral assumptions and to redefine morality. The ends of texts such as the Ford, of <i>Volpone</i> , of many of Blake's poems or of the set book of <i>Paradise Lost</i> should provide ample material for discussion.	30	<p>In section B, the dominant assessment objectives are AO3(**), to explore connections and comparisons between different literary texts, informed by interpretations of other readers, and AO4 (**), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and understood.</p> <p>Answers are also assessed for AO1 (*), to articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression and AO2 (*), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts.</p> <p>This guidance 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.</p>	<p>Level 6 26 – 30 marks</p> <p>Level 5 21 – 25 marks</p> <p>Level 4 16 – 20 marks</p> <p>Level 3 11 – 15 marks</p> <p>Level 2 6 – 10 marks</p> <p>Level 1 0 – 5 marks</p>

Question	Indicative Content	Marks	Guidance	
				Levels
10	This question invites candidates to consider the proposition that 'history helps us to understand literature' through a comparison (AO3) of two pre-1800 texts. The prompting quotation may lead candidates to compare the importance and effect of contextual knowledge in each of their chosen texts, and the degree to which such knowledge has added to their enjoyment and understanding. Such understanding needs to be illustrated in some detail (AO2, AO4). The generic comparison between poetry and drama may also be useful in defining the effect and significance of an understanding of context.	30	<p>In section B, the dominant assessment objectives are AO3(**), to explore connections and comparisons between different literary texts, informed by interpretations of other readers, and AO4 (**), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and understood.</p> <p>Answers are also assessed for AO1 (*), to articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression and AO2 (*), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts.</p> <p>This guidance 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.</p>	<p>Level 6 26 – 30 marks</p> <p>Level 5 21 – 25 marks</p> <p>Level 4 16 – 20 marks</p> <p>Level 3 11 – 15 marks</p> <p>Level 2 6 – 10 marks</p> <p>Level 1 0 – 5 marks</p>

APPENDIX 1

Question	AO1	AO2	AO3	AO4	Total
1a	5	10	10	5	30
1b	5	10	10	5	30
2a	5	10	10	5	30
2b	5	10	10	5	30
3a	5	10	10	5	30
3b	5	10	10	5	30
4a	5	10	10	5	30
4b	5	10	10	5	30
5	5	5	10	10	30
6	5	5	10	10	30
7	5	5	10	10	30
8	5	5	10	10	30
9	5	5	10	10	30
10	5	5	10	10	30
Totals	10	25	10	15	60

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