

**GCE**

**English Literature**

**H072/01: Shakespeare and poetry pre-1900**

AS Level

**Mark Scheme for June 2023**

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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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**MARKING INSTRUCTIONS****PREPARATION FOR MARKING****RM ASSESSOR**

1. Make sure that you have accessed and completed the relevant training packages for on-screen marking: *RM Assessor Assessor Online Training*; *OCR Essential Guide to Marking*.
2. Make sure that you have read and understood the mark scheme and the question paper for this unit. These are posted on the RM Cambridge Assessment Support Portal <http://www.rm.com/support/ca>
3. Log-in to RM Assessor and mark the **required number** of practice responses (“scripts”) and the **number of required** standardisation responses.

YOU MUST MARK 10 PRACTICE AND 10 STANDARDISATION RESPONSES BEFORE YOU CAN BE APPROVED TO MARK LIVE SCRIPTS.

**MARKING**

1. Mark strictly to the mark scheme.
2. Marks awarded must relate directly to the marking criteria.
3. The schedule of dates is very important. It is essential that you meet the RM Assessor 50% and 100% (traditional 40% Batch 1 and 100% Batch 2) deadlines. If you experience problems, you must contact your Team Leader (Supervisor) without delay.
4. If you are in any doubt about applying the mark scheme, consult your Team Leader by telephone or the RM Assessor messaging system, or by email.
5. **Crossed Out Responses**  
Where a candidate has crossed out a response and provided a clear alternative then the crossed out response is not marked. Where no alternative response has been provided, examiners may give candidates the benefit of the doubt and mark the crossed out response where legible.

**Rubric Error Responses – Optional Questions**

Where candidates have a choice of question across a whole paper or a whole section and have provided more answers than required, then all responses are marked and the highest mark allowable within the rubric is given. Enter a mark for each question answered into RM assessor, which will select the highest mark from those awarded. *(The underlying assumption is that the candidate has penalised themselves by attempting more questions than necessary in the time allowed.)*

**Multiple Choice Question Responses**

When a multiple choice question has only a single, correct response and a candidate provides two responses (even if one of these responses is correct), then no mark should be awarded (as it is not possible to determine which was the first response selected by the candidate).

*When a question requires candidates to select more than one option/multiple options, then local marking arrangements need to ensure consistency of approach.*

**Contradictory Responses**

When a candidate provides contradictory responses, then no mark should be awarded, even if one of the answers is correct.

**Short Answer Questions (requiring only a list by way of a response, usually worth only **one mark per response**)**

Where candidates are required to provide a set number of short answer responses then only the set number of responses should be marked. The response space should be marked from left to right on each line and then line by line until the required number of responses have been considered. The remaining responses should not then be marked. Examiners will have to apply judgement as to whether a 'second response' on a line is a development of the 'first response', rather than a separate, discrete response. *(The underlying assumption is that the candidate is attempting to hedge their bets and therefore getting undue benefit rather than engaging with the question and giving the most relevant/correct responses.)*

**Short Answer Questions (requiring a more developed response, worth **two or more marks**)**

If the candidates are required to provide a description of, say, three items or factors and four items or factors are provided, then mark on a similar basis – that is downwards (as it is unlikely in this situation that a candidate will provide more than one response in each section of the response space.)

**Longer Answer Questions (requiring a developed response)**

Where candidates have provided two (or more) responses to a medium or high tariff question which only required a single (developed) response and not crossed out the first response, then only the first response should be marked. Examiners will need to apply professional judgement as to whether the second (or a subsequent) response is a 'new start' or simply a poorly expressed continuation of the first response.

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

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

Annotation	Meaning
<b>BP</b>	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.
<b>+</b>	Positive Recognition
<b>1</b>	Assessment Objective 1
<b>2</b>	Assessment Objective 2
<b>3</b>	Assessment Objective 3
<b>4</b>	Assessment Objective 4
<b>5</b>	Assessment Objective 5
<b>?</b>	Attempted or insecure
<b>AN</b>	Analysis
<b>DET</b>	Detailed
<b>E</b>	Effect
<b>EXP</b>	Expression
<b>LNK</b>	Link
<b>Q</b>	Answering the question
<b>V</b>	View
<b>⋮</b>	Relevant but broad, general or implicit

**1. 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) Each question is worth 30 marks.
- (ii) For each answer, award a single overall mark out of 30, following this procedure:
- refer to the question-specific 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.

**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 English Literature specification as a whole.

<b>AO1</b>	Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression.
<b>AO2</b>	Analyse ways in which meanings are shaped in literary texts.
<b>AO3</b>	Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.
<b>AO4</b>	Explore connections across literary texts.
<b>AO5</b>	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 AS level					
	AO1	AO2	AO3	AO4	AO5	Total
Shakespeare and poetry pre-1900 (H072/01)	15%	20%	5%	5%	5%	50%
Drama and prose post-1900 (H072/02)	15%	10%	15%	5%	5%	50%
	30%	30%	20%	10%	10%	100%

**Level Descriptors – Section 1: Shakespeare**

**AO2** is the dominant Assessment Objective for this section. The weightings for the Assessment Objectives in this section are:

AO2 – 40%

AO1 – 30%

AO5 – 20%

AO3 – 10%

**Level 6: 26-30 marks**

<b>AO2</b> <b>(40%)</b>	<ul style="list-style-type: none"> <li>Well developed and consistently detailed discussion of effects (including dramatic effects) of language, form and structure.</li> <li>Excellent and consistently effective use of analytical methods.</li> <li>Consistently effective use of quotations and references to text, critically addressed, blended into discussion.</li> </ul>
<b>AO1</b> <b>(30%)</b>	<ul style="list-style-type: none"> <li>Excellent and consistently detailed understanding of text and question.</li> <li>Consistently fluent and accurate writing in appropriate register.</li> <li>Critical concepts and terminology used accurately and consistently.</li> <li>Well structured, coherent and detailed argument consistently developed.</li> </ul>
<b>AO5</b> <b>(20%)</b>	<ul style="list-style-type: none"> <li>Judgement consistently informed by exploration of different interpretations of the text.</li> <li>Judgement consistently informed by changing critical views of the text over time.</li> </ul>
<b>AO3</b> <b>(10%)</b>	<ul style="list-style-type: none"> <li>Consistently developed and consistently detailed understanding of the significance and influence of the contexts in which literary texts are written <b>and</b> received, as appropriate to the question.</li> </ul>

**Level 5: 21-25 marks**

<b>AO2</b> <b>(40%)</b>	<ul style="list-style-type: none"> <li>Developed and good level of detail in discussion of effects (including dramatic effects) of language, form and structure.</li> <li>Good use of analytical methods.</li> <li>Good use of quotations and references to text, generally critically addressed.</li> </ul>
<b>AO1</b> <b>(30%)</b>	<ul style="list-style-type: none"> <li>Good and secure understanding of text and question.</li> <li>Good level of coherence and accuracy of writing, in appropriate register.</li> <li>Critical concepts and terminology used accurately.</li> <li>Well-structured argument with clear line of development.</li> </ul>
<b>AO5</b> <b>(20%)</b>	<ul style="list-style-type: none"> <li>Good level of recognition and exploration of different interpretations of the text.</li> <li>Good level of recognition and exploration of changing critical views of the text over time.</li> </ul>
<b>AO3</b> <b>(10%)</b>	<ul style="list-style-type: none"> <li>Good, clear evaluation of the significance and influence of the contexts in which literary texts are written <b>and</b> received, as appropriate to the question.</li> </ul>

## Level 4: 16-20 marks

<b>AO2</b> <b>(40%)</b>	<ul style="list-style-type: none"> <li>• Generally developed discussion of effects (including dramatic effects) of language, form and structure.</li> <li>• Competent use of analytical methods.</li> <li>• Competent use of illustrative quotations and references to support discussion.</li> </ul>
<b>AO1</b> <b>(30%)</b>	<ul style="list-style-type: none"> <li>• Competent understanding of text and question.</li> <li>• Clear writing in generally appropriate register.</li> <li>• Critical concepts and terminology used appropriately.</li> <li>• Straightforward arguments competently structured.</li> </ul>
<b>AO5</b> <b>(20%)</b>	<ul style="list-style-type: none"> <li>• Answer informed by some reference to different interpretations of the text.</li> <li>• Answer informed by some reference to changing critical views of the text over time.</li> </ul>
<b>AO3</b> <b>(10%)</b>	<ul style="list-style-type: none"> <li>• Competent understanding of the significance and influence of the contexts in which literary texts are written <b>and</b> received, as appropriate to the question.</li> </ul>

## Level 3: 11-15 marks

<b>AO2</b> <b>(40%)</b>	<ul style="list-style-type: none"> <li>• Some attempt to develop discussion of effects (including dramatic effects) of language, form and structure.</li> <li>• Some attempt at using analytical methods.</li> <li>• Some use of quotations/references as illustration.</li> </ul>
<b>AO1</b> <b>(30%)</b>	<ul style="list-style-type: none"> <li>• Some understanding of text and main elements of question.</li> <li>• Some clear writing, some inconsistencies in register.</li> <li>• Some appropriate use of critical concepts and terminology.</li> <li>• Some structured argument evident, lacking development and/or full illustration.</li> </ul>
<b>AO5</b> <b>(20%)</b>	<ul style="list-style-type: none"> <li>• Some awareness of different interpretations of the text.</li> <li>• Some awareness of changing critical views of the text over time.</li> </ul>
<b>AO3</b> <b>(10%)</b>	<ul style="list-style-type: none"> <li>• Some understanding of the significance and influence of the contexts in which literary texts are written <b>and</b> received, as appropriate to the question.</li> </ul>

## Level 2: 6-10 marks

<b>AO2</b> <b>(40%)</b>	<ul style="list-style-type: none"> <li>Limited discussion of effects (including dramatic effects) of language, form and structure.</li> <li>Description or narrative comment; limited use of analytical methods.</li> <li>Limited or inconsistent use of quotations, uncritically presented.</li> </ul>
<b>AO1</b> <b>(30%)</b>	<ul style="list-style-type: none"> <li>Limited understanding of text and partial attempt at question.</li> <li>Inconsistent writing, frequent instances of technical error, limited use of appropriate register.</li> <li>Limited use of critical concepts and terminology.</li> <li>Limited attempt to structure discussion; tendency to lose track of argument.</li> </ul>
<b>AO5</b> <b>(20%)</b>	<ul style="list-style-type: none"> <li>Limited awareness of different interpretations of the text.</li> <li>Limited awareness of changing critical views of the text over time.</li> </ul>
<b>AO3</b> <b>(10%)</b>	<ul style="list-style-type: none"> <li>Limited understanding of the significance and influence of the contexts in which literary texts are written <b>and</b> received, as appropriate to the question.</li> </ul>

## Level 1: 0-5 marks

<b>AO2</b> <b>(40%)</b>	<ul style="list-style-type: none"> <li>Very little or no relevant discussion of effects (including dramatic effects) of language, form and structure.</li> <li>Only very infrequent phrases of commentary; very little or no use of analytical methods.</li> <li>Very few quotations (e.g. 1 or 2) used (and likely to be incorrect), or no quotations used.</li> </ul>
<b>AO1</b> <b>(30%)</b>	<ul style="list-style-type: none"> <li>Very little or no connection with text; question disregarded.</li> <li>Persistent serious writing errors inhibit communication of meaning; very little or no use of appropriate register.</li> <li>Persistently inaccurate or no use of critical concepts and terminology.</li> <li>Undeveloped, very fragmentary discussion.</li> </ul>
<b>AO5</b> <b>(20%)</b>	<ul style="list-style-type: none"> <li>Very little or no awareness of different interpretations of the text.</li> <li>Very little or no awareness of changing critical views of the text over time.</li> </ul>
<b>AO3</b> <b>(10%)</b>	<ul style="list-style-type: none"> <li>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 <b>and</b> received, as appropriate to the question.</li> </ul>

0 = No response, or no response worthy of credit. (Please check with point 7, page 4.)

**Level Descriptors – Section 2: Poetry**

**AO2** is the dominant assessment objective for this section. The weightings for the assessment objectives in this section are:

AO2 – 40%

AO1 – 30%

AO4 – 20%

AO3 – 10%

**Level 6: 26-30 marks**

<b>AO2 (40%)</b>	<ul style="list-style-type: none"> <li>Well developed and consistently detailed discussion of effects of language, imagery and verse form.</li> <li>Excellent and consistently effective use of analytical methods.</li> <li>Consistently effective use of quotations and references to text, critically addressed, blended into discussion.</li> </ul>
<b>AO1 (30%)</b>	<ul style="list-style-type: none"> <li>Excellent and consistently detailed understanding of poem and question.</li> <li>Consistently fluent and accurate writing in appropriate register.</li> <li>Critical concepts and terminology used accurately and consistently.</li> <li>Well structured, coherent and detailed argument consistently developed.</li> </ul>
<b>AO4 (20%)</b>	<ul style="list-style-type: none"> <li>Excellent and consistently detailed analysis of connections across the text.</li> </ul>
<b>AO3 (10%)</b>	<ul style="list-style-type: none"> <li>Consistently developed and consistently detailed understanding of the significance and influence of the contexts in which literary texts are written <b>and</b> received, as appropriate to the question.</li> </ul>

**Level 5: 21-25 marks**

<b>AO2 (40%)</b>	<ul style="list-style-type: none"> <li>Developed and good level of detail in discussion of effects of language, imagery and verse form.</li> <li>Good use of analytical methods.</li> <li>Good use of quotations and references to text, generally critically addressed.</li> </ul>
<b>AO1 (30%)</b>	<ul style="list-style-type: none"> <li>Good and secure understanding of poem and question.</li> <li>Good level of coherence and accuracy of writing, in appropriate register.</li> <li>Critical concepts and terminology used accurately.</li> <li>Well-structured argument with clear line of development.</li> </ul>
<b>AO4 (20%)</b>	<ul style="list-style-type: none"> <li>Good, clear analysis of connections across the text.</li> </ul>
<b>AO3 (10%)</b>	<ul style="list-style-type: none"> <li>Good, clear evaluation of the significance and influence of the contexts in which literary texts are written <b>and</b> received, as appropriate to the question.</li> </ul>

## Level 4: 16-20 marks

<b>AO2</b> <b>(40%)</b>	<ul style="list-style-type: none"> <li>• Generally developed discussion of effects of language, imagery and verse form.</li> <li>• Competent use of analytical methods.</li> <li>• Competent use of illustrative quotations and references to support discussion.</li> </ul>
<b>AO1</b> <b>(30%)</b>	<ul style="list-style-type: none"> <li>• Competent understanding of poem and question.</li> <li>• Clear writing in generally appropriate register.</li> <li>• Critical concepts and terminology used appropriately.</li> <li>• Straightforward arguments competently structured.</li> </ul>
<b>AO4</b> <b>(20%)</b>	<ul style="list-style-type: none"> <li>• Competent discussion of connections across the text.</li> </ul>
<b>AO3</b> <b>(10%)</b>	<ul style="list-style-type: none"> <li>• Competent understanding of the significance and influence of the contexts in which literary texts are written <b>and</b> received, as appropriate to the question.</li> </ul>

## Level 3: 11-15 marks

<b>AO2</b> <b>(40%)</b>	<ul style="list-style-type: none"> <li>• Some attempt to develop discussion of effects of language, imagery and verse form.</li> <li>• Some attempt at using analytical methods.</li> <li>• Some use of quotations/references as illustration.</li> </ul>
<b>AO1</b> <b>(30%)</b>	<ul style="list-style-type: none"> <li>• Some understanding of poem and main elements of question.</li> <li>• Some clear writing, some inconsistencies in register.</li> <li>• Some appropriate use of critical concepts and terminology.</li> <li>• Some structured argument evident, lacking development and/or full illustration.</li> </ul>
<b>AO4</b> <b>(20%)</b>	<ul style="list-style-type: none"> <li>• Some attempt to develop discussion of connections across the text.</li> </ul>
<b>AO3</b> <b>(10%)</b>	<ul style="list-style-type: none"> <li>• Some understanding of the significance and influence of the contexts in which literary texts are written <b>and</b> received, as appropriate to the question.</li> </ul>

## Level 2: 6-10 marks

<b>AO2</b> <b>(40%)</b>	<ul style="list-style-type: none"> <li>Limited discussion of effects of language, imagery and verse form.</li> <li>Description or narrative comment; limited use of analytical methods.</li> <li>Limited or inconsistent use of quotations, uncritically presented.</li> </ul>
<b>AO1</b> <b>(30%)</b>	<ul style="list-style-type: none"> <li>Limited understanding of poem and partial attempt at question.</li> <li>Inconsistent writing, frequent instances of technical error, limited use of appropriate register.</li> <li>Limited use of critical concepts and terminology.</li> <li>Limited attempt to structure discussion; tendency to lose track of argument.</li> </ul>
<b>AO4</b> <b>(20%)</b>	<ul style="list-style-type: none"> <li>Limited attempt to develop discussion of connections across the text.</li> </ul>
<b>AO3</b> <b>(10%)</b>	<ul style="list-style-type: none"> <li>Limited understanding of the significance and influence of the contexts in which literary texts are written <b>and</b> received, as appropriate to the question.</li> </ul>

## Level 1: 0-5 marks

<b>AO2</b> <b>(40%)</b>	<ul style="list-style-type: none"> <li>Very little or no relevant discussion of effects of language, imagery and verse form.</li> <li>Only very infrequent phrases of commentary; very little or no use of analytical methods.</li> <li>Very few quotations (e.g. 1 or 2) used (and likely to be incorrect), or no quotations used.</li> </ul>
<b>AO1</b> <b>(30%)</b>	<ul style="list-style-type: none"> <li>Very little or no connection with text; question disregarded.</li> <li>Persistent serious writing errors inhibit communication of meaning; very little or no use of appropriate register.</li> <li>Persistently inaccurate or no use of critical concepts and terminology.</li> <li>Undeveloped, very fragmentary discussion.</li> </ul>
<b>AO4</b> <b>(20%)</b>	<ul style="list-style-type: none"> <li>Very little or no relevant discussion of connections across the text.</li> </ul>
<b>AO3</b> <b>(10%)</b>	<ul style="list-style-type: none"> <li>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 <b>and</b> received, as appropriate to the question.</li> </ul>

0 = No response, or no response worthy of credit. (Please check with point 7, page 4.)

Question		Guidance	Marks
1	(a)	<p><b>‘Pride is the chief quality of the characters of the play.’</b>  <b>How far and in what ways do you agree with this comment on the play <i>Coriolanus</i>?</b></p> <p>In Section 1, the dominant assessment objective is: <b>AO2</b>.  AO2, Analyse ways in which meanings are shaped in literary texts. Answers are also assessed for AO1, Articulate informed, personal and creative responses, using associated concepts and terminology, and coherent, accurate written expression; AO5, Explore literary texts informed by different interpretations; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. Answers should be informed and relevant, showing understanding of ways in which the author shapes meaning in the play (AO2) blended into a coherent argument (AO1). The answer is in itself a response to a critical view, but may make reference to the views of other audiences and readers and discuss changing critical views of the play over time (AO5). Answers should be informed by an understanding of contexts, which can include both historic and contemporary performances of the play (AO3).</p> <p>Almost everyone in this play shows evidence of personal pride, as befits its combative and highly politicised atmosphere. Aufidius’s pride is wounded every time he confronts Coriolanus. He will lose to him, and lose face to him, ‘should we encounter/As often as we eat.’ Volumnia’s pride in her status as Roman matriarch arguably overcomes her son, who is himself named as ‘proud’ in the first scene, and seems incapable of speaking ‘mildly’ to a populace he haughtily despises. The action of the play develops when Coriolanus, still fiercely proud in exile, takes arms against his native city. The Tribunes cannot abide ‘a greater than themselves’, and their stubbornness and political chicanery provoke a foreign invasion. Even Menenius, the play’s most insightful character, is blinded by pride when he falsely assumes Coriolanus views him as a son would and is bitterly disappointed when his protégé refuses to see him. The citizens have their pride too: they will not choose Consuls who mean to take their few gifts from them with surly entitlement, rather than ask with suitable humility. Cominius and Titus Lartius have all the energetic pride of ageing warriors in a national cause. Many answers will think this play, full of blood, battles and threatened violence, is steeped in shows of pride. A good answer needs to be more than just an annotated list of characters who are mastered by pride. It should offer a unifying argument. Many will decide the most significant example of pride is its overweening hero, so expect the lion’s share of attention to be his.</p> <p>The indicative content is intended to indicate aspects of questions which 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. <b>This guidance should be used in conjunction with the Level Descriptors: Shakespeare.</b></p>	30

Question		Guidance	Marks
1	(b)	<p><b>‘Aufidius views Coriolanus with a strange blend of hatred and admiration.’ How far and in what ways do you agree with this view of the role of Aufidius?</b></p> <p>In Section 1, the dominant assessment objective is: <b>AO2</b>. AO2, Analyse ways in which meanings are shaped in literary texts. Answers are also assessed for AO1, Articulate informed, personal and creative responses, using associated concepts and terminology, and coherent, accurate written expression; AO5, Explore literary texts informed by different interpretations; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. Answers should be informed and relevant, showing understanding of ways in the author shapes meaning in the play (AO2) blended into a coherent argument (AO1). The answer is in itself a response to a critical view, but may make reference to the views of other audiences and readers and discuss changing critical views of the play over time (AO5). Answers should be informed by an understanding of contexts, which can include both historic and contemporary performances of the play (AO3).</p> <p>Aufidius’s career is defined by his relationship with Coriolanus, much of it spent in the hero’s shadow. In the first act Aufidius is the target of Marcius’s heroism, according to Volumnia, and Marcius obsesses about meeting him in single combat. When they ‘encounter’, at Corioli, Aufidius’s henchmen shame him by not permitting a fight to the finish. He remains defined as this heroic drama’s ‘second man’, as Ajax is second to Achilles. When the two warriors meet again, in very different circumstances, Aufidius hosting a party, the latter rushes to embrace his ancient enemy as a kind of martial lover, ‘Let me twine / Mine arms about that body.’ His behaviour will probably not seem straightforward to candidates, though many will argue it is at bottom consistent. But is he a darkly watchful presence, biding time for victory and revenge? Or is he more involved than this, taking personal pleasure in watching the demise of his rival? Even after slaughtering Marcius in the Volscian senate Aufidius’s admiration may be shown to peep through as he confesses he is struck with sorrow. Yet he does provoke Marcius to the fatal show of prideful wrath and he does stand on the latter’s dead body. The motives driving his key soliloquy at the end of Act IV are difficult to decipher. There is a touch of ‘wrath and craft’ in him, as well as buoyant heroism. Accept any convincing account of the character and his role.</p> <p>The indicative content is intended to indicate aspects of questions which may feature in candidates’ answers. It is not prescriptive, not is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. <b>This guidance should be used in conjunction with the Level Descriptors: Shakespeare.</b></p>	30

Question		Guidance	Marks
2	(a)	<p><b>‘In this play all families are dysfunctional.’</b>  <b>How far and in what ways do you agree with this view of the play <i>Hamlet</i>?</b></p> <p>In Section 1, the dominant assessment objective is: <b>AO2.AO2</b>, Analyse ways in which meanings are shaped in literary texts. Answers are also assessed for AO1, Articulate informed, personal and creative responses, using associated concepts and terminology, and coherent, accurate written expression; AO5, Explore literary texts informed by different interpretations; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Answers should be informed and relevant, showing understanding of ways in the author shapes meaning in the play (AO2) blended into a coherent argument (AO1). The answer is in itself a response to a critical view, but may make reference to the views of other audiences and readers and discuss changing critical views of the play over time (AO5). Answers should be informed by an understanding of contexts, which can include both historic and contemporary performances of the play (AO3).</p> <p>Most will focus on Denmark’s royal family, where brother usurps and murders brother and the Queen swaps her allegiance between them. The shortcomings of family life may well be offered as explanation of any difficulties with the Prince’s behaviour. Gertrude, who stands at the apex of a love-triangle, may be seen as the victim of the egos of competing brothers, though some may be interested in Freudian readings of her over-cooked relationship with her son. Candidates often think in terms of the play’s ‘first family’ and ‘second family’, so comparisons between King and Counsellor as patriarchs may well be drawn. Polonius is likely to be identified as the root cause of the problems his children experience: bullying his daughter into helping with his schemes of surveillance, managing her love-life, and (in the Reynaldo scene) setting a watch on every aspect of his son’s time in Paris, including his visits to brothels. He is a heavy, but not always judicious father. Completists may point out that the King of Norway seems to have lost control of his ambitious boy Fortinbras. There may even be references to the homicidal families in the various versions of <i>The Mousetrap</i> (holding a mirror up to nature) especially ‘Lucianus, Nephew to the King’. Some may even refer to Priam, Hecuba and their various sons in the scene of the Fall of Troy introduced by the Player King. This material must be part of a wider argument, not just listed. The confined, obsessive nature of the court at Elsinore, not to mention its ‘rotteness’, may be singled out as particular reasons for familial dysfunctionality.</p> <p>The indicative content is intended to indicate aspects of questions which may feature in candidates’ answers. It is not prescriptive, not is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. <b>This guidance should be used in conjunction with the Level Descriptors: Shakespeare.</b></p>	30

Question		Guidance	Marks
2	(b)	<p><b>‘In some ways Horatio is the real hero of <i>Hamlet</i>.’</b>  <b>How far and in what ways do you agree with this view of the role of Horatio in <i>Hamlet</i>?</b></p> <p>In Section 1, the dominant assessment objective is: <b>AO2</b>.  AO2, Analyse ways in which meanings are shaped in literary texts. Answers are also assessed for AO1, Articulate informed, personal and creative responses, using associated concepts and terminology, and coherent, accurate written expression; AO5, Explore literary texts informed by different interpretations; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Answers should be informed and relevant, showing understanding of ways in the author shapes meaning in the play (AO2) blended into a coherent argument (AO1). The answer is in itself a response to a critical view, but may make reference to the views of other audiences and readers and discuss changing critical views of the play over time (AO5). Answers should be informed by an understanding of contexts, which can include both historic and contemporary performances of the play (AO3).</p> <p>Horatio is a figure of probity and loyalty in a play ravaged by duplicity and deceit. His constant attentiveness to Hamlet and his sensitivity towards the Prince’s needs contrasts with the venality of his two old school-friends, Rosencrantz and Guildenstern, who are little more than henchmen. Horatio stage-manages the opening scene, mediating the appearance of the ghost to Hamlet, is a rock-solid ally during the elaborate business of the play-within-a-play, and mediates for us the offstage happenings (pirates, etc.) while Hamlet is in England. He is constantly at his side during the overwrought graveyard scene and the trauma of Laertes’ challenge, and acts as second during the fatal duel, having scrupulously counselled his master against it. Many will quote Hamlet’s encomium of a man who ‘is not passion’s slave’, whom he wears in his heart of hearts. Most will see Horatio as an important structural principle and a tribute to human nature rather than as a genuine candidate for hero of the play: but his respect for moderation, his placidity and his intuitive understanding may be seen to contrast well with the brutally ambitious Fortinbras, the fire-eating Laertes, or even Hamlet himself, who, for all his other virtues, is capable of framing old friends, getting caught up (in the last act) in Claudius’s sordid plots, bullying Ophelia and arguably procrastinating fatally when Claudius is at his mercy. Any well-argued response is acceptable. Judicious answers will show wide-ranging knowledge of the play.</p> <p>The indicative content is intended to indicate aspects of questions which 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. <b>This guidance should be used in conjunction with the Level Descriptors: Shakespeare.</b></p>	30

Question		Guidance	Marks
3	(a)	<p><b>‘Measure for Measure shows it is hard to force people to act against their will.’ How far and in what ways do you agree with this view of <i>Measure for Measure</i>?</b></p> <p>In Section 1, the dominant assessment objective is: <b>AO2</b>. AO2, Analyse ways in which meanings are shaped in literary texts. Answers are also assessed for AO1, Articulate informed, personal and creative responses, using associated concepts and terminology, and coherent, accurate written expression; AO5, Explore literary texts informed by different interpretations; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Answers should be informed and relevant, showing understanding of ways in the author shapes meaning in the play (AO2) blended into a coherent argument (AO1). The answer is in itself a response to a critical view, but may make reference to the views of other audiences and readers and discuss changing critical views of the play over time (AO5). Answers should be informed by an understanding of contexts, which can include both historic and contemporary performances of the play (AO3).</p> <p>Without resorting to excessive force, it is hard for a ruler to make his people go against their character and wishes. Vincentio, who keeps a safe distance from his Dukedom as the reforms are introduced, is trying to turn a relaxed public morality into a rigorous one, overnight. The result is a law, that as Lucio puts it, intends to take away the life of a man ‘for the rebellion of a codpiece.’ Lucio is the play’s great spokesman for the biological origin of human passions, and the near-impossibility of using the law to pin them down, and he seems almost impossible to correct or discipline. He is addicted to whoring and lying, and tries to keep his family life and personal dissipations widely separate. It is doubtful whether his punishment, marrying a prostitute, will make much difference to his attitudes and lifestyle. Candidates will probably note that the effect of empowering the corrupt Deputy, Angelo, is to make him act very much as he has always subliminally wanted to act, becoming a homicidal ‘devil’ of deceit dressed up like a Puritan ‘angel’ of humility. Answers will probably show how Juliet and Claudio have only gone where mutual will leads them, and the Barnadine episode, the hardened drunkard who won’t get up to be hanged today (but he might tomorrow) provides the play’s clearest vignette of people being less biddable than authority might wish. At the end of the play answers may reassert the comic spirit of understanding, even appreciating human irregularity reasserted – though some will think only quizzically.</p> <p>The indicative content is intended to indicate aspects of questions which may feature in candidates’ answers. It is not prescriptive, not is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. <b>This guidance should be used in conjunction with the Level Descriptors: Shakespeare.</b></p>	30

Question		Guidance	Marks
3	(b)	<p><b>‘It is not easy for a modern audience to sympathise with the choices Isabella makes.’ How far and in what ways do you agree with this view of the role of Isabella in <i>Measure for Measure</i>?</b></p> <p>In Section 1, the dominant assessment objective is: <b>AO2</b>. AO2, Analyse ways in which meanings are shaped in literary texts. Answers are also assessed for AO1, Articulate informed, personal and creative responses, using associated concepts and terminology, and coherent, accurate written expression; AO5, Explore literary texts informed by different interpretations; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Answers should be informed and relevant, showing understanding of ways in the author shapes meaning in the play (AO2) blended into a coherent argument (AO1). The answer is in itself a response to a critical view, but may make reference to the views of other audiences and readers and discuss changing critical views of the play over time (AO5). Answers should be informed by an understanding of contexts, which can include both historic and contemporary performances of the play (AO3).</p> <p>Shakespeare’s play is set in the Catholic Holy Roman Empire at a time when Monastic life had been abolished in England within living memory, and world of nunneries, vows and orders that has shaped Isabella was viewed with great suspicion. Many modern readers will also find the Convent-bred Isabella too much of a Catholic purist, wishing for greater restraints on her order, and setting her vow of chastity, even when negotiating with a manifestly corrupt official, above her brother’s life. Her view of the world, like many who have devoted themselves to a religious life, is shrewd rather than innocent, and can offer incisive criticism of the human ego and lust for power, as in the speech about ‘proud man, dressed in a little brief authority’, with its devastating cameo of the foolish official, posturing like ‘an angry ape’. But candidates may feel that even in these moments she is prone to a touch of priggishness. She does not seem to have taught herself to respect a world which has room in it for widespread sensual indulgence. Many will wonder why and how the bed-trick (a transparent fraud and a violation of the marriage-contract) is meant to square with her shiny world-view. She trusts Vincentio in his disguise as a Priest without question, and as a result is cruelly and publically mistreated by him in the play’s denouement, before she receives an unexpected and (in the play at least) unanswered offer of marriage. Isabella seems to set the sanctity of her own soul, her ‘glassy essence’, above other values in the play. This is unlikely to make her a fully sympathetic figure judged by the standards of modern feminism.</p> <p>The indicative content is intended to indicate aspects of questions which may feature in candidates’ answers. It is not prescriptive, not is it exclusive; examiners must be careful to reward original but well-focused answers and</p>	30

			implicit as well as explicit responses to questions. <b>This guidance should be used in conjunction with the Level Descriptors: Shakespeare.</b>	
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Question		Guidance	Marks
4	(a)	<p><b>‘A symbolic triumph of Richmond’s good over Richard’s evil.’ How far and in what ways do you agree with this view of the play?</b></p> <p>In Section 1, the dominant assessment objective is: <b>AO2</b>. AO2, Analyse ways in which meanings are shaped in literary texts. Answers are also assessed for AO1, Articulate informed, personal and creative responses, using associated concepts and terminology, and coherent, accurate written expression; AO5, Explore literary texts informed by different interpretations; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Answers should be informed and relevant, showing understanding of ways in the author shapes meaning in the play (AO2) blended into a coherent argument (AO1). The answer is in itself a response to a critical view, but may make reference to the views of other audiences and readers and discuss changing critical views of the play over time (AO5). Answers should be informed by an understanding of contexts, which can include both historic and contemporary performances of the play (AO3).</p> <p>This is not primarily a question about the character of Richard (still less of Richmond) but about the way the play is shaped, certainly from the moment Richard ascends the throne, into something like a moralised conflict between Good and Evil. Nothing is said about the weakness of Richmond’s claim or his self-proclamation as King long before Bosworth. He isn’t presented as leader of the Lancastrian faction; more a redemptive force. Shakespeare doesn’t bother to dramatise more than a couple of vignettes from the complex and hard-fought Battle of Bosworth. Instead the ghosts of Richard’s victims mass before the fatal battlefield, and the dramatic conflict occurs when they formally curse him in dying falls, while dropping their blessings in an equally ritualised rhetoric on Richmond. Many will feel that even earlier in the play the moral territory is drawn out sharply in Black and White. Richard draws attention to his similarity to the devil in the old Morality plays. He tricks the king into killing his brother, executes Hastings for treason without bothering to prepare a charge, cheats Buckingham out of promised Earldoms, and arranges the murder of the young King and his brother. Just before the battle we catch him attempting to marry his own niece. Against this catalogue of audacious and quite unrepentant iniquity, the apparently saintly Richmond seems to win by force of destiny. Right at the last Richard seems to swap sides and become his own worst accuser in the celebrated ‘guilty conscience’ soliloquy. The play ends with the reunited red and white roses of the Warring Houses representing reconciliation in the Holy Eucharist.</p> <p>The indicative content is intended to indicate aspects of questions which may feature in candidates’ answers. It is not prescriptive, not is it exclusive; examiners must be careful to reward original but well-focused answers and</p>	30

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Question		Guidance	Marks
4	(b)	<p><b>‘Richard’s victims are little more than fools.’</b>  <b>How far and in what ways do you agree with this view of the roles of those who suffer at Richard’s hands in <i>Richard III</i>?</b></p> <p>In Section 1, the dominant assessment objective is: <b>AO2</b>.  AO2, Analyse ways in which meanings are shaped in literary texts. Answers are also assessed for AO1, Articulate informed, personal and creative responses, using associated concepts and terminology, and coherent, accurate written expression; AO5, Explore literary texts informed by different interpretations; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Answers should be informed and relevant, showing understanding of ways in the author shapes meaning in the play (AO2) blended into a coherent argument (AO1). The answer is in itself a response to a critical view, but may make reference to the views of other audiences and readers and discuss changing critical views of the play over time (AO5). Answers should be informed by an understanding of contexts, which can include both historic and contemporary performances of the play (AO3).</p> <p>When the play begins the Yorkists have just won a great battle at Tewkesbury, the King (Edward IV) is restored, and Richard’s ambitions (revealed in 3H6) must tread warily. Instead he begins work on the first ‘life’ that lies between himself and the Crown, that of his elder brother, Clarence, imprisoned by Edward for serial infidelity to the Yorkist cause. Clarence simply-mindedly trusts Richard, and is in any case, too preoccupied with his own guilt (which is real enough) to challenge him. The next victims are the Queen’s kindred, gentlefolk not nobility, and therefore always at a disadvantage at a highly aristocratic Court. They put up little resistance. Then the strong man Hastings walks into a trap: his complacency and misreading of Richard’s character are key factors in his downfall. The only characters effectively to oppose Richard are the young Duke of York, whose pert insults conceal possible malice, and the quietly scheming Stanley, who cannot save Hastings but who nevertheless quietly distances himself from the King, even at threat to his own son’s life. Meanwhile Dorset flees to Richmond, no doubt taking with him plenty of information, and Richmond’s spies (for instance, Sir Christopher Urswick) appear at Court. Answers are likely to agree that some of Richard’s opponents give in very easily (the Mayor) and even miraculously (the Lady Anne), but as the scrivener whose document frames Hastings points out, the ‘mighty Dukes’ are unmanageably powerful, and people tend to do what they say, no questions asked. After the play’s pivot (the start of Act IV) Richard is seen to be much less influential. Throughout the play the chorus of women provides notable opposition to his wishes and witness to his crimes.</p> <p>The indicative content is intended to indicate aspects of questions which 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</p>	30

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Question		Guidance	Marks
5	(a)	<p><b>‘<i>The Tempest</i> traces a difficult journey from storm to calm.’</b> <b>How far and in what ways do you agree with this view of <i>The Tempest</i>?</b></p> <p>In Section 1, the dominant assessment objective is: <b>AO2</b>. AO2, Analyse ways in which meanings are shaped in literary texts. Answers are also assessed for AO1, Articulate informed, personal and creative responses, using associated concepts and terminology, and coherent, accurate written expression; AO5, Explore literary texts informed by different interpretations; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Answers should be informed and relevant, showing understanding of ways in the author shapes meaning in the play (AO2) blended into a coherent argument (AO1). The answer is in itself a response to a critical view, but may make reference to the views of other audiences and readers and discuss changing critical views of the play over time (AO5). Answers should be informed by an understanding of contexts, which can include both historic and contemporary performances of the play (AO3).</p> <p>The ‘literal’ Shakespearean tempest breaks over Lords and mariners in the first scene, and its impact is not finally resolved until the last moments of the play. Many Shakespeare plays use a storm as a means of signalling transition. Many will feel that in this play ‘the transition’ constitutes the whole action. The ‘difficult’ nature of the journey from ‘storm’ to ‘calm’ is signalled at the outset, where the apparent shipwreck, violently and directly dramatised, gives way to Miranda’s realisation that it is her father who has done these things. He soon convinces her and us that his magic is essentially benign – but is it justifiable to teach his enemies, now in his power, such an elaborate and painful moral lesson? The moral buffets they deliver are real enough, though only the garments of the unpleasant people seem to have been soaked. Prospero is controlling his enemies, spying on them, dispensing justice like power divine. But he is also arguably delivering admonishment and forgiveness using authority to which his victimhood entitles him. To this end he has impressed two slaves, an airy spirit and a muttering drudge, neither of whom works willingly for him. Some will organise the essay in terms of the Tempest motif; others may view the progress from storm to calm more metaphorically; many may suggest that even at the close of the play, it isn’t fully complete. Others may consider the celebrated imagery of marine transformations: nymphs chasing wavelets, eyes turned into pearls, St Elmo’s fire.</p> <p>The indicative content is intended to indicate aspects of questions which may feature in candidates’ answers. It is not prescriptive, not is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. <b>This guidance should be used in conjunction with the Level Descriptors: Shakespeare.</b></p>	30

Question		Guidance	Marks
5	(b)	<p><b>Prospero is never more impressive than when he chooses to give up his power.’</b>  <b>How far and in what ways do you agree with this view of the role of Prospero in <i>The Tempest</i>?</b></p> <p>In Section1, the dominant assessment objective is: <b>AO2</b>.  AO2, Analyse ways in which meanings are shaped in literary texts. Answers are also assessed for AO1, Articulate informed, personal and creative responses, using associated concepts and terminology, and coherent, accurate written expression; AO5, Explore literary texts informed by different interpretations; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Answers should be informed and relevant, showing understanding of ways in the author shapes meaning in the play (AO2) blended into a coherent argument (AO1). The answer is in itself a response to a critical view, but may make reference to the views of other audiences and readers and discuss changing critical views of the play over time (AO5). Answers should be informed by an understanding of contexts, which can include both historic and contemporary performances of the play (AO3).</p> <p>Candidates may have very different views of Prospero’s integrity: some will see him as ruthless egoist, imposing his will on the universe; others will see him as a catalytic force, bringing virtue to human identity ‘when no man was his own’. He can be seen as tetchy and overweening; he can be seen as unworldly, and generous to a fault. Candidates may therefore offer different views as to how positively we are to view his renunciation of his power at the end of the play. Some will see it as a recognition that his forgiveness is ‘only partial’, that it cannot reach all human needs (Antonio’s, for instance). Others may argue that he recognises his limitations as a human being, and must join his fellows not as a Renaissance Magus, but as a man among men and women, shorn of his ‘art’. Some will point out that he feels aged, that his hope is now with the young generation (Ferdinand and Miranda) and ‘every third thought will be his grave’, so he has little choice but to downsize. Some may even argue, like the Victorians, that he is an allegoric figure, depicting Shakespeare’s career as an artist, and that his ‘immemorial pageant’, like Shakespeare’s, is drawing to a close. Those who view the text as belonging to the fantasy genre will note that a rapprochement with reality is a characteristic of the form. Heavenly powers often return to earthly realities as the work reaches its close. Those who prefer the colonial reading of the play will think it a good thing Prospero has seen sense and given up his imperial ambitions. Accept any well-argued view.</p> <p>The indicative content is intended to indicate aspects of questions which may feature in candidates’ answers. It is not prescriptive, not is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. <b>This guidance should be used in conjunction with the Level Descriptors: Shakespeare.</b></p>	30

Question		Guidance	Marks
6	(a)	<p><b>‘A play about the search for identity.’</b>  <b>How far and in what ways do you agree with this view of <i>Twelfth Night</i>?</b></p> <p>In Section 1, the dominant assessment objective is: <b>AO2</b>.  AO2, Analyse ways in which meanings are shaped in literary texts. Answers are also assessed for AO1, Articulate informed, personal and creative responses, using associated concepts and terminology, and coherent, accurate written expression; AO5, Explore literary texts informed by different interpretations; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Answers should be informed and relevant, showing understanding of ways in the author shapes meaning in the play (AO2) blended into a coherent argument (AO1). The answer is in itself a response to a critical view, but may make reference to the views of other audiences and readers and discuss changing critical views of the play over time (AO5). Answers should be informed by an understanding of contexts, which can include both historic and contemporary performances of the play (AO3).</p> <p>Everyone in <i>Twelfth Night</i> seems to be in search of themselves. Even Sir Andrew and Sir Toby wonder how long their hedonistic lifestyles will last, whether their current ‘pleasures’ will ever make them happy. The most sensible character, Viola, is prepared to bear the shocks of destiny and see what turns up. Orsino and Olivia are both determined to lock themselves down in citadels of idealism, Olivia mournfully contemplating her own beauty, Orsino worshipping love as a kind of aesthetic. The play helps both to find themselves. Questions of cross-dressing and disguise highlight issues of identity, as many will point out: Olivia glimpsing her ideal partner in the masculine disguise of Cesario; or Orsino baffled and enchanted by the constancy and suffering of Cesario’s sister, who is really Viola herself. Malvolio, deceived and belittled, has his sense of self-worth exploded before the end of the play, by which time there seems little left of him besides wounded nastiness, and muttered threats of revenge. Candidates are likely to conclude that his identity is indeed that of overweening social climber, but that doesn’t necessarily mean he deserves his punishment. Antonio’s identity is grim, heroic and baffled. Maria and Fabian clearly know who they are, and what they need. Feste seems quite happy (at times) not to have too much sense of self. This is a very rich subject, taking in all aspects of the play.</p> <p>The indicative content is intended to indicate aspects of questions which may feature in candidates’ answers. It is not prescriptive, not is it exclusive; examiners must be careful to reward original but well-focused answers and</p>	30

			<p>implicit as well as explicit responses to questions. <b>This guidance should be used in conjunction with the Level Descriptors: Shakespeare.</b></p>	
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Question		Guidance	Marks
6	(b)	<p><b>‘Feste, the Fool, is not only the wisest character in the play, but also the least forgiving.’ How far and in what ways do you agree with this view of the role of Feste in <i>Twelfth Night</i>?</b></p> <p>In Section 1, the dominant assessment objective is: <b>AO2</b>. AO2, Analyse ways in which meanings are shaped in literary texts. Answers are also assessed for AO1, Articulate informed, personal and creative responses, using associated concepts and terminology, and coherent, accurate written expression; AO5, Explore literary texts informed by different interpretations; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Answers should be informed and relevant, showing understanding of ways in the author shapes meaning in the play (AO2) blended into a coherent argument (AO1). The answer is in itself a response to a critical view, but may make reference to the views of other audiences and readers and discuss changing critical views of the play over time (AO5). Answers should be informed by an understanding of contexts, which can include both historic and contemporary performances of the play (AO3).</p> <p>Candidates may think that for all his insights into human life and human nature, Feste is not all that ‘wise’ when he goes to such lengths to punish a fellow-employee who has casually insulted him. His harbouring of grudges also shows up strongly when he has Malvolio in his power, particularly in the darkroom scene, pursuing the practical joke when Sir Toby and Maria start to have their doubts. He is often played with a touch of menace, or at least mystique, as if he is both inside and outside the world of the play, and both severe and wise. He doesn’t quite fit in either court, but moves between them easily. Many will feel both of the question’s terms apply to him at times. His wisdom is displayed in his wonderful song-lyrics, pregnant with suggestions about time passing, <i>carpe diem</i>, the inevitability of lying beneath sad cypress shade, human life as a succession of lessons not really learned and rainy days. So, is he vindictive, prophetic or just cynical? Candidates may well be swayed by productions they have seen, as the presentation of this character can vary enormously from staging to staging, from naturalistic retainer to village idiot to something outlandish and shaman like (Sir Ben Kingsley in Trevor Nunn’s film). At the end of the play Feste sings tunefully and wisely, while continuing to twist the knife in the wounds of Malvolio.</p> <p>The indicative content is intended to indicate aspects of questions which 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. <b>This guidance should be used in conjunction with the Level Descriptors: Shakespeare.</b></p>	30

Question	Guidance	Marks
7	<p><b>Discuss ways in which Chaucer explores the extent of May's dishonesty in this passage. In your answer explore the author's use of language, imagery and verse form, and consider ways in which you find the extract characteristic of <i>The Merchant's Prologue and Tale</i>.</b></p> <p>In Section 2, the dominant assessment objective is: <b>AO2</b>.  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; AO4, Explore connections across literary texts; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. Answers should explore the author's use of language, imagery and verse form in the extract (AO2), using appropriate terminology and articulating a coherent, accurate and relevant response (AO1). They should relate the extract to the text as a whole (AO4), and may make reference to the significance and influence of relevant contexts (AO3).</p> <p>The Merchant narrates the whole of this passage with plenty of irony and possibly a hint of prurience. The description of May as 'bright and sheene' [radiant] is the only praise she gets from him, and her splendour is, in any case, all for watchful, lustful Damien (and the Merchant), since Januarie is blind and cannot see it. May's deception has already set up this scheme to cuckold Januarie in his precious garden, so carefully yet glibly described earlier in the poem. May pretends as a pregnant woman to have a craving for some pears, when actually it is for Damien, up in the pear-tree. She has played on Januarie's credulity so often before, she jokes about it, 'For wel I woot that ye mistruste me'. He bows down meekly, mounted by her like a groom before a horse. He would give her 'myn herte blood' if she asked for it. May's dishonesty culminates in a gross description of the sex-act from the Merchant. He apologises for it, but doesn't seem all that repentant, especially as he draws attention to May's act of copulation again a few lines later. The passage concludes with Januarie's hysterics when his sight is restored. Even then May doesn't have to work hard to deceive him. She claims her sex-show was a brilliant idea, to shock his eyes back to full sight. As for Januarie his predicament is ridiculous, but his pain is real. The betrayed old man cries out 'as doth the mooder when the child shal die'. There is plenty to say in this passage about the interaction of narrative and dialogue; the way the Merchant telegraphs his contempt for both Januarie and May; and the cynical, rather than straightforwardly comic way Chaucer presents <i>fabliau</i> material.</p> <p>The indicative content is intended to indicate aspects of questions which may feature in candidates' answers. It is not prescriptive, not is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions <b>This guidance should be used in conjunction with the Level Descriptors: Poetry.</b></p>	30

Question	Guidance	Marks
8	<p><b>Discuss ways in which Milton suggests the beginning of misunderstanding between Adam and Eve. In your answer explore the author's use of language, imagery and verse form, and consider ways in which you find the extract characteristic of <i>Paradise Lost, Books 9 &amp; 10</i>.</b></p> <p>In Section 2, the dominant assessment objective is: <b>AO2</b>.  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; AO4, Explore connections across literary texts; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. Answers should explore the author's use of language, imagery and verse form in the extract (AO2), using appropriate terminology and articulating a coherent, accurate and relevant response (AO1). They should relate the extract to the text as a whole (AO4), and may make reference to the significance and influence of relevant contexts (AO3).</p> <p>Adam's reproof, just before the extract begins, is very mild. He thinks that wives are generally safer if they stay close to their husbands in time of crisis. But Eve is nettled by this. Milton describes her as behaving like a lover whose devotion is undervalued: she is concerned that if Adam fears the temptations of the serpent, it must be because he fails to recognise her 'firmness', because, in some way, he considers her the weaker vessel. Milton shows her expressing her resentment plainly. She criticises thoughts which should not 'have found harbour in her husband's breast'; she deplores things she 'expected not to hear.' Although Adam's long rejoinder is 'mild' and reasonable, candidates may find it disconcerting too, giving a little too much ground, resorting to phrases such as 'misdemean not then', or reminding her that as Immortal and unfallen Eve, she is 'from sin and blame entire' (i.e. free). But he does express strong trust in her, in her innocence, good sense and 'virtue' (which he says beams from her like 'outward strength'). Yet he still thinks this robustness were better coming from both of the pair, not just one; or him, rather than her. He is quietly insistent about the power of their foe: how subtle and dangerous he must be 'who could seduce/Angels' and who is confident enough to glide about without retinue. Even though Milton deliberately understates this exchange, candidates are likely to see it as more than a very eloquent version of a lovers' tiff. This exchange is a close prelude to the Fall, predicated by Eve's haughtiness or Adam's indulgence or a mixture of both. There is relatively little imagery here, but much rhetoric, as often in these Books. Theologically much may be said about ways in which Milton shows how unfallen beings may harbour fallen thoughts. Many will point out that Milton, clearly depending on traditional sources, clearly hints that the woman, Eve, is the more guilty party in this extract, and some may shape their answers around the unfairness of this centuries' old view.</p>	30

		<p>The indicative content is intended to indicate aspects of questions which 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. <b>This guidance should be used in conjunction with the Level Descriptors: Poetry.</b></p>	
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Question	Guidance	Marks
9	<p><b>Discuss ways in which Coleridge shows the importance of reflections in solitude in ‘Lines on Having Left a Place of Retirement’. In your answer explore the author’s use of language, imagery and verse form, and consider ways in which you find the extract characteristic of Coleridge’s work in your selection</b></p> <p>In Section 2, the dominant assessment objective is: <b>AO2</b>.  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; AO4, Explore connections across literary texts; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. Answers should explore the author’s use of language, imagery and verse form in the poem (AO2), using appropriate terminology and articulating a coherent, accurate and relevant response (AO1). They should relate the poem to the group they have studied as a whole (AO4), and may make reference to the significance and influence of relevant contexts (AO3).</p> <p>The value of ‘abstruse musing’ in solitude is a recurring theme in Coleridge’s Conversation poems, and candidates may connect this extract (among others) with the slightly disturbed idyll with Sara Coleridge in ‘The Aeolian Harp’, the enforced afternoon of recuperation in ‘Lime-Tree Bower’, the thoughts of an out-of-hours baby-sitter in ‘Frost at Midnight’, the meditation in ‘The Nightingale: A Conversation Poem’ on the power and value of the nightingale in literature and life. Many will point out that the Ancient Mariner too has long, painful yet creative opportunities for ‘solitary musing’ after the rest of his crew drop dead. The one intrusion into Coleridge’s solitude in the poem prescribed is the refugee from commercial Bristol, who seems to learn a lot from intruding on Coleridge’s ‘blessed spot’. Some may be aware that Bristol was at this time a centre for the Atlantic Slave Trade. Sara, as usual something of an extra, then hears a sermon (‘I said to my beloved . . .’) on the blessedness of solitude and nature. Coleridge’s recreation of his ‘cot’ by the Bristol Channel is self-consciously idyllic, almost suggesting the house where Thomas Hood’s persona recalls his childhood. Careful use of caesurae points the contributions of individual plants, and Coleridge includes a favourite Romantic image, the sky-lark, flickering in and out of sight at the limit of the naked eye. The second stanza, where Coleridge climbs a ‘bare bleak’ Quantock mountain, leads to a classic piece of fashionable ‘Natural Theology’, where an experience of God grows out of contemplation of a picturesque scene. As often in Coleridge much of the mystical energy depends on careful registration of details in the landscape: ‘the Islands and white sails, Dim Coasts, and cloudlike Hills.’ The extract ends in a prayer of quiet thankfulness.</p> <p>The indicative content is intended to indicate aspects of questions which may feature in candidates’ answers. It is not prescriptive, not is it exclusive; examiners must be careful to reward original but well-focused answers and</p>	30

			implicit as well as explicit responses to questions. <b>This guidance should be used in conjunction with the Level Descriptors: Poetry.</b>	
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Question	Guidance	Marks
10	<p><b>Discuss ways in which Tennyson describes the narrator's dreams and predictions in this extract from <i>Maud</i>. In your answer explore the author's use of language, imagery and verse form, and consider ways in which you find the extract characteristic of <i>Maud</i>.</b></p> <p>In Section 2, the dominant assessment objective is: <b>AO2</b>.  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; AO4, Explore connections across literary texts; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. Answers should explore the author's use of language, imagery and verse form in the extract (AO2), using appropriate terminology and articulating a coherent, accurate and relevant response (AO1). They should relate the extract to the text as a whole (AO4), and may make reference to the significance and influence of relevant contexts (AO3).</p> <p>The third section of <i>Maud</i> (originally joined to the second section) attracted much adverse criticism because it argues that many of the social evils the narrator has previously identified will be cured by the coming War in the Crimea, the first major European War since Napoleon. The poet described the persona at the start of this extract as 'sane but shattered', yet transformed by the 'pure and holy love of Maud'. In this extract Maud's ghost seems to emerge from the persona's dream like 'silent lightning' from a 'band' of stars, to show the way forward as if she were a mid-Victorian Britannia, pointing to Mars (the planet of War) as he glows in the constellation of Leo (possibly an image of Martial Britain). Many will see this dark military prophecy as an aspect of the persona's long history of madness, even though he tells us that fighting in the Crimean War will be a cure for his 'old hysterical mock-disease'. Maud's eyes and ghostly shape have drifted through the poem before in ominous ways (for example, after the duel). The vision of pastoral hillocks being torn up and cobwebs blown out of the mouth of cannons seem to violate so much of the poem's delicacy of natural detail. Look for engagement with what the poem actually says, not for unsifted context. There are many other dreams and predictions in the poem (the fathers arranging marriage to Maud, the tirade against Mammon, the dark hallucination of suicide burial). Other parts of the poem are also written like this extract, in irregular hexameters. This metre is usually a sign that the narrator is over-excited, but has plenty to say.</p> <p>The indicative content is intended to indicate aspects of questions which may feature in candidates' answers. It is not prescriptive, not is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. <b>This guidance should be used in conjunction with the Level Descriptors: Poetry.</b></p>	30

Question	Guidance	Marks
11	<p><b>Discuss ways in which Rossetti celebrates the power of love in ‘In the Round Tower at Jhansi, June 8 1857.’ In your answer explore the author’s use of language, imagery and verse form, and consider ways in which you find the extract characteristic of Rossetti’s work in your selection.</b></p> <p>In Section 2, the dominant assessment objective is: <b>AO2</b>.  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; AO4, Explore connections across literary texts; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.  Answers should explore the author’s use of language, imagery and verse form in the poem (AO2), using appropriate terminology and articulating a coherent, accurate and relevant response (AO1). They should relate the poem to the group they have studied as a whole (AO4), and may make reference to the significance and influence of relevant contexts (AO3).</p> <p>This is an early Rossetti poem, and unusual in that it is a response to a recent public event, the murder of English women and children during what has traditionally in this country been called the ‘Indian Mutiny’ of 1857. Candidates will note that after the first stanza’s scene setting the focus is less on the situation, still less its wrongs, than the transforming power of love. The wider conflict seems frozen by the vignette of the lovers, almost as if time and circumstance have stopped. The chivalrous English officer and his ‘pale young wife’ become immersed in a poetic love duet, which is quite literally a <i>liebestod</i>. In the third stanza the repeated phrase ‘Close . . .’ both conceals and reveals the pistol that will become the saving(?) murder weapon. Victorian readers would know at once that the woman sacrificing her life to her loving husband is avoiding ‘a fate worse than death.’ The clipped rhythm of the final stanza with its short last line concentrates on their heroism, on the banality (“Good bye.”—“Good bye”), and the horror (“Young, strong and full of life”) of what they are doing. The power of love, both earthly and heavenly, occurs throughout the selection of Rossetti poems, as in ‘Twice’ and ‘Soeur Louise de la Miséricorde’. The notion of sacrificial love may provide useful contrasts. It lies at the heart of ‘Goblin Market’ and ‘Remember’. Rossetti’s note, attached to the poem, may lead some candidates to feel that that the poem is less an account of an event than a rhetorical transformation of it. Rossetti discovered much later (c. 1875) that the Skenes, man and wife, were probably taken out and shot by the rebels. Some may feel that despite its art the poem is at bottom a contribution to contemporary British propaganda.</p> <p>The indicative content is intended to indicate aspects of questions which may feature in candidates’ answers. It is not prescriptive, not is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. <b>This guidance should be used in conjunction with the Level Descriptors: Poetry.</b></p>	30

**APPENDIX 1**

Assessment Objective weightings for this component are given as percentages.

**Assessment Objectives Grid**

<b>Question</b>	<b>AO1 %</b>	<b>AO2 %</b>	<b>AO3 %</b>	<b>AO4 %</b>	<b>AO5 %</b>	<b>Total %</b>
<b>1a</b>	7.5	10	2.5	0	5	<b>25</b>
<b>1b</b>	7.5	10	2.5	0	5	<b>25</b>
<b>2a</b>	7.5	10	2.5	0	5	<b>25</b>
<b>2b</b>	7.5	10	2.5	0	5	<b>25</b>
<b>3a</b>	7.5	10	2.5	0	5	<b>25</b>
<b>3b</b>	7.5	10	2.5	0	5	<b>25</b>
<b>4a</b>	7.5	10	2.5	0	5	<b>25</b>
<b>4b</b>	7.5	10	2.5	0	5	<b>25</b>
<b>5a</b>	7.5	10	2.5	0	5	<b>25</b>
<b>5b</b>	7.5	10	2.5	0	5	<b>25</b>
<b>6a</b>	7.5	10	2.5	0	5	<b>25</b>
<b>6b</b>	7.5	10	2.5	0	5	<b>25</b>
<b>7</b>	7.5	10	2.5	5	0	<b>25</b>
<b>8</b>	7.5	10	2.5	5	0	<b>25</b>
<b>9</b>	7.5	10	2.5	5	0	<b>25</b>
<b>10</b>	7.5	10	2.5	5	0	<b>25</b>
<b>11</b>	7.5	10	2.5	5	0	<b>25</b>
<b>Totals</b>	<b>15%</b>	<b>20%</b>	<b>5%</b>	<b>5%</b>	<b>5%</b>	<b>50%</b>

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