

GCE

English Literature

Unit **H472/01**: Drama and poetry pre- 1900

Advanced GCE

Mark Scheme for June 2018

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This mark scheme is published as an aid to teachers and students, to indicate the requirements of the examination. It shows the basis on which marks were awarded by examiners. It does not indicate the details of the discussions which took place at an examiners' meeting before marking commenced.

All examiners are instructed that alternative correct answers and unexpected approaches in candidates' scripts must be given marks that fairly reflect the relevant knowledge and skills demonstrated.

Mark schemes should be read in conjunction with the published question papers and the report on the examination.

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

Annotation	Meaning
	Blank Page – this annotation must be used on all blank pages within an answer booklet (structured or unstructured) and on each page of an additional object where there is no candidate response.
	Positive Recognition
	Assessment Objective 1
	Assessment Objective 2
	Assessment Objective 3
	Assessment Objective 4
	Assessment Objective 5
	Attempted or insecure
	Analysis
	Detailed
	Effect
	Expression
	Link
	Answering the question
	View
	Relevant but broad, general or implicit

Awarding Marks

The specific task-related guidance containing indicative content for each question will help you to understand how the level descriptors may be applied. However, this indicative content does not constitute the full mark scheme: it is material that candidates might use. For each specific task, the intended balance between different assessment objectives is clarified in both the level descriptors and the respective guidance section; dominant assessment objectives are flagged, or where assessment objectives are equally weighted this is made explicitly clear.

- (i) In Section 1, each part of the question is worth 15 marks, 30 overall. In Section 2, each question is worth 30 marks.
- (ii) For each answer or part answer, award a single overall mark, following this procedure:
- refer to the question-specific Guidance for likely indicative content
 - using the level descriptors for the appropriate section, make a holistic judgement to locate the answer in the appropriate level descriptor: how well does the candidate address the question? Use the 'best fit' method, as in point 10 above
 - place the answer precisely within the level, considering the relevant AOs
 - bearing in mind the weighting of the AOs, adjust the answer within the level and award the appropriate mark out of 30.

NB: For Section 1 (Shakespeare), use the level descriptor tables for part a) and part b) respectively, then add the marks together to determine the total mark out of 30.

Note: Mark positively. Use the lowest mark in the level only if the answer is borderline / doubtful. Use the full range of marks, including at the top and bottom ends of the mark range.

- (iii) When the complete script has been marked:
- if necessary, follow the instructions concerning rubric infringements
 - add together the marks for the two answers, to arrive at the total mark for the script.

Rubric Infringement

Candidates may infringe the rubric in one of the following ways:

- only answering one question
- answering two questions from Section 1 or two from Section 2
- answering more than two questions.

If a candidate has written three or more answers, mark all answers and award the highest mark achieved in each Section of the paper.

These are the **Assessment Objectives** for the A Level English Literature specification as a whole.

AO1	Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression.
AO2	Analyse ways in which meanings are shaped in literary texts.
AO3	Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.
AO4	Explore connections across literary texts.
AO5	Explore literary texts informed by different interpretations.

WEIGHTING OF ASSESSMENT OBJECTIVES

The relationship between the components and the Assessment Objectives of the scheme of assessment is shown in the following table:

Component	% of A level					
	AO1	AO2	AO3	AO4	AO5	Total
Drama and poetry pre-1900 (H472/01)	10%	7.5%	10%	5%	7.5%	40%
Comparative and contextual study (H472/02)	5%	15%	12.5%	5%	2.5%	40%
Literature post-1900 (H472/03)	5%	7.5%	2.5%	2.5%	2.5%	20%
	20%	30%	25%	12.5%	12.5%	100%

Level Descriptors Section 1, part (a): Shakespeare

AO2 is the dominant assessment objective for this section. The weightings for the Assessment Objectives in this part (a) question are:

AO2 – 75%

AO1 – 25%

Level 6: 13–15 marks

AO2 (75%)	<ul style="list-style-type: none"> Well-developed and consistently detailed discussion of effects (including dramatic effects) of language, form and structure. Excellent and consistently effective use of analytical methods. Consistently effective use of quotations and references to text, critically addressed, blended into discussion.
AO1 (25%)	<ul style="list-style-type: none"> Excellent and consistently detailed understanding of text and question with critical concepts and terminology used accurately and consistently. Well-structured, coherent and detailed argument consistently developed with consistently fluent and accurate writing in appropriate register.

Level 5: 11–12 marks

AO2 (75%)	<ul style="list-style-type: none"> Developed and good level of detail in discussion of effects (including dramatic effects) of language, form and structure. Good use of analytical methods. Good use of quotations and references to text, generally critically addressed.
AO1 (25%)	<ul style="list-style-type: none"> Good and secure understanding of text and question with critical concepts and terminology used accurately. Well-structured argument with clear line of development and a good level of coherence and accuracy of writing in appropriate register.

Level 4: 8–10 marks

AO2 (75%)	<ul style="list-style-type: none"> Generally developed discussion of effects (including dramatic effects) of language, form and structure. Competent use of analytical methods. Competent use of illustrative quotations and references to support discussion.
AO1 (25%)	<ul style="list-style-type: none"> Competent understanding of text and question with critical concepts and terminology used appropriately. Straightforward arguments competently structured with clear writing in generally appropriate register.

Level 3: 6–7 marks

AO2 (75%)	<ul style="list-style-type: none"> • Some attempt to develop discussion of effects (including dramatic effects) of language, form and structure. • Some attempt at using analytical methods. • Some use of quotations/references as illustration.
AO1 (25%)	<ul style="list-style-type: none"> • Some understanding of text and main elements of question with some appropriate use of critical concepts and terminology. • Some structured argument evident, lacking development and/or full illustration with some clear writing, some inconsistencies in register.

Level 2: 3–5 marks

AO2 (75%)	<ul style="list-style-type: none"> • Limited discussion of effects (including dramatic effects) of language, form and structure. • Description or narrative comment; limited use of analytical methods. • Limited or inconsistent use of quotations, uncritically presented.
AO1 (25%)	<ul style="list-style-type: none"> • Limited understanding of text and partial attempt at question with limited use of critical concepts and terminology. • Inconsistent writing, frequent instances of technical error with limited use of appropriate register.

Level 1: 1–2 marks

AO2 (75%)	<ul style="list-style-type: none"> • Very little or no relevant discussion of effects (including dramatic effects) of language, form and structure. • Only very infrequent phrases of commentary; very little or no use of analytical methods. • Very few quotations (e.g. one or two) used (and likely to be incorrect), or no quotations used.
AO1 (25%)	<ul style="list-style-type: none"> • Very little or no connection with text; question disregarded with persistently inaccurate or no use of critical concepts and terminology. • Undeveloped, very fragmentary discussion with persistent serious writing errors that inhibit communication of meaning; very little or no use of appropriate register.

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

Level Descriptors Section 1, part (b): Shakespeare

AO1 and **AO5** are equally weighted for this section. The weightings for the Assessment Objectives in this part (b) question are:

AO1 – 50%

AO5 – 50%

Level 6: 13–15 marks

AO1 (50%)	<ul style="list-style-type: none"> • Excellent and consistently detailed understanding of text and question with consistently well-structured, coherent and detailed argument consistently developed. • Consistently fluent and accurate writing in appropriate register with critical concepts and terminology used accurately.
AO5 (50%)	<ul style="list-style-type: none"> • Judgement consistently informed by exploration of different interpretations of the text. • Judgement consistently informed by changing critical views of the text over time.

Level 5: 11–12 marks

AO1 (50%)	<ul style="list-style-type: none"> • Good and secure understanding of text and question and well-structured argument with clear line of development. • Good level of coherence and accuracy of writing, in appropriate register with critical concepts and terminology used accurately.
AO5 (50%)	<ul style="list-style-type: none"> • Good level of recognition and exploration of different interpretations of the text. • Good level of recognition and exploration of changing critical views of the text over time.

Level 4: 8–10 marks

AO1 (50%)	<ul style="list-style-type: none"> • Competent understanding of text and question with straightforward arguments competently structured. • Clear writing in generally appropriate register with critical concepts and terminology used appropriately.
AO5 (50%)	<ul style="list-style-type: none"> • Competent level of recognition and exploration of different interpretations of the text. • Competent level of recognition and exploration of changing critical views of the text over time.

Level 3: 6–7 marks

AO1 (50%)	<ul style="list-style-type: none"> • Some understanding of text and main elements of question with some structured argument evident, lacking development and/or full illustration. • Some clear writing, some inconsistencies in register and some appropriate use of critical concepts and terminology.
AO5 (50%)	<ul style="list-style-type: none"> • Some awareness of different interpretations of the text. • Some awareness of changing critical views of the text over time.

Level 2: 3–5 marks

AO1 (50%)	<ul style="list-style-type: none"> • Limited understanding of text and partial attempt at question with limited attempt to structure discussion; tendency to lose track of argument. • Inconsistent writing, frequent instances of technical error, limited use of appropriate register and limited use of critical concepts and terminology.
AO5 (50%)	<ul style="list-style-type: none"> • Limited awareness of different interpretations of the text. • Limited awareness of changing critical views of the text over time.

Level 1: 1–2 marks

AO1 (50%)	<ul style="list-style-type: none"> • Very little or no connection with text; question disregarded with undeveloped, very fragmentary discussion. • Persistent serious writing errors inhibit communication of meaning; very little or no use of appropriate register and persistently inaccurate (or no use) of critical concepts and terminology.
AO5 (50%)	<ul style="list-style-type: none"> • Very little or no awareness of different interpretations of the text. • Very little or no awareness of changing critical views of the text over time.

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

Level descriptors Section 2, Drama and poetry pre-1900

AO3 is the dominant assessment objective for this section. The weightings for the Assessment Objectives in this section are:

AO3 – 50%

AO4 – 25%

AO1 – 12.5%

AO5 – 12.5%

Level 6: 26–30 marks

AO3 (50%)	<ul style="list-style-type: none"> Consistently developed and consistently detailed understanding of the significance and influence of the contexts in which literary texts are written, as appropriate to the question. Consistently developed and consistently detailed understanding of the significance and influence of the contexts in which literary texts are received, as appropriate to the question.
AO4 (25%)	<ul style="list-style-type: none"> Excellent and consistently detailed comparative analysis of relationships between texts.
AO1 (12.5%)	<ul style="list-style-type: none"> Excellent and consistently detailed understanding of texts and question; well-structured, coherent and detailed argument consistently developed; consistently fluent and accurate writing in appropriate register with critical concepts and terminology used accurately and consistently.
AO5 (12.5%)	<ul style="list-style-type: none"> Judgement consistently informed by exploration of different interpretations of texts.

Level 5: 21–25 marks

AO3 (50%)	<ul style="list-style-type: none"> Good, clear evaluation of the significance and influence of the contexts in which literary texts are written, as appropriate to the question. Good, clear evaluation of the significance and influence of the contexts in which literary texts are received, as appropriate to the question.
AO4 (25%)	<ul style="list-style-type: none"> Good, clear comparative analysis of relationships between texts.
AO1 (12.5%)	<ul style="list-style-type: none"> Good and secure understanding of texts and question; well-structured argument with clear line of development; good level of coherence and accuracy of writing in appropriate register with critical concepts and terminology used accurately.
AO5 (12.5%)	<ul style="list-style-type: none"> Good level of recognition and exploration of different interpretations of texts.

Level 4: 16–20 marks

AO3 (50%)	<ul style="list-style-type: none"> • Competent understanding of the significance and influence of the contexts in which literary texts are written, as appropriate to the question. • Competent understanding of the significance and influence of the contexts in which literary texts are received, as appropriate to the question.
AO4 (25%)	<ul style="list-style-type: none"> • Competent comparative discussion of relationships between texts.
AO1 (12.5%)	<ul style="list-style-type: none"> • Competent understanding of texts and question; straightforward arguments generally competently structured; clear writing in generally appropriate register with critical concepts and terminology used appropriately.
AO5 (12.5%)	<ul style="list-style-type: none"> • Answer informed by some reference to different interpretations of texts.

Level 3: 11–15 marks

AO3 (50%)	<ul style="list-style-type: none"> • Some understanding of the significance and influence of the contexts in which literary texts are written, as appropriate to the question. • Some understanding of the significance and influence of the contexts in which literary texts are received, as appropriate to the question.
AO4 (25%)	<ul style="list-style-type: none"> • Some attempt to develop comparative discussion of relationships between texts.
AO1 (12.5%)	<ul style="list-style-type: none"> • Some understanding of texts and main elements of question; some structured argument evident, lacking development and/or full illustration; some clear writing, some inconsistencies in register with some appropriate use of critical concepts and terminology.
AO5 (12.5%)	<ul style="list-style-type: none"> • Some awareness of different interpretations of texts.

Level 2: 6–10 marks

AO3 (50%)	<ul style="list-style-type: none"> Limited understanding of the significance and influence of the contexts in which literary texts are written, as appropriate to the question. Limited understanding of the significance and influence of the contexts in which literary texts are received, as appropriate to the question.
AO4 (25%)	<ul style="list-style-type: none"> Limited attempt to develop comparative discussion of relationships between texts.
AO1 (12.5%)	<ul style="list-style-type: none"> Limited understanding of text and partial attempt at question; limited attempt to structure discussion; tendency to lose track of argument; inconsistent writing, frequent instances of technical error, limited use of appropriate register with limited use of critical concepts and terminology.
AO5 (12.5%)	<ul style="list-style-type: none"> Limited awareness of different interpretations of texts.

Level 1: 1–5 marks

AO3 (50%)	<ul style="list-style-type: none"> Very little reference (and likely to be irrelevant) or no understanding of the significance and influence of the contexts in which literary texts are written, as appropriate to the question. Very little reference (and likely to be irrelevant) or no understanding of the significance and influence of the contexts in which literary texts are received, as appropriate to the question.
AO4 (25%)	<ul style="list-style-type: none"> Very little or no relevant comparative discussion of relationships between texts.
AO1 (12.5%)	<ul style="list-style-type: none"> Very little or no connection with text, question disregarded; undeveloped, very fragmentary discussion; persistent serious writing errors inhibit communication of meaning; very little or no use of appropriate register with persistently inaccurate (or no use) of critical concepts and terminology.
AO5 (12.5%)	<ul style="list-style-type: none"> Very little or no awareness of different interpretations of the text.

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

Question	Guidance	Marks
1 (a)	<p>Coriolanus Discuss the following passage from Act 1 Scene 3, exploring Shakespeare's use of language and its dramatic effects.</p> <p>In Section 1, part (a), the dominant assessment objective is: AO2.</p> <p>AO2, Analyse ways in which meanings are shaped in literary texts. Answers will also be assessed for AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression.</p> <p>Answers should be informed and relevant, showing understanding of ways in which structure, form, language, imagery and dramatic effects shape meaning (AO2) blended into a coherent argument (AO1).</p> <p>Candidates may choose to comment on the domestic nature of this passage – coming as it as does after the public consideration of political matters in the first two scenes of the play. The wider world of the play is never far away though – as we note in the immediacy of Volumnia's 'Indeed, you shall not' speech (full of sensory imagery). The domesticity is emphasised by the limited number of characters (with the Gentlewoman making just a brief appearance) and by the concentration – for the first time in the drama – on the play's often quite separate female realm. Volumnia's imperious dicta ironically often express the superiority of men over women – a theme of clear relevance to much of the rest of the play. We are also conscious that this is a family relationship being portrayed (albeit a somewhat tense one). Volumnia's dominating nature – here as in the rest of the play – is exemplified in the relative length of her speeches compared with those of her daughter-in-law. Volumnia's repeated use of the first person 'I' in her opinionated prose speech suggests her focus on her own requirements, on her sense of possessing her son, and on her determination to put down Virgilia, who is merely that son's wife. Virgilia seems happy to accept the way in which this dynamic is foisted upon her: note how she immediately attempts to remove herself from proceedings when Valeria is announced. Volumnia's reminiscent, misty-eyed language elevates her son Marcius to mythical status – with frequent comparisons to the gods being made. Candidates may choose to comment on the repeated use of corporeal imagery in the passage (especially by Volumnia) to add to the general atmosphere of the visceral in the text as a whole.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 1, part (a): Shakespeare.</p>	15

Question	Guidance	Marks
1 (b)	<p>Coriolanus ‘The female characters are always positioned outside the main events of the play.’ Using your knowledge of the play as a whole, show how far you agree with this view of women in <i>Coriolanus</i>. Remember to support your answer with reference to different interpretations.</p> <p>In Section 1, part (b), the equally weighted assessment objectives are AO1 and AO5.</p> <p>AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO5, Explore literary texts informed by different interpretations.</p> <p>Answers should be creative, informed and relevant (AO1) and supported with textual reference. The answer is in itself a response to a critical view, but may make reference to the interpretations of other audiences and readers (AO5), which may include a discussion of changing critical views of the play over time, and of both historic and contemporary performances of the play.</p> <p>Many candidates are likely to express the view that the political and public events of <i>Coriolanus</i> take place in what is very much ‘a man’s world’ – with Shakespeare arguably reflecting the nature not just of the Roman era but also of aspects of his own times. It is true that the play’s male figures dominate nearly all the action of the play. Female characters (and there are only three of them of any significance) are often presented together - but as separate from the men, inhabiting a parallel world of interiors and domesticity. The dynamics of the relationships among the female characters (such as tense mother-in-law/daughter-in-law interactions) are often as significant as links across the genders. There are plenty of opportunities for candidates to take a variety of approaches to the prompt quotation though: although ‘positioned outside’ the play’s main events, the major female figures of Volumnia and Virgilia occupy key positions as – respectively – mother and wife of Coriolanus. At the play’s climax Volumnia is arguably for a few moments the central figure, engineering the hero’s fall. Candidates may choose to argue both that the hero’s marriage becomes a central symbol of his inner conflict concerning his loyalties to Rome and also that his intense bond with his mother – together with her dominating and persuasive personality – puts her in a privileged position from which she is able to influence the public affairs of the State. Exploration of feminist interpretations of the play would be fruitful in the context of this question – as would consideration of different interpretations of characters (most notably Volumnia) in performance.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates’ answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 1, part (b): Shakespeare.</p>	15

Question		Guidance	Marks
2	(a)	<p>Hamlet Discuss the following passage from Act 4 Scene 4, exploring Shakespeare's use of language and its dramatic effects.</p> <p>In Section 1, part (a), the dominant assessment objective is: AO2.</p> <p>AO2, Analyse ways in which meanings are shaped in literary texts. Answers will also be assessed for AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression.</p> <p>Answers should be informed and relevant, showing understanding of ways in which structure, form, language, imagery and dramatic effects shape meaning (AO2) blended into a coherent argument (AO1).</p> <p>Candidates may wish to comment on the juxtaposition in this passage of one of Hamlet's characteristic moments of agonised musing with an episode of determined action presented in the wider (European) world of the play. The end of the drama is approaching at this stage - and human activity and ambitions continue to develop generally - and yet Hamlet continues to vacillate and procrastinate in a way familiar to us ever since the start of this extensive text. There are clues in the hero's apparent new-found determination here that will lead the perceptive audience member towards a cynical view of the likely outcome (or lack of it). The questioning and philosophising of this last of Hamlet's soliloquies remind us that he continues to be a man of theory rather than of practice. In particular this is reflected in the (at times) tortuous syntax and prolific use of caesurae in the final speech. We are aware in the passage that Hamlet needs to set honour as highly as the soldiers do (who are prepared to die for a patch of bare land when the honour of their nation is engaged). Hamlet uses their sacrifice as a kind of parable – urging him to get on with his revenge. Many critics do see a strong irony here – that Hamlet should be using war as a personal goad when he is really presenting it as arbitrary and pointless. Candidates may choose to gloss Shakespeare's use of striking words such as 'imposthume' and 'fust' in the passage although there is – of course – no requirement for them to do so.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 1, part (a): Shakespeare.</p>	15

Question	Guidance	Marks
2 (b)	<p><i>Hamlet</i> '<i>Hamlet</i> is a play about indecision.' Using your knowledge of the play as a whole, show how far you agree with this view of the play <i>Hamlet</i>. Remember to support your answer with reference to different interpretations.</p> <p>In Section 1, part (b), the equally weighted assessment objectives are: AO1 and AO5.</p> <p>AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO5, Explore literary texts informed by different interpretations.</p> <p>Answers should be creative, informed and relevant (AO1) and supported with textual reference. The answer is in itself a response to a critical view, but may make reference to the interpretations of other audiences and readers (AO5), which may include a discussion of changing critical views of the play over time, and which may include both historic and contemporary performances of the play.</p> <p>It is likely that candidates will be ready to answer a question on this topic (as one of the recognised central concerns of the play) but it should be remembered that a pre-prepared, generalised response will be significantly less effective than one that approaches the prompt quotation from a number of critical angles and that takes into account possible different interpretations of the text. Indecision can be seen as a dominating feature of the character of the play's central figure. The great soliloquies may be read as offering evidence of Hamlet's indecision and there is a good chance that candidates will turn to these as sources of evidence, though the strongest reproof of Hamlet for delaying comes from the ghost during its reappearance in the bedroom scene, and Hamlet's best opportunity to kill Claudius in the chapel (3:3). Good answers are likely to examine ways in which some of these particular speeches (and thus the degree of Hamlet's indecision) have been presented in performance by different actors. Indecision in Hamlet's character is linked to a number of other factors in his mentality - relating to matters of certainty, purpose, motivation and the shifting nature of reality. Some candidates will even decide that his is the classic intellectual's dilemma: whether to understand or transform his situation and his world. Nor is indecision a matter for Hamlet alone: candidates might profitably choose to consider a number of other characters and situations in the play where this aspect plays a significant role, most obviously Pyrrhus 'doing nothing' and Claudius tolerating his nephew because he cannot safely kill him. Once again, an emphasis on different interpretations will benefit a candidate – as might a focused answer which suggests that there is (of course) more to the play than just an exploration of indecision.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 1, part (b): Shakespeare.</p>	15

Question	Guidance	Marks
3 (a)	<p><i>Measure for Measure</i> Discuss the following passage from Act 4 Scene 3, exploring Shakespeare's use of language and its dramatic effects.</p> <p>In Section 1, part (a), the dominant assessment objective is: AO2.</p> <p>AO2, Analyse ways in which meanings are shaped in literary texts. Answers will also be assessed for AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression.</p> <p>Answers should be informed and relevant, showing understanding of ways in which structure, form, language, imagery and dramatic effects shape meaning (AO2) blended into a coherent argument (AO1).</p> <p>Candidates may comment on the fact that this passage reminds the audience both of the vast social sweep of the world of the play and of the complex (ie. 'problematic') machinations of the plot as it approaches its arguably hasty and implausible conclusion. The lofty moral world of the play and also its hypocrisies are reflected and distorted in this scene from the Vienna underworld in which all levels of society meet. Barnadine's language is notably earthy and full of oaths. The dialogue between hangman and intended victim is all in prose, whereas the Duke and Provost (from the upper social world) speak throughout in blank verse. As well as dealing with subtle ironies, this is also a scene of blatant comedy – and the 'Fools' Wisdom' of Pompey, here expressing itself as literal Gallows-humour, gives good evidence of this. Candidates might also comment on the almost surreal way in which characters (including the condemned man himself) banter hubristically about the precarious interrelationship between life and death. Barnadine's bit part won't fit in with the Duke's plans by letting himself be hanged. As the apparent representative of spiritual affairs in the passage, Duke Vincentio (in his disguise as Friar Lodowick) adopts his characteristic tone of pomposity – although there is, of course, another level of irony in his speech as he continues to mask (in ways uncomfortable for some audience members) his real identity as the ruler of the state. His brief final dialogue with the Provost elevates the tone of the passage once again (the need to confess a dying criminal cannot be avoided) serving as an appropriate link back to some of the more serious questions posed by the play as a whole.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 1, part (a): Shakespeare.</p>	15

Question	Guidance	Marks
3 (b)	<p><i>Measure for Measure</i></p> <p>‘Shakespeare never forgets the funny side to life in Vienna.’ Using your knowledge of the play as a whole, show how far you agree with this view of <i>Measure for Measure</i>. Remember to support your answer with reference to different interpretations.</p> <p>In Section 1, part (b), the equally weighted assessment objectives are: AO1 and AO5.</p> <p>AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO5, Explore literary texts informed by different interpretations.</p> <p>Answers should be creative, informed and relevant (AO1) and supported with textual reference. The answer is in itself a response to a critical view, but may make reference to the interpretations of other audiences and readers (AO5), which may include a discussion of changing critical views of the play over time, and which may include both historic and contemporary performances of the play.</p> <p>The deceptively casual term ‘funny’ in this prompt quotation is likely to steer candidates towards a discussion of comedic aspects of the play as a whole in a number of contexts. <i>Measure for Measure</i> presents a broad survey of life in Vienna and many candidates are likely to approach the underworld class of the play as an embodiment of both physical (often slapstick) comedy and bawdy linguistic devices, not only in scenes concerning prostitution, but also the underworld of the gaol. The key link between the upper and lower worlds is the bulky role of Lucio, who may figure as a humorous anti-Puritan, an incorrigible liar, or both. Comedy is a broader issue in the play though and good candidates may well use the prompt quotation as a starting point to explore complexities and confusions of genre and meaning in a play which presents ‘problems’ of numerous kinds in this context. Comedy is indeed never far from the surface of the play but its proximity to more serious ideas can sometimes create a heightened piquancy in the uncertain moral world of the play. Disguise, mistaken identity and complex approaches to moral issues all contribute to the richness of the play’s ‘funny’ nature and successful candidates are likely to explore the implications of this word in the prompt quotation in its dual sense of ‘humorous’ and ‘odd’. Plenty of possibilities exist for exploring this particular topic in the context of different interpretations – whether those emerging from candidates’ own views of the play (and this is a text which can prompt particularly strong views from individual readers when considering its teasing moral cruxes) or from critics’ writings or from staged performances of the play (of which there have been several new versions in the last two years).</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates’ answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 1, part (b): Shakespeare.</p>	15

Question	Guidance	Marks
4 (a)	<p>Richard III Discuss the following passage from Act 1 Scene 4, exploring Shakespeare's use of language and its dramatic effects.</p> <p>In Section 1, part (a), the dominant assessment objective is: AO2.</p> <p>AO2, Analyse ways in which meanings are shaped in literary texts. Answers will also be assessed for AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression.</p> <p>Answers should be informed and relevant, showing understanding of ways in which structure, form, language, imagery and dramatic effects shape meaning (AO2) blended into a coherent argument (AO1).</p> <p>Candidates are likely to comment on the rich and complex linguistic effects of this scene – laden as it is with irony, contrasts and contradictions. Clarence's misunderstandings – in the final minutes of his life - are pathetic. His attempts to chop logic with the murderers highlight his naivety and his lack of political wisdom, moral strength and consistency (in a play where such qualities are vital for survival) and are likely to ensure a poignant reaction in an audience. Even the murderers are not allowed merely to be one-dimensional characters in the complex political world of this play: candidates may choose to explore the ways in which their respective approaches to use of language not only sets them apart from each other but also shows both characters shifting in their moral views (in different ways) as the murder scene develops. The presence of God – and indeed of the devil - in the language (and also the biblical reference to Pilate) is appropriate when death – as so often in this play – is just around the corner. Imagery of familial ties also dominates at times. The celebrated malmsey-butt provides a contrasting bathetic, almost comic element at the moment of death. Candidates may point out that both murderers use blank verse consistently when they speak to a royal Duke, even though they are about to kill him. They may choose to gloss Shakespeare's use of less familiar words and phrases such as 'for meed' and 'thraldom' and the reference to 'millstones' (characteristic of the folksy metaphors in the language of Murderer 1) in the passage although there is – of course – no requirement for them to do so.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 1, part (a): Shakespeare.</p>	15

Question	Guidance	Marks
4 (b)	<p>Richard III</p> <p>‘Evil ambition inspires all the major events of the play.’ Using your knowledge of the play as a whole, show how far you agree with this view of the play <i>Richard III</i>. Remember to support your answer with reference to different interpretations.</p> <p>In Section 1, part (b), the equally weighted assessment objectives are: AO1 and AO5.</p> <p>AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO5, Explore literary texts informed by different interpretations.</p> <p>Answers should be creative, informed and relevant (AO1) and supported with textual reference. The answer is in itself a response to a critical view, but may make reference to the interpretations of other audiences and readers (AO5), which may include a discussion of changing critical views of the play over time, and which may include both historic and contemporary performances of the play.</p> <p>There will be plenty of material for candidates to draw on when responding to this question. Strong answers will do more than merely list major episodes of the play which present ambitious and/or evil events – instead attempting to synthesise these elements into a more sophisticated analysis of what the play is trying to suggest about evil and ambition on a broader scale. Some candidates may choose to separate (and treat distinctly) the ‘evil’ and ‘ambition’ key words in the prompt quotation. Others might choose to suggest that it is in fact other qualities which inspire all the major events of the play (although such an approach should never permit a candidate to ‘twist’ the question so that they end up writing about an entirely unrelated topic on which they would prefer to concentrate). It would be tempting for a candidate to focus their answer entirely on the play’s titular anti-hero (and it would be entirely possible to achieve a mark in the top band with this approach) but more successful candidates should also be aware that the play explores the idea of evil ambition in other ways – both in the motivations of other characters (especially Buckingham, Richard’s ‘other self’) and also in the broader historical concerns of the drama. The fact of an audience’s possible ambivalence towards Richard’s ‘evil ambition’ might also provide a fruitful area for discussion – especially when considering the artistry of Shakespeare as he makes the audience admire the king’s strategies even if we deplore their effects. The familiar tragic trait of over-ambition (perhaps explored in the context of some of Shakespeare’s other tragic heroes) could also be a fruitful area for consideration.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates’ answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 1, part (b): Shakespeare.</p>	15

Question	Guidance	Marks
5 (a)	<p><i>The Tempest</i> Discuss the following passage from Act 5 Scene 1, exploring Shakespeare's use of language and its dramatic effects.</p> <p>In Section 1, part (a), the dominant assessment objective is: AO2.</p> <p>AO2, Analyse ways in which meanings are shaped in literary texts. Answers will also be assessed for AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression.</p> <p>Answers should be informed and relevant, showing understanding of ways in which structure, form, language, imagery and dramatic effects shape meaning (AO2) blended into a coherent argument (AO1).</p> <p>Candidates may choose to point out that this is a pivotal scene in the play, a moment of transition during which we see Prospero – apparently still at the height of his temporal and spiritual strength – deciding to abjure his magical powers. (And we are reminded in the passage that Prospero's art extends to the control of both the human and the natural realms.) As such – at the beginning of the play's final Act – we are aware of a conclusion to events being in sight (and Ariel reminds us in his first speech that time is passing): the denouement is approaching. At the start of the passage, Prospero's power is intact in a different sense: he continues to command absolute authority over Ariel and the language of both characters in this hierarchy still reflects this: Prospero's questions are blunt and direct ("How's the day?"; "Say, my spirit") and Ariel's responses are respectful and even servile ("I'll fetch them, sir"). The tone of the passage varies between the tender vignette of the weeping Gonzalo, the more equivocal description of the 'distracted' Lords, and the moment where Ariel's empathy with the human seems more humane than Prospero's revenge. Prospero's decision to renounce his magic perhaps comes as a surprise to the audience and candidates may choose to comment on the ironic way in which this choice emerges from the rich description of his magical powers which it follows. There is plenty of room for comment on the natural imagery which permeates both this speech and indeed the rest of the passage. Some candidates (probably only the best) may note that the 'Ye elves' speech is a paraphrase of a translation of Ovid's <i>Metamorphoses</i> by Arthur Golding. In Golding the lines are about a 'black' witch, Medea; Shakespeare transfers them to a white magician. Critics are not sure what to make – if anything – of this apparent irony.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 1, part (a): Shakespeare.</p>	15

Question	Guidance	Marks
5 (b)	<p><i>The Tempest</i> ‘Prospero is right to give up his magic.’ Using your knowledge of the play as a whole, show how far you agree with this view of <i>The Tempest</i>. Remember to support your answer with reference to different interpretations.</p> <p>In Section 1, part (b), the equally weighted assessment objectives are: AO1 and AO5.</p> <p>AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO5, Explore literary texts informed by different interpretations.</p> <p>Answers should be creative, informed and relevant (AO1) and supported with textual reference. The answer is in itself a response to a critical view, but may make reference to the interpretations of other audiences and readers (AO5), which may include a discussion of changing critical views of the play over time, and which may include both historic and contemporary performances of the play.</p> <p>Clearly there are especially strong links between the passage (a) and essay (b) parts of this question and candidates will be able to refer directly to the very moment when Prospero abjures his “rough magic” in the passage already discussed. Strong answers will – as directed – refer to other parts of the play (both before and after this pivotal moment) though and trace both the development and consequences of Prospero’s decision. The question also invites a judgement to be made about whether Prospero’s decision is the correct one and about whether this is the right point in the plot for that decision to be effected. Candidates might well choose to comment on the dramatic implications of the latter as the play enters its final stage: Shakespeare sets up a spine-tingling moment for the audience, a ‘coup de theatre’, and there are various ways for a director to capitalise on this opportunity in performance. Prospero is a character who invites a wide range of different interpretations – from benevolent, protecting father figure on the one hand to oppressive symbol of patriarchal domination on the other. Especially impressive answers are likely to invoke ways in which the role has been approached in theatrical practice (perhaps discussing the relevant merits of a variety of performances by specific different actors). Candidates may well comment on the use of magic by Prospero (in benign but also malign contexts) in the rest of the play and also explore how – in Prospero giving up his magic at this point – the play is suggesting something about the nature of shared humanity and about positive (even liberal) qualities of compassion, tolerance and virtue.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates’ answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors</p> <p>Section 1, part (b): Shakespeare.</p>	15

Question	Guidance	Marks
6 (a)	<p><i>Twelfth Night</i> Discuss the following passage from Act 4 Scene 2, exploring Shakespeare’s use of language and its dramatic effects.</p> <p>In Section 1, part (a), the dominant assessment objective is: AO2.</p> <p>AO2, Analyse ways in which meanings are shaped in literary texts. Answers will also be assessed for AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression.</p> <p>Answers should be informed and relevant, showing understanding of ways in which structure, form, language, imagery and dramatic effects shape meaning (AO2) blended into a coherent argument (AO1).</p> <p>This is a scene ripe with linguistic and visual comic effects. Comedy is achieved via a number of dramatic and linguistic effects in the passage (disguise; confusion of identity; wordplay; just deserts for Malvolio) but it is also worth noting that a number of dark and disturbing elements exist in the scene (the Clown’s adoption of the curate guise; the dissembling; the questioning of Malvolio’s sanity). The scene is, of course, the culmination of an entire subplot which has been running from the third scene of the play and candidates might choose to consider earlier and later elements of this story which resonate in the set scene. Many will feel Malvolio deserves his comeuppance but there is bound to be a range of opinion about the appropriateness of the way in which the ‘below stairs’ characters gang up against him in such a merciless manner. The way in which Shakespeare uses language to manipulate the audience’s response to the character of Malvolio (at times he is lofty or disagreeable; at others he is fawning or pathetic) might be another area for consideration – here and elsewhere in the play. The Clown – both in his own role and in the adopted persona of Sir Topas – uses language characterised by every technique from broadly comic wordplay to extremely complex punning and allusion (although clearly there is no requirement for candidates to ‘explain’ all of the latter). This would provide a fruitful area of analysis – and might also prompt consideration by candidates of similar techniques elsewhere in the plot of the play. Imagery of dark and light might provide another profitable area for discussion. Some candidates will choose to explore considerations of class, social roles and hierarchies implicit in the playful language of the passage.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates’ answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 1, part (a): Shakespeare.</p>	15

Question	Guidance	Marks
6 (b)	<p><i>Twelfth Night</i> ‘Appearances in the play often hide a very different reality.’ Using your knowledge of the play as a whole, show how far you agree with this view of <i>Twelfth Night</i>. Remember to support your answer with reference to different interpretations.</p> <p>In Section 1, part (b), the equally weighted assessment objectives are: AO1 and AO5.</p> <p>AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO5, Explore literary texts informed by different interpretations.</p> <p>Answers should be creative, informed and relevant (AO1) and supported with textual reference. The answer is in itself a response to a critical view, but may make reference to the interpretations of other audiences and readers (AO5), which may include a discussion of changing critical views of the play over time, and which may include both historic and contemporary performances of the play.</p> <p>This is a broad theme in the play and many candidates will be prepared to write on the subject of ‘appearance and reality’ in general terms. Strong answers may well focus on the significant word ‘hide’ in the prompt quotation. False appearances in <i>Twelfth Night</i> dominate many aspects of the plot and of character motivation. As so often in drama, they are often also central to comic method – and some candidates may choose to put this into broader theatrical context. At times appearances are altered deliberately (as in the Malvolio/ Sir Topas episode presented in the parallel context question); alternatively they can be distorted as a result of misunderstanding or confusion (such as the Viola/Sebastian mistaken identity). Taken to another level, complications involving appearances might lead to broader theoretical discussion by candidates when elements such as gender and ‘class’ are involved (eg. Viola’s disguise as a male servant) leading to explorations of the play in, for example, a feminist or Marxist context. The ‘realities’ of many of the situations in the play often involve elemental considerations of love, death and identity (for example). The presence of such raw emotions and experiences in this comedy can give the play a darker edge which might lead candidates to explore some of the more metaphysical implications of hidden realities and blunt truths. The significance of many of these concepts in a production of <i>Twelfth Night</i> will – of course – depend very much on the individual vision of the play of a specific production team. This might lead some candidates to explore different interpretations of the text by specific directors and actors.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates’ answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 1, part (b): Shakespeare.</p>	15

Question	Guidance	Marks
7	<p>‘Love brings difficulties as well as pleasures.’ In the light of this view, consider ways in which writers explore love relationships. In your answer, compare one drama text and one poetry text from the above lists.</p> <p>In Section 2, the dominant assessment objective is: AO3.</p> <p>AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. The secondary assessment objective is AO4, Explore connections across literary texts. Answers will also be assessed for AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO5, Explore literary texts informed by different interpretations.</p> <p>In making the comparison (AO4), answers should demonstrate an understanding of the significance and influence of the contexts in which their texts were both written and received (AO3), and show confident use of terminology, organisation and coherence (AO1). They should also show an awareness of the views of other readers and audiences (AO5).</p> <p>Love brings difficulties for many characters in <i>Edward II</i> (and it is arguable that it does not really exist in the play at all). This is an issue not just for the main protagonist but also for his favourites and for his wife. Similarly in <i>The Duchess of Malfi</i> desires prompted by love are hard to fulfil in a context where marriage is normally seen as a political arrangement of convenience. Love’s difficulties often prove to be the source of the comedic interest in <i>She Stoops to Conquer</i> but – arguably – they are surpassed in the end at least for some of the characters. In <i>A Doll’s House</i> the audience is hard pressed to see whether there is any true love at all between Nora and Torvald: the temporary suspension of their marriage arguably brings some sense of relief from earlier difficulties. Parental love is a strong and overt element in the play though. Like much else in the world of <i>An Ideal Husband</i> true feelings of love are often subverted by the political machinations of a society in which genuine emotions are often masked – although arguably there is a sense at the end of the play of relationships emerging as stronger.</p> <p>Love certainly brings difficulties (both emotional and physical) for all the main characters in <i>The Merchant’s Prologue and Tale</i>; any pleasures gained are fleeting at best. A range of emotions associated with love are experienced by Adam and Eve in <i>Paradise Lost</i> – both within their relationship and also in the context of their external bonds with both God and Satan. Love – in many senses of the word – features in most of Coleridge’s poems and the challenges inherent in significant relationships between oneself and others are often as prominent as the pleasures. Whether love is in fact the emotion at the heart of the events in <i>Maud</i> is debatable – although the narrator’s perhaps deluded view that this is indeed the case adds to an interesting reading of the poem. The relationship between the persona and the beloved (of whatever kind) in Rossetti’s poetry is often a complex one and feelings of pain and pleasure often go hand-in-hand in her work.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates’ answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 2, Drama and poetry pre-1900.</p>	30

Question	Guidance	Marks
8	<p>‘We live in a world of constant change.’ In the light of this view, consider ways in which writers explore change. In your answer, compare one drama text and one poetry text from the above lists.</p> <p>In Section 2, the dominant assessment objective is: AO3.</p> <p>AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. The secondary assessment objective is AO4, Explore connections across literary texts.</p> <p>Answers will also be assessed for AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO5, Explore literary texts informed by different interpretations.</p> <p>In making the comparison (AO4), answers should demonstrate an understanding of the significance and influence of the contexts in which their texts were both written and received (AO3), and show confident use of terminology, organisation and coherence (AO1). They should also show an awareness of the views of other readers and audiences (AO5).</p> <p><i>Edward II</i> chronicles the constant changes in the king’s affections and also the changing expectations of him by those around him. Moral expectations (as well as political motivations) are changing and shifting constantly in <i>The Duchess of Malfi</i>. In the lighter comic world of <i>She Stoops to Conquer</i> changes are often unexpected and foisted upon characters: we sense the older generation in the cast struggling to come to terms with the swiftly changing mores surrounding them, and among the deluded or misled younger characters there is often a requirement to come to terms with changes. Change is in the air generally in Ibsen’s world and the most obvious object of this in <i>A Doll’s House</i> is of course Nora. Wilde’s characters are frequently required to come to terms with changes of reputation, status and morality – in themselves and in others.</p> <p>Circumstances in <i>The Merchant’s Prologue and Tale</i> change quickly: not only is Januarie’s desire to marry a shift in expectations but the subsequent train of events alters any preconceptions of wedded bliss. The set books from <i>Paradise Lost</i> aim to present one of the great changes in human history: the implications for the central couple - and for the world – are vast. Coleridge’s verse often presents a protagonist either contemplating a period of change or considering an altered state following a particular course of action. Temporal and emotional changes dominate the events of <i>Maud</i>: as the narrator tries to come to terms with the changing events around him we become aware – as readers – of the changes occurring in his mental condition. The characters and personae in Rossetti’s work often try either to cope with change or to manage its effects or to understand its implications.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates’ answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 2, Drama and poetry pre-1900.</p>	30

Question	Guidance	Marks
9	<p><i>'Foolish acts and their consequences are an important part of literature.'</i></p> <p>In the light of this view, consider ways in which writers explore human folly and its effects. In your answer, compare one drama text and one poetry text from the above lists.</p> <p>In Section 2, the dominant assessment objective is: AO3.</p> <p>AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. The secondary assessment objective is AO4, Explore connections across literary texts.</p> <p>Answers will also be assessed for AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO5, Explore literary texts informed by different interpretations.</p> <p>In making the comparison (AO4), answers should demonstrate an understanding of the significance and influence of the contexts in which their texts were both written and received (AO3), and show confident use of terminology, organisation and coherence (AO1). They should also show an awareness of the views of other readers and audiences (AO5).</p> <p>The extent to which the behaviour of the central figure (and others) in <i>Edward II</i> is foolish is – to some extent - open to interpretation but there will be plenty of pertinent material for candidates to draw on in their answer. Like Edward, the Duchess of Malfi could be seen to act foolishly in the choices she makes: other characters in the play certainly perceive her in this way, though her sufferings turn her into an aristocrat of pain. Many characters in <i>She Stoops to Conquer</i> act foolishly and make unwise decisions: the consequences are sometimes delayed but are always significant. Tony Lumpkin is arguably one of the great creative Fools of literature – an eighteenth century Puck. <i>A Doll's House</i> demonstrates the present effects of foolish behaviour in the past; a judgement about whether Nora's decision at the end of the play is one of folly will depend on a candidate's reading of the text. Wilde's play also reminds us that foolish decisions in the past can sometimes have very significant implications for characters living with the consequences of their behaviour years later. It also suggests that too little folly (as in Lady Chiltern's puritanism) might be seen as destructive.</p> <p><i>The Merchant's Prologue and Tale</i> is an exposure of foolish behaviour enacted by several characters on a number of levels. We are reminded that folly can have serious as well as comic consequences. In the set books from <i>Paradise Lost</i> a momentary foolish lapse has implications for the whole of humanity. Coleridge's protagonists (notably the Ancient Mariner) can also suffer dire consequences following a single act of folly. When applied to <i>Maud</i>, the term 'foolish acts' can take on darker tones: the narrator's behaviour is arguably a product of encroaching insanity – and the consequences are fatal. Rossetti's <i>Goblin Market</i> again reminds us of the apparent universality of human folly – but also of the holy rashness, the 'foolishness of God', that can set things straight again.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 2, Drama and poetry pre-1900.</p>	30

Question	Guidance
10	<p>'Literature is very good at exploring intense emotion.'</p> <p>In the light of this view, consider ways in which writers explore intense feelings and emotions. In your answer, compare one drama text and one poetry text from the above lists.</p> <p>In Section 2, the dominant assessment objective is: AO3.</p> <p>AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. The secondary assessment objective is AO4, Explore connections across literary texts.</p> <p>Answers will also be assessed for AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO5, Explore literary texts informed by different interpretations.</p> <p>In making the comparison (AO4), answers should demonstrate an understanding of the significance and influence of the contexts in which their texts were both written and received (AO3), and show confident use of terminology, organisation and coherence (AO1). They should also show an awareness of the views of other readers and audiences (AO5).</p> <p>Intense emotion (of various kinds) is a strong feature of the dialogue in <i>Edward II</i>; in this play it often leads to difficulties for the King and for other characters. <i>The Duchess of Malfi</i> presents much the same situation: passion, hatred and jealousy are often forerunners of tragic outcomes. On a different scale – and in a different era – equally intense feelings are experienced by characters in <i>She Stoops to Conquer</i> although the comic tone and sentimental mood mean that emotional outcomes are generally less pronounced. In <i>A Doll's House</i> emotions connected with love lose their strength as Nora embraces a new cause - in a new direction - with intensity. Wilde's witty dialogue in <i>An Ideal Husband</i> sometimes masks the true intensity of emotion in a play which deals with serious topics beneath its tone of artful superficiality.</p> <p>In <i>The Merchant's Prologue and Tale</i> there is again a discrepancy between the satirical tone of Chaucer's verse on the one hand and the intense – indeed painful – emotions that are being affected in characters on the other. 'Intense' is perhaps an apposite word to describe not only the emotional events of the set books from <i>Paradise Lost</i> but also the complex poetic language employed by Milton to present them. Coleridge's moments of concentrated poetic thought would aptly be described as intensely emotional explorations. In <i>Maud</i> Tennyson effectively presents characters and events reflecting dangerously excessive intensity and unbridled emotion. Rossetti's lyrics frequently present emotions relating to love, loss and faith with an epiphanic intensity. Though the question invites demonstration of close reading of linguistic effects we should expect this to remain compatible with the constraints of a closed book exam.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 2, Drama and poetry pre-1900.</p>

Question	Guidance	Marks
11	<p><i>We always need to be prepared for disappointment in life.</i></p> <p>In the light of this view, consider ways in which writers explore disappointment. In your answer, compare one drama text and one poetry text from the above lists.</p> <p>In Section 2, the dominant assessment objective is: AO3.</p> <p>AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. The secondary assessment objective is AO4, Explore connections across literary texts.</p> <p>Answers will also be assessed for AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO5, Explore literary texts informed by different interpretations.</p> <p>In making the comparison (AO4), answers should demonstrate an understanding of the significance and influence of the contexts in which their texts were both written and received (AO3), and show confident use of terminology, organisation and coherence (AO1). They should also show an awareness of the views of other readers and audiences (AO5).</p> <p>In <i>Edward II</i> the king experiences disappointment in both his public and personal realms; nor is he the only disappointed character. For the Duchess of Malfi disappointment provides a steady backdrop to her love and family relationships; she can turn 'disappointment', however, to a kind of tragic dignity. Although superficial satisfaction exists for many characters in the neat denouement of <i>She Stoops to Conquer</i> there is clearly broader disappointment experienced throughout the play by members of the older generation as their values are steadily undermined by the younger characters. Nora's life has been so far an exercise in concealment but Krogstad's vindictiveness and Rank's suffering may bring new hope out of bitter disappointment. Lofty values and glamorous facades are swept aside in <i>An Ideal Husband</i> as the disappointing truths about characters and their motives are revealed.</p> <p>Januarie clearly suffers bitter disappointment as a result of the events in <i>The Merchant's Prologue and Tale</i>, though his true enemy may be just time passing. Adam and Eve show signs of being disappointed - in one way or another – throughout the set books from <i>Paradise Lost</i> (some may argue in both their pre- and post-lapsarian states); God seems disappointed too and only Satan appears (at times) to be otherwise. Disappointment (at being rejected or left behind or ousted from humanity) often appears to be at the heart of the Romantic experience in Coleridge's poetry. For the narrator in <i>Maud</i> life itself seems to be a puzzling disappointment – and clearly he is not prepared for this. The state of being disappointed in love and by the world – although often faced with resignation and therefore perhaps prepared for – is a characteristic feature of Rossetti's work, depicting it as a strength.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 2, Drama and poetry pre-1900.</p>	30

Question	Guidance	Marks
12	<p>'Literature proves that human beings are intent on deceiving one another.'</p> <p>In the light of this view, consider ways in which writers explore deceit and delusion. In your answer, compare one drama text and one poetry text from the above lists.</p> <p>In Section 2, the dominant assessment objective is: AO3.</p> <p>AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. The secondary assessment objective is AO4, Explore connections across literary texts.</p> <p>Answers will also be assessed for AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO5, Explore literary texts informed by different interpretations.</p> <p>In making the comparison (AO4), answers should demonstrate an understanding of the significance and influence of the contexts in which their texts were both written and received (AO3), and show confident use of terminology, organisation and coherence (AO1). They should also show an awareness of the views of other readers and audiences (AO5).</p> <p>A swirl of intrigue surrounds the events and characters in <i>Edward II</i>: both the king and his favourites (on the one hand) and his detractors (on the other) frequently rely on deceit to further their cause. Much the same can be said of the world of <i>The Duchess of Malfi</i> where the mood of dissembling and deceit is perhaps even stronger – and is central to the movements of the plot and to the motivations of many of the major characters, especially Bosola, whom seems constructed of deceit. The comedy of <i>She Stoops to Conquer</i> is, of course, based on - and derived from - the central elements of deception at the heart of the play's plot, and misrepresentation and error generally prove to be creative in the end. Characters in <i>A Doll's House</i> might be observed to deceive themselves as much as others (although plenty of deceptive behaviour towards others does of course take place not least Nora's forging the codicil). Elements of deceit are at the heart of Wilde's world (both in his personal life and his art) and the prevalence of this in <i>An Ideal Husband</i> lends a particularly pungent tone to the events of that play.</p> <p>All the major characters (and some of the minor figures) in <i>The Merchant's Prologue and Tale</i> deceive each other at some point in the work; the text is founded on cynical deception. Milton's Adam and Eve deceive each other as much as God – and of course Satan is a master of the art. Deceit appears at first to be a rarer quality in the generous world of Coleridge's poetry and yet protagonists' delayed realisation of the self-deceit they have subjected themselves to could arguably be seen as a significant factor. The narrator in <i>Maud</i> not only deceives his beloved about his true nature and intentions - he also deceives himself about his motivations and about the very nature of his perception of the world. In Rossetti's <i>Goblin Market</i> one sister deceives the other and the world and its delusions are consistently seen as deceitful in her work.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 2, Drama and poetry pre-1900.</p>	30

APPENDIX 1

Assessment Objective weightings for this component are given as percentages.

Assessment Objectives Grid

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

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Shaftesbury Road
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