

GCE

English Literature

H472/01: Drama and poetry pre-1900

A Level

Mark Scheme for June 2022

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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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6. Always check the pages (and additional objects if present) at the end of the response in case any answers have been continued there. If the candidate has continued an answer there, then add a tick to confirm that the work has been seen.
7. Award No Response (NR) if:
- there is nothing written in the answer space
- Award Zero '0' if:
- anything is written in the answer space and is not worthy of credit (this includes text and symbols).
- Team Leaders must confirm the correct use of the NR button with their markers before live marking commences and should check this when reviewing scripts.
8. The RM Assessor **comments box** is used by your team leader to explain the marking of the practice responses. Please refer to these comments when checking your practice responses. **Do not use the comments box for any other reason.** If you have any questions or comments for your team leader, use the phone, the RM Assessor messaging system, or e-mail.
9. *Assistant Examiners will send a brief report on the performance of candidates to their Team Leader (Supervisor) via email by the end of the marking period. The report should contain notes on particular strengths displayed as well as common errors or weaknesses. Constructive criticism of the question paper/mark scheme is also appreciated.*
10. For answers marked by levels of response: Not applicable in F501
- To determine the level** – start at the highest level and work down until you reach the level that matches the answer
 - To determine the mark within the level**, consider the following

Descriptor	Award mark
On the borderline of this level and the one below	At bottom of level
Just enough achievement on balance for this level	Above bottom and either below middle or at middle of level (depending on number of marks available)
Meets the criteria but with some slight inconsistency	Above middle and either below top of level or at middle of level (depending on number of marks available)
Consistently meets the criteria for this level	At top of level

1. 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

2. 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 1 Scene 1, 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 well choose to comment on the striking nature of this opening scene of the play (in terms of both its linguistic and its visual impact). A great deal is conveyed in the space of these few opening lines, and candidates may choose to consider the economy of achievement in the passage in this respect. The mood of turmoil and division is strong (not only across the social divide but also within the plebeian class itself) and this introduces a theme and tone which will dominate the action of the rest of the play. The mood of disharmony is emphasised in the disjointed prose spoken by the Citizens (along with the fierce interjections from the mob). Aspects of the longer speech of 1 Citizen near the beginning of the passage, especially the use of rhetorical patterning, reveal a possibly unexpected sophistication from a character in this social group. Attitudes expressed in the passage are often ambiguous and uncertain, though the view of Coriolanus and his mother Volumnia is very decided, and candidates may respond to this in an appropriately nuanced fashion. Menenius's appearance in the scene is characteristic of him, trying to soothe the citizens' unrest, and apparently good at getting them on his side. Possibilities for staging a scene involving a large cast and generating potentially potent visual impact could well be considered by some candidates, although this is not a requirement.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 1, part (a): Shakespeare.</p>	15

Question		Guidance	Marks
1	(b)	<p>Coriolanus</p> <p>‘Rigid social structures control the events of the play.’ 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>Candidates may choose to begin their discussion of this topic from the perspective of the passage set in part (a) although they are not required to do so, and better answers are likely to consider a wide range of material taken from across the play. Some answers may well include the image provided by Menenius of the ‘body politic’ (the ‘parable of the belly’) which comes after the end of the set passage. Many candidates are likely to agree with the prompt quotation in the question, discussing (amongst other ideas) the social division in Rome between the patricians and the plebeians, and perhaps exploring the wide range of social structures presented in the play, and the ways in which these inform the dramatic development of events. A reliance on contextual material about the Roman Republic at the time is unlikely to be very helpful to candidates when the dominant AO for this part of the paper requires instead a consideration of different interpretations (in connection with which we can expect many candidates to cite the 2011 film of the play as offering a critical commentary upon the text). If candidates do indeed choose to agree with the sentiment in the question’s prompt quotation (although they are free not to do so) then some may well decide to explore Marxist or other political interpretations of the play as a means of satisfying the ‘different interpretations’ (AO5).</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 1 Scene 3, exploring Shakespeare's use of language and its dramatic effects.</p> <p>In Section 1, part (a), the dominant assessment objective is: AO2.</p> <p>AO2, Analyse ways in which meanings are shaped in literary texts. Answers will also be assessed for AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression.</p> <p>Answers should be informed and relevant, showing understanding of ways in which structure, form, language, imagery and dramatic effects shape meaning (AO2) blended into a coherent argument (AO1).</p> <p>Candidates may choose to contextualise the passage by referring to Laertes' imminent departure for France and to the troubled relationship between Ophelia and Hamlet (the latter not appearing on stage, of course, but – as so often in this play – dominating discussion in the second half of this passage). The domestic nature of the scene (an aspect of its 'dramatic effects') could well draw comment – even if there are very few signs of tenderness between the members of the 'second family' of the play here. Since Polonius is a character who tends to divide opinion, comments about him may be strongly differentiated from one another (although it should be remembered that points about linguistic usage (AO2) rather than just interpretation of character are expected in this part of the paper). Polonius' celebrated advice to his son has influenced speech-making right up to the present day: some candidates will be keen to describe its listing techniques, its sententious qualities, its ironies, and even its humour. Laertes' brief response to his father is intriguingly monosyllabic. After brief respite in the comparatively gentle tone between sister and brother, which nevertheless references their earlier conversation about Hamlet, the more vigorous dialogue between Polonius and his daughter is likely to provoke comment about the way language is used to portray relationships both within the family and in the context of romantic love. It may interest candidates that throughout it Polonius tries to foreground his own worldly wisdom against Ophelia's apparent 'green girl' naivety.</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
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Question		Guidance	Marks
2	(b)	<p>Hamlet</p> <p>‘The play <i>Hamlet</i> demonstrates many ways in which parents seek to control their children.’ 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>For this part of the paper, an emphasis on different interpretations is, of course, expected. Taking their cue from the passage in part (a) many candidates will choose to comment further on the relationships between Polonius and his children (although repetition of material used in the response to part (a) is unlikely to be particularly helpful). They may show how Polonius can be portrayed here as tedious, domineering, sententious or even rather silly. Some may speculate how much Polonius is seeking to control his daughter in the second half of the passage. It is to be anticipated that the vast majority of candidates will also consider the question as it relates to the ‘first family’ of <i>Hamlet</i> and there will be plenty to explore in the context of Hamlet’s relationship with his mother and also with both his father (who appears as the ghost of King Hamlet to demand revenge) and his uncle Claudius (now his stepfather, keen to get Hamlet out of the way). Some candidates may even choose to include a mention of the Fortinbras/Old Fortinbras element of the plot (although this is not expected). Better responses to this question will engage fully with the aspect of ‘control’ in the prompt quotation, and candidates are encouraged to explore a range of critical and performance interpretations of the play (of which there are, of course, very many) to back up their views. Some may feel Hamlet attempts to exert a lot of control over his mother – succeeding better at this in some productions than in others.</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>Measure for Measure Discuss the following passage from Act 3 Scene 2, exploring Shakespeare's use of language and its dramatic effects.</p> <p>In Section 1, part (a), the dominant assessment objective is: AO2.</p> <p>AO2, Analyse ways in which meanings are shaped in literary texts. Answers will also be assessed for AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression.</p> <p>Answers should be informed and relevant, showing understanding of ways in which structure, form, language, imagery and dramatic effects shape meaning (AO2) blended into a coherent argument (AO1).</p> <p>There is a great deal for candidates to discuss in this entertaining dialogue between Duke Vincentio, disguised as a Friar, and Lucio. The absence of any other characters at this point in the play provides a sense of intimacy, and yet the scene is, of course, full of ironies of various kinds (some candidates are likely to use the term 'dramatic irony' to describe Lucio's ignorance of the Friar's identity) and dramatic tensions. The potential for comedy in the scene is considerable, and some candidates are likely to comment on exactly how this is generated; others will be keen to make links with the final scene of the play when the full implications of Lucio's indiscretions in Act III, scene ii become apparent to him. Answers may well focus on the variety of tone across the two characters in this scene. Lucio dominates with his ripe and earthy prose, his puns, his rich and bawdy imagery, and his insults, which are particularly inappropriate addressed to a priest. The Duke, on the other hand, remains mysterious and brusque (candidates could choose to comment on this aspect of his character elsewhere in the play). He remains firmly within his disguise, his measured responses giving little away, but leading Lucio on to seal his own fate. The Duke's final speech in the passage is an exception to this, possibly suggesting that Lucio's abuse has got through to him, as he provides an unsettling premonition of the justice he will mete out to his interlocutor at the end of the 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 (a): Shakespeare.</p>	15

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Question	Guidance	Marks
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3	(b)	<p>Measure for Measure</p> <p>‘The play deals with many kinds of dishonesty.’ Using your knowledge of the play as a whole, show how far you agree with this view of the play <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. 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>This question offers candidates the potential to discuss a wide range of material in the play. Less successful responses are likely to list aspects of dishonesty in <i>Measure for Measure</i> without offering a developed response to the question, and without addressing the key AO (AO5) about ‘different interpretations’. Better answers may well develop their answer from the starting point of Lucio’s comments in the passage set for part (a) (although this is not necessarily a requirement) and consider the theme of dishonesty in the play in a more systematic way, also taking into account critical views and performance examples (AO5). The ‘many kinds’ element of the question has the potential to inspire some very good answers in which the term ‘dishonesty’ is quantified so that, for example, Duke Vincentio’s disguise and contrivances (for example with the bed trick) might be seen to have a different moral effect from the professional dissembling of the play’s ‘low-life’ characters, or even to the morality governing the character-switch intrigues in the prison scenes. In some productions the Duke’s deceptions are seen as thoroughly reprehensible, cowardly rather than merely dishonest. Lucio seems to be dishonest because his extraordinary character will not let him be anything else. Clear-cut decisions about what constitutes ‘dishonesty’ and what is better viewed as a ‘white lie’ are not easy in this play, but an attempt to tease out this issue will suggest a strong response. Angelo’s hypocrisy may prove one of the more straightforward kinds of dishonesty for candidates to deal with.</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
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Question	Guidance	Marks

4	(a)	<p><i>Richard III</i> Discuss the following passage from Act 3 Scene 7, 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 passage is, of course, a key moment: Gloucester being offered the chance to become King Richard III. Candidates may choose to comment on that and to point out the place of the passage in the broader dramatic arc of the play. There are also notable connections between Buckingham's major speech in the passage and John of Gaunt's 'sceptered isle' speech in <i>Richard II</i> (although there is, of course, no requirement for candidates to mention that). The passage is full of rhetorical figures and linguistic ironies, with Buckingham strutting about as if his life depends on it, when he knows he's preaching to the converted, and Richard's attitude of pious reticence constituting one of his more unlikely disguises. Things seem to be going down well with the Mayor, which is clearly important, as the whole scene is being staged for the benefit of an onstage audience who will not necessarily react as the audience in the theatre does. The passage offers splendid examples of the unpleasant and scheming dissembling which characterises so much of the play's action, not least Buckingham's designs on Edward's bastard children, those 'ignoble plants' soon to become the 'Princes in the Tower'. On a dramatic level, there is also plenty for candidates to comment on here - with the striking visual image of Richard elevated on stage and placed, symbolically but ironically, between two bishops. This is a passage full of metatheatrical elements, with the whole 'scene' being staged by its dominant speaking characters as an act of managed subterfuge.</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
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Question	Guidance	Marks

4	(b)	<p><i>Richard III</i> 'The office of kingship is continually devalued in this play'. 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>This question invites candidates to explore and evaluate the nature of kingship as it is presented in <i>Richard III</i>. Many responses are likely to focus specifically on Richard's role as king, on his qualities and faults, and especially on his cynicism and dishonesty. It is clear, however, that no prize is more important to him than the 'golden yoke of sovereignty', which is why he will do almost anything to get it. Some may feel his intimacy with the audience does not help the illusions of monarchy: it lets too much daylight in on magic. Answers might also suggest that it is not only Richard himself who devalues the office of King in the play; others (such as 'high-reaching' Buckingham) are also complicit in this. The previous King is a worn-out libertine on his deathbed, who is implicated in the murder of his brother, a Royal Duke, and whose dying wishes no-one takes seriously. There is little sense in the play that this was an age that believed in the Divine Right of Kings (during the Wars of the Roses Kings were deposed and restored) though some candidates will point out things change when Richmond is victorious in the final scene and inaugurates the Tudor dynasty. Candidates may well draw on critical views and (especially) performance interpretations of the play to support their ideas – perhaps (but not necessarily) including Olivier's charismatic confider in his cinema audience (1955), the 1995 film with an unsavoury portrayal of the King by Ian McLellan and the recent production of <i>Teenage Dick</i> by Mike Lew at the Donmar Warehouse.</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
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Question	Guidance	Marks
5 (a)	<p><i>The Tempest</i> Discuss the following passage from Act 1 Scene 2, exploring Shakespeare's use of language and its dramatic effects.</p> <p>In Section 1, part (a), the dominant assessment objective is: AO2.</p> <p>AO2, Analyse ways in which meanings are shaped in literary texts. Answers will also be assessed for AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression.</p> <p>Answers should be informed and relevant, showing understanding of ways in which structure, form, language, imagery and dramatic effects shape meaning (AO2) blended into a coherent argument (AO1).</p> <p><i>The Tempest</i> is a text that generates an enormous number of plausible approaches and interpretations, so a variety of approaches to this question can be expected. Candidates may well comment on the intimacy of this introductory scene, where we meet Miranda and her father for the first time. The dialogue covers a great deal of back-story and is full of detail about names and places; candidates may well point out that Prospero is clarifying narrative background information for the benefit both of his daughter and of the audience. There is a mass of intricate detail about past occurrences – which sets up both plot events to come and some dominant character traits of figures we have only met briefly, so far, during the preceding storm scene. A good deal of time is spent establishing Antonio's guilt, making clear that, at least at the outset, Shakespeare means this to be a kind of revenge play. The contrast between the confusion and bustle of Act I, scene i, and the calm rationality of this next scene, could be picked as even more notable on stage by some candidates. Clearly Prospero dominates the dialogue, taking the role of teacher and (arguably) controlling, revealing magician. Miranda's subservience and passivity are emphasised in her questioning, commenting and exclaiming. Her interjections (she often completes Prospero's blank verse lines) prevent Prospero's 'tale' of 'sea-sorrow' simply becoming a long monologue. Candidates could choose to argue that there is even a catechistic tone and atmosphere in the exchange.</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> ‘<i>The Tempest</i> shows a fascination with the effects of cruelty and ruthlessness.’ 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>Candidates will be able to draw on a wide variety of material in order to address this topic as it relates to the play. <i>The Tempest</i> continues to inspire in candidates (working at all levels) a strongly personalised response, and it is likely that answers will express personal views. These will be relevant and worthy of credit when they have been justified and supported with textual examples. The best answers will move beyond a mere list of cruel/ruthless elements presented in the plot and displayed in the characters of the play; they may consider whether characters such as Caliban are truly responsible for their ‘cruelty and ruthlessness’ (the nature/nurture debate) possibly concluding that greater responsibility lies with hardened courtly criminals like Antonio and Sebastian. Some answers may attempt to distinguish nicely between the key terms ‘cruelty’ (taking pleasure from others’ pain, like Caliban) and ‘ruthlessness’ (not caring whether others suffer, like the Lords), but it would be possible to construct an answer to this question which – in effect – treats the two terms as synonyms. The word ‘fascination’ could well be picked up on as a significant one by some candidates – perhaps emphasising ways in which this play (in its setting, in particular) presents an opportunity for human nature to be put under a microscope. A large amount of critical/performance material is available for candidates to draw on for this answer (if they wish). The ever-popular postcolonial theories cited in connection with this play may fit the question well.</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
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Question		Guidance	Marks
6	(a)	<p><i>Twelfth Night</i> Discuss the following passage from Act 3 Scene 4, exploring Shakespeare's use of language and its dramatic effects.</p> <p>In Section 1, part (a), the dominant assessment objective is: AO2.</p> <p>AO2, Analyse ways in which meanings are shaped in literary texts. Answers will also be assessed for AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression.</p> <p>Answers should be informed and relevant, showing understanding of ways in which structure, form, language, imagery and dramatic effects shape meaning (AO2) blended into a coherent argument (AO1).</p> <p>The chosen passage offers candidates the opportunity to consider many aspects of the play's linguistic and dramatic features. This is an important moment of plot development in <i>Twelfth Night</i>, and some will choose to contextualise it: the anticipated duel between Viola (Cesario) and Sir Andrew is interrupted by Antonio's arrest. When the extract begins Sir Andrew is still talking about the possible bribe of his horse, 'Grey Capilet'. We are reminded at the start of the passage that Viola is being forced to move quickly from one situation to another. Some may comment on the blocking – a large number of characters are involved here, and this may lead to discussion of ways in which the scene might be staged. The dramatic impetus inherent in the text at this point is considerable and, for the audience, there are challenges as one plot twist supersedes another. The language of mistaken identity and confusion dominates this passage. This leads to pleas of misunderstanding and disbelief: language is used to create a tense and disturbed atmosphere, with Antonio's passionate and devoted character emerging clearly, especially in the arguably overwrought terms of his final speech along with an interesting valuation of 'ingratitude' by Viola. The interjections of the Officers, blunt professionals, add yet another strand to this. Candidates may choose to comment on the atmosphere of urgency in the passage, spurred on as it is by short lines, interjections, exclamations and misunderstandings (not least involving gender, as Viola is in male disguise).</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> ‘Mistaken identity in <i>Twelfth Night</i> is a source of both humour and suffering.’ 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>To answer this question, candidates will be able to draw on plenty of material evident in the passage which they have just read for part (a). Better answers will move beyond this, though, and an attempt will be made to formulate a response which encompasses other sections and aspects of <i>Twelfth Night</i>. There are plenty of examples of mistaken identity contributing to the plot and thematic development of the play: less successful answers may choose merely to list these; better responses will use these to synthesise a thesis which addresses all parts of the prompt quotation, and which also takes into account the dominant AO5 (different interpretations). A clear issue emerges as to whether, in modern productions, Antonio’s devotion to Sebastian should be portrayed as that of a closet homosexual, passionate but concealed. Malvolio’s might be an example of a disguise amusing to the audience but painful to him. The collocation of ‘humour’ and ‘suffering’ here suggests opposition; addressing these aspects of the play may lead some candidates to explore broader ideas about the mixed quality of Shakespearean comedy, its methods and purposes. Some may view it as ‘seriously funny’, having much to say about suffering; others will feel it needs to preserve its lightness of touch. Some candidates may well choose to emphasise currently popular views about identity conflicts involving gender which have often featured in recent productions of the play (for example, those with single-sex, gender-reversed or ‘gender-blind’ castings), which may reconfigure the balance between humour and suffering.</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
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Question	Guidance	Marks
7	<p>7. ‘Literature shows that the cleverest people do not always make the wisest choices.’ In the light of this view, consider ways in which writers explore the relationship between characters’ intellect and judgement. In your answer, compare one drama text and one poetry text from the above lists. [30]</p> <p>In Section 2, the dominant assessment objective is: 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>It is suggested that the King in <i>Edward II</i> is possessed of intelligence of various kinds, but this does not always help him when it come to the decisions he is required to make in his public role. This tension is at the heart of the momentum of the drama – as it is in <i>The Duchess of Malfi</i>, in which Bosola’s brains are often employed in dubious exploits. In <i>She Stoops to Conquer</i> the clever interlopers end up in scrapes; the truly wise character is the apparently bumbling fool, Tony Lumpkin. Nora makes a lot of mistakes in <i>A Doll’s House</i>; only in the final sequence does she start to seem wiser than her stodgy husband. Decisions made in the past in <i>An Ideal Husband</i> have significant repercussions in the present, and suggest that highly intelligent people are capable of getting into very unwise scrapes on their route to success.</p> <p>The actions of Januarie in <i>The Merchant’s Prologue and Tale</i> suggest that there is no link between age and intelligence; this is a very cynical work, suggesting few human beings, except Justinus, who isn’t listened to, are capable of genuine wisdom. Clearly Adam and Eve in the set books from <i>Paradise Lost</i> make a decision which has negative implications for the whole of humanity, but Satan’s high intelligence has got him damned, despite a brilliant, multi-faceted and inventive persona. In Coleridge’s conversation poems wise contemplation is usually preferable to philosophic enquiry, while the Ancient Mariner seems to repent a single insanely pointless decision for the rest of his life. The narrator of Tennyson’s <i>Maud</i> features a man whose intelligent speculations seem doomed to end in deep unhappiness. In Rossetti’s poetry the wisdom of God is often the foolishness of humanity, and wisdom is therefore found not in intellectual conceit but in lowliness 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</p>	30

		Section 2, Drama and poetry pre-1900.	
Question	Guidance		Marks

8	<p>'Literature has more to say about social structures than about the natural world.' In the light of this view, consider ways in which writers explore the relationship between natural environment and human societies. 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, 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><i>Edward II</i> and <i>The Duchess of Malfi</i> share a world in which human intrigue and social structures form the core of the dramatic interest. In the former work, though, the natural world (of real locations) often merely forms the backdrop for events. In the latter play, the language of the text sometime focuses – significantly - on natural imagery. The highly artificial outlook of fashionable eighteenth century society in <i>She Stoops to Conquer</i> confronts the Pastoral world of Lumpkin and the Hardcastles, and arguably learns something from it. <i>A Doll's House</i>, though set in rural Norway, is clearly more about social action than engaging with the natural world. As his many celebrated witticisms on the disappointing qualities of nature suggest, Wilde's world is - by definition - an artificial one, in which natural phenomena, apart from a few buttonholes and house-plants, are largely irrelevant.</p> <p>The natural world forms an important backdrop in <i>The Merchant's Prologue and Tale</i> in the form of Januarie's symbolic, self-contained garden. It is, of course, the human intrigue in this setting which is of most interest to the reader. Something similar could be said about the set books from <i>Paradise Lost</i>, which feature arguably the most famous garden of all-time as a setting for the social interactions of humanity's first couple. The natural world makes its presence felt strongly in the poetry of Coleridge where, for once, it can not only dominate human 'conversation', but also teach lessons about its own importance and (to a Romantic poet) predominance, as it is ultimately through nature that Coleridge knows God. The famous garden of Tennyson's <i>Maud</i> is a living presence along with other natural settings and images, but these could be read as a projection of the mind of the poem's troubled narrator, and of his preoccupation with social relationships and structures. In the poetry of Rossetti, natural settings and contexts are usually representative of the limitations of a 'fallen' world, as in 'Shut Out'.</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</p>	30
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		<p>to questions. This guidance should be used in conjunction with the Level Descriptors Section 2, Drama and poetry pre-1900.</p>	
Question	Guidance		Marks

9	<p>“Powerful emotions are often the excuse for unacceptable behaviour.” In the light of this view, consider ways in which writers explore the connection between intense thoughts and bad deeds. 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, 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 could certainly choose to argue that the King in <i>Edward II</i> allows himself to be ruled by his emotions and that, in the context of his and of Marlowe’s age, this leads to unacceptable results. <i>The Duchess of Malfi</i> is set in a world where repressed emotions drive the Duchess and her low-born husband to conventionally ‘unacceptable’ behaviour. In <i>She Stoops to Conquer</i> powerful emotions seem to goad the eighteenth century townspeople into taking risks and crossing social boundaries, and generally make them less staid and circumspect. Nora’s behaviour in <i>A Doll’s House</i> is certainly ‘unacceptable’ to her husband (and to much of his contemporary world); the ‘power’ of the heroine’s emotions is thus an important driving force the drama. In <i>An Ideal Husband</i> powerful emotions are often constrained by social settings and manners – but tend to break out or have done so in the past, with significant consequences.</p> <p>Candidates may argue that the figure of Januarie in Chaucer’s work fits the assertion in the prompt quotation perfectly – but they could also consider that other characters fit the template just as well. In the set books from Milton’s poem Eve’s independence, Adam’s love and Satan’s pride are (in the context of the time) wholly unacceptable, as their outcome is the Fall. As a Romantic writer, the power of the emotions is at the centre of much of Coleridge’s poetry – and this can be celebrated by the poet as much as it is condemned. Tennyson’s narrator in <i>Maud</i> provides further evidence of the dangers of unchecked emotions, but at the same time focuses on some of the insights they may bring. Rossetti’s verse almost always condemns strong emotions, or shows how they miss rather than achieve their object.</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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Question	Guidance	Marks

10	<p>'Literature suggests that discipline is most effective not when it is imposed on us by others, but when it comes from within.'</p> <p>In the light of this view, consider ways in which writers explore issues of discipline and self-discipline. 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, 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 might choose to suggest that <i>Edward II</i> is more about the 'discipline' society chooses to impose on the transgressive and those of low birth – few of the characters in this play possess much self-discipline. The Duchess in Webster's play comes to know – and discipline herself – through her sufferings, whereas Bosola seems to possess self-knowledge, but doesn't seem good at resisting temptation. Kate's self-discipline in <i>She Stoops to Conquer</i> sustains her in a world where few others are able to control themselves. Nora in <i>A Doll's House</i> rejects the disciplinary constraints imposed by the society around her and embraces a new form of self-discipline which encompasses her own vision of truth. A lack of moral discipline in <i>An Ideal Husband</i> proves to be temporarily disastrous for some characters until balance is finally restored with the view that discipline should not be too rigorous.</p> <p>Viewed in the context of their time, all the major characters in Chaucer's <i>Prologue and Tale</i> fail to demonstrate the self-discipline expected of them (even when under the guidance of supernatural figures). Lack of self-control in Adam and Eve might be said to lead, as a result, to an imposition of a strict discipline (death) on the whole of subsequent humanity, though 'our first parents' learn a lot about self-control as a result of their experiences. Self-discipline is certainly a quality acquired by the Mariner in Coleridge's poem, but only as a result of painful experiences provoked by a lack of it. Tennyson's narrator in <i>Maud</i> is keen to arrive at self-discipline, but the distortions of mental disturbance tend to get in his way. Rossetti's <i>Goblin Market</i> shows how self-discipline overcomes temptation; a moral that applies to many of Rossetti's other poems.</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-</p>	30
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			1900.	
Question	Guidance			Marks

11	<p>'Characters in literature often behave in unexpectedly generous ways.'</p> <p>In the light of this view, consider ways in which writers use the quality of generosity in surprising ways. 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, 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>Acts of love can appear as a form of generosity in <i>Edward II</i>; candidates might also choose to cite aspects of Queen Isabella's behaviour in this context. It would be easy to state that <i>The Duchess of Malfi</i> demonstrates a great deal of ungenerous snobbery, but there is plenty of sensitivity and empathy in the Duchess's own behaviour. The guileless generosity of the provinces is an important feature of <i>She Stoops to Conquer</i>, possibly triumphing over the selfishness of the sophisticates, with Lumpkin a strange mixture of heartlessness and generosity. Once again in a world where generosity is perhaps not a characteristic feature, candidates could choose to argue that Nora's decision is something of a surprise, or that Krogstad turns out to be a better family man than Tesman. Generous acts save individuals from disaster in <i>An Ideal Husband</i>, especially those provided by the apparently 'heartless' Lord Goring.</p> <p>Chaucer's <i>Prologue and Tale</i> is perhaps notable for its lack of generous behaviour, being a celebration of cynicism, pragmatism and sensuality. A generosity of spirit is in evidence in the tender relationship between Eve and Adam in the set books from <i>Paradise Lost</i> and (perhaps) in the tempered quality of their punishment. Coleridge's poetry is full of instances of generosity on a number of different levels – materially, morally and spiritually. A generous act forms the turning point of <i>The Rime of the Ancient Mariner</i>. In <i>Maud</i> there is a disparity between the narrator's perception of his own loving generosity and the quite different view of this gained by the more objective reader. Rossetti's poetry often celebrates generosity of spirit on a personal, communal or religious level.</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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Question	Guidance	Marks
12	<p>'Religion is a key element in human motivation.' In the light of this view, consider ways in which writers depict religious belief and associated 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, 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>Religion and religious leaders tend to be less important than the Barons in the world of <i>Edward II</i>, though when Gaveston and Edward tear the Bishop of Coventry's vestments this is deplored. In <i>The Duchess of Malfi</i> the titular character is persecuted by her corrupt brother, a Cardinal of the High Renaissance church. Webster's Catholic Italy is full of sinners, and sinful behaviour, which this Protestant play condemns. Religion doesn't motivate characters very much in <i>She Stoops to Conquer</i>; it is satirised at times. Religion (specifically the Lutheran Church) provides the conventional moral backdrop against which the radical events of <i>A Doll's House</i> are played out, and underpins the morality that eventually stifles Nora. In <i>An Ideal Husband</i>, however, social usage rather than Christian attitudes seem to drive the characters' morality, a view possibly influenced by Wilde's aestheticism. Wilde hints that the Puritan ideals Lady Chiltern has absorbed may set too high a standard for ordinary mortals to follow.</p> <p>In <i>The Merchant's Prologue and Tale</i> candidates may well choose to focus on the place of Venus, Pluto and Proserpina in the text – although the acts of the main protagonists seem to adhere to very little in the way of conventional 'religious' morality. Book 10 is an Epic re-working of the story of the Creation, Fall of Angels and Fall of Humanity; in Book 10 the first elements of Judeo-Christian faith are portrayed as Adam and Eve work out how to pray. Religion manifests itself in both conventional and unconventional forms in the poetry of Coleridge, with 'Ancient Mariner' offering a parable of sin and expiation, and many of the Conversation poems reflecting aspects of Coleridge's own mystical views and insights. <i>Maud</i>, like most of Tennyson's work, invites significant reconsideration of the place of religion and religious experience in society, especially when touching on the controversial contemporary interest in evolution. Religion plays the key role in the poetic world of Rossetti, and candidates may explore its impact on human motivation in almost any poem.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive,</p>	30

		<p>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>	
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APPENDIX 1

Assessment Objective weightings for this component are given as percentages.

Assessment Objectives Grid

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

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