



Oxford Cambridge and RSA

GCE

English Literature

H072/01: Shakespeare and poetry pre-1900

AS Level

Mark Scheme for June 2024

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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
 - a. **To determine the level** – start at the highest level and work down until you reach the level that matches the answer
 - b. **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

11. Annotations

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
	Analysis
	Detailed
	Effect
	Expression
	Link
	Answering the question
	View

	Relevant but broad, general or implicit
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12. Subject Specific Marking Instructions

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.

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 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

AO2 (40%)	<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 (30%)	<ul style="list-style-type: none"> Excellent and consistently detailed understanding of text and question. Consistently fluent and accurate writing in appropriate register. Critical concepts and terminology used accurately and consistently. Well structured, coherent and detailed argument consistently developed.
AO5 (20%)	<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.
AO3 (10%)	<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 and received, as appropriate to the question.

Level 5: 21-25 marks

AO2 (40%)	<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 (30%)	<ul style="list-style-type: none"> Good and secure understanding of text and question. Good level of coherence and accuracy of writing, in appropriate register. Critical concepts and terminology used accurately. Well-structured argument with clear line of development.
AO5 (20%)	<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.

AO3 (10%)	<ul style="list-style-type: none">• Good, clear evaluation of the significance and influence of the contexts in which literary texts are written and received, as appropriate to the question.
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Level 4: 16-20 marks

AO2 (40%)	<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 (30%)	<ul style="list-style-type: none"> • Competent understanding of text and question. • Clear writing in generally appropriate register. • Critical concepts and terminology used appropriately. • Straightforward arguments competently structured.
AO5 (20%)	<ul style="list-style-type: none"> • Answer informed by some reference to different interpretations of the text. • Answer informed by some reference to changing critical views of the text over time.
AO3 (10%)	<ul style="list-style-type: none"> • Competent understanding of the significance and influence of the contexts in which literary texts are written and received, as appropriate to the question.

Level 3: 11-15 marks

AO2 (40%)	<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 (30%)	<ul style="list-style-type: none"> • Some understanding of text and main elements of question. • Some clear writing, some inconsistencies in register. • Some appropriate use of critical concepts and terminology. • Some structured argument evident, lacking development and/or full illustration.
AO5 (20%)	<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.
AO3 (10%)	<ul style="list-style-type: none"> • Some understanding of the significance and influence of the contexts in which literary texts are written and received, as appropriate to the question.

Level 2: 6-10 marks

AO2 (40%)	<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 (30%)	<ul style="list-style-type: none"> Limited understanding of text and partial attempt at question. Inconsistent writing, frequent instances of technical error, limited use of appropriate register. Limited use of critical concepts and terminology. Limited attempt to structure discussion; tendency to lose track of argument.
AO5 (20%)	<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.
AO3 (10%)	<ul style="list-style-type: none"> Limited understanding of the significance and influence of the contexts in which literary texts are written and received, as appropriate to the question.

Level 1: 0-5 marks

AO2 (40%)	<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. 1 or 2) used (and likely to be incorrect), or no quotations used.
AO1 (30%)	<ul style="list-style-type: none"> Very little or no connection with text; question disregarded. Persistent serious writing errors inhibit communication of meaning; very little or no use of appropriate register. Persistently inaccurate or no use of critical concepts and terminology. Undeveloped, very fragmentary discussion.
AO5 (20%)	<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.
AO3 (10%)	<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 and received, as appropriate to the question.

0 = No response, or no response worthy of credit.

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

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

Level 5: 21-25 marks

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

AO3 (10%)	<ul style="list-style-type: none"> • Good, clear evaluation of the significance and influence of the contexts in which literary texts are written and received, as appropriate to the question.
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Level 4: 16-20 marks

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

Level 3: 11-15 marks

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

Level 2: 6-10 marks

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

Level 1: 0-5 marks

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

0 = No response, or no response worthy of credit

Question		Guidance	Marks
1	(a)	<p>1 <i>Coriolanus</i> Either (a) ‘By the end of the play, something like justice is done.’ How far and in what ways do you agree with this comment on the play <i>Coriolanus</i>? [30]</p> <p>In Section 1, the dominant assessment objective is: AO2.</p> <p>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 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>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. This guidance should be used in conjunction with the Level Descriptors: Shakespeare.</p> <p>Candidates are likely to focus on whether ‘justice’ is achieved for the Roman City-State and its neighbours. Not much social justice is done to the Plebeians: their democratic choices are largely ignored, they make up their income by looting battlefields, or they act as wine-waiters to the great men of the time. The Tribunes, self-seeking and doctrinaire, arguably do more harm than good to their cause. Coriolanus’s wife, children and old mentor are all betrayed by him to the Volscian cause, arguably to serve his ego and revenge. Tullus Aufidius, a fainter and crueller version of Coriolanus, stages a vengeful coup at the end of the play. The deceptiveness with which it is managed suggests he will be less than a just or consistent ruler. Volumnia, prevailing on her son, brings justice and safety to Rome,</p>	30

		<p>but at ‘mortal cost’ to her garlanded hero. Whether the outcome of the play is ‘just’ as far as the hero is concerned may divide candidates. The likely argument is that for all his determination, heroism, and rough political insight, Coriolanus’s ego is too large and awkward to dispense ‘justice’ or even to deserve it, though he is able to see through and deal with much of the hypocrisy and duplicity of the Romans. Ultimately, however, he demurs and spares the city of his birth. Some may see the austerity of attitudes to justice as anticipating those of the later Roman Empire.</p>	
1	(b)	<p>Or (b) ‘<i>Coriolanus</i> shows women can have a powerful influence on politics.’ How far and in what ways do you agree with this view on the roles of the women in the play <i>Coriolanus</i>? [30]</p> <p>In Section 1, the dominant assessment objective is: AO2.</p> <p>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 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. This guidance should be used in conjunction with the Level Descriptors: Shakespeare.</p> <p>The three women have very distinctive roles, and candidates are likely to take them separately, at least at first. Valeria is a kind of choric figure, the chaste, morally upstanding Roman matron. It is she, or women like her, for whom the City-State is fighting, and she has access to the focus of power via Volumnia, and functions as a quietly eloquent member of the delegation that pleads for mercy at Coriolanus’s hands.</p>	30

		<p>Virgilia seems to exert far more influence over Coriolanus than her quiescent presence suggests. She is his 'gracious silence', second only in importance to the noise of battle. She has raised his son as a martial copy of his father, and though she is demure before the gates of Rome, that son makes violent threats. Coriolanus, it seems, has been raised in an atmosphere of chivalry, possibly a kind of matriarchy, winning his trophies for a collection of civilised, patriotic women, of whom the most energetic and considerable is clearly his mother, celebrating her son's wounds, glorying in the trashing of butterflies, and subjecting the Tribunes (who think she is mad) to bitter rhetoric. She is never silent or passive in the political arena, but gives as good as she gets, and the measured weight of her rhetoric is enough to raise a siege and bring her son down. Some may feel the other patrician women are presented less as part of Rome's martial design than Volumnia, and that their subdued demeanour may suggest the impact upon them of patriarchal pressure.</p>	

Question		Guidance	Marks
2	(a)	<p>2 Hamlet. Either (a) ‘A play focused on ambition and betrayal.’ How far and in what ways do you agree with this view of the play Hamlet? [30]</p> <p>In Section 1, the dominant assessment objective is: AO2.</p> <p>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 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. This guidance should be used in conjunction with the Level Descriptors: Shakespeare.</p> <p>This may be seen by candidates as a question about the ‘rotteness’ of Denmark as portrayed in the drama. Ambition is everywhere. Claudius kills his brother to gain (or usurp) the Danish throne. Rosencrantz and Guildenstern are called up to do dirty work (‘playing’ Hamlet ‘like a recorder’) in hope of social betterment. Osric’s cameo seems to show how gilded euphuism (fashion generally) was a means of getting on at the contemporary English Court, never mind the Danish. Ambition is often linked to a willingness to betray others in the rush to get to the top (or just to stay there). Polonius may be ‘loosing’ his daughter to spy on Hamlet; he is certainly setting his own spies to overlook his son Laertes’s sex life. Claudius inveigles Laertes into own his ‘hugger-mugger’ devices which are intricate and would-be fail-safe (‘the point envenomed too!’). Rosencrantz and Guildenstern, a couple of rather hapless king’s henchmen, are in turn betrayed by Hamlet, who, with elaborate care, forges a diplomatic document to incriminate them. Gertrude may protest her innocence but she shares all the spoils of Claudius’s ambition and betrayal. Some may single out Horatio as the play’s only figure of humility and plain-dealing. Others may see Ophelia as a victim of all this double-dealing at Court. Hamlet himself has plenty to say about</p>	30

		ambition: in his speech on bad dreams, on the soldiers who are willing to die for a straw, and on the pointlessness of competition when all ends in a graveyard.	
2	(b)	<p>Or (b) 'More man of action than dreamy intellectual.' How far and in what ways do you agree with this view of the role of Hamlet in <i>Hamlet</i>? [30]</p> <p>In Section 1, the dominant assessment objective is: AO2.</p> <p>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 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. This guidance should be used in conjunction with the Level Descriptors: Shakespeare</p> <p>The question of whether or not Hamlet prevaricates is inevitably bound up with his other self as action man, stoking a melodramatic plot and responsible for the deaths of six. From the point of view of Rosencrantz and Guildenstern, extrapolated in Tom Stoppard's 1966 comedy, Hamlet is almost impossible to manage. He refuses to answer their questions, sees them not as old school friends but 'making love to their employment', and forges state papers so that the King of England is forced to execute them. Horatio has some scruples about this diplomatic mischief, but Hamlet none at all. His accidental killing of Polonius is justified as collateral damage. Interacting with others, including the King</p>	30

		<p>and Laertes, he is provocative and fearless. Balanced essays will point out that in some scenes the 'dreamy intellectual' is surely to the fore: producing theological reasons in chapel for not killing Claudius or, as in the most famous soliloquy ('To be or not to be'), finding procrastination an antidote to mortality. Most of the other soliloquies investigate reasons for not getting on with things (while meaning to). He claims to be admonished by the active examples of honour-struck soldiers and barnstorming actors, but remains hidebound 'by the pale cast of thought'. In the graveyard, confronted with the great paradoxes of death, he stands still and waits, wondering for the last time 'what is this quintessence of dust.'</p>	
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Question		Guidance	Marks
3	(a)	<p>3 <i>Measure for Measure</i></p> <p>Either (a) ‘For a comedy <i>Measure for Measure</i> has a lot to say about death.’ How far and in what ways do you agree with this view of <i>Measure for Measure</i>? [30]</p> <p>In Section 1, the dominant assessment objective is: AO2. 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 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. This guidance should be used in conjunction with the Level Descriptors: Shakespeare.</p> <p>Some candidates will have studied this as a ‘problem play’, ‘dark comedy’ or ‘tragicomedy’, and will immediately be aware of issues of genre, especially the difficulty in defining the mixed genre into which this gloomy but oddly fortuitous play falls. Some will show that humour tends to focus on the more broadly depicted characters: bawds, whores, pimps, mentally challenged policemen, furtive pleasure-seekers. Shakespeare’s ‘editors’, Heminge and Condell, placed <i>Measure</i> among the comedies. There are plenty of disasters averted, old wrongs righted, farcical subterfuges unexpectedly brought off, and one of Shakespeare’s great virtuoso discovery scenes, lasting the best part of the final act. The ending also provides a rash of marriages as a comedy should, though these will not necessarily please candidates, especially the Duke’s, offering himself as husband, pretend friar to novice nun. But potentially tragic</p>	

		<p>outcomes cast a long shadow. A pimp is converted to the hangman's 'mystery', and severed heads seem to be freshly available whenever the plot needs one. There is even a long speech from the Duke arguing against the uncertainties of life itself ('Be absolute for death'). This generates the play's most famous speech, Claudio's all-too-human desperation before the physical fact of mortality ('to lie in cold obstruction/ And to rot') coupled with possibilities of damnation or oblivion. Crime, punishment and physical decay seem to fit oddly with a benevolent Duke arranging marriages, but look for any attempt to show how the jigsaw pieces of genre fit together. Performance history may help.</p>	
3	(b)	<p>Or (b) 'The Duke behaves as if he possesses God-like authority.' How far and in what ways do you agree with this view of the role of Duke Vincentio in <i>Measure for Measure</i>? [30]</p> <p>In Section 1, the dominant assessment objective is: AO2. 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 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. This guidance should be used in conjunction with the Level Descriptors: Shakespeare.</p> <p>The trope of the 'Magistrate' finding out the truth about his people under a disguise is not uncommon in drama of this period. Shakespeare's Duke will probably be seen as one who bites off more than he can chew, trying to effect change without claiming responsibility, and possibly uncovering (unwittingly and unwillingly) distorted views of himself and reputation, like Lucio's outrageous slanders. Some will see him as the worst kind of tyrant, trying to tighten up his own lax legislation by letting someone else, the hypocritical 'Puritan' ('Prenzie') Angelo, wield the horsewhip. Others will see him as a kind of comic stage</p>	

		<p>manager, playing with the hearts and (literally) the heads of others in a ridiculous but not always amusing Catholic disguise. And yet Angelo, admittedly cornered, argues the Duke has operated like ‘power divine’. His subterfuges with the bodies and souls of Ragozine and Barnardine may seem abruptly concocted, but they are not altogether different from the surprises of a Christian God working through the engines of providence. The conceit that Shakespeare has written an allegory of the way God the Father conceals himself behind his creation is a not unreasonable reading of the play, as Wilson Knight has proved in <i>Wheel of Fire</i>. But many candidates are likely to find aspects of Duke Vincentio less than God-like: irresponsible, cowardly and impetuous. Answers should focus on the moral implications of the Duke’s role, however, not simply provide a character-study. Performance history will be useful if candidates are able to supply it: the Duke can be anything in production from a cowled saint to an amateur social worker to a sex-addict in disguise to a bad stage magician.</p>	
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Question		Guidance	Marks
4	(a)	<p>4 <i>Richard III</i> Either (a) ‘This is a world where honesty gets you nowhere.’ How far and in what ways do you agree with this view of the play <i>Richard III</i>? [30]</p> <p>In Section 1, the dominant assessment objective is: AO2. 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 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. This guidance should be used in conjunction with the Level Descriptors: Shakespeare.</p> <p>‘Honesty’ has not been Clarence’s strong suit in the previous play. His speech in the Tower reminds everyone of how ‘false, fleeting, perjured Clarence’ disgraced himself by betraying Warwick on the Tewkesbury campaign, bemoaning his treachery in the play’s longest and most imaginatively charged speech, picturing hell as a sea-bed strewn with now worthless pearls. Meanwhile Richard deceives him into thinking the King his enemy and marries himself off to Warwick’s daughter in as sustained display of dishonest hyperbole that astonishes even this master-deceiver. For Richard, a consummate actor, dishonesty clears the path to the throne, as he has explained in his 3H6 soliloquy (‘Why, I can smile and / And murder while I smile’). Hastings goes to his beheading thinking he is chairing a meeting, while the indictment is drawn up by an astonished scrivener after the victim is already dead. The Mayor of London and his retinue are deceived (not unexpectedly?) by Richard’s false show of piety between two bishops. The Cardinal is talked out of granting Sanctuary (which he would not ‘for all this land’) after a few sweet</p>	30

		<p>words from Buckingham. Meanwhile the temperamentally dishonest gather round Richard like cormorants: Catesby, Ratcliffe, Lovell, and Tyrell. Dighton and Forrest argue the merits of honest courses, but always come down on the dark side. Honesty is rare until the fifth act of the play, and even then the complots against Richard must be managed by subterfuge, almost at the cost of young George Stanley's life. King Edward has earlier tried to reconcile his warring relatives, but the combined treacheries committed during the Wars of the Roses prove too much for him. Some may argue the young Duke of York confronts Richard as bravely and truly as anyone, and the chorus of women are bleakly honest about their (often guiltless) victimhood.</p>	
4	(b)	<p>Or (b) 'The wise and witty Buckingham's one mistake is to trust Richard.' How far and in what ways do you agree with this view of the role of Buckingham in <i>Richard III</i>?</p> <p style="text-align: right;">[30]</p> <p>In Section 1, the dominant assessment objective is: AO2. 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 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. This guidance should be used in conjunction with the Level Descriptors: Shakespeare.</p> <p>When the play begins Buckingham is Richard's 'other self', stage-managing the abduction of the young King from Ludlow, denying sanctuary to his mother, and imprisoning both of Edward's sons in the Tower.</p>	30

		<p>Richard smiles and approves, and declares that he and Buckingham work together like a pair of tragedians in the theatre. Buckingham proceeds to prove this with a number of consummate acting displays: urging Richard's claims in Guildhall, packing that audience with Richard's sympathisers, and acting as master of ceremonies when Richard makes his demure appearance between the Bishops. Only after the hard work of deposing the boy-king has been done, and when the usurper has been planted on the throne, does Richard pick a quarrel with the 'deep revolving witty Buckingham', dismayed at his scruples (which only last a few lines) about slaughtering Edward's children, refusing him spoils that had been the price of Hastings's murder. Richard treats Buckingham publically as a nagging suitor (a figure on a clock-face tactlessly sounding the hour), and pushes him, fatally, into exile and revolt. Candidates may argue that Richard becomes jealous of Buckingham, even threatened by him. Buckingham recalls that Margaret at the start of the play told him that Richard 'splits the hearts with sorrow' of those who trust him. When Buckingham's ghost appears at Bosworth he is just as vindictive as the others, but possibly more filled with a sense of betrayal and regret.</p>	

Question		Guidance	Marks
5	(a)	<p>5 <i>The Tempest</i> Either (a) ‘A play full of wonders and impossibilities.’ How far and in what ways do you agree with this view of <i>The Tempest</i>? [30]</p> <p>In Section 1, the dominant assessment objective is: AO2. 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 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. This guidance should be used in conjunction with the Level Descriptors: Shakespeare.</p> <p>‘Wonder’ is often thought to be a characteristic of Shakespeare’s Late Romances, often managed by bending or even breaking the laws of nature to put something like myth on the stage. In this case Prospero, the exiled Duke of Milan, gathers the enemies who have exiled him to an island-shore and fills the air with ‘wonders and impossibilities’, partly to engross and partly to reproach them. There is a mysterious apparent drowning, with a chorus of sea-nymphs suggesting renewal; a conspiracy between Antonio and Sebastian worthy of Lady Macbeth or Goneril foiled by the elemental servant who is bound to Prospero; theatrical reproof of the ‘three men of sin’ who usurped Prospero by a mixture of ‘strange shapes’ and a gesticulating Harpy; a Masque of Pastoral Goddesses and dainty sickle-men suggesting the value and transience of Theatre through the Ages, while illustrating the potent yet tender sacrament of Marriage. Production history will be useful, especially if candidates have seen a version with a large cast and elaborate choreography, or with impactful lighting. There may still be views of the play along the</p>	30

		lines of Auden's Antonio in <i>The Sea and the Mirror</i> 'Your all is partial, Prospero'. That insensitive Sebastian and Machiavellian Antonio are never reconciled to Prospero seems to be woven into their relative silences in the play's final scene, suggesting that even if Prospero succeeds in convincing most of the cast of this fairy play to follow him like an aged pied piper, not everyone believes in fairies.	
5	(b)	<p>Or (b) 'Gonzalo sees the best in everything.' How far and in what ways do you agree with this view of the role of Gonzalo in <i>The Tempest</i>? [30]</p> <p>In Section1, the dominant assessment objective is: AO2.</p> <p>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 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. This guidance should be used in conjunction with the Level Descriptors: Shakespeare.</p> <p>Gonzalo is sometimes seen as a relatively thankless role, a variation on the stock character of the 'good old man' who will lose himself in service to his Lord, like Adam in <i>As You Like It</i>. But Shakespeare has given him plenty of intelligence too. He is never swayed by surface appearance, and never changes his mind under the pressure of self-interest. He has some of the key speeches in the play. In the first scene it is Gonzalo who suggests the sailors are too brutal to be drowned (hanging will fit them better), hinting that the storm may not be all it seems. On the beach he holds his own against the schoolboy puns and smirking wit of Antonio and Sebastian, seeing 'green' in the isle when to them everything is 'tawny', and reminding them of the miraculous freshness and dryness of their clothes. 'Gonzalo's Commonwealth', a</p>	30

		<p>paraphrase of a passage in Montaigne's 'Of Cannibals' can be interpreted as an optimist's dream of millenarian perfection, but also as vision of a modern Eden, drawn from a positive interpretation of the lifestyle of so-called savages in the New World. He finds 'marvellous sweet music' in the illusory banquet and he concludes with the play's his great speech of creative reconciliation ('Was Milan thrust from Milan?') with its touch of <i>felix culpa</i>. Some will think Gonzalo tedious and sentimental, a kind of atrophied Polonius. Others will take him less at Sebastian and Antonio's value, and more at Prospero's, for whom this perennial optimist has proved 'Holy Gonzalo' and 'My true preserver.'</p>	
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Question		Guidance	Marks
6	(a)	<p>6 <i>Twelfth Night</i></p> <p>Either (a) ‘<i>Twelfth Night</i> mixes romance with less pleasant things, such as grief and revenge.’ How far and in what ways do you agree with this view of <i>Twelfth Night</i>? [30]</p> <p>In Section 1, the dominant assessment objective is: AO2. 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 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. This guidance should be used in conjunction with the Level Descriptors: Shakespeare.</p> <p>Candidates will probably be aware that <i>Twelfth Night</i> mixes broad, even farcical comedy with layers of quasi-tragic feeling. Illyria is presented as a country of romance and music: Olivia’s rather obstinate grief is gradually overcome there by shoots of new feeling, and Orsino’s male ego is penetrated not only by Viola’s humility and constancy (as in romance) but also by the depths of her memories of her dead sister. This ‘tragic victim’ is really an alter-ego of her suffering self. The persona gives a lie to grief, smiles at it, as it were, from the heart of grief and loss. Romance is also a factor in the Sir Toby plot, with Maria’s disciplined pursuit of that rather shoddy gentleman and Sir Andrew’s celebrated memory of being ‘adored once.’ Revenge is of course Feste’s driving motivation, a dish best eaten cold, the cruel catechism of poor Malvolio in the madman’s cell carried on by the ‘jester’ long after the other practical jokers have lost heart. Some will feel the revenge-plot between Feste and Malvolio dramatizes the growing division</p>	30

		<p>between the new Puritan middle class and retainers of the old landed gentry. Others may suggest the division between romance and vindictiveness is signaled by the play's twin settings, Italianate Romance and (something like) contemporary England. This is a question about both structure and genre: reward any effort to come to terms with these concerns.</p>	
6	(b)	<p>Or (b) 'Sir Toby is a born exploiter, Sir Andrew a born victim.' How far and in what ways do you agree with this view of the roles of Sir Toby and Sir Andrew in <i>Twelfth Night</i>? [30]</p> <p>In Section1, the dominant assessment objective is: AO2.</p> <p>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 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. This guidance should be used in conjunction with the Level Descriptors: Shakespeare.</p> <p>Sir Andrew is a variation on one of Shakespeare's stock characters, the 'silly gentleman' who sometimes (but not always) punches above his weight. In most productions he is a crowd-pleaser, taking seriously the business of his education at the hands of society, attaching himself to people, joining in all the fun, and reminiscing faintly but yearningly about his love life. It is easy to forget he turns up to woo Olivia. Toby seems to exploit him shamelessly, draining his funds, teaching him to 'accost' chambermaids, drowning him in mangled Classical scholarship and puns. There is a dark side to Sir Andrew too: he is</p>	30

		<p>used to beating people, being in the wrong, bringing his action of battery, not paying his bills, and trusting to the establishment to right him. Sir Toby, however, emerges from the play as the meaner and tougher, berating Sir Andrew as they are dressed together, fellow-victims of a corrugated romantic plot: 'Will you help? An ass-head and a knave, a thin-faced knave, a gull.' Some may see in Toby's irregular vitality a ghost of Falstaff (another born exploiter) or a hint of the rollicking Cavaliers of the coming Civil War, drinking deep, devil-may-care, making the night hideous with song, and despising the middle class, especially if they are Puritanically disposed or socially importunate. In short his exploitative character may seem to candidates to embody the dark side of upper-class English life at the beginning of the seventeenth century. It is possible Maria will make a better man of him, but she will have her work cut out.</p>	
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Question	Guidance	Marks
7	<p>Discuss what this extract from <i>The Merchant's Tale</i> suggests about the value of advice. 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>. [30]</p> <p>In Section 2, the dominant assessment objective is: AO2. 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.</p> <p>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 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.</p> <p>This guidance should be used in conjunction with the Level Descriptors: Poetry.</p> <p>The Merchant presents Placebo as a shameless yes-man. His philosophy is that you get on by contradicting no-one. Above all, never contradict your social superior, who is obviously wiser than you. This is true not only of courtiers, but of every social superior: Januarie's fellow-townsmen, every Italian counsellor, and finally Christ himself, who delights in proper respect paid to 'high degree' We see Placebo's characteristics as a rhetorician in action as he lays his flattery of Januarie on with a trowel, regularly calling him 'brother'. The old Knight is held to be 'ful of sapience', possesses a 'high prudence' that would have pleased Salomon, and is above all 'courageous' in venturing to love a young girl in old age. The passage is spiked with irony throughout. Placebo, who claims he quarrels with no one, has just been quarrelling with his fellow counsellor, Justinus. Moreover if he thinks Januarie to be a man of 'heigh sentence' this begs the question of how bright were his earlier patrons. Januarie will fall for Damyan and May's deceits just as easily as those of Placebo. Placebo's speech culminates in prurient delight in Januarie's sexual adventurousness ('Your herte hangeth on a joly pin!'), knowing well that the <i>senex amans</i> delights in praise of his sexual prowess. Chaucer's decasyllabic couplet adapts well to set speeches, the rhythms half concealed by Placebo's prolix reassuring, and there are plenty of appeals to 'Auctoritees' such as Christ and Solomon to back up Placebo's</p>	30

		counsel. Some may feel that Placebo's advice arises less from professional competence than from a moral stupidity very like Januarie's.	
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Question	Guidance	Marks
8	<p>Discuss Satan’s attitude to paradise (‘Terrestrial Heav’n’) in this extract from <i>Paradise Lost</i> Book 9. 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</i>, Books 9 & 10. [30]</p> <p>In Section 2, the dominant assessment objective is: AO2. 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 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.</p> <p>This guidance should be used in conjunction with the Level Descriptors: Poetry.</p> <p>The beginning of the extract shows Satan as speculative theologian. This ‘second creation’ of humanity must be an improvement on God’s creation of the Angels and the heaven from which a third of them fell, its new-minted perfections illuminated by an apparently limitless cosmos of stars and planets, the whole supercharged by those ‘precious beams of sacred influence’, starlight. Everything is linked in the great chain of being, of natural cause effect, and Adam and Eve are clearly intended in Satan’s view to be Lord and Lady of Creation. Satan, as so often when isolated in paradise, finds himself ‘stupidly good’, tempted to walk about like a picturesque landscape painter before recalling he has no ‘place’ in this ‘sweet interchange’ of prospects. Worse, he can find no ‘refuge’ there. The word ‘refuge’ seems to alert him to the hot hell that always burns within him, the sense of exile, of being perpetually under ‘siege’ from his ‘great adversary’. He recalls the arguments that have defined ‘Evil’ as his ‘Good’ in his great speech in Book 4, and the passage ends confirming Satan in his determination to destroy Adam and his paradise. This passage is a kind of internal monologue by Satan, dramatic in the way he sympathises with God’s handiwork before gloating over his power to destroy it. Though he has no audience, he makes much use of elaborate rhetoric, sounding like a barrister pleading a bad case with great gusto and determination. Some may think this passage shows</p>	30

		Satan in a more positive light than the above paraphrase, a victim of unreasonable oppression, now cruelly exiled, longing for the sweets of creation he is forever denied, even the baffled would-be hero of the poem.	
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Question	Guidance	Marks
9	<p>Discuss the mood of excitement and wonder in ‘Kubla Khan’. In your answer explore the author’s use of language, imagery and verse form, and consider ways in which you find the poem characteristic of Coleridge’s work in your selection. [30]</p> <p>In Section 2, the dominant assessment objective is: AO2. 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 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.</p> <p>This guidance should be used in conjunction with the Level Descriptors: Poetry.</p> <p>Candidates may be aware of the difficulty of imposing tight symbolic or allegoric programmes on this immensely suggestive text. In writing about ‘mood’ they may concentrate on the poem’s prophetic qualities, its sense of controlled excitement, and its ‘storyboard’, which seems to take us from, a ‘swift, half-intermitted’ climax into a central section of ruffled calm, where, in characteristic Romantic fashion, ‘opposition is true friendship’. The final stanza can be interpreted in many ways, but answers will probably point to an unsympathetic audience for the dreamer, weaving their own magic spell against the outsider who seems to have come from ‘paradise.’ The mood of enchanted excitement is common in Coleridge. Candidates may point to parallel passages in ‘The Nightingale: A Conversation Poem’, in ‘The Aeolian Harp;’ and particularly the vision of icicles in the moon’s glow at the end of ‘Frost at Midnight’. Some may show how the ecstasy of ‘Kubla Khan’ becomes the agony of ‘Dejection: An Ode’. Rhythm and line-length in the poem are constantly changing, and the irregular mixture of quatrains and couplets leads to some virtuoso half-rhyming, especially ‘enchanted/haunted’, ‘ever/river’, even (arguably) ‘Khan/man’. Contextual material may include the poem’s fragmentariness, its literary borrowings, the poem’s ‘Orientalism’ (Tartary and Abyssinia) even the nature of opium visions, but these should be subordinate to a discussion of the poem’s mood. The prefatory statement</p>	30

			is not included on the question paper, though some candidates may choose to refer briefly to its contents – i.e. the ‘mood’ might have been sustained had the person from Porlock not intervened.	
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Question	Guidance	Marks
10	<p>Discuss Tennyson’s presentation of the narrator’s relationship with Maud in this extract. 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>. [30]</p> <p>In Section 2, the dominant assessment objective is: AO2. 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.</p> <p>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 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.</p> <p>This guidance should be used in conjunction with the Level Descriptors: Poetry.</p> <p>This extract follows from the narrator’s complaint against the social evils of ‘Mammonite’ mid-Victorian society. He complains that his ‘moon-faced darling’ Maud was once a tomboyish all-pleasing child, but now she has grown to chilly maturity. Neither persona seems to please him. Candidates may have different theories why he reacts in this defensive, even querulous way to a girl with whom he is obviously infatuated. Some will think he is offering conventional criticism of the contemporary feminine ideal, the ‘angel in the house’; others will feel Tennyson is probing his narrator’s inner life, where Maud generally functions as a mixture of beckoning ideal and fatal warning. His hypersensitive critique of Maud’s mouth and nose suggests a determination to find fault, while his retreat to the dark garden and threatening nature, where ‘a madden’d beach’ is engaging in a kind of wrestling match with the sea, offers an expressionist take on his inner turbulence. When Maud’s star-like face grows and fades with heartbeat-like rhythm he seems in the grip of hallucination. He finishes the extract something like one of T.S. Eliot’s waste-landers, distressed at the prospect of growth and change in the ‘emerald’ lime buds. This phantasmagoric passage is written in hexameters, never a comfortable metre in English, full of drags, plunges and abrupt caesurae. Candidates may be reminded of the heavy hexameters of the poem’s opening, or possibly of the overwrought metres of</p>	30

		other imaginative sequences, such as the suicide burial, the garden of talking flowers, or Maud among the 'rosy' daisies with her supportive chorus of rooks.	
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Question	Guidance	Marks
11	<p>Discuss Christina Rossetti’s presentation of Christian themes in ‘Good Friday’ In your answer explore the author’s use of language, imagery and verse form, and consider ways in which you find the poem characteristic of Rossetti’s work in your selection. [30]</p> <p>In Section 2, the dominant assessment objective is: AO2. 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.</p> <p>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 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.</p> <p>This guidance should be used in conjunction with the Level Descriptors: Poetry.</p> <p>This powerful devotional poem dates from comparatively early in Rossetti’s career (1862). At its heart is one of the poet’s favourite themes: how a self-denigrating belief that a Christian is not good enough for Jesus can lead to a recognition of the infinite generosity of salvation and grace. The poem makes much use of the image of Christ the good shepherd, taking more care of the stray sheep, or lost sinner, than of the ninety-nine who remain in the fold (Matt 18: 12-13). This image is combined with that of another shepherd, Moses, who led his flock out of Egypt. Moses and the ‘greater Moses’ combine at the end of the poem to smite the rock of the persona’s heart (established as ‘stone’ in the poem’s first line). Moses strikes the rock in the desert to quench his followers’ thirst, while Jesus produces in Rossetti’s persona the living water of repentant tears. The poem is packed with Biblical references. Most will be able to pick up the account of the crucifixion in stanzas 1-3. Some may point out that the poem follows the same devotional path as ‘Twice’, where heavenly love is gained through the renunciation of earthly desires; the poem’s rather arduous impact may recall the strenuous journeys of ‘Up-Hill’; the sense of being exiled from the devotions of the rest of God’s world resembles ‘Shut Out’, but most candidates will see ways in which Christ’s vicarious atonement in the poem resembles the allegoric self-sacrifice Lizzie performs for Laura in ‘Goblin Market’. Some may suggest they find Rossetti more attractive as a poet of love, loss and longing than Christianity, but these</p>	30

			arguments must stay close to the idea of Christian faith. Rossetti achieves a good deal of rhetorical force in 'Good Friday' by crumpling the rhythms of an ordinary quatrain, but many will find her manipulation of the (sometimes very short) last line worth comment.	
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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 %
1a	7.5	10	2.5	0	5	25
1b	7.5	10	2.5	0	5	25
2a	7.5	10	2.5	0	5	25
2b	7.5	10	2.5	0	5	25
3a	7.5	10	2.5	0	5	25
3b	7.5	10	2.5	0	5	25
4a	7.5	10	2.5	0	5	25
4b	7.5	10	2.5	0	5	25
5a	7.5	10	2.5	0	5	25
5b	7.5	10	2.5	0	5	25
6a	7.5	10	2.5	0	5	25
6b	7.5	10	2.5	0	5	25
7	7.5	10	2.5	5	0	25
8	7.5	10	2.5	5	0	25
9	7.5	10	2.5	5	0	25
10	7.5	10	2.5	5	0	25
11	7.5	10	2.5	5	0	25
Totals	15%	20%	5%	5%	5%	50%

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