

GCE

English Literature

H472/01: Drama and poetry pre-1900

Advanced GCE

Mark Scheme for Autumn 2021

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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
	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 I Scene i, 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.</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 sheer variety of ideas and characters presented in this passage. Early in the play we are plunged into an all-male world of power, politics and military threat – where exclamations, imperatives and plain rhetoric often dominate the language used by characters, as in Coriolanus’ exaltation of the worthy enemy, Aufidius. The passage presents characters jostling, arguing, disagreeing, and playing politics with each other in order to establish positions. We are also reminded that strife exists not just in terms of relationships with other states but also within Rome itself. Marcius (Coriolanus) stands out in all this, of course, with his larger-than-life character – and his use of repeated imagery of war, hunting and fighting. His language of admiration for the ‘enemy’ Tullus Aufidius reminds us of the complex loyalties revealed throughout this play. His repeated use of the pronoun ‘I’ in the passage also reminds us, perhaps, that he admires himself even more. His gratuitous attack on the common people as ‘rats’ and ‘mutineers’ is ominous in the light of later developments. The concluding dialogue of Brutus and Sicinius, also intriguingly proleptic, has a more intimate quality, though it too is generally in verse. The tribunes make tough political points about the value of working from the second rank in Roman politics (the station they themselves occupy). They discuss Marcius in terms both of his character and of his physical presence – and they create a mood of dramatic expectation as they speculate on the possible outcomes of the collaboration of Marcius and Cominius.</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 “The effects of war are often unpredictable.’ 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. 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><i>Coriolanus</i> is a play dominated by wars and fighting and its hero is a celebrated warrior. It could be argued that the effects of war are wide ranging: war can have an impact on the state and its structures, but can also impose significant strain on individual relationships (of the most intimate kind in the case of Coriolanus and Virgilia). The cult of arms has raised Volumnia to a brutal matriarch, Coriolanus’ son to an apprentice thug, and has Titus Lartius waving his crutches in threat long after he should have retired. The opening sequence in Corioli raises Coriolanus to the status of superhero, defeating an army singlehanded in a rival city, refusing to acknowledge ever after that deeds in the forum or the senate can compete with the garland and surname he earned there: ‘O! me alone? Make you a sword of me?’ Prowess in battle brings Marcius within reach of the Consulship, an office he is temperamentally unsuited to fill, and exposes the fundamental class division in Rome, where insolent Patricians fight wars on behalf of a resentful populace. When Coriolanus seeks ‘a world elsewhere’ he craves friendship with his great competitor, who uses their former encounters as a reason for mistrusting and destroying him. Candidates could choose to make reference to productions of the play – on stage or on film – in which the visual effects of war are highlighted. The Volscian serving-men offer intriguing and levelling commentary on the ‘thwacking’ deeds of their masters.</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>Hamlet Discuss the following passage from Act III Scene i, 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 painful nature of this scene. The stage directions don't explicitly prove Hamlet knows Claudius and Polonius are watching though his references to both men are very pointed, almost as if he means them to hear him (as in Olivier's film, where it is made explicit they are eavesdropping). How much Hamlet knows or deduces about the 'espionage' context of this scene is likely to condition candidates' views of his harshness towards Ophelia. He may think he's been betrayed by the woman he loves: the dialogue between Hamlet and Ophelia reveals a relationship in decay. The language of the passage gradually corrupts from choppy verse at its opening to prose as the extract develops. The apparently lyrical line 'Nymph in thy orisons!' can be played ironically. Hamlet's thoughts, as often with Ophelia, suggest a preoccupation with sex, especially as he reflects (as the Early Modern era often did) that it's hard for a woman to be both beautiful and honest (=chaste). This might suggest to some that he sees her as the (inconveniently beautiful) bait in her father's trap. Ophelia clearly believes Hamlet is deranged, though she may merely be taken in by his 'antic disposition' and she offers fewer insights into her (and his) predicament as the passage unfolds – is she guilty or hurt?. Hamlet offers increasingly bombastic views of female purity. He finishes with a satirical portrait of the average 'honest girl', mincing and lisping, which might be a cruel denunciation of Ophelia's demure front and her willing part in her father's scheme to 'loose' her too him. The possibility that the word 'nunnery' meant 'brothel' in the late sixteenth century opens up further levels of irony and even cruelty on Hamlet's part, though Jenkins in Arden 2 thinks the argument as to the <i>double entendre</i> 'not proven'. This is a passage interpreted in many ways over stage and critical history, and many candidates will see Ophelia, if not quite honest in the modern sense, then operating (literally) under patriarchal pressure. Don't expect a 'right' reading and be sympathetic to any attempt to interpret the passage sensitively.</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> ‘There is very little room for love in the court at Elsinore.’ Using your knowledge of the play as a whole, show how far you agree with this view of the play <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. 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 which may include both historic and contemporary performances of the play.</p> <p>It is likely that many candidates will choose to agree with the view presented in the prompt quotation as part of this question although it would be entirely possible to present a contrary argument to this and assessors should be ready to reward any appropriate approach. If love does not exactly flourish at Elsinore then there are – at least – plenty of attempts to make it succeed. The relationship between Old Hamlet and Gertrude is at times painted (at least in retrospect) as genuine and tender; this is also shown in the reflected version of that pairing presented by the players. Gertrude’s relationship with her next husband – Claudius – is less demonstrably loving and (perhaps more typical of relationship pairings in the play) could be shown to be an exercise in pragmatism. Candidates could choose to develop thoughts about the disastrous direction of the Hamlet/Ophelia love pairing from the point in the passage provided in part (a) of this question. Love between parents and children in the play is generally ambiguously presented at best, giving rise to many Oedipally motivated productions and interpretations. Candidates who choose to offer a more positive interpretation might find love to be present in some of the friendships in court (although these are nearly always uncertain or rather distant and unusual – such as that between Hamlet and Yorick). Candidates working towards the top of the mark range might well choose to employ critical material about the play’s love relationships to good effect – or to highlight particular stage/screen versions which have emphasised the play’s presentation of love.</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 IV Scene i, 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 fact that this passage is part of a scene which represents something of a new beginning in the play. In a script already rich with plot complexities, further twists are added at this point which will – eventually – lead to its arguably troubled denouement (which will leave some characters – and audience members – feeling unsatisfied). Mariana is introduced only at this point in the play. Her first appearance is bound up with the lyricism, poignancy and (enforced?) leisure of the song as an entirely new character for the audience. This is the only scene of the play located in Mariana's space, the 'lonely moated grange', since popularised by Tennyson. Comments could also be made about the unusual – perhaps uncomfortable - dynamic of the characters involved in the scene: the Duke with two of the play's few female characters – and the boy singer. The song itself could be seen as significant both in the change of tone which it offers and in the way it seems to dramatise aspects of the relationship between Angelo and Mariana. As so often in the play, the Duke's assumed disguise leads to language which emphasises hiding, secrecy and covert action. The passage is also full of incidents of dramatic irony as layers of deception and plotting are revealed. For instance, Mariana reappears very suddenly – has she been listening offstage? How has the Duke convinced the women that the sordid bed trick is really a holy stratagem? The poignancy both of Isabella's furtive arrangements ('only a repair i'the dark') and of Mariana's love-sickness (her 'brawling discontent') also emerge. There is also a lyrical quality to the passage at times – perhaps in contrast to much of the rest of the play – such as when Isabella describes the garden setting where the 'bed trick' is planned to take place, possibly prompted by Mariana's evocative surroundings. This is offset by the Duke's rather ominous 'The vaporous night approaches.'</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> ‘The women in the play are dominated by the men.’ Using your knowledge of the play as a whole, show how far you agree with this view of the female characters in <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. 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 which may include both historic and contemporary performances of the play.</p> <p>Nearly all answers are likely to consider the role of Isabella in the play, possibly contrasting her with the more liberal sister, Francisca; most will include discussion of Mariana, jilted by a materialistic fiancé, and Juliet, believing her troth-plight constituted marriage; some will make mention of Mistress Overdone (in her very different world and many productions introduce supernumerary prostitutes, making attitudes to the sex-trade unignorable. Better answers will move beyond mere character sketches of these female figures to a broader view of gender issues in the play. Many candidates will offer a feminist approach, in which the brothels are an undesirable by-product of male lust; in which Angelo’s materialism and sexual hypocrisy are both seen as typically male; in which the Duke as authority figure is at best arbitrary and at worst exploitative. It would be entirely possible, however, for candidates to construct a valid argument which offers disagreement, or partial disagreement, with the idea suggested in the prompt quotation, arguing that prostitution, and the sex-trade generally, is a valid buffer against patriarchy. In particular the role of Isabella is likely to divide candidates. Should we see her as the unfortunate dupe of a patriarchal Catholicism? or should we find her over-valuing of her chastity (‘more than our brother’) as prissy and self-regarding? Is she perhaps the play’s freest spirit, finding her own way through the thickets of religion, sexuality and philosophy? Candidates may choose to discuss versions of the play in stage or screen performances and celebrated theatrical moments such as the (unscripted) decision by Isabella to spit in the face of the Duke at the conclusion of the events could provide interesting material for discussion.</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 III Scene i, 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>This is a significant passage in the play in which Buckingham and Gloucester, joining in double-act, need to get both of Edward's sons into their custody. We witness here characteristic elements of the drama's preoccupation with political intrigue, manipulation, and mutual suspicion coming together. The passage is also notable for its heightened visual drama and candidates could well choose to comment on these effects as characters greet and confront each other in an atmosphere of formal courtly procedure ('Enter the Mayor and his train'). There is a formality as well to the language in much of the passage and this masks elements of both hypocrisy and sycophancy. Prince Edward is flattered repeatedly in the passage ('Sweet prince') most notably by Gloucester/Richard. His youthful ripostes are a prominent feature of the passage. His cautious, level-headed management of the difficult situation ('I thank you, good my lord, and thank you all') suggests a wisdom beyond his years – but it one which we feel (inevitably) is unlikely to help him in the overall trajectory of Gloucester's ambitious, ruthless aims. The issue of 'sanctuary' discussed by Buckingham and the Cardinal reminds the audience of the growing atmosphere of crisis in the kingdom and of the fact that even the Church is unable to stem the tide of evil – and is indeed becoming complicit in it. The Cardinal's claim that he wouldn't be bribed with 'all this land' to break sanctuary is immediately overruled when Buckingham hints that such sins are common in the present 'gross' age. We are reminded in the passage of the large cast of characters in this play. Candidates could also note Gloucester's quiet observation and subtle manipulation of the events – with his larger ambitions in mind.</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>Richard III ‘The play offers a masterclass in how to manipulate people.’ Using your knowledge of the play as a whole, show how far you agree with this view of the play <i>Richard III</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. 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 which may include both historic and contemporary performances of the play.</p> <p>Answers to this question could well begin by picking up on the general atmosphere of manipulation which exists in the context passage (a). Better answers are likely to range more widely than this and will recognise that the manipulation of others is a major aspect of this drama in a number of contexts. Most manipulative behaviour in the play is carried out by Richard himself: he is a master of the art and we witness him manipulating others in matters of conflict, politics, and even love (in the case of Lady Anne). Richard’s skilful manipulation of others often comes about as a result of his cunning use of language. Although AO2 is not being assessed in this part of the paper it would still be entirely possible for a candidate to consider this aspect of Richard’s behaviour – as it is relevant to the question – and for Assessors to reward it perhaps under AO1. Not all the subterfuge is verbal: sometimes, as in the swift dispatch of Hastings, Richard’s actions speak louder than words. Richard is not the only manipulative character in the play, of course, and a candidate working at a higher level in the mark range is also likely to consider the role of Buckingham, occasionally working faster than Richard himself. Some will see manipulation as a talent widely in use in the play: Brackenbury manipulates the truth when he refuses to defend Clarence; Clarence, the arch manipulator of 3H6, falls victim to the machinations of others; one of the murderers takes a long time to tweak his conscience so he can do the deed; Dorset and Stanley lie openly so they can bring Richard down; and 4:6 is a little scene entirely devoted to exploration of Stanley’s duplicity. In the context of the relevant AO5 candidates are likely to offer at least some awareness of different critical views of the play (and – most likely – of Richard himself) as they relate to the idea of manipulation and they could well cite performed versions of the play in which directors and actors have chosen to emphasise manipulative behaviour.</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 i, 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>This is, of course, the opening scene of the play (in its entirety) and candidates are likely to be very familiar with it even though (as they could well mention) it serves a different purpose to the rest of <i>The Tempest</i> and – in some ways – is very different in tone and structure. This is a scene of confused action. It has the quality of a prelude and is notable for being the only scene in the play which is not set specifically on the Island. Only in retrospect does the audience become aware that the storm in the scene has been conjured magically by Prospero: all part of his broader master plan. There is a great deal for candidates to comment on in the language of the passage. The fragmented, prose structure – full of exclamations, repetitions and questions expressed through a variety of speech types in different line-lengths – suggests an atmosphere of panic and confusion which is entirely appropriate to the subject of the scene. Individual characters also reveal – through their linguistic responses – a great deal about their individual personalities and motivations in a way which will (once again) be expanded on in the Acts to come. While Gonzalo is civil to the mariners, and cracks a few jokes (but not at their expense), Antonio and Sebastian insult the sailors as they go about their tasks. . . This is a passage which invites significant comment about dramatic as well as linguistic effects. Stage directions both explicit ('A confused noise within') and implicit ('We split, we split, we split!') conjure a scene in performance of dramatic intensity, with some offstage working up of effects: 'Enter mariners, wet'. Shakespeare makes much in this extract of the meaninglessness of rank and title when only competent seamanship can save the day, reminding magistrates of the importance of perspective and humility.</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> ‘The storm in <i>The Tempest</i> both destroys and renews.’ Using your knowledge of the play as a whole, show how far you agree with this view of <i>The Tempest</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. 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 which may include both historic and contemporary performances of the play.</p> <p>The storm in Act I, scene I (which candidates have just been invited to write about in the context part of this question) is the only literal tempest in the play, though creative shipwreck elsewhere Shakespeare is not unusual (<i>Twelfth Night</i>, <i>The Winter’s Tale</i>, <i>Pericles</i>). The fact that the storm has been conjured by a human being (Prospero) suggests the god-like control this character exerts over the play’s action. Destructive aspects of the storm tend to be registered in the play’s first half: Alonso and Ferdinand, father and son, are portrayed (in different scenes) in a kind of desperate mutual lament; Stephano and Trinculo seem to be set free to indulge baser appetites without restriction. The shipwreck immediately facilitates two conspiracies: an upper plot aiming at the crown; a satyr play aiming at murder. As the play winds on, softer products of the storm appear: Miranda welcoming the world of men and plucking her prince from the sea, Alonso re-born in repentance. Sebastian, Antonio and the ‘odd lads’ of Caliban’s conspiracy are less obviously regenerated, however, so some candidates will think that Prospero’s renewing storm is only partly effective, only working on those susceptible to it. For his own part Prospero decides at the end of the play never to raise a vindictive storm again, to be humbly human rather than to bend the elements to his will. Candidates might choose to comment on the fact that – at the end of the play – there is a sense of a metaphorical passing of the storm of events and brighter conditions seem to be appearing on the horizon. Different interpretations and performances approaches (and there are many available) could be considered by candidates as they explore the ways in which others have considered the idea of storms and tempests as they relate to this play.</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 I Scene iii, 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>This comic scene in prose represents one of several different strands of life in Illyria. Some candidates may choose to indicate that much of this play is written in prose, especially scenes like this, our introduction to the 'below-stairs' characters. The tone of the scene is one of broad comedy with fewer hints of accompanying sadness or quizzicality than in other scenes of the play and this is reflected in the opening dialogue between Sir Toby and Maria, which is essentially an argument between housekeeper and boarder as to the lateness of his hours. Sir Toby's rhetoric is sweeping, full of repetition and rather empty verbal gestures ('his brains turn o'the'toe like a parish top'). Maria's retorts are repetitive too, as she's struggling to keep Toby to the matter in hand. The latter is struggling to get some of his words out ('subtractor' for 'detractor') and is probably drunk. The subject of the discussion is Sir Andrew, Toby's 'gull', about to enter. Maria doubts Toby's list of his accomplishments, but not his three thousand ducats. Sir Andrew then proceeds to misunderstand almost everything said to him, but he seems up for some fun and is loath to treat Maria as a prostitute. The shrewd Maria can see for all his apparent amiability he likes quarrelling, which prepares us for his obstinacy (and cowardice) in the duel; sequence later in the play. In spite of everything audiences usually warm to this group of characters and candidates may choose to comment on the linguistic reasons for this. The phrase 'castiliano vulgo' is one of this play's cruces. It is neither Italian, Spanish nor Latin, and no-one knows what it means, though Toby's stage gesture usually suggests some kind of wine. Accept any sensible suggestion.</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> ‘<i>Twelfth Night</i> suggests that life should not be taken too seriously.’ 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. 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 which may include both historic and contemporary performances of the play.</p> <p><i>Twelfth Night</i> is, of course, a comedy but – as ever with Shakespeare’s dramatic structures – there is a combining or conflating of genres so that the tone of the play sometimes develops in other directions. In the first part of this question candidates have been invited to write about a scene in which traditional comic devices flourish, but other scenes explore views of love both serious and profound. Duke Orsino and Countess Olivia seem both devotees and martyrs of love in the early scenes, but both adjust their sights to what is possible, and seem to be made happy by the comic spirit of the final act. Cesario woos Orsino with his sister’s measureless sorrow, but is convinced ‘salt waves are fresh in love’ and sees the happy ending coming before anyone. Madcap Maria wins the bumbling Sir Toby, and he seems happy enough with his catch. If the lovers are transformed by the ‘madness’ of love and learn to take life lightly, this is less obviously true of the three characters traditionally shut out of the happy ending. Love-lorn Antonio broods on his loss. Andrew has lost a fortune and a friend. Malvolio is nurturing a whole new set of revenges. If the play has a philosopher it is Feste. Though a professional Clown, he tends to mark each of his scenes with a hint of shadow. At the end he tells us to expect rain every day. His songs suggest youth doesn’t last and death is inevitable. The tone of a production of the play and therefore of its characters (comic, serious or otherwise) could well depend on the artistic vision of a director, of course, and some candidates may choose to cite specific productions in their answer in this context. Named critics could also be mentioned in any discussion of tone and genre – although there is no specific requirement for candidates to do this.</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>'Above all characters must connect with one another.'</p> <p>In the light of this view, consider ways in which writers explore relationships between characters. 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.</p> <p>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.</p> <p>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). They should also show an awareness of the views of other readers and audiences (AO5).</p> <p>In the world of <i>Edward II</i> the characters tend to commune with their inner desires rather than with one another, so most relationships are troubled and temporary. <i>The Duchess of Malfi</i> shows pride inhibiting relationships. The character who makes contact most readily with others, Bosola, is completely unreliable. There are plenty of instances in that play of characters who do not seem to share the basic human instinct to 'only connect'. Connections across classes and other social groups are not easily achieved in <i>She Stoops to Conquer</i> but they become an essential element of the play's comic structure by its conclusion. Connections are troubled by institutions and customs in <i>A Doll's House</i> – and Nora's momentous final decision brings about further severance rather than reconciliation. Connection is also a fragile concept in the world of Wilde's play. It can be difficult to decide which ties should be encouraged and which should be shunned, though comic form ensures better understanding by the close.</p> <p>Connections aspired to in Chaucer's Prologue and Tale all-too-often boil down to matters of lust – such that human relationships are often seen to be both debased and unsuccessful. There is plenty to discuss in the relationship of the First Couple (but also between other characters) in <i>Paradise Lost</i>. Human connection is a 'sine qua non' of Coleridge's poetry – often insisting not just on the importance of human relationships, but also their tentativeness and fragility. The narrator's striving for connection in the form of love (or passion) in <i>Maud</i> provides a study in obsession and it could be argued that no true links are made with other people in this monodrama. In Rossetti's poetry, on the other hand, we are aware of a constant striving to make meaningful links and connections with others – or with the divine – as a means of bridging gaps of knowledge or understanding.</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>'Literary works may praise honesty, but deceit is often more interesting.' In the light of this view, consider ways in which writers explore positive moral characteristics. 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). They should also show an awareness of the views of other readers and audiences (AO5)</p> <p>Moral codes shift constantly in <i>Edward II</i> and they test both the play's characters and its audience, with political compromise and subterfuge constantly resorted to. <i>The Duchess of Malfi</i> puts the integrity of the Duchess under immense pressure. To what extent her stoicism triumphs over the sometimes pantomimical deceit of Bosola and her brethren is arguably the point of the play. <i>She Stoops to Conquer</i> frequently explores 'immoral' behaviour – albeit in a light-hearted way - but more serious moral lessons are learnt at the play's conclusion. The moral centre in <i>A Dolls' House</i> is also seen to shift and even within the play itself we see different characters acting by a variety of moral codes. Krogstad is a habitual deceiver, Rank is painfully honest, and Nora believes herself to be dishonest only in the irresponsible way a child might be. <i>An Ideal Husband</i> is about the damage that impossibly high ideals of honesty may do in a fallen world – at first in the world of politics, but also when men and women put one another on domestic pedestals. Characteristically Wilde argues that honesty is not the only human virtue, and may become a tyrannical one.</p> <p>Positive moral values are hard to come by in the moral vacuum of the Merchant's <i>Prologue and Tale</i> – and its characters appear to suffer the penalties or benefits arising from this. The gods intervene in favour of the status quo. <i>Paradise Lost</i> re-enacts the primal temptation, showing how incipient flaws can lead to major tragedy. Many will follow Blake in finding Satan a more intriguing character than 'our first parents'. Coleridge's speakers tend to prefer the deceptions (or illusions) of the imagination to everyday truth, though Geraldine cuts a glamorous figure of evil deception in 'Christabel'. Moral matters – like so much else in <i>Maud</i> – are often clouded and confused in a world where so many matters of judgement are seen to be uncertain. The speaker is convinced, however, that his is an age of commercial deception and snobbery. At one point he even calls Maud herself a 'cheat'. Rossetti shows, especially in 'Goblin Market', the worldly attractions of deceptively sold wares. Other poems find worldly deceit an attractive though temporary substitute for the spiritual life.</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><i>'Literary works frequently overvalue the quality of heroism.'</i> In the light of this view, consider ways in which writers explore heroic acts and behaviour. 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.</p> <p>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.</p> <p>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). They should also show an awareness of the views of other readers and audiences (AO5).</p> <p>Candidates may be able to offer a definition of 'heroism' in their response to this question – although that is not a requirement. The king may take on odd characteristics of the traditional 'hero' in <i>Edward II</i> but he does so ironically or unexpectedly, and Marlowe's handling of these episodes of treachery, deceit and violence from a sordid corner of English history makes no effort to ennoble the nobles and Queen either. The Duchess of Malfi makes (arguably) heroic choices in the face of suffering, but is likely to be seen by some as victim rather than heroine, cut down by the impossible context in which she operates. Marlow in <i>She Stoops to Conquer</i> generally acts – like others in the play – without much heroism. The practical Kate and the inventive Lumpkin are much more resourceful, bringing more energy and commitment to bear on their roles. Heroic behaviour is thin on the ground in <i>A Doll's House</i> – unless Nora's final decision is portrayed in that light. The world of <i>An Ideal Husband</i> questions the ideal of heroic virtue until Lord Goring (of all people) emerges from the cynical role of dandy to set his friends' marriage right.</p> <p><i>The Merchant's Prologue and Tale</i> presents a world of decidedly unheroic behaviour in which – contextually – medieval virtues of 'gentillesse' are seldom demonstrated. The tale and its teller seem to enjoy puncturing heroic ideals. The action of these books in <i>Paradise Lost</i> is about loss rather than heroism, though some may be intrigued by the way Milton casts Satan in the role of Epic hero (with much irony). Coleridge's is a 'world' where heroism is rarely enough: the knights in <i>Christabel</i> are hamstrung by awkward and false choices, the anti-heroic Mariner inadvertently kills his shipmates and Kubla Khan sets impossible tasks. Imagination and fidelity seem to be higher powers than heroism in Coleridge's poems. Tennyson's <i>Maud</i> presents a world remarkably devoid of heroism (unless perceived in its military context) with the anti-heroic narrator commenting on a universal debasement of values. Rossetti's poetry often praises the heroism of vigil, of meekness, of standing still – though something more active, even heroic, defines Lizzie's behaviour in <i>Goblin Market</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 2, Drama and poetry pre-1900.</p>	30

Question	Guidance	Marks
10	<p>'States of doubt and confusion are of great literary interest.' In the light of this view, consider ways in which writers explore positions of uncertainty or lack of precision. 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. 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). They should also show an awareness of the views of other readers and audiences (AO5).</p> <p>King Edward's position in Marlowe's play is uncertain throughout and his behaviour invites a re-examination of the nature of monarchy: what if the king is selfish, resourceful, and able to endure almost anything? The Duchess's confusion in face of intolerable suffering is offset in Webster's drama by Bosola's incessant moral shilly-shallying as to whether to be bad or good, generating some of the play's most intriguing speeches. Much of the comedy of <i>She Stoops to Conquer</i> derives from the uncertainty which characters experience – both about themselves and others. Nora in <i>A Doll's House</i> undergoes a moral shock in which she sees herself as a selfish (and even criminal) product of a patriarchal regime: to what extent she redeems herself from this is the subject of the play's powerful ending. Relationships, morality and values are all seen frequently to be in a state of flux in <i>An Ideal Husband</i>. In the case of all these works moral uncertainty and self-questioning become important factors in the creation of dramatic momentum.</p> <p><i>The Merchant's Prologue and Tale</i> features a self-deluding hero, a worldly narrator, and elaborate and very determined deception on the part of May and Damyan: the moral seems to be that a lecherous old man gets what he deserves. <i>Paradise Lost</i> Books 9 & 10 is a drama of uncertainty on an heroic scale, with Eve's hovering before eating the apple emblematic of all perished good intentions. Coleridge's interest in shifting, intangible states means that uncertainty becomes a rich poetic seam for him, setting up the internal debates in his 'conversation' poems. The Narrator in <i>Maud</i> would seem to be the very embodiment of uncertainty – although his own perception of himself is sometimes at odds with the view of him likely to be held by the reader. Uncertainty could be singled as the hallmark of many of Rossetti's poetic utterances – whether questioning matters of faith or love or will (in the case of <i>Goblin Market</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 2, Drama and poetry pre-1900.</p>	30

Question	Guidance	Marks
11	<p>'Literature suggests that it's always better to act than to do nothing.' In the light of this view, consider ways in which writers explore action and inaction. 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). They should also show an awareness of the views of other readers and audiences (AO5).</p> <p>Edward II is good at rewarding favourites, punishing his nobles, alienating his wife, and starting civil war. He might have been better doing much less, and governing his realm conscientiously. It could be argued that societal constructs make it difficult for Webster's Duchess to act decisively, though she does, fatally, marry for love. The comic momentum of <i>She Stoops to Conquer</i> depends on characters taking up disguises and rushing around as misconceptions proliferate. Comedy of misunderstanding often depends on the spontaneous over-generation of plot. Nora in <i>A Doll's House</i> takes decisive and – contextually – unprecedented action which counterbalances so many moments of inaction in the play. Actions in <i>An Ideal Husband</i> are often repented at leisure – like Lord Chiltern's sale of a Cabinet secret. The most active character is the incorrigibly scheming Mrs Cheveley, whose ineffectual machinations are partly responsible for the smooth comic outcome of the play.</p> <p>The action and inaction evident in <i>The Merchant's Prologue and Tale</i> often emanate from the wrong characters at the wrong time so that the work comes to represent something of a parodic inversion of conventional moral structures. The action in the set books of <i>Paradise Lost</i> is shown to be ill-judged on the part of both the human and super-human characters, with the considered leisure of Paradise set against the frustrations wrought by human ego. Coleridge's poetry often presents Hamlet-like states in which the balance of action and inaction is important: whether or not to intervene when your daughter chooses a glamorous but threatening best friend, the importance of accepting the 'wise passiveness' of a frosty midnight, whether to experience things yourself or leave the vision for others (the 'virtuous lady'). A kind of purgatorial stasis often descends on the characters in <i>Maud</i> and the narrator's poor judgement about appropriate moments for action and inaction represents just part of his mental turmoil. The value of action in need is plainly seen in <i>Goblin Market</i> but Rossetti's poetry generally praises a vigil-like mood, waiting patiently rather than actively intervening, even though the rewards of heaven sometimes seem quite distant.</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>'Fulfilment in life can sometimes be achieved through unexpected means.' In the light of this view, consider ways in which writers explore human fulfilment. 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). They should also show an awareness of the views of other readers and audiences (AO5).</p> <p>Edward II's public expression of erotic love for another man is unexpected in the context of the time in which the play was written, but does not lead to lasting happiness. Mortimer and the Queen find temporary satisfaction in the situation and one another, but the play seems always keen to demonstrate the vicissitudes of the wheel of fortune. Bosola in <i>The Duchess of Malfi</i> lets his grudges bring him some fulfilment as an aesthetically minded henchman, while the Duchess finds moments of diamond-like intensity on her long road to darkness. The happiness achieved – for example in the love matches – at the end of <i>She Stoops to Conquer</i> depends pretty obviously on the unexpected – the 'mistakes of a night'. Nora in <i>A Doll's House</i> attains fulfilment via a tortuous path of self-examination and self-understanding, deceiving Rank and shelving her husband. Krogstad and Mrs Linde, on the other hand, find love in what at first seems an unpromisingly venal relationship. The twists and turns of political intrigue in Wilde's plot mean that Mrs Cheveley, a brazen adventuress and congenial liar, becomes the mainspring of a comic plot in which characters interrogate and discover their real nature.</p> <p>Fulfilment achieved in <i>The Merchant's Prologue and Tale</i> generally relates to lust rather than any more profound qualities – though Januarie retains his fool's paradise due to the unexpected intervention of a goddess. In the set books from <i>Paradise Lost</i> Adam and Eve would seem to sacrifice any potential for fulfilment as a result of their actions and yet – ironically – they seem to find this in each other in their post-lapsarian state. The sense of a struggle to find fulfilment is often tangible in Coleridge's poetry, which is generally written in a tone of aspiration and wonder. An understanding of the imagination as a reflection of the creative act in the deity is usually what he is after, and it can be found in unexpected situations: baby-sitting, not going on a walk, feeling dejected. The narrator in <i>Maud</i> (like the other characters in this sad tale) seems far removed from gaining any sense of fulfilment – even though he believes he will eventually achieve this through the love of the titular protagonist. Much of Rossetti's poetry seems to be about not getting what you want: the memory of lost love, the absence of God. It is however often through this sense of 'missingness' that a sense of resolution, even quiet achievement, arises.</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

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