

GCE

English Literature

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

Advanced GCE

Mark Scheme for June 2016

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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.

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

Annotation	Meaning
	Positive Recognition
	Assessment Objective 1
	Assessment Objective 2
	Assessment Objective 3
	Assessment Objective 4
	Attempted or insecure
	Analysis
	Detailed
	Effect
	Expression
	Link
	Answering the question

	View
	Relevant but broad, general or implicit

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 Band Descriptors

Section A

Band 6 26 – 30 marks	AO 2**	<input type="checkbox"/> well-developed and consistently detailed discussion of effects (including dramatic effects) of language, form and structure <input type="checkbox"/> excellent and consistently effective use of analytical methods <input type="checkbox"/> consistently effective use of quotations and references to text, critically addressed, blended into discussion
	AO 3**	<input type="checkbox"/> well informed and effectively detailed exploration of different readings of text
	AO 1*	<input type="checkbox"/> excellent and consistently detailed understanding of texts and question <input type="checkbox"/> consistently fluent, precise writing in appropriate register <input type="checkbox"/> critical terminology used accurately and consistently <input type="checkbox"/> well structured, coherent and detailed argument consistently developed
	AO 4*	<input type="checkbox"/> 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

Band 5 21 – 25 marks	AO 2**	<input type="checkbox"/> developed and good level of detail in discussion of effects (including dramatic effects) of language, form and structure <input type="checkbox"/> good use of analytical methods <input type="checkbox"/> good use of quotations and references to text, generally critically addressed
	AO 3**	<input type="checkbox"/> judgements informed by recognition of different readings of texts
	AO 1*	<input type="checkbox"/> good and secure understanding of texts and question <input type="checkbox"/> good level of coherence and accuracy in writing, in appropriate register <input type="checkbox"/> critical terminology used accurately <input type="checkbox"/> well structured argument with clear line of development
	AO 4*	<input type="checkbox"/> good, clear evaluation of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question

Band 4 16 – 20 marks	AO 2**	<input type="checkbox"/> generally developed discussion of effects (including dramatic effects) of language, form and structure <input type="checkbox"/> competent use of analytical methods <input type="checkbox"/> competent use of illustrative quotations and references to support discussion
	AO 3**	<input type="checkbox"/> answer informed by some reference to different readings of texts
	AO 1*	<input type="checkbox"/> competent understanding of texts and question <input type="checkbox"/> clear writing in generally appropriate register <input type="checkbox"/> critical terminology used appropriately <input type="checkbox"/> straightforward arguments generally competently structured
	AO 4*	<input type="checkbox"/> competent understanding of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question

Band 3 11 – 15 marks	AO 2**	<input type="checkbox"/> some attempt to develop discussion of effects (including dramatic effects) of language, form and structure <input type="checkbox"/> some attempt at using analytical methods <input type="checkbox"/> some use of quotations/references as illustration
	AO 3**	<input type="checkbox"/> some awareness of different readings of texts
	AO 1*	<input type="checkbox"/> some understanding of texts and main elements of question <input type="checkbox"/> some clear writing, some inconsistencies in register <input type="checkbox"/> some appropriate use of critical terminology <input type="checkbox"/> some structured argument evident, lacking development and/or full illustration
	AO 4*	<input type="checkbox"/> some understanding of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question

Band 2 6 – 10 marks	AO 2**	<input type="checkbox"/> limited discussion of effects (including dramatic effects) of language, form and structure <input type="checkbox"/> descriptive or narrative comment; limited use of analytical methods <input type="checkbox"/> limited or inconsistent use of quotations, uncritically presented
	AO 3**	<input type="checkbox"/> limited awareness of different readings of texts
	AO 1*	<input type="checkbox"/> limited understanding of text and partial attempt at question <input type="checkbox"/> inconsistent writing, frequent instances of technical error <input type="checkbox"/> limited use of appropriate register <input type="checkbox"/> limited use of critical terminology <input type="checkbox"/> limited attempt to structure discussion; tendency to lose track of argument
	AO 4*	<input type="checkbox"/> limited understanding of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question

Band 1 0 – 5 marks	AO 2**	<input type="checkbox"/> very little relevant or no discussion of effects (including dramatic effects) of language, form and structure <input type="checkbox"/> very infrequent commentary; very little or no use of analytical methods <input type="checkbox"/> very few quotations (eg 1 or 2) used (and likely to be incorrect), or no quotations used
	AO 3**	<input type="checkbox"/> little or no awareness of different readings of texts
	AO 1*	<input type="checkbox"/> very little or no relevant understanding of text and very little relevant attempt at question <input type="checkbox"/> very inconsistent writing with persistent serious technical errors, very little or no use of appropriate register <input type="checkbox"/> persistently inaccurate or no use of critical terminology <input type="checkbox"/> undeveloped, very fragmentary discussion
	AO 4*	<input type="checkbox"/> 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

Band 6 26 – 30 marks	AO 3**	<input type="checkbox"/> excellent and consistently detailed comparative analysis of relationships between texts <input type="checkbox"/> well informed and effective exploration of different readings of text
	AO 4**	<input type="checkbox"/> 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*	<input type="checkbox"/> excellent and consistently detailed understanding of texts and question <input type="checkbox"/> consistently fluent, precise writing in appropriate register <input type="checkbox"/> critical terminology used accurately and consistently <input type="checkbox"/> well structured, coherent and detailed argument consistently developed
	AO 2*	<input type="checkbox"/> well-developed and consistently detailed discussion of effects (including dramatic effects) of language, form and structure <input type="checkbox"/> excellent and consistently effective use of analytical methods <input type="checkbox"/> consistently effective use of quotations and references to text, critically addressed, blended into discussion

Band 5 21 – 25 marks	AO 3**	<input type="checkbox"/> good, clear comparative analysis of relationships between texts <input type="checkbox"/> judgments informed by recognition of different readings of texts
	AO 4**	<input type="checkbox"/> 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*	<input type="checkbox"/> good and secure understanding of texts and question <input type="checkbox"/> good level of coherence and accuracy in writing, in appropriate register <input type="checkbox"/> critical terminology used accurately <input type="checkbox"/> well structured argument with clear line of development
	AO 2*	<input type="checkbox"/> developed and good level of detail in discussion of effects (including dramatic effects) of language, form and structure <input type="checkbox"/> good use of analytical methods <input type="checkbox"/> good use of quotations and references to text, generally critically addressed

Band 4 16 – 20 marks	AO 3**	<input type="checkbox"/> competent comparative discussion of relationships between texts <input type="checkbox"/> answer informed by some reference to different readings of texts
	AO 4**	<input type="checkbox"/> competent understanding of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question
	AO 1*	<input type="checkbox"/> competent understanding of texts and question <input type="checkbox"/> clear writing in generally appropriate register <input type="checkbox"/> critical terminology used appropriately <input type="checkbox"/> straightforward arguments generally competently structured
	AO 2*	<input type="checkbox"/> generally developed discussion of effects (including dramatic effects) of language, form and structure <input type="checkbox"/> competent use of analytical methods <input type="checkbox"/> competent use of illustrative quotations and references to support discussion

Band 3 11 – 15 marks	AO 3**	<input type="checkbox"/> some attempt to develop comparative discussion of relationships between texts <input type="checkbox"/> some awareness of different readings of texts
	AO 4**	<input type="checkbox"/> some understanding of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question
	AO 1*	<input type="checkbox"/> some understanding of texts and main elements of question <input type="checkbox"/> some clear writing, some inconsistencies in register <input type="checkbox"/> some appropriate use of critical terminology <input type="checkbox"/> some structured argument evident, lacking development and/or full illustration
	AO 2*	<input type="checkbox"/> some attempt to develop discussion of effects (including dramatic effects) of language, form and structure <input type="checkbox"/> some attempt at using analytical methods <input type="checkbox"/> some use of quotations/references as illustration

Band 2 6 – 10 marks	AO 3**	<input type="checkbox"/> limited attempt to develop comparative discussion of relationships between texts <input type="checkbox"/> limited awareness of different readings of texts
	AO 4**	<input type="checkbox"/> limited understanding of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question
	AO 1*	<input type="checkbox"/> limited understanding of texts and partial attempt at question <input type="checkbox"/> inconsistent writing, frequent instances of technical error, limited use of appropriate register <input type="checkbox"/> limited use of critical terminology <input type="checkbox"/> limited attempt to structure discussion; tendency to lose track of argument
	AO 2*	<input type="checkbox"/> limited discussion of effects (including dramatic effects) of language, form and structure <input type="checkbox"/> descriptive or narrative comment; limited use of analytical methods <input type="checkbox"/> limited or inconsistent use of quotations, uncritically presented

Band 1 0 – 5 marks	AO 3**	<input type="checkbox"/> very little or no relevant comparative discussion of relationships between texts <input type="checkbox"/> very little or no relevant awareness of different readings of texts
	AO 4**	<input type="checkbox"/> 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*	<input type="checkbox"/> very little or no relevant understanding of texts <input type="checkbox"/> very inconsistent writing with persistent serious technical errors, very little or no use of appropriate register <input type="checkbox"/> persistently inaccurate or no use of critical terminology <input type="checkbox"/> undeveloped, very fragmentary discussion
	AO 2*	<input type="checkbox"/> very little relevant or no discussion of effects (including dramatic effects) of language, form and structure <input type="checkbox"/> very infrequent commentary; very little or no use of analytical methods <input type="checkbox"/> very few quotations (eg 1 or 2) used (and likely to be incorrect), or no quotations used

MARK SCHEME

Question	Indicative Content	Marks	Guidance	
				Bands
1a	<p>Candidates are invited to explore the dramatic role of the Mechanicals in <i>A Midsummer Night's Dream</i> and the importance of their play in the light of the proposition that they 'are crucial to the effects' of the play (AO3). In evaluating the importance of this group of characters, candidates may look in detail (AO2) at the characters of the Mechanicals, especially at Bottom, at the contrast between the Mechanicals and courtly figures, the transformation of Bottom, the role of the Mechanicals in the Court revels, the representation of theatre and the theatrical within the play, and the ways in which the concerns of the Pyramus and Thisbe plot are relevant to the main drama. They may be alert to critical views of the Mechanicals and their role in the play (AO3), and may refer to recent productions.</p> <p>Answers should be supported with detailed textual reference and appropriate quotation, showing a critical understanding in analysing ways in which structure, form, language, imagery and dramatic effects shape meaning (AO2) blended into a coherent argument (AO1), and they should be alert to the significance of relevant contexts. (AO4).</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>Band 6 26 – 30 marks</p> <p>Band 5 21 – 25 marks</p> <p>Band 4 16 – 20 marks</p> <p>Band 3 11 – 15 marks</p> <p>Band 2 6 – 10 marks</p> <p>Band 1 0 – 5 marks</p>

Question	Indicative Content	Marks	Guidance	
				Bands
1b	<p>This question offers an (AO3) view which invites candidates to examine the presentation of women in the play with appropriate textual detail (AO2), and to consider the degree to which they are shown to be subject to male rule. Candidates may well wish to explore representations of marriage, the conflicts between Theseus and Hippolyta, between Oberon and Titania, and the tensions between the lovers in the play. They may also consider the judgement pronounced at the beginning and its consequences for the end. The prompt 'always' may lead candidates to disagree with the proposition - which they are free to do. They may be familiar with critical views of the gender roles in the play (AO3), and may refer to recent productions.</p> <p>Answers should be supported with detailed textual reference and appropriate quotation, showing a critical understanding in analysing ways in which structure, form, language, imagery and dramatic effects shape meaning (AO2) blended into a coherent argument (AO1), and they should be alert to the significance of relevant contexts. (AO4).</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>Band 6 26 – 30 marks</p> <p>Band 5 21 – 25 marks</p> <p>Band 4 16 – 20 marks</p> <p>Band 3 11 – 15 marks</p> <p>Band 2 6 – 10 marks</p> <p>Band 1 0 – 5 marks</p>

Question	Indicative Content	Marks	Guidance	
				Bands
2a	<p>Candidates are invited to consider the view that ‘Anthony and Cleopatra is a play about private emotions played out in a public arena.’ (AO3). Candidates should explore the proposition by looking in detail at instances of private relationships such as those between Antony and Cleopatra, between Octavius and his sister, between Anthony’s generals (particularly Enobarbus) and Anthony, and Cleopatra and her women (AO2). They may also consider areas where public and private concerns clash – such as Antony’s marriages, and the fate of Cleopatra’s children. Answers may consider the idea of the ‘public arena’ - the idea that much of the play takes place with more than one other person present onstage. They may be alert to critical views of the play (AO3), and may refer to recent productions. Answers should be supported with detailed textual reference and appropriate quotation, showing a critical understanding in analysing ways in which structure, form, language, imagery and dramatic effects shape meaning (AO2) blended into a coherent argument (AO1), and they should be alert to the significance of relevant contexts. (AO4).</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>Band 6 26 – 30 marks</p> <p>Band 5 21 – 25 marks</p> <p>Band 4 16 – 20 marks</p> <p>Band 3 11 – 15 marks</p> <p>Band 2 6 – 10 marks</p> <p>Band 1 0 – 5 marks</p>

Question	Indicative Content	Marks	Guidance	
				Bands
2b	<p>Candidates are invited to consider the presentation of Enobarbus in <i>Antony and Cleopatra</i> (AO3) in the light of the prompt that he is 'at the heart of our experience' of the play'. The question proposes that he has a distinct effect on the way in which the audience responds to the action. Candidates should evaluate the proposition by looking in detail (AO2) at Enobarbus's behaviour: at his role as a commentator and narrator upon the action, and at the degree to which the divided loyalties he feels actually dramatise central conflicts in the play. Answers may consider the degree to which Enobarbus may be seen as the 'common man' - as an intermediary between the events and the audience. They may be alert to critical views of Enobarbus and his role in the play (AO3), and may refer to recent productions.</p> <p>Answers should be supported with detailed textual reference and appropriate quotation, showing a critical understanding in analysing ways in which structure, form, language, imagery and dramatic effects shape meaning (AO2) blended into a coherent argument (AO1), and they should be alert to the significance of relevant contexts. (AO4).</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>Band 6 26 – 30 marks</p> <p>Band 5 21 – 25 marks</p> <p>Band 4 16 – 20 marks</p> <p>Band 3 11 – 15 marks</p> <p>Band 2 6 – 10 marks</p> <p>Band 1 0 – 5 marks</p>

Question	Indicative Content	Marks	Guidance	
				Bands
3a	<p>This question invites candidates to examine the presentation of Goneril and Regan in <i>King Lear</i> in the light of the proposition (AO3) 'we know what they do: but it is hard to see why they do it'. Candidates need to look in detail at the sisters' actions and words (AO2), their role in the developing tragedy and their respective fates, to consider how far the motivation of the sisters towards evil is explicable, and to consider how far and in what ways their 'unnatural' behaviour is dramatically significant. They may be alert to critical views of the play (AO3), and may refer to recent productions.</p> <p>Answers should be supported with detailed textual reference and appropriate quotation, showing a critical understanding in analysing ways in which structure, form, language, imagery and dramatic effects shape meaning (AO2) blended into a coherent argument (AO1), and they should be alert to the significance of relevant contexts. (AO4).</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>Band 6 26 – 30 marks</p> <p>Band 5 21 – 25 marks</p> <p>Band 4 16 – 20 marks</p> <p>Band 3 11 – 15 marks</p> <p>Band 2 6 – 10 marks</p> <p>Band 1 0 – 5 marks</p>

Question	Indicative Content	Marks	Guidance	
				Bands
3b	<p>This question invites candidates to evaluate the proposition about <i>King Lear</i> that “in every way, the end of the play denies justice” (AO3). Candidates need to consider, with appropriate detail (AO2) ways in which the idea of ‘justice’ is explored throughout the play, from the love-test, the King’s repudiation of Cordelia, the subsequent behaviour of all three daughters, the scenes on the heath, the concluding conflict and the deaths of Lear and Cordelia. The question focuses on the play’s final outcome, and invites a close consideration of its effects. Candidates may be aware of critical views of <i>King Lear</i> (AO3), and may refer to recent productions.</p> <p>Answers should be supported with detailed textual reference and appropriate quotation, showing a critical understanding in analysing ways in which structure, form, language, imagery and dramatic effects shape meaning (AO2) blended into a coherent argument (AO1), and they should be alert to the significance of relevant contexts. (AO4).</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>Band 6 26 – 30 marks</p> <p>Band 5 21 – 25 marks</p> <p>Band 4 16 – 20 marks</p> <p>Band 3 11 – 15 marks</p> <p>Band 2 6 – 10 marks</p> <p>Band 1 0 – 5 marks</p>

Question	Indicative Content	Marks	Guidance	
				Bands
4a	<p>Candidates are invited to consider the dramatic presentation of Ariel in the play in the light of the critical view that he 'is a non-human character who tells us a great deal about humanity.' (AO3). Candidates should explore the proposition by looking in detail both at Ariel's role in the play, and at the effect Ariel has upon those whom he encounters (AO2). Answers need to consider the use Prospero makes of Ariel and the degree to which Ariel expresses views about the role which is demanded. Candidates may be aware of critical views of <i>The Tempest</i> (AO3), and may refer to recent productions. Answers should be supported with detailed textual reference and appropriate quotation, showing a critical understanding in analysing ways in which structure, form, language, imagery and dramatic effects shape meaning (AO2) blended into a coherent argument (AO1), and they should be alert to the significance of relevant contexts. (AO4).</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>Band 6 26 – 30 marks</p> <p>Band 5 21 – 25 marks</p> <p>Band 4 16 – 20 marks</p> <p>Band 3 11 – 15 marks</p> <p>Band 2 6 – 10 marks</p> <p>Band 1 0 – 5 marks</p>

Question	Indicative Content	Marks	Guidance	
				Bands
4b	<p>This question invites candidates to examine the comic elements of the play in the light of the proposition that 'the comedy is sometimes coarse, but it is important to the play's effects.'" (AO3). Candidates need to look in detail (AO2) at the play's comic aspects, which include the episodes with Stephano, Trinculo and Caliban, and also to consider whether the play has other elements of comedy, including ironies and humour used by the conspirators: and to evaluate how far they agree with the statement. The prompt 'sometimes coarse' should provoke some consideration of types of humour. They are free to disagree or qualify the view - some may see the comedy as unimportant. Candidates may be aware of critical views of <i>The Tempest</i> (AO3), and may refer to recent productions.</p> <p>Answers should be supported with detailed textual reference and appropriate quotation, showing a critical understanding in analysing ways in which structure, form, language, imagery and dramatic effects shape meaning (AO2) blended into a coherent argument (AO1), and they should be alert to the significance of relevant contexts. (AO4).</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>Band 6 26 – 30 marks</p> <p>Band 5 21 – 25 marks</p> <p>Band 4 16 – 20 marks</p> <p>Band 3 11 – 15 marks</p> <p>Band 2 6 – 10 marks</p> <p>Band 1 0 – 5 marks</p>

Question	Indicative Content	Marks	Guidance	
				Bands
5	<p>This question invites candidates to consider writers' handling of endings in drama and poetry through a comparison of their two pre 1800 texts (AO3). The prompt 'endings are always...artificial' is one with which, given evidence, they are free to disagree. They should look in detail (AO2) at the ways in which, in their texts (dramatic or poetic), resolution is reached, and the nature of that resolution: they may be aware of the conventions of their chosen genre, and should, in the case of a play, consider its structure, and the degree of artifice involved, and in the case of poetic texts (if narrative) look at the conclusion of the narrative: if a collection of poems, at the strategies adopted over a range of poems. They may identify generic differences between the ways in which endings are handled.</p> <p>They should demonstrate a detailed critical understanding of the ways in which structure, form and language shape meaning (AO2) and they should be alert to the significance and influence of relevant contexts (AO4). Candidates should blend appropriate quotation and reference into a coherent argument (AO1).</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>Band 6 26 – 30 marks</p> <p>Band 5 21 – 25 marks</p> <p>Band 4 16 – 20 marks</p> <p>Band 3 11 – 15 marks</p> <p>Band 2 6 – 10 marks</p> <p>Band 1 0 – 5 marks</p>

Question	Indicative Content	Marks	Guidance	
				Bands
6	<p>This question invites candidates to consider the degree to which male writers are able to empathise with and represent the natures of women through a comparison of two pre 1800 texts (AO3). The tone of the question – which implies that real knowledge is not possible - invites an evaluation of the degree of success with which candidates feel their authors (in the current specification, all male...) have handled the creation of their female characters. Candidates need to demonstrate close understanding (AO2) of the means by which their chosen authors have established a sense of female identity, and to compare this issue within their chosen texts.</p> <p>They should demonstrate a detailed critical understanding of the ways in which structure, form and language shape meaning (AO2) and they should be alert to the significance and influence of relevant contexts (AO4). Candidates may find fruitful material in several of the set texts, and should blend appropriate quotation and reference into a coherent argument (AO1).</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>Band 6 26 – 30 marks</p> <p>Band 5 21 – 25 marks</p> <p>Band 4 16 – 20 marks</p> <p>Band 3 11 – 15 marks</p> <p>Band 2 6 – 10 marks</p> <p>Band 1 0 – 5 marks</p>

Question	Indicative Content	Marks	Guidance	
				Bands
7	<p>This question asks candidates to look at the effects of the portrayal of arrogance, taking the proposition that 'it is the most mountrous of faults' as the starting point for a comparison of two pre 1800 texts (AO3). The prompting quotation may lead them to discuss and analyse with some detailed reference (AO2) the varied ways in which writers represent arrogance, and the varied means by which it is expressed. They are free to disagree with the proposition, given evidence.</p> <p>They should demonstrate a detailed critical understanding of the ways in which structure, form and language shape meaning (AO2), and in particular authors' use of language to portray the quality of arrogance.</p> <p>They should be alert to the significance and influence of relevant contexts (AO4). They should blend appropriate quotation and reference into a coherent argument (AO1).</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>Band 6 26 – 30 marks</p> <p>Band 5 21 – 25 marks</p> <p>Band 4 16 – 20 marks</p> <p>Band 3 11 – 15 marks</p> <p>Band 2 6 – 10 marks</p> <p>Band 1 0 – 5 marks</p>

Question	Indicative Content	Marks	Guidance	
				Bands
8	<p>This question invites candidates to consider the issue of appetite and desire and its consequences in the light of the proposition ‘it is very rarely good for us to get what we want’, through a comparison of two pre 1800 texts (AO3). They should explore the proposition in detail (AO2) in relation to their chosen texts, looking at the consequences of the gratification of desires of any and all kinds. Appetites may be of many kinds – for power, sexual conquest, knowledge, or wealth, for example – and the consequences of gained desires will also be variously destructive. Candidates may, given evidence, disagree with the proposition.</p> <p>Answers will need to be illustrated by close reference to structure, form and language (AO2). Candidates should also demonstrate understanding of contexts in which their selected texts were written and/or have been understood, for example by critics and/or other readers (AO3/4). They should blend appropriate quotation and reference into a coherent argument (AO1).</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>Band 6 26 – 30 marks</p> <p>Band 5 21 – 25 marks</p> <p>Band 4 16 – 20 marks</p> <p>Band 3 11 – 15 marks</p> <p>Band 2 6 – 10 marks</p> <p>Band 1 0 – 5 marks</p>

Question	Indicative Content	Marks	Guidance	
				Bands
9	<p>This question asks candidates to look at the effects of the portrayal of wrongdoing and villainy, taking the proposition that they can 'provoke both admiration and disgust at the same time' as the starting point for a comparison of two pre 1800 texts (AO3). In particular, the question invites candidates to consider the paradox of 'fascination and revulsion' by using detailed reference to their chosen texts (AO2). They may consider whether their texts are fuelled by moralistic or voyeuristic impulses: they may compare the tone and explicitly voiced intentions of their texts.</p> <p>They should demonstrate a detailed critical understanding of the ways in which structure, form and language shape meaning (AO2), and should be alert to the significance and influence of relevant contexts (AO4). They should blend appropriate quotation and reference into a coherent argument (AO1).</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>Band 6 26 – 30 marks</p> <p>Band 5 21 – 25 marks</p> <p>Band 4 16 – 20 marks</p> <p>Band 3 11 – 15 marks</p> <p>Band 2 6 – 10 marks</p> <p>Band 1 0 – 5 marks</p>

Question	Indicative Content	Marks	Guidance	
				Bands
10	<p>This question invites candidates to consider the proposition that 'seduction is best accomplished through flattery' through a detailed comparison (AO3) of two pre-1800 texts. The prompting quotation may lead them to discuss and analyse with some detailed reference (AO2) the varied ways in which writers represent seduction, (not necessarily sexual – seduction includes persuasion of many kinds) and the varied means by which it is accomplished. They are free to disagree with the proposition, given evidence.</p> <p>Answers should demonstrate a detailed critical understanding of the ways in which structure, form and language shape meaning (AO2) and they should be alert to the significance and influence of relevant contexts (AO4).</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>Band 6 26 – 30 marks</p> <p>Band 5 21 – 25 marks</p> <p>Band 4 16 – 20 marks</p> <p>Band 3 11 – 15 marks</p> <p>Band 2 6 – 10 marks</p> <p>Band 1 0 – 5 marks</p>

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