



Oxford Cambridge and RSA

GCE

English Literature

H072/01: Shakespeare and poetry pre-1900

Advanced Subsidiary GCE

Mark Scheme for November 2020

OCR (Oxford Cambridge and RSA) is a leading UK awarding body, providing a wide range of qualifications to meet the needs of candidates of all ages and abilities. OCR qualifications include AS/A Levels, Diplomas, GCSEs, Cambridge Nationals, Cambridge Technicals, Functional Skills, Key Skills, Entry Level qualifications, NVQs and vocational qualifications in areas such as IT, business, languages, teaching/training, administration and secretarial skills.

It is also responsible for developing new specifications to meet national requirements and the needs of students and teachers. OCR is a not-for-profit organisation; any surplus made is invested back into the establishment to help towards the development of qualifications and support, which keep pace with the changing needs of today's society.

















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.

© OCR 2020

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

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.

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.

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>‘A play in which heroic deeds count for nothing.’ How far and in what ways do you agree with this comment on the play <i>Coriolanus</i>?</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. 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>Coriolanus sets an unquestionably ‘heroic’ example, but appeals only faintly to his opponents, and not always to an audience who have supposedly come to watch his ‘tragedy’. Candidates may unpack what is understood by ‘heroic’: courageous, selfless, expressive of noble virtue. His deeds before and within Corioli are fully dramatized in Shakespeare’s first act, and the resulting wounds are shown, celebrated or dismissed throughout the rest of the play. Candidates are likely to consider what is meant by ‘count for nothing’. ‘Heroic deeds’ may confer personal status, family honour or affect the history or destiny of others, including the state. In the third act he departs for a ‘world elsewhere’ of his own choosing, and in the fourth brings Rome to the point of defeat by commandeering a rival army. At point of death he is still celebrating his martial achievements, an ‘eagle’ in the Volscian ‘dovecot’, ‘alone I did it boy!’ This may be viewed as the problem with Coriolanus: he fights with incomparable bravery and gives no quarter, but always on his own terms, and often to consolidate his honour, or his ‘pride’ which are often undistinguishable from one another. Some will see him as a throw-back to an elder age of god-like superheroes. Others may think him a right-wing thug, further compromised by complex and largely unexplored family ties. Tullus, his great competitor, emerges as a political victor rather than a martial hero, his cynical coup at the end of the play bringing a result he could never manage on the battlefield. Few will be drawn to Volumnia’s heroic code of Valkyrie-like militarism. Other hero figures, Coriolanus’s erstwhile comrades Titus Lartius and Comminius, are betrayed by Coriolanus and suffer at his hands. The play is full of heroism and always questioning its limits: accept any well-argued response. 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>	30

Question		Guidance	Marks
1	(b)	<p>‘Menenius is the most likeable character in the play.’ How far and in what ways do you agree with this view of the role of Menenius Agrippa in the play <i>Coriolanus</i>?</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>Menenius is the play’s would-be emotional trouble-shooter and a reasonably effective spin-doctor for the patrician cause. Unfortunately he’s unlucky in his political protégé. He’s intimate with Coriolanus’ family, seems to fantasise about his status as its missing father-figure, and perseveres with Coriolanus’ political ambitions long after it is clear the ‘boy’ cannot be trusted to speak his cues in public and is quite lacking in necessary political ‘mildness’. He’s good as critic of the cynical and self-important Tribunes. He’s also good at managing a crowd as he shows in the first scene with a high-handed but authoritative use of Aesop’s Fable of the Belly. But the scene where he pleads with vengeful Coriolanus as friend and father is a complete misfire: for once even Menenius cannot find the appropriate words. Some candidates will naturally resent the kind of politics (suave conservatism) Menenius represents; others will feel he is critically indulgent of Coriolanus and his brutal brand of heroism: ‘Do not take/His rougher accents for malicious sounds’. Some will feel he is a talker not a doer (the label <i>flaneur</i> comes up often in criticism). It’s hard to think of more attractive figures in the play though. Career soldiers like Titus Lartius and Comminius? The ‘gracious silence’ of Virgilia? Walk-on parts like Valeria? The more docile members of the Crowd? Fully sympathetic characters in this play are in short supply.</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>	30

Question		Guidance	Marks
2	(a)	<p>‘A play that stinks of corruption in high places.’ How far and in what ways do you agree with this view of the play <i>Hamlet</i>?</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 question picks up one of the play’s best known lines: ‘There’s something rotten in the State of Denmark.’ Marcellus is referring to the Ghost’s ‘perturbation’ at ‘murder most foul’. Even the common soldiery can understand that something’s wrong in the State. Hamlet often casts the net wider. His natural downrightness likes to point out ‘corruption’ as the end of all human life: for example, the worms at work on what remains of the ‘most grave’ Polonius. Then there is his communistic moralising in the churchyard scene, where a King makes a progress (in ‘corruption’) through the guts of a beggar. But the question refers specifically to corruption in high places. The Court at Elsinore offers plenty of corrupt deeds, references and symbols. There are famously references to cankers, ulcers, vicious moles, blisters, mildewed ears and pleurisy. The first act, in particular, is full of hints and guesses about the King’s dirty secret coming to light, the whole play features images of deceiving cosmetics, the ‘harlot’s plastering art’, and the marriage bed becomes a ‘nasty sty’. The heroic revenger, Laertes, loses his honour when he conspires with a King of ‘shreds and patches’, Hamlet turns the King’s devious diplomacy against himself and his old school-friends, Polonius sets a watch on his own son visiting Paris brothels. Better answers will visit the play’s imagery, and show how it frequently makes reference to the dirtiness of high politics: ‘O my offence is rank, it smells to heaven.’</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>	30

Question		Guidance	Marks
2	(b)	<p>‘Gertrude’s contributions to the play are rarely helpful and often harmful.’ How far and in what ways do you agree with this view of the role of Gertrude?</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>Many will have ‘prepared’ Gertrude in tandem with Ophelia (the play’s women) so watch that the role of Gertrude is properly distinguished from generic views of women at Elsinore. Gertrude’s motivation before the play is presumably pretty clear, and provides a clear explanation for her reticence in the early scenes, but in the middle of the play she becomes more active (going halves in the employment of Rosencrantz and Guildenstern, showing her lack of patience with Polonius, and despising the ‘false Danish dogs’ who stage the coup on behalf of Laertes). Most of what she says and does here implicates her in the King’s designs, rather than distinguishes her from them. There is still a sense, however, that she may be lying low, either because it suits her or because of the limited nature of her role as Consort. Whether she experiences a tragic self-realisation and regeneration in the play’s final movement (as in the Olivier film) is up to the candidate: it is possible to argue both ways. A key scene is the death of Polonius, where, though she can’t see her murdered husband’s ghost, she is more intimate with her son and indulgent of his dark banter than at any point in the play. In this scene she does see ‘such black and grained spots’ in her ‘soul’. Her most obviously positive contribution to the play is the poetic grandeur of her narrative of Ophelia’s death. Does she drink the pearl to Hamlet’s ‘fortune’ deliberately or accidentally? Her role leaves much for the director, and the candidate, to interpret, and any cogent response to the (deliberately) strong AO5 prompt is acceptable.</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>	30

Question		Guidance	Marks
3	(a)	<p>‘The ending is much happier than the play as a whole.’ How far and in what ways do you agree with this view of <i>Measure for Measure</i>?</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. Answers should be informed and relevant, showing understanding of ways in the author shapes meaning in the play (AO2) blended into a coherent argument (AO1). The answer is in itself a response to a critical view, but may make reference to the views of other audiences and readers and discuss changing critical views of the play over time. (AO5). Answers should be informed by an understanding of contexts, which can include both historic and contemporary performances of the play (AO3).</p> <p>Shakespeare writes one of his most striking denouements for this play, loose ends being tied up throughout Act Five, culminating in the astonishing final tableau where only the ‘whore-hound’ Lucio is punished, and only then by being asked to do the decent thing in marrying Mistress Kate Keep-down. Meanwhile the Duke confidently and complacently asks a former novice to be his wife having just told her that her brother, whom he knows to be alive, was dead. Shakespeare seems to go out of the way in this scene to prove his play a comedy (which is how it is labelled in the First Folio). This lead is taken up by a few directors, but the majority prefer a muted closure in which the play asks hard questions of its audience and characters rather than prepares them for their ‘happy’ future. Candidates may well unpack ‘happier’ and what it might mean in the context of this play: ‘resolution’ in marriage is presented but there is little evidence of life-affirming, positive happiness either in the ending or in the rest of the play. Candidates will probably be aware of the long standing debate as to the play’s genre, its inclusion in the group known as problem plays. Dark aspects cited may be its focus on the seamier side of sex, the attraction of hypocrisy for religious people (Angelo writes ‘good angel on the devil’s horn’), the fear and omnipresence of death, the brittleness and complacency of idealism, and the irresponsibility of magistrates who interfere thoughtlessly in the lives of their people. Some will feel the comic characters (especially Pompey) offset the generally quizzical feel of the play; more likely is the view that it’s a strange kind of comic ending in which Angelo not only gets away with his vindictive hypocrisy, but is rewarded with marriage.</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>	30

Question		Guidance	Marks
3	(b)	<p>‘Between them Claudio and Lucio offer a powerful critique of Vienna’s unjust laws’. How far and in what ways do you agree with this view of the roles of Claudio and Lucio in <i>Measure for Measure</i>?</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>There is no need to divide the answer equally between them, but both the named characters should be considered. Claudio is a more obvious victim of Angelo’s Draconian justice and the play’s elaborate plot, forced to exchange the marriage-bed for a prison cell, prepared for death by a rhetorically-minded Friar, told by his sister he means less to her than her chastity. He gives us the grimmest speech on the fear of death in Shakespeare. Few are likely to think a young man deserves all that, even if he’s slept with his girl-friend. His speech on lust being the least of the seven deadly sins reminds us that Lucio’s pleasure-loving lifestyle has also fallen foul of the new Puritanical regime. To justify himself man-about-town Lucio argues that a good deal of male lust is instinctive rather than designed, hints that no regime ever stamped out ‘the oldest profession’, and argues that capital punishment is ludicrously inappropriate for the mere ‘rebellion of a cod-piece’. He also takes on the regime by waging a strange smear campaign against the Duke, whom he re-packages ‘the old fantastical Duke of dark corners.’ It seems on balance unlikely that he’s telling the truth, but some, thinking the Duke both evasive and irresponsible, may feel some of the dirt sticks. His is, however, the voice that speaks loudest for human nature (often in the form of natural desire) in the play. His passion (apart from women) seems to be for telling lies and making a spectacle of himself, but his cheerleading for Isabella in her encounters with Angelo seems reasonably genuine. Does he represent the irresistible nonconformity of human nature? Candidates may also offer less sympathetic views of Claudio (self pitying, selfish, in a relationship more based on ‘entertainment’ than love) and Lucio (sordid, amoral,,cruel) which may blunt their critique.</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>	30

Question		Guidance	Marks
4	(a)	<p>‘A play that glamorises cruelty.’ How far and in what ways do you agree with this view of <i>the play</i>?</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>Some will think cosmeticized brutality is a perfectly justified way of representing history. Stronger responses are likely to unpack the meaning of ‘glamorise’ bringing out the sense of fascinating, attractive, even enchanting, presentation. In any case what Shakespeare writes of nasty Richard may not be true. Was he not the victim of a Tudor smear campaign? There are plenty of hints in the play that History is not always reliable, whether on report or written down, and that successful politics is often about good acting (‘I can counterfeit the deep tragedian’). Many will argue that Richard is attractively honest about showing us how his atrocities are done. In the first half of the play the victories come very easily. Here the heavy-lifting is delegated to Buckingham, who takes an equal share in removing ‘the guilty kindred of the Queen’, and shutting the little King and Duke up in the Tower. Thereafter, as the victims accumulate and the stakes rise, Richard is forced to take more responsibility, with Buckingham himself a notable victim, and Tyrrell, who arranges for the true heirs to be murdered, showing poetic remorse for his crime. By Act 4 it is clear the play will glamorise Richard no more. His female relations start to stand up to him, conspirators whisper in choric scenes, and reproachful ghosts gather in the night before Bosworth. The battle itself is presented as a symbolic confrontation between Richmond’s good and Richard’s evil. Some will feel, however, that this is a lip-service Shakespeare had to pay to Tudor myth, and continue to side with Richard’s demonic eloquence and wounding charm. Most will agree that the ‘legend’ of Richard emerges as the play’s great paradox, the life of the most glamorous ‘bad’ king in English history.</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>	30

Question		Guidance	Marks
4	(b)	<p>‘The female characters seem powerless in the world of this play.’ How far and in what ways do you agree with this view of the role of the female characters in <i>Richard III</i>?</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>Many will have prepared the ‘role of women’ and others may be influenced by popular revisionist history, like Philippa Gregory’s <i>The White Queen</i>, that builds up the roles of the women in Shakespeare’s play as more than just dignified sufferers and speechifiers. The role of Anne Neville, bride of the Lancastrian Prince of Wales and passed on to Richard after an astonishingly lackadaisical wooing scene, surely represents the passivity of women in Medieval high politics (little more than a bargaining chip for Warwick’s ambition). Queen Elizabeth is more spirited. She does what she can to defeat Gloucester’s wiles, hiding her children behind the Medieval barricade of sanctuary, and trying to pack Edward IV’s Court with her often low-born relatives. The Duchess of York has presence too, promoting the legend of Richard’s infant deformities (as his mother, she should know) and helping, with the Queen, to provide a wall of female protest in Act 4. The most striking female voice is of course the Lancastrian Queen Margaret, counting the Yorkist scalps that fall at Court, and lingeringly embracing Richard as the left-handed worker of her will. She is the ‘strong woman’ in each of the Henry VI plays., the ‘tiger’s heart wrapped in a woman’s hide.’ By the time of her two appearances in <i>Richard III</i> the historical Margaret of Anjou was dead, so she is often cut in self-contained and running-time conscious productions. Yet her ghostly voice is unmistakable, whether when teaching how to curse or (in the most psychologically astute lines in the play?) how to grieve: ‘Think that thy babes were fairer than they were/And he that slew them fouler than he is.’</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>	30

Question		Guidance	Marks
5	(a)	<p>‘A play which constantly illustrates the dangers of ambition.’ 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>Few characters resist the lure of ambition in <i>The Tempest</i>. Prospero commits the sin of thinking his cell his dukedom, but is punished with deposition and exile, whereupon he is tempted to control the lives of his former persecutors, not to mention the weather and the spirits of the isle. The whole play is arguably a display of virtuous presumption on Prospero’s part, only softened by his genuine humility at its end, especially in the epilogue. Gonzalo and the young people (who gain everything very easily) are not notably ambitious, but the Butler and Clown want to be worshipped as Gods, Caliban to take possession of the isle for himself, while Alonso is still in cahoots with Antonio, whom he helped to overthrow Prospero. The scene that most obviously dramatizes the process of ambition is that in which Antonio tempts Sebastian to kill Alonso (2:1), in which echoes of many other Shakespeare villains, from Iago to Richard III, can be heard, especially dismissals of that great enemy to ambitious thoughts, conscience. Some may argue that the play offers a defence of the hierarchical Early Modern cosmos, in which judicious obedience is good, and attempts to move out of your sphere problematic; others may argue that some of the characters, Caliban in particular, are justified rather than ‘ambitious’ in their rebellion against authority. Caliban provides a brilliant commentary on the ambition of human dreams.</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>	30

Question	Guidance	Marks
5	(b)	30
<p>‘Despite a strong working relationship, Prospero exploits Ariel. How far and in what ways do you agree with this view of the roles of Prospero and Ariel in <i>The Tempest</i>?’</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>It’s never clear to what extent the relationship between Prospero and Ariel should be read in human terms. Ariel explicitly declares himself to be non-human, but able to empathise with humanity, when he backs up Prospero’s decision to spare his victims (‘Mine would, were I human’). Sometimes the ‘working’ relationship with Prospero is read in terms of master and slave (threats of confinement, if he’s moody, in a ‘cloven pine’), sometimes in terms of artist and assistant (‘Do you love me, Master, no?’), sometimes as if Ariel were Prospero’s second self (or his magical power, or his art, or the spirit of theatre) soon to be rescinded. Ariel, like Puck in <i>A Midsummer Night’s Dream</i> can cross the globe in a matter of minutes, he brushes the New World (‘the still-vex’d Bermoothes’) and rebounds in the Mediterranean. He is also able to play the more demanding and brutal roles that seem beyond Prospero’s ability and inclination (‘Ariel, like a Harpy’ confronting the ‘three men of sin’). Eventually he shrinks to the size of a Shakespearean fairy and is lost in a haze of cowslip and tree blossom. His conscience is faint but real, more easily touched than Caliban’s, and he is more single-minded: freedom for him is a goal, not an aspiration. Thirty years ago productions regularly reduced the relationship between the two to a colonial power-game (in some performances Simon Russell Beale as Ariel spat in Prospero’s face at Stratford). That fashion seems to have passed, but almost any reading of the play and the relationship is acceptable, as long as the focus does not stray too far from the two named characters, their roles and relationship.</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>		

Question		Guidance	Marks
6	(a)	<p>‘<i>Twelfth Night</i> shows that love leads to madness.’ How far and in what ways do you agree with this view of the play?</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>For a so-called ‘happy comedy’ <i>Twelfth Night</i> has a lot to say about love and dementia, especially the ways in which lovers can be drawn into odd speeches and gestures. This approach is not unique to the play. Candidates are likely to respond to ‘madness’ in a range of ways with ‘extravagant folly’ being the most likely interpretation rather than ‘complete insanity’ or ‘loss of rational faculties’. As <i>A Midsummer Night’s Dream</i> puts it, ‘The lunatic, the lover and the poet/Are of imagination all compact’. Sir Andrew, who was ‘adored once’, offers plenty of ‘matter for a May morning’, while Orsino and Olivia’s preoccupation with their inner lives is often indistinguishable from a sort of madness (and often played that way). Maria, Feste and Sir Toby preside over a sort of world of misrule which is fuelled by alcohol and delivers practical jokes, while Antonio’s rather disconcerting addiction to his young protégé Sebastian nearly costs him his life. Many will point to the title as evoking the traditional twelve days of Christmas misrule (or, more pointedly, an end to them, in the wet Plough Monday of Feste’s final song). Some may see Toby’s madcap life as studied, not just a protest against rising Puritanism that will eventually close the theatres, but also a final fling before settling down with feisty Maria. The big set piece is Malvolio’s punishment as a madman for wearing yellow stockings and strutting amorously (and ambitiously) before his mistress. He ends up bound in the dark house, protesting ‘I am not mad’, but clearly the victim of a real (if manipulated) sexual fantasy. A link between love and madness should be maintained pretty much throughout in the best answers.</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>	30

Question		Guidance	Marks
6	(b)	<p>‘What happens to Malvolio demonstrates the danger of being unpopular.’ How far and in what ways do you agree with this view of the role of Malvolio in <i>Twelfth Night</i>?</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>Sir Toby, an upper-class layabout with bullying tendencies, has strong grounds for resenting the aspiring steward who threatens to impose a permanent Puritan curfew on his world. He looks down on Malvolio as a self-absorbed and self-obsessed counter-jumper whose next jump is into the bed of his bereaved mistress. To him, Malvolio represents everything detestable in the aspirant bourgeoisie, and he makes things worse with the flagrancy of his chain-of-office, keys and timetable. Nor is it clear the self-absorbed Olivia likes him very much, except to notice his egoism, ‘sick of self-love’. Feste, a sort of old retainer, is casually insulted, and Maria, who is a social climber herself, devises bespoke punishments. Fabian, an outraged local bear-baiter, is motivated purely by revenge. Malvolio spends the first half of the play, wittingly or unwittingly, making enemies, often gratuitously (Cesario is quickly labelled, and treated, as a callow adventurer). The practical jokes, which culminate in a mocked-up asylum, eventually go too far for everyone except the enigmatic Feste, and cast a shadow across the play’s final tableau of delight. The question invites candidates to see Malvolio as victim rather than interfering bore, but the best answers are likely to maintain an intriguing balance between commiseration and contempt. He’s a Puritan (though he never quotes scripture) and a follower of smooth new fashions. He also wants to get on in the world. The toffs trash him. It is dangerous not to be well-liked.</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>	

Question	Guidance	Marks
7	<p>Discuss how the Merchant portrays the conflict between men and women in this extract from <i>The Merchant's Tale</i>. In your answer explore the author's use of language, imagery and verse form and consider ways in which you find the extract characteristic of <i>The Merchant's Prologue and Tale</i>.</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>Some will think <i>The Merchant</i> sides more with Pluto than Proserpina. 'Auctoritee', that favourite basis of Medieval argument, is apparently on the side of the male, whereas the woman thinks more in terms of argument and repartee. Others may see the way Chaucer's irony and use of the Pluto/Proserpine myth is used to create more sympathy for the female perspective. The Bible, via references to Ecclesiasticus (Jhesus, <i>Filius Syrack</i>), at least when selectively presented by the god, supports the male position; Proserpine, like many females before and since, contends that in a hypocritical world books prove nothing, and that Solomon, in any case, is a noted misogynist. Good answers may point out that in most versions of the story Proserpine is for half the year a prisoner of Pluto, so he has a very tangible advantage. God and Goddess are presented as fertility deities, a feature of the Merchant's allegorical garden, so fulsomely portrayed earlier in the poem. Pluto explicitly points out the principals: Damyan, the 'lehour, in the tree', 'blind' Januarie, and May, contemplating 'harlotrye'. This should give candidates opportunities to refer (not too much) forwards and backwards in the poem. Almost the whole extract is composed of dialogue, with both god and goddess choosing lively, sportive diction, underlining that, like many Classical and Pagan deities, they are men and women like us. Many will feel that Pluto's authoritarian stance and rhetoric pushes Proserpine into wily, even devious positions, and that this is certainly characteristic of men and women in the Tale as a whole.</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>	30

Question	Guidance	Marks
8	<p>Discuss ways in which Milton portrays Adam’s sense of injustice after the Fall in this extract from <i>Paradise Lost Book 10</i>. In your answer explore the author’s use of language, imagery and verse form, and consider ways in which you find this extract characteristic of <i>Paradise Lost</i>, Books 9 and 10.</p> <p>In Section 2, 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; AO4, Explore connections across literary texts; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. Answers should explore the author’s use of language, imagery and verse form in the extract (AO2), using appropriate terminology and articulating a coherent, accurate and relevant response (AO1). They should relate the extract to the text as a whole (AO4), and may make reference to the significance and influence of relevant contexts (AO3).</p> <p>Adam begins with a general lament at the disaster that has befallen humankind. He then moves on to consider his own role in the process, not now as an heroic figure, but as a sort of scapegoat for all humankind. The more he fulfils his duty as patriarch to propagate, the more Death is brought into the world, and the more history will view him as a figure of general derision. Next he goes on to complain about his creation in general: the good things of paradise, while he had them, were not good enough to offset the pain of mortality and the shame which goes with it; in a passage famously used as the epigraph to Mary Shelley’s <i>Frankenstein</i>, he wonders why God bothered to create him in the first place: he never asked to be ‘promoted’ from Darkness, and, in any case, he was never worthy of the promotion, ‘unable to perform/Thy terms too hard.’ At the end of the passage Adam wonders why small sins should entail eternal punishment. Elsewhere in the poem Adam learns to see the point of his role in the Christian structure, but here he is simply disgruntled. Some will feel this is a passing mood in the character, but many that this is an indictment of Milton’s God, or gods in general. Although the passage is sparing in its use of imagery (the heaviness of ‘light’, that potent word ‘clay’, the synaesthesia ‘of ‘delicious garden’) this is a very good example of Milton’s use of argument, the way one idea becomes entangled with another, the increasing bursts of angry apostrophe, the way Adam throws the Creator’s own words (such as ‘increase and multiply’) scornfully back at him.</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: Poetry.</p>	30
Question	Guidance	Marks

9		<p>Discuss Coleridge’s presentation of the relationship between human beings and nature in this extract from ‘The Nightingale: A Conversation Poem. April 1798’. In your answer explore the author’s use of language, imagery and verse form, and consider ways in which you find the extract characteristic of Coleridge’s work in your selection.</p> <p>In Section 2, 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; AO4, Explore connections across literary texts; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. Answers should explore the author's use of language, imagery and verse form in the poem (AO2), using appropriate terminology and articulating a coherent, accurate and relevant response (AO1). They should relate the poem to the group they have studied as a whole (AO4), and may make reference to the significance and influence of relevant contexts (AO3).</p> <p>As the title makes clear, this is a ‘Conversation poem’. Coleridge is ‘conversing’ with Wordsworth and his sister Dorothy (‘My friend, and thou, our sister!’). All three are at the height of their creative collaboration. Their presence is only faintly implied in the extract, and they say nothing. But it should be clear there is an internal audience from the way the Coleridge persona controls them, telling them where to sit on the ‘old mossy bridge’ and how to think: it is wrong to look on the nightingale as a melancholy presence in poetry. Characteristic of Coleridge is the way the poem quickly implies a mystical bond between humankind and ‘Nature’s Immortality’. Typical too is the way the would-be visionary should stretch out patiently in a ‘mossy forest-dell’ (compare ‘Place of Retirement and ‘Lime-Tree Bower’) rather than come with preconceptions about the symbolism of nightingales. Like so much of Coleridge’s poetry this poem is strongly grounded in the actual: the walk by the starlit stream, pausing on the bridge, the glimpse of the ‘ball-rooms and hot theatres’ where misguided youth waste their time. Typical, too, is the excitement of finding cosmic mystery in the everyday, best shown in the wonderful lines where the stars become the showers and the showers become the stars, earth quietly becoming itself an image of heaven’s creative relationship with us, very like the close of ‘Frost at Midnight’. The last reference, via ‘Philomela’s pity-pleading strains’ to Ovid, illustrates the power of reading and literature, never far away in Coleridge. Milton’s ‘Il Penseroso’ has already been cited.</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: Poetry</p>	30
---	--	---	----

Question	Guidance	Marks
10	<p>Discuss ways in which the speaker in this extract from <i>Maud</i> reveals his attitudes to Victorian society. 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>.</p> <p>In Section 2, 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; 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>This extract from the opening of the poem is the persona's most concentrated attack on early Victorian capitalism and its impact on the impoverished landed gentry. The speaker's father killed himself when a vast speculation failed. The argument is not straightforwardly 'radical' for it is mixed up with an odd (unhealthy?) conviction that the Crimean War might yet set everything to rights by bringing the clerks onto the battlefields and away from their ledgers and tills, where they, the 'smooth-faced snub-nosed rogues' keep the world of 'Timour Mammon' going. The attack on contemporary money-culture is vivid, even grotesque, with brutal glimpses of children killed to scrounge a burial fee from an infant welfare state, doctors poisoning patients, flour adulterated with magnesium sulphate, traditional industries like viticulture run by limited companies, and burglars noisily grinding the tools of their trade in the middle of the night. The basis of the metre is the slow-moving and (in English) rather awkward six-stress line, but, as George Eliot, reviewing the poem, pointed out, no two of Tennyson's lines scan the same, so some answers may point out how creative (and characteristic) is the persona's use of metrical irregularity. There are hints of over-writing too, like the excessively alliterative 'to pestle a poisoned poison' also hinting at the obsessive tendencies of the speaker. Don't expect chapter and verse on early Victorian history, but there may be a general sense of the fall-out from industrialisation.</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>	30
Question	Guidance	Marks

11		<p>Discuss how Rossetti explores the comforts of religion in this poem. 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.</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 poem (AO2), using appropriate terminology and articulating a coherent, accurate and relevant response (AO1). They should relate the poem to the group they have studied as a whole (AO4), and may make reference to the significance and influence of relevant contexts (AO3).</p> <p>This is one of Rossetti's best-known anthology pieces, characteristic of her in its sense of an arduous, up-hill journey (down-hill journeys in Rossetti lead to hell), the meagreness of the rewards experienced while travelling, and the security of the heavenly hostel which lies just beyond the edge of the poem. As often in Rossetti waiting and striving is praised more highly than reward. This tone may have endeared the poem more to the mid-Victorians (read out in St Paul's, quoted by Vincent Van Gogh) than to modern audiences, who sometimes find it austere, as may some candidates. Context may include a view of religion, reflecting Victorian neo-Puritanism, which is stoical rather than aspirational. The tone of the traveller may be seen as elusive or uncertain: hopeful, stoical or even desperate, searching for comfort. Many of the other poems in the selection provide comparison, especially the bleak spiritual landscapes of 'Shut Out' and 'Good Friday', or the solemn comforts of 'When I am dead my dearest' and 'Remember'. The poem seems to be cast as a dialogue between a pilgrim and comforter, much as 'Twice' is cast in dialogue form. Some may feel the guide-voice is an angel, or Jesus himself, especially given the half-hidden references to 'Knock and it shall be opened unto you' (Matthew 7:7) and the Parable of the vineyard (Matthew 20:1-16) 'of labour you shall find the sum'. It will be interesting to see how candidates respond to the poem's vision of heaven as an inn. It is open to 'all who come' yet only sleep and rest seem to be provided there. This may reflect Rossetti's belief in the doctrine of 'soul sleep', in which the dead await the General Resurrection in a state of suspended consciousness. The final lines of each stanza are sometimes foreshortened, providing confidence and foreclosure but also (perhaps?) a hint of mystery.</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>	30
----	--	---	----

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%

OCR (Oxford Cambridge and RSA Examinations)
The Triangle Building
Shaftesbury Road
Cambridge
CB2 8EA

OCR Customer Contact Centre

Education and Learning

Telephone: 01223 553998

Facsimile: 01223 552627

Email: general.qualifications@ocr.org.uk

www.ocr.org.uk

For staff training purposes and as part of our quality assurance programme your call may be recorded or monitored