

**GCE**

**English Literature**

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

Advanced Subsidiary 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
<b>BP</b>	Blank Page – this annotation must be used on all blank pages within an answer booklet (structured or unstructured) and on each page of an additional object where there is no candidate response.
<b>+</b>	Positive Recognition
<b>1</b>	Assessment Objective 1
<b>2</b>	Assessment Objective 2
<b>3</b>	Assessment Objective 3
<b>4</b>	Assessment Objective 4
<b>5</b>	Assessment Objective 5
<b>?</b>	Attempted or insecure
<b>AN</b>	Analysis
<b>DET</b>	Detailed
<b>E</b>	Effect
<b>EXP</b>	Expression
<b>LNK</b>	Link
<b>Q</b>	Answering the question
<b>V</b>	View
<b>⋮</b>	Relevant but broad, general or implicit

### Awarding Marks

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

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

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

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

### Rubric Infringement

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

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

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

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

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

### WEIGHTING OF ASSESSMENT OBJECTIVES

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

Component	% of AS level					
	AO1	AO2	AO3	AO4	AO5	Total
Shakespeare and poetry pre-1900 (H072/01)	15%	20%	5%	5%	5%	50%
Drama and prose post-1900 (H072/02)	15%	10%	15%	5%	5%	50%
	30%	30%	20%	10%	10%	100%

**Level Descriptors – Section 1: Shakespeare**

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

AO2 – 40%

AO1 – 30%

AO5 – 20%

AO3 – 10%

**Level 6: 26-30 marks**

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

## Level 5: 21-25 marks

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

## Level 4: 16-20 marks

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

## Level 3: 11-15 marks

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

## Level 2: 6-10 marks

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



## Level 1: 1-5 marks

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

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

**Level Descriptors – Section 2: Poetry**

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

AO2 – 40%

AO1 – 30%

AO4 – 20%

AO3 – 10%

**Level 6: 26-30 marks**

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

## Level 5: 21-25 marks

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

## Level 4: 16-20 marks

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

## Level 3: 11-15 marks

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

## Level 2: 6-10 marks

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

## Level 1: 1-5 marks

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

0 = No response, or no response worthy of credit

Question		Guidance	Marks
1	(a)	<p><b>'The most significant confrontation in the play <i>Coriolanus</i> is between the people of Rome and their patrician masters.'</b> 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: <b>AO2</b>.</p> <p>AO2, Analyse ways in which meanings are shaped in literary texts. Answers are also assessed for AO1, Articulate informed, personal and creative responses, using associated concepts and terminology, and coherent, accurate written expression; AO5, Explore literary texts informed by different interpretations; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Answers should be informed and relevant, showing understanding of ways in which the author shapes meaning in the play (AO2) blended into a coherent argument (AO1). The answer is in itself a response to a critical view, but may make reference to the views of other audiences and readers and discuss changing critical views of the play over time. (AO5). Answers should be informed by an understanding of contexts, which can include both historic and contemporary performances of the play (AO3).</p> <p>Candidates may observe that the play begins with a confrontation between the 'mutinous citizens' of Rome and their patrician masters. Those who are 'in hunger for bread' are initially faced down by the conciliatory tone of the patrician Menenius Agrippa in his fable of the 'belly' but are then subject to the insults of Caius Martius who greets them as 'dissentious rogues' and 'scabs'. This significant confrontation between social classes can be traced through the play concluding when Coriolanus is brought down with the support of the Volscian commoners ('Tear him to pieces') against the urgings of the Volscian Lord ('No outrage!...The man is noble'). Candidates are likely to offer alternative views of these confrontations and may discuss critics' observations as to how the play's political balance may be interpreted differently. Candidates may be unsympathetic to Coriolanus's hatred of the people, his fury at 'the rabble', while noting that he is an exemplar of the warrior values of Rome, of <i>virtus</i>. Many will feel that the patrician distrust of the people is not entirely groundless: the tribunes are formidable and unpredictable opponents, manipulative, self-interested and always hatching schemes. Candidates may also consider other confrontations dramatised in the play between the civilisations of Rome and the Volscians, between the martial code and the loyalties towards family, between the masculine and the feminine, but must also cover the conflict raised in the question.</p>	30

Question		Guidance	Marks
		The indicative content is intended to indicate aspects of questions which may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. <b>This guidance should be used in conjunction with the Level Descriptors: Shakespeare.</b>	
1	(b)	<p><b>'Coriolanus respects no man except his deadliest rival Tullus Aufidius.'</b> How far and in what ways do you agree with this view of the relationship between Tullus Aufidius and Coriolanus?</p> <p>In Section 1, the dominant assessment objective is: <b>AO2</b>.</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>Candidates are likely to consider that the relationship between Aufidius and Coriolanus is initially presented as one of mutual hate ('We hate alike') but immediately becomes more complex than this. Coriolanus respects Aufidius; he is proud to 'hunt him' and wishes 'to make/Only my wars with him'. Candidates might observe that Coriolanus desires to be like Aufidius: 'Were I anything but what I am,/ I would wish me only he.' The rivalry and relationship develops when, in an act of treachery perhaps partially explained by his identification with Aufidius, Coriolanus offers himself to the Volscians. Candidates may offer a range of views on this relationship. It may be seen as characteristic of an aristocratic warrior culture, of two men matched by their embracing of war though on opposite sides. Alternatively, responses may, following critics and productions, discuss the homoerotic dimension to the relationship. They may consider, for example, the discourse of Aufidius who has dreamed nightly of 'encounters, twixt thyself and me,' and how 'dances my rapt heart' when he sees Coriolanus. The impact on the audience of Aufidius's emotions when Coriolanus dies ('My rage is gone/And I am struck with sorrow') may receive attention. In the light of the prompt quotation candidates may briefly consider Coriolanus's</p>	30

Question	Guidance	Marks
	<p>other relationships, most likely with Menenius and Cominius, but the principal focus of the response should be on his relationship with Aufidius.</p> <p>The indicative content is intended to indicate aspects of questions which may feature in candidates' answers. It is not prescriptive, not is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. <b>This guidance should be used in conjunction with the Level Descriptors: Shakespeare.</b></p>	



Question		Guidance	Marks
2	(a)	<p><b>'The play <i>Hamlet</i> explores what it takes to be an effective King.'</b> 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: <b>AO2</b>.</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>Candidates are likely to discuss the range of examples of kingship or potential kingship which the play presents and consider what constitutes effective kingship. Answers may show that medieval ideals of kingship (characterised by 'majesty', valour and represented by the 'goodly king' Hamlet) are contrasted with the pragmatic, early modern and arguably Machiavellian practices of Claudius. Candidates may discuss whether Claudius's business-like, decisive and politically astute discourse and actions make him an effective king. He dispatches ambassadors to Norway quickly to meet the threat from Fortinbras. Nevertheless his immorality and ruthless pursuit of power may be viewed as to his discredit. Candidates may think the most obvious candidate, Hamlet himself, the most problematic. He is perceived as popular with the people and blessed with 'The courtier's, soldier's, scholar's, eye, tongue, sword,' but introspective, indecisive, tainted with (abortive?) desire for revenge, and directly responsible for the deaths of two old school-friends. Had he 'been put on', would he 'have proved most royal?' . Candidates may find stronger evidence of kingship in Fortinbras, who is described by Hamlet as an honourable, 'delicate and tender prince'; however many will be unimpressed by his opportunistic and decisive seizure of power at the end of the play.</p>	30

Question		Guidance	Marks
		The indicative content is intended to indicate aspects of questions which may feature in candidates' answers. It is not prescriptive, not is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. <b>This guidance should be used in conjunction with the Level Descriptors: Shakespeare.</b>	
2	(b)	<p><b>'Ophelia's madness is more interesting to the audience than her sanity.'</b> How far and in what ways do you agree with this view of the role of Ophelia in the play <i>Hamlet</i>?</p> <p>In Section 1, the dominant assessment objective is: <b>AO2</b>.</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>Candidates are likely to compare the portrayal of Ophelia in episodes across the play. Patronised by her brother, dominated by her father ('I'll loose my daughter to him') and cruelly abused by her lover, candidates may see the sane Ophelia of limited interest as a passive victim of patriarchy and misogyny, an archetypal tragic victim. Arguably, the sane Ophelia is of more interest in the light she throws on the character of Hamlet, especially his melancholy disaffection ('O, what a noble mind is here o'erthrown!'). Furthermore, Ophelia has been played as independently minded, commenting slyly upon Laertes's potential hypocrisy when off the leash (not 'recking his own rede'). Candidates may consider Ophelia's madness to be more interesting. Medieval and humanist views of madness suggested that wisdom and insight can be found in the words of the insane. Ophelia's insanity can be read as a fascinating commentary on her suppressed and repressed feelings and desires in scenes of compelling dramatic impact. Critics have suggested her insanity liberates her voice and sexuality and that her words reveal the nature of the male oppression of the female mind and body.</p> <p>Alternatively, her insanity may be viewed simply as an exaggerated object of voyeuristic fascination. Some</p>	30

Question	Guidance	Marks
	<p>candidates may consider Ophelia's death (an episode of aesthetic interest across time) as an act by which Ophelia is transformed into a tragic heroine by evocative songs and Gertrude's remarkable account of her suicide.</p> <p>The indicative content is intended to indicate aspects of questions which may feature in candidates' answers. It is not prescriptive, not is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. <b>This guidance should be used in conjunction with the Level Descriptors: Shakespeare.</b></p>	

Question		Guidance	Marks
3	(a)	<p><b>'A play which explores the strengths and weaknesses of being merciful.'</b> 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: <b>AO2</b>.</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>Candidates are likely to observe that the concept of mercy is central to the play and one of the ways in which this text is problematic. The opening of the play identifies the application of mercy alongside justice as central to the role of the monarch/duke as the divinely inspired ruler ('Mortality and mercy in Vienna/Live in thy tongue and heart'), but it also shows how difficult it is for a soft ruler to turn overnight into a hard one. Candidates may discuss the ways in which mercy and merciful acts are presented. Isabella pleads to Angelo to pardon Claudio 'for neither heaven nor man grieve at the mercy', but later declares mercy 'a bawd' as it would encourage Claudio's lechery. Escalus states that 'Pardon is still the nurse of second woe', that acts of mercy can 'swear and play the tyrant' yet he implores 'Well, heaven forgive him, and forgive us all.' Lucio acknowledges that mercy is a strength; awareness of frailty would have instructed the absent Duke 'to mercy'. Candidates are likely to discuss the play's climax where the Duke speaks of the 'very mercy of the law' in the context of 'measure still for measure', prompting the audience to reflect on the meaning of the title of the play, and not least how the 'measures' of the law must be 'measured' or tempered by mercy. Alternatively, candidates may see these merciful acts as extraordinary and an example of the Duke's social engineering, especially as many will think the play's villain, Angelo, gets off much too lightly.</p>	30

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		The indicative content is intended to indicate aspects of questions which may feature in candidates' answers. It is not prescriptive, not is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. <b>This guidance should be used in conjunction with the Level Descriptors: Shakespeare.</b>	
3	(b)	<p><b>'Nothing in the play is more unpleasant than Angelo's hypocrisy.' How far and in what ways do you agree with this view of the role of Angelo in <i>Measure for Measure</i>?</b></p> <p>In Section 1, the dominant assessment objective is: <b>AO2</b>.</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>Candidates are likely to explore why Angelo's hypocrisy is particularly unpleasant. The violence of his passion in urging Isabella to 'lay by all nicety and prolixious blushes...by yielding up thy body to my will', is compounded by his duplicity ('Though angel on the outward side.'). This sexual hypocrisy is a 'twice treble shame'. Candidates may reference productions which have contrasted Angelo's icy cold demeanour with his crude sexual advances upon Isabella. His hypocrisy is particularly galling when he professes that his 'authority bears of credent bulk' and this will protect him from the killing of Claudio and the seduction of Isabella, violating the twin virtues of justice and mercy that underpin the play. His actions may strike candidates as an unpleasant abuse of power. Alternatively, candidates may observe in mitigation that Angelo is a sincere reformer; he believes pity is best served by the application of justice, however harsh; his frailties ('We are all frail') are intensified by repression and he ultimately acknowledges his guilt ('Tis my deserving, and I do entreat it').</p>	30

Question	Guidance	Marks
	<p>Furthermore, candidates may contest whether hypocrisy and the dissemblance it assumes is intrinsically any more unpleasant than murder (Barnardine), piracy (Ragozine), pimping (Pompey) or the machinations of the Duke.</p> <p>The indicative content is intended to indicate aspects of questions which may feature in candidates' answers. It is not prescriptive, not is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. <b>This guidance should be used in conjunction with the Level Descriptors: Shakespeare.</b></p>	

Question		Guidance	Marks
4	(a)	<p><b>'Family ties count for nothing in the world of <i>Richard III</i>.'</b> 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: <b>AO2</b>.</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>There are many family relationships and networks in the play so candidates are likely to be very selective in their focus. They may consider the importance of family ties in terms of blood, emotional bonding and political power. Richard is central to many of the family relationships dramatised in the play. Though self-alienated from these ties, he understands how families interact and intersect to his own political advantage, pulling the Yorkists together against Margaret ('And God, not we, hath plagued thy bloody deed'), yet simultaneously calculating ('To set my brother Clarence and the King/In deadly hate, the one against the other.') Clarence is taunted by the betrayal of family ties ('You are deceived; your brother Gloucester hates you'). Candidates may consider how the female characters dramatise the strength and the betrayal of family ties: Elizabeth notes Richard's 'hatred' towards 'my children, brothers and myself'; Margaret has a haunting commitment to her dead husband and son. They act as a choric lament for the violation of the family 'who make war upon themselves' and foreshadow the fate of the 'gentle princes' as mother, grandmother and aunt in law. Richard's dream dramatises his transgression against family ties in the ghostly apparitions, but candidates may observe that there is the prospect of the family networks of York and Lancaster being united under the Tudor, Richmond: 'We will unite the white rose and the red.'</p>	30

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		The indicative content is intended to indicate aspects of questions which may feature in candidates' answers. It is not prescriptive, not is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. <b>This guidance should be used in conjunction with the Level Descriptors: Shakespeare.</b>	
4	(b)	<p><b>'Buckingham is not just Richard's sidekick – he's an important character in his own right.' How far and in what ways do you agree with this view of the role Buckingham in <i>Richard III</i>?</b></p> <p>In Section 1, the dominant assessment objective is: <b>AO2</b>.</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>Candidates are likely to suggest that Buckingham can be seen as Richard's sidekick. Richard refers to him as 'my other self' facilitating his ruthless pursuit of power. They are greeted by the Messenger as one: 'The mighty Dukes,/Gloucester and Buckingham'. Buckingham is a co-conspirator with Richard as they engage in 'our complots'; he goads Richard to further animosity against 'this little prating York.' However, candidates are likely to consider that Buckingham is developed as a character beyond this role. He is perceptive, commenting in an aside upon the 'sharp-provided wit' of the prince, York. He is a skilful rhetorician, playing the role of the kingmaker, urging Richard forward: 'The lineal glory of your royal house.' However, more significantly, candidates may observe how Buckingham develops concerns of the play. He demonstrates the folly of supping with the devil, which he realises too late. He is perhaps a study in overweening ambition ('I'll claim that promise at your grace's hand'). Like the ambitious Richard, he dissembles ('but with duteous love/Doth cherish you and yours'), is hypocritical ('Ghastly looks/Are at my service...At any time to grace my strategems') and mocks tenderness and compassion ('gentle,kind effeminate remorse'); ultimately he falls. Candidates may observe</p>	30



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	<p>that, albeit he acknowledges his guilt, his death shows that there is some justice in the play.</p> <p>The indicative content is intended to indicate aspects of questions which may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. <b>This guidance should be used in conjunction with the Level Descriptors: Shakespeare.</b></p>	

Question		Guidance	Marks
5	(a)	<p><b>'The Tempest celebrates the power and value of education.'</b> 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: <b>AO2</b>.</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>Candidates are likely to consider Prospero's own self-education back in Milan, his resultant power as an educator and the value of education for himself and others. He is educated in the liberal and magical arts from 'volumes that/I prize above my dukedom'. His tutoring of the empathetic Miranda ('thy schoolmaster') portrays the value of education. Prospero's educative and powerful role as a good magician is celebrated in the marriage masque, designed to teach Miranda, Ferdinand and the audience of the harmony which ideally informs the self, society, nature and the cosmos. Prospero attempts to educate the 'three men of sin' morally and spiritually through the terrifying power of Ariel's descent like a harpy, but with mixed success. Only Alonso seeks 'forgiveness.' Candidates may discuss how characters other than Prospero educate. Miranda attempts to educate Caliban. Ariel educates Prospero morally to place mercy before vengeance. Alternatively, candidates may observe that education may not have noble outcomes. Obsessed with his books, Prospero loses his dukedom. His 'rough magic' subjugates Caliban (his 'pinches' alluding to a form of torture); he hounds and terrifies Stephano <i>et al</i>. The teaching of language may be seen as a corrupting instrument of empire ('The red plague rid you/For learning me your language'.)</p>	30

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		The indicative content is intended to indicate aspects of questions which may feature in candidates' answers. It is not prescriptive, not is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. <b>This guidance should be used in conjunction with the Level Descriptors: Shakespeare.</b>	
5	(b)	<p><b>'Nothing more than a pack of violent and selfish drunks.' How far and in what ways do you agree with this view of the roles of Caliban, Stephano and Trinculo in <i>The Tempest</i>?</b></p> <p>In Section1, the dominant assessment objective is: <b>AO2</b>.</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>Candidates may observe that after their excessive consumption of alcohol Stephano, Trinculo and Caliban, 'red-hot with drinking', behave like a 'pack' of animals ('like unback'd colts'). Their violent 'project' is to unseat Prospero. Violence informs their actions and discourse: Stephano 'beats' Trinculo, Caliban suggests they 'knock a nail' into Prospero's head. Some of Caliban's language is more original and sublime than anything Stephano and Trinculo ever manage and this is likely to be seen as a key contrast between the characters. Candidates are likely to give most weight to the role of Caliban, but should take account of Stephano and Trinculo. These characters create humour, providing dramatic contrast, but Stephano and Trinculo also present a gung ho characterisation of Western colonialists; they offer alcohol to subdue Caliban and suggest that his body be sold to European markets. Caliban is likely to be viewed more sympathetically, not only in terms of his wider role across the play, but in the way he is abused by these would be imperialists; his quest for freedom is poignantly expressed as a desire for a new servitude ('Has a new master: - get a new man'). Candidates may well suggest that this sub plot offers an ironic commentary on many of the themes of the play: the use and abuse of power,</p>	30

Question	Guidance	Marks
	<p>self-control, 'strangeness', enslavement and freedom, colonialism. Some answers may reflect more radical commentaries which see these discordant elements more sympathetically as a rebellion against Prospero's ideological and artistic control.</p> <p>The indicative content is intended to indicate aspects of questions which may feature in candidates' answers. It is not prescriptive, not is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. <b>This guidance should be used in conjunction with the Level Descriptors: Shakespeare.</b></p>	

Question		Guidance	Marks
6	(a)	<p><b>'The so-called happy ending of <i>Twelfth Night</i> leaves out many characters: Malvolio, Antonio, Sir Andrew.'</b> How far and in what ways do you agree with this view of the ending of <i>Twelfth Night</i>?</p> <p>In Section 1, the dominant assessment objective is: <b>AO2</b>.</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>Candidates are likely to consider the comic convention of the 'happy ending': disorder moves towards order in resolutions of marriage and with a tone of life-affirming optimism. This comic tone is evoked by Orsino who looks forward to the 'solemn combination ...of our dear souls' which 'golden time convents.' The final words of Malvolio ('I'll be revenged on the whole pack of you') are likely to be discussed; candidates may consider this a chilling conclusion to the cruel baiting of the steward. Alternatively, candidates may argue that this narcissistic Puritan deserves his isolation and that his speech does not destroy the prevailing mood of harmony; it does not 'Taint the condition of this present hour'. Some candidates may explore the (homoerotic) nuances of Antonio's. In production, does Antonio exclude himself or does he join the closed circle of happiness? To what extent is the audience moved by the isolation of Aguecheek (who 'was adored once too') or is the comic mood unaffected? Strong responses might consider the melancholic effect of Feste's last song. Candidates may consider the extent to which the 'odd men out' disturb the serenity of the ending; are the discordant notes loud enough to convey an underlying sense of tragi-comedy or do they simply introduce a subordinate minor theme? Candidates don't have to treat all the characters named in the question in equal detail.</p>	30

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		The indicative content is intended to indicate aspects of questions which may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. <b>This guidance should be used in conjunction with the Level Descriptors: Shakespeare.</b>	
6	(b)	<p><b>'Sir Toby cares more for pleasure than he does for people.'</b> How far and in what ways do you agree with this view of the role of Sir Toby in <i>Twelfth Night</i>?</p> <p>In Section 1, the dominant assessment objective is: <b>AO2</b>.</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>Candidates are likely to observe that in the spirit of <i>Twelfth Night</i> revelry, ('let us therefore eat and drink') Sir Toby is at the centre of the play's celebration of indulgent pleasures rousing 'the night-owl', encouraging the enjoyment of 'cakes and ale', of catches and dance. He may be seen as gregarious and jolly. Candidates may see in Sir Toby a sympathetic satirical attack on post- Reformation fundamentalists (Malvolio?), who reserved a special bile for Christmas festivities. Candidates may note the delight his crew and the audience (at least initially) take in the 'sport' of the gulling of Malvolio. Furthermore, Sir Toby does marry Maria, reflecting the mood of the season in its transgression of class boundaries. Alternatively, candidates may observe that this marriage is not undertaken solemnly but more as an extension of Sir Toby's frivolity and hedonism ('I could marry this wench for this device'). Moreover, his treatment of Malvolio has a sinister, even cruel, edge. 'To him, Sir Topaz,' is like the setting on of a dog; 'Come, we'll have him in a dark room and bound.' Sir Toby uses his drinking pal, Sir Andrew, and contemptuously drops him like a stone ('An ass head and a coxcomb and a knave...'). Stronger answers may note that in theatrical history likeable clownish Sir Tobys have increasingly</p>	30

Question	Guidance	Marks
	<p>given way to ones that are dislikeable and even repugnant.</p> <p>The indicative content is intended to indicate aspects of questions which may feature in candidates' answers. It is not prescriptive, not is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. <b>This guidance should be used in conjunction with the Level Descriptors: Shakespeare.</b></p>	

Question	Guidance	Marks
7	<p><b>Discuss Chaucer’s portrayal of the Merchant’s view of marriage in the following 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 this extract characteristic of <i>The Merchant’s Prologue and Tale</i>.</b></p> <p>In Section 2, the dominant assessment objective is: <b>AO2</b>.</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.</p> <p>Answers should explore the author's use of language, imagery and verse form in the extract (AO2), using appropriate terminology and articulating a coherent, accurate and relevant response (AO1). They should relate the extract to the text as a whole (AO4), and may make reference to the significance and influence of relevant contexts (AO3).</p> <p>The first line is a bold declaration of the religious basis of marriage. Candidates are likely to explore the religious discourse of the extract such as the allusions to the Bible (Adam and Eve, Sainte Marie) and the biblical words on marriage ('O flesh they been, and o flesh, as I gesse'). Candidates may analyse the extravagance of the Merchant's tone ('paradis terrestre'). Candidates are likely to observe that these lines may be read ironically, looking back at the Merchant's painful experience of marriage and looking forward to January's attitudes and his marriage to May. Candidates may well analyse examples of proleptic irony: the description of the ideal wife as 'buxom [i.e. 'obedient'] and virtuous is she', the notion that the husband 'may not be deceyved.' From another perspective, candidates may analyse the dominance of the male point view on marriage (the word 'wyf' appears six times suggesting that women are defined only in relation to man and marriage) and connect this extract to what may be anti-feminist (or feminist) sentiments in the Tale. Candidates may comment on devices which capture the immediacy of the Merchant's voice (asides, the rhetorical question) and the effect of rhyme ('al his lyf...sent a wyf') and alliteration ('They been so trewe, and therewithal so wise;/For which, if thou wolt werken as the wise...') Some candidates may show an awareness of the so-called marriage debate which links four of the Tales.</p>	30



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	<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><b>This guidance should be used in conjunction with the Level Descriptors: Poetry.</b></p>	

Question	Guidance	Marks
8	<p><b>Discuss Milton’s portrayal of Death in this extract from <i>Paradise Lost</i>, Book 10. 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.</b></p> <p>In Section 2, the dominant assessment objective is: <b>AO2</b>.</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.</p> <p>Answers should explore the author's use of language, imagery and verse form in the extract (AO2), using appropriate terminology and articulating a coherent, accurate and relevant response (AO1). They should relate the extract to the text as a whole (AO4), and may make reference to the significance and influence of relevant contexts (AO3).</p> <p>The phrase ‘meagre shadow’ immediately evokes traditional representations of Death as an almost fleshless skeleton connoting the lack of life and darkness. In contrast, Milton suggests the chilling power of Death, accompanied by Sin, (‘their power was great’, ‘his mace petrific’), through the stark extended simile of the ‘ravenous fowl’ gathering to predate on the dead of a battlefield. Candidates are likely to comment upon the language and (olfactory) imagery which evoke physical, aesthetic and moral repulsion: ‘a scent I draw/Of carnage’, ‘with delight he snuffed the smell/Of mortal change’, the ‘scent of living carcasses, designed/For death’. Candidates may comment upon verbal effects such as sibilance (‘solid or slimy as in the raging sea’), plosives (‘damp and dark/ Flew diverse’) and rhythmic variation (‘Tossed up and down’). Stronger answers may analyse the allusion to ‘Gorgonian rigor’ (the power of Death and the Gorgons to turn living beings to stone) and may also unpick the allusion to the Cronian sea, as the Arctic (solidifying) Ocean. The symbolism of the bridge between Hell and ‘this now fenceless world’ may be considered. Candidates may make connections with portrayals of Death later in Book 10 when Satan’s ‘son and grandchild both’ anticipates stuffing his ‘maw’ on their ‘glorious march’ to earth. Comparisons may be made to Christ’s descent and visit to earth which immediately precedes the extract. Candidates may see parallels between savouring ‘the taste of death’ and Eve’s eating of the fruit in Book 9.</p>	30

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	<p>The indicative content is intended to indicate aspects of questions which may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions.</p> <p><b>This guidance should be used in conjunction with the Level Descriptors: Poetry.</b></p>	

Question	Guidance	Marks
9	<p><b>Discuss how Coleridge portrays the relationship between the speaker and nature in this extract from <i>This Lime-Tree Bower My Prison</i>. In your answer explore the author's use of language, imagery and verse form, and consider ways in which you find the poem characteristic of Coleridge's work in your selection.</b></p> <p>In Section 2, the dominant assessment objective is: <b>AO2</b>.</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.</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>Candidates are likely to note that the speaker is addressing his friend Charles Lamb who is walking while the speaker is indisposed with a scalded foot, feeling rather glum, trapped in 'a little lime-tree bower' Candidates may observe the extract is very characteristic of Coleridge's lyric poems often grouped as his 'conversation poems'. The extract traces the development of the speaker's relationship with nature. He evokes the 'deep joy', the sensuous pleasure and spiritual insight which he imagines 'my Friend' will be experiencing as he gazes on 'the wide landscape'. This imagined, vicarious sensation arouses 'delight' in the speaker who expresses a fresh response to his immediate surroundings. The natural prison is transformed into a 'bower' which 'has soothed me'. The speaker's relationship with nature develops through sensations of aesthetic pleasure, confidence in the educative and sensitising power of nature and the blessing of the 'last rook', a traditional symbol of ill omen. Finally, the speaker's unifying imagination connects his friend, nature and himself through the principle of the one 'Life'. Candidates are likely to comment on Coleridge's conversational style (flexible blank verse, exclamatories, direct address, parenthesis, sensuous detailed description). Stronger candidates may observe that the 'return' with a changed mood is characteristic of Coleridge's conversation poems, with which they are likely to make connections.</p>	30

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Question	Guidance	Marks
10	<p><b>Discuss the ways in which the speaker portrays the garden and the flowers in the following extract from <i>Maud</i>. In your answer explore the author's use of language, imagery and verse form, and consider ways in which you find the extract characteristic of <i>Maud</i>.</b></p> <p>In Section 2, the dominant assessment objective is: <b>AO2</b>.</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.</p> <p>Answers should explore the author's use of language, imagery and verse form in the extract (AO2), using appropriate terminology and articulating a coherent, accurate and relevant response (AO1). They should relate the extract to the text as a whole (AO4), and may make reference to the significance and influence of relevant contexts (AO3).</p> <p>Candidates are likely to note that this extract appears at the conclusion of Part One of the poem and comprises the concluding verses of the famous section 'Come into the garden, Maud.' The garden and flowers may be seen as images or tropes which express the speaker's feelings which are intense, unstable and evoke a sensibility which is adoring, expectant ('and the lily whispers, 'I wait'.') and morbid ('My dust would hear her and beat.'). The episode of the 'talking flowers' also reflects the speaker's morbid tendency elsewhere in the poem to be unsure where the voices he hears are coming from. Candidates may well analyse the lily and the rose as polysemic symbols which express the speaker's complex feelings towards Maud (and in the final lines the 'blossom' of his own rebirth): 'the lilies' can connote chastity, virtue but also sexuality; the red rose, the 'Queen rose of the rosebud garden of girls', is associated with erotic and immortal love, suffering and secrecy; the 'white rose' which 'weeps' can connote purity and secrecy. Candidates may note Maud's association with the garden elsewhere in the poem. Candidates may well comment on Tennyson's allusion to Eden, and, in stronger responses, the Song of Solomon ('the lilies', 'my dove') or the tradition of symbolic floral gardens in the Victorian era. Candidates are likely to comment on the use of pathetic fallacy and anthropomorphism. They are likely to comment upon Tennyson's lyricism which creates pleasure in sound and emphasises meaning through his use of repetition and rhyme.</p>	30

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	<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><b>This guidance should be used in conjunction with the Level Descriptors: Poetry</b></p>	

Question	Guidance	Marks
11	<p><b>Discuss Rossetti's use of a playful speaking voice in 'Winter: My Secret'?</b>  <b>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.</b></p> <p>In Section 2, the dominant assessment objective is: <b>AO2</b>.</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.</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>Candidates are likely to note the playful, almost flirtatious, tone of the poem ('I tell my secret? No indeed, not I:') arousing curiosity: what might the secret be or is there any secret at all: 'who knows?' The voice may simply enjoying a game of enticement or may be another example of Rossetti's tantalising mask concealing we know not what: a love interest, an intense desire for privacy, a Tractarian preoccupation with reserve? The poem presents one speaking voice and the reader is engaged by the rhythms of everyday speech: the irregularity of line length and rhythm, the use of rhetorical questions, the immediacy of the present tense, the presence of spontaneous speech features such as contractions, interjections and fillers such as 'well', even the rather forced double rhymes 'surrounding me'/'astounding me'. The teasing quality of the secret's exploration is reinforced by the use of playful verbal patterning ('it froze, and blows, and snows'). The conversational voice draws us further into the mystery of the secret in the homely image of draughty house ('I cannot ope to every one who taps'). Our curiosity increases as we are invited to ponder whether the secret might be revealed as the 'wraps' of the winter open up as the 'golden fruit is ripening to excess'. But a secret told, of course, will not be as secret any more. Candidates might compare this portrayal of the seasons with other poems by Rossetti.</p>	30



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