

GCE

English Literature

H472/01: Drama and poetry pre-1900

Advanced GCE

Mark Scheme for November 2020

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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

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
	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) In Section 1, each part of the question is worth 15 marks, 30 overall. In Section 2, each question is worth 30 marks.

(ii) For each answer or part answer, award a single overall mark, following this procedure:

- refer to the question-specific Guidance for likely indicative content
- using the level descriptors for the appropriate section, make a holistic judgement to locate the answer in the appropriate level descriptor: how well does the candidate address the question? Use the 'best fit' method, as in point 10 above
- place the answer precisely within the level, considering the relevant AOs
- bearing in mind the weighting of the AOs, adjust the answer within the level and award the appropriate mark out of 30.

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

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

(iii) When the complete script has been marked:

- if necessary, follow the instructions concerning rubric infringements
- add together the marks for the two answers, to arrive at the total mark for the script.

Rubric Infringement

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

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

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

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

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

WEIGHTING OF ASSESSMENT OBJECTIVES

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

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

Level Descriptors Section 1, part (a): Shakespeare

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

AO2 – 75%

AO1 – 25%

Level 6: 13–15 marks

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

Level 5: 11–12 marks

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

Level 4: 8–10 marks

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

Level 3: 6–7 marks

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

Level 2: 3–5 marks

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

Level 1: 1–2 marks

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

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

Level Descriptors Section 1, part (b): Shakespeare

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

AO1 – 50%

AO5 – 50%

Level 6: 13–15 marks

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

Level 5: 11–12 marks

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

Level 4: 8–10 marks

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

Level 3: 6–7 marks

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

Level 2: 3–5 marks

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

Level 1: 1–2 marks

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

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

Level descriptors Section 2, Drama and poetry pre-1900

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

AO3 – 50%

AO4 – 25%

AO1 – 12.5%

AO5 – 12.5%

Level 6: 26–30 marks

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

Level 5: 21–25 marks

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

Level 4: 16–20 marks

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

Level 3: 11–15 marks

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

Level 2: 6–10 marks

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

Level 1: 1–5 marks

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

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

Question		Guidance	Marks
1	(a)	<p>Coriolanus Discuss the following passage from Act 3 Scene 2, exploring Shakespeare’s use of language and dramatic effects.</p> <p>In Section 1, part (a), the dominant assessment objective is: AO2.</p> <p>AO2, Analyse ways in which meanings are shaped in literary texts. Answers will also be assessed for AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression.</p> <p>Answers should be informed and relevant, showing understanding of ways in which structure, form, language, imagery and dramatic effects shape meaning (AO2) blended into a coherent argument (AO1).</p> <p>Candidates may choose to comment on developments in the character of Coriolanus apparent in the language of this passage and on the interplay of his personal and political lives. Cominius and Menenius serve as reminders that the patricians are keen to conciliate the people and their representatives. Significant repetition of the word ‘mildly’ towards the end of the passage reminds Coriolanus that he must speak the party line. Volumnia’s sway over her son is apparent throughout the passage: her language is manipulative and emotive. The image of ‘thou sucks’t it from me’ is notable. The absence of Virgilia in the passage – with the exception of a single passing reference from Coriolanus – could also be seen as significant. As so often in the play, Coriolanus’ speeches draw the attention of the audience with their passionate, unrestrained tone. His rhetorical devices (such as the repeated questioning – ‘Must I with my base tongue...’) and vivid imagery (‘harlot’s spirit’) contribute to the impression of a man of extremes, indeed an unstable figure – and this is compounded in the passage by his tone of – by turns – sarcasm, impatience and bitterness. He is, of course, a flawed hero. It is significant that he should have the last word before the characters leave the stage, especially as he will disregard the briefing and behave anything but ‘mildly’ in the public forum. Candidates may choose to comment on some of the unusually vivid imagery in the passage as well as clarifying the effect of notable individual words such as the vulgar ‘sconce’ and demeaning ‘mountebank’.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates’ answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 1, part (a): Shakespeare.</p>	15

Question		Guidance	Marks
1	(b)	<p>Coriolanus ‘Coriolanus is unable to adjust to the demands of Roman politics.’ Using your knowledge of the play as a whole, show how far you agree with this view of the role of Coriolanus in the play <i>Coriolanus</i>. Remember to support your answer with reference to different interpretations.</p> <p>In Section 1, part (b), the equally weighted assessment objectives are AO1 and AO5.</p> <p>AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO5, Explore literary texts informed by different interpretations.</p> <p>Answers should be creative, informed and relevant (AO1) and supported with textual reference. The answer is in itself a response to a critical view, but may make reference to the interpretations of other audiences and readers (AO5), which may include a discussion of changing critical views of the play over time, and of both historic and contemporary performances of the play.</p> <p>The passage suggests it can be difficult to get Coriolanus to listen, even to the rational advice of his friends. His emotive rhetoric is usually satirical (the ‘foul breath’ and ‘sweaty night-caps’ of the plebs) and he usually goes after an immediate threat rather than take stock of the wider situation. He insults his natural class enemies, the Tribunes, and refuses to conciliate the people of Rome. He is irritated, embarrassed and insulting in the scene of his candidacy, and when entreated to be ‘mild’ rapidly earns the contempt of the crowd and a brutal sentence of execution at the Tarpeian rock. He has absorbed a military ethic from his mother and actions sound far louder in his world than deeds, making him vulnerable to subtle or glozing attacks, such as those of the Tribunes. When he is visited by the Roman deputation he resists every entreaty except the rather grandiloquent summons from his mother. He knows his capitulation is injudicious, even fatal to him, but he will not revoke it. Candidates will probably explore moments such as these, when Coriolanus’s rhetoric is particularly damaging, but may also point to the frequent aptness of his choice of metaphor, the surging power of his exhortations before Corioli in Act One, his martial rhetoric in other scenes, and the aptness with which he often comments on his own predicament, or satirizes venal behavior among his enemies. Though a flawed politician, he is not without political insight.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates’ answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 1, part (b): Shakespeare.</p>	15

Question	Guidance	Marks
2 (a)	<p><i>Hamlet</i> Discuss the following passage from Act 2 Scene 2, exploring Shakespeare's use of language and its dramatic effects.</p> <p>In Section 1, part (a), the dominant assessment objective is: AO2.</p> <p>AO2, Analyse ways in which meanings are shaped in literary texts. Answers will also be assessed for AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression.</p> <p>Answers should be informed and relevant, showing understanding of ways in which structure, form, language, imagery and dramatic effects shape meaning (AO2) blended into a coherent argument (AO1).</p> <p>This is a passage in which we witness two aspects of Hamlet's 'performance' in the play. His interactions with Rosencrantz and Guildenstern are at once jovial and tense. He teases them with the idea that the three of them are familiar equals but the sense of his superiority (both in status and intellect) is never far away and this hints at the unravelling of their relationship later in the play. The use of prose rather than blank verse hints at informality and even intimacy but masks more complex interactions (suggested by the repeated talk of 'dreams' and shadow-play at the start of the extract). The comparative brevity of the lines provided by Hamlet's friends – and the potentially comic touch of their shared line ('We'll wait upon you') – show that they are struggling to keep up with Hamlet and failing to accomplish the King's brief. Also presented in prose, yet standing out as a vivid moment in this passage, is Hamlet's important 'What a piece of work is a man' speech, sometimes held to provide a snapshot of Renaissance Man, but also likely to mystify the two courtiers trying to 'glean what afflicts' the mad prince, unless they twig that as deceitful old friends and ineffective henchmen they fall a long way short of the ideal Hamlet describes. This is the protagonist's second 'performance' in the passage and it is one which resembles (in tone and theme) aspects of Hamlet's thoughts expressed in the major soliloquies elsewhere in the play. The Prince's nihilistic tone jostles with his meta-theatrical references as he (presumably) points up at the Canopy above the stage at the Globe. The (potentially) comic bathos of Rosencrantz's final line restores the passage back to its opening mood once again.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 1, part (a): Shakespeare.</p>	15

Question		Guidance	Marks
2	(b)	<p><i>Hamlet</i> ‘It is hard to be loyal in the world of <i>Hamlet</i> – even to one’s friends.’ Using your knowledge of the play as a whole, show how far you agree with this view of loyalty in the play <i>Hamlet</i>. Remember to support your answer with reference to different interpretations.</p> <p>In Section 1, part (b), the equally weighted assessment objectives are: AO1 and AO5. AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO5, Explore literary texts informed by different interpretations. Answers should be creative, informed and relevant (AO1) and supported with textual reference. The answer is in itself a response to a critical view, but may make reference to the interpretations of other audiences and readers (AO5), which may include a discussion of changing critical views of the play over time, and which may include both historic and contemporary performances of the play.</p> <p>Candidates may well decide to initiate their discussion of friendship and loyalty in <i>Hamlet</i> by developing discussion of the bond between Hamlet and Rosencrantz/Guildenstern as portrayed in the part (a) context question. Candidates are likely to use this as a starting point only and will then go on to consider other friendships (of different kinds) in the play. Perhaps the most significant of these is the relationship between Hamlet and Horatio, where trust on both sides and mutual admiration offer a contrasting sense of loyalty to the behaviour of the King’s spies. Gentle Horatio even suspects in Act Five that Hamlet may have overdone it in his persecution of Rosencrantz and Guildenstern. Loyalty could also be perceived in contexts other than friendship — for example between lovers (Hamlet and Ophelia) or partners (Claudius and Gertrude). Hamlet is never loyal to time-servers, politicians and hypocrites. Polonius, who says a cloud is any shape the prince fancies, or the courtiers who play him (very badly) like a recorder, or the king who pretends to be fatherly but performs the wicked uncle, are all bitterly excoriated. Hamlet’s love of Ophelia seems to be compromised in the nunnery scene by a suspicion that her father Polonius has ‘loosed’ her to him. The Prince is as trustful as he dares to be with the soldiers, but even there is afraid of careless talk. He is true, however, to his cherished memories of time spent with Yorick. Candidates may well feel there is something rotten and chilly about the world of Elsinore, and friendship doesn’t grow there easily; others may feel that this is a murky political world, and Hamlet’s fidelity, when given, is a beacon of hope. Better candidates may support their ideas both by citing particular productions of the play (on stage or screen) where the relationship between Hamlet and Horatio, for example, is managed in different ways (is Horatio Dr Watson or Hamlet’s conscience?). Stoppard’s <i>Rosencrantz and Guildenstern are Dead</i> (1966) may suggest to some it is not healthy to be Hamlet’s friend.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates’ answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 1, part (b): Shakespeare.</p>	15

Question		Guidance	Marks
3	(a)	<p><i>Measure for Measure</i> Discuss the following passage from Act 5 Scene 1, exploring Shakespeare's use of language and its dramatic effects.</p> <p>In Section 1, part (a), the dominant assessment objective is: AO2.</p> <p>AO2, Analyse ways in which meanings are shaped in literary texts. Answers will also be assessed for AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression.</p> <p>Answers should be informed and relevant, showing understanding of ways in which structure, form, language, imagery and dramatic effects shape meaning (AO2) blended into a coherent argument (AO1).</p> <p>This is the final passage of the play (complete with concluding rhyming couplet) and candidates will probably recognise this. The Duke's commanding (indeed imperious or even godlike) presence brings the events of the play to a conclusion, metes out justice, and hastens a series of events (possibly including his own marriage) with list-like, ordered clarity. Imperatives, instructions and orders are featured throughout this long, concluding (but interrupted) speech. Some candidates may wish to comment on the appropriateness – or otherwise – of this passage as a conclusion to the play but it should be remembered that responses to this question should also offer linguistic analysis in order to gain marks at the higher end of the range. The Duke's tone throughout the passage is elevated and commanding (his speeches employ imagery of salvation and the tone of a confident lawgiver) but candidates may suggest that this does not necessarily reflect the moral position in which he finds himself. Much will depend on whether candidates think the Duke is fully in control of the situations he steers. Interjections by other characters are few – and it is notable that only (but significantly) Lucio breaks the trend with his grating and daring contributions in prose. It is odd that so much of the passage is devoted to possible punishments for Lucio whereas Angelo gets off scot-free: some may feel this is owing to the need to engineer, however belatedly, a comic ending for the play. Many candidates will speculate as to the body language of that silent character, Isabella.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 1, part (a): Shakespeare.</p>	15

Question		Guidance	Marks
3	(b)	<p><i>Measure for Measure</i> ‘The conclusion of the play – like the rest of it – is full of uncomfortable moral choices.’ Using your knowledge of the play as a whole, show how far you agree with this view of <i>Measure for Measure</i>. Remember to support your answer with reference to different interpretations.</p> <p>In Section 1, part (b), the equally weighted assessment objectives are: AO1 and AO5. AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO5, Explore literary texts informed by different interpretations.</p> <p>Answers should be creative, informed and relevant (AO1) and supported with textual reference. The answer is in itself a response to a critical view, but may make reference to the interpretations of other audiences and readers (AO5), which may include a discussion of changing critical views of the play over time, and which may include both historic and contemporary performances of the play.</p> <p>The link between this question and the passage in part (a) is clear. Better candidates will avoid repeating too much material from part (a) in their answer and they will also employ evidence from elsewhere in the play to support their comments about its conclusion. Some candidates might choose to explore (with justification) the ‘all’s well’ tone of the ending of the play with broader examination of <i>Measure for Measure</i> as a ‘problem play’ and its enigmatic place in the Shakespearean canon (possibly citing a range of named critics who have discussed, and arguably created, this sub-genre). Other candidates may refer to examples of performance of the play on stage or screen. Some recent productions have been broadly comic, but the stage tradition has, in modern times, been generally dark and/or quizzical. The conclusion of the play offers theatre directors, in particular, a wide range of performance choices. The Duke, rather complacently, reasserts a dominant patriarchy, leaving Isabella, who has abetted him throughout as spiritual superior and guide, confused and even resentful when he morphs into potential sexual partner. Elsewhere the play abounds in difficult moral choices: how to introduce new laws when your regime has a reputation for laxity? Whether it is fair to ‘test’ a known hypocrite like Angelo by putting temptation in his way? Whether a woman’s chastity weighs more than her brother’s life? Whether there is ever any mileage in putting down the ‘oldest profession’? Whether there is ever much point in punishing ‘lewd fellows’ like Lucio? Whether bed-tricks are an appropriate moral recourse in any play? What kind of advice the new King, James, would have gleaned from the play, presuming he watched it?</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates’ answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 1, part (b): Shakespeare.</p>	15
Question		Guidance	Marks

4	(a)	<p>Richard III Discuss the following passage from Act 3 Scene 5, exploring Shakespeare's use of language and its dramatic effects.</p> <p>In Section 1, part (a), 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.</p> <p>Answers should be informed and relevant, showing understanding of ways in which structure, form, language, imagery and dramatic effects shape meaning (AO2) blended into a coherent argument (AO1).</p> <p>Candidates may choose to comment on the self-conscious theatricality of this passage. Both Richard (Gloucester) and Buckingham outdo one another in putting on a performance to persuade the Mayor of Hastings's guilt. Nothing is as it seems, Gloucester pretending to be beleaguered in his citadel while both mighty Dukes have adopted the disguise of battered armour, suggesting London is under attack. This meta-theatrical behaviour is familiar from elsewhere in the play, and from Gloucester's soliloquy in <i>3H6</i>. In the opening lines of the passage, Gloucester and Buckingham discuss their forthcoming 'performance' using theatrical references ('the deep tragedian'). Implicit stage directions ('Hark! A drum') add to the theatrical nature of the scene—and a climax is reached with the grisly appearance not of a rebel army but of Hastings's head—hitherto not accused of any crime. While an audience will probably despise Gloucester for his stage-management, they may also admire the success of his methods. The Mayor proves very easy to persuade, possibly out of stupidity, possibly because he is a time-server. Both readings are possible from the text. The Quarto text gives the final speech to Buckingham, suggesting the poor mayor has even less room to manoeuvre, and that the wickedness of the <i>femme fatale</i> Jane Shore is a myth fed to him by the Dukes. The candidates will be given the Folio reading, preferred by Alexander, in which the lines are spoken by the Mayor. It is worth remembering that references to dramatic effects should be awarded in candidates' answers as much as recognition of linguistic features. In the latter category candidates will be able to highlight a wealth of techniques of irony, manipulation and persuasive deception in the passage.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 1, part (a): Shakespeare.</p>	15
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Question		Guidance	Marks
4	(b)	<p><i>Richard III</i> ‘Lies and deception drive the action of the play from beginning to end.’ Using your knowledge of the play as a whole, show how far you agree with this view of the play <i>Richard III</i>. Remember to support your answer with reference to different interpretations.</p> <p>In Section 1, part (b), the equally weighted assessment objectives are: AO1 and AO5. AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO5, Explore literary texts informed by different interpretations.</p> <p>Answers should be creative, informed and relevant (AO1) and supported with textual reference. The answer is in itself a response to a critical view, but may make reference to the interpretations of other audiences and readers (AO5), which may include a discussion of changing critical views of the play over time, and which may include both historic and contemporary performances of the play.</p> <p>Clearly <i>Richard III</i> is a play full of lies and deceit. Candidates working towards the top of the mark range will be able to show how deceit is made to ‘drive the action’ leading to engagement with the dynamic of particular scenes and how the personae the characters adopt contrast with one another. For example Richard’s deception of Lady Anne is so audacious he isn’t convinced by it himself, whereas the pantomime played out between the bishops offers him a rare chance to try out his ‘humility’. A useful scene is III.vi, where a lowly pen-pusher explains how he drew up Hastings’s death-warrant before the latter’s arrest: England’s civil servants, nay, England itself, turns a blind eye as Richard kicks away the country’s laws. Some will argue that the most conspicuous victims are the least deserving of punishment, the women, and the princes in the Tower, presented less as adolescent boys than ‘babes’. Richard also deceives his friends, notably his accomplice, Buckingham, the last of the ghosts to reprove him. Candidates are also asked to consider whether deception drives the action ‘to the end’ when forces muster against Richard on Bosworth Field. Here the play presents Tudor victory as one of honesty, honour and justice, accompanied with Eucharistic imagery. It is quite reasonable to argue that the play only ends this way because Tudor Rule decreed it must be so, and that Shakespeare, and his sources Holinshead, Hall and More are all collaborating in a dishonest (‘deceptive’) presentation of the facts which blackens Richard.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates’ answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 1, part (b): Shakespeare.</p>	15

Question		Guidance	Marks
5	(a)	<p><i>The Tempest</i> Discuss the following passage from Act 4 Scene 1, exploring Shakespeare's use of language and its dramatic effects.</p> <p>In Section 1, part (a), the dominant assessment objective is: AO2.</p> <p>AO2, Analyse ways in which meanings are shaped in literary texts. Answers will also be assessed for AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression.</p> <p>Answers should be informed and relevant, showing understanding of ways in which structure, form, language, imagery and dramatic effects shape meaning (AO2) blended into a coherent argument (AO1).</p> <p>This is a passage involving several characters and a developing action. Prospero and Ariel seem to be on particularly good terms here, Prospero impressed by Ariel's inventiveness, and Ariel delighting in the effects of his artistry and enjoying the extravagant folly of humans. Ariel's language is particularly vivid (with its complex imagery, such as the synaesthesia at 'they smelt music'). Ariel's appearance with the 'glistening apparel' is just one element in this passage (and indeed the play as a whole) where the visual impact of magical events becomes integral to the dramatic effect of the text. The profane motivations of the characters in the final part of the passage (which are reflected in appropriately earthy language – 'I do smell all horse-piss') provide a change of tone and a comic element. Their visceral, prose utterances contrast with Caliban's comparative solemnity and dignity, speaking always in blank verse. Some will pick up hints of Caliban the poet and natural historian ('the blind mole may not hear a foot fall' or 'All's hush'd as midnight yet'). These may argue that Caliban's goals (usurpation and murder) are lofty compared with those of Stephano and Trinculo, who merely want to dress up, pretend to be royalty, and get drunk. Very little attention is paid to Caliban's urgent advice to get on with cutting Prospero's throat, and Stephano and Trinculo ignore his suggestions that Ariel is a 'harmless fairy'. This careless disregard typifies Caliban's indeterminate status on the island. Even his 'strange bedfellows' think of him as a pitiful 'Monster'.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 1, part (a): Shakespeare.</p>	15

Question	Guidance	Marks
<p>5 (b)</p>	<p><i>The Tempest</i> ‘The play’s magic highlights the weaknesses of its characters.’ Using your knowledge of the play as a whole, show how far you agree with this view of the effect of magic in <i>The Tempest</i>. Remember to support your answer with reference to different interpretations.</p> <p>In Section 1, part (b), the equally weighted assessment objectives are: AO1 and AO5. AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO5, Explore literary texts informed by different interpretations.</p> <p>Answers should be creative, informed and relevant (AO1) and supported with textual reference. The answer is in itself a response to a critical view, but may make reference to the interpretations of other audiences and readers (AO5), which may include a discussion of changing critical views of the play over time, and which may include both historic and contemporary performances of the play.</p> <p>Clearly <i>The Tempest</i> is a play full of magical events, and candidates working at all levels should be able to make reference to some of these – including (but, of course, not limited to) those in the question (a) passage. Everyday faults feature in a number of contexts throughout the play and most candidates should be able to discuss some of these. They could consider the ways in which the magic dictated by Prospero – and carried out by Ariel – can bring out the worst in the human visitors on the island (such as greed for power or material possessions) but these flaws could be shown to be universal and – to some extent – understandable. Some may even scrutinize Prospero’s use of his magic: does it enable him to foster old resentments and settle old scores, exposed in the public humiliation of III.iii, where Ariel descends ‘like a Harpy’. Weaknesses among the play’s characters are plentiful. At the lowest level lie the avarice and sensuality of Stephano and Trinculo. Ambition and envy are not hard to find: Antonio’s ambition and subterfuge, Sebastian’s tractability, Caliban’s bitter and often brutal desire for revenge (‘cut his weasand with thy knife’). The chess-game suggests that even the lovers are not entirely averse to cheating. At the end of the play Prospero renounces his magic powers and stands before the audience in all his human weakness, a humble actor. Some answers might grapple with the idea that the magic on the island also has the capacity to bring out the best in humanity (such as Gonzalo’s utopian visions). It brings Ferdinand and Miranda together, and it helps many of the characters find themselves ‘when no man was his own.’</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates’ answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 1, part (b): Shakespeare.</p>	<p>15</p>
Question	Guidance	Marks

6	(a)	<p><i>Twelfth Night</i> Discuss the following passage from Act 5 Scene 1, exploring Shakespeare’s use of language and its dramatic effects.</p> <p>In Section 1, part (a), the dominant assessment objective is: AO2.</p> <p>AO2, Analyse ways in which meanings are shaped in literary texts. Answers will also be assessed for AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression.</p> <p>Answers should be informed and relevant, showing understanding of ways in which structure, form, language, imagery and dramatic effects shape meaning (AO2) blended into a coherent argument (AO1).</p> <p>Candidates may choose to comment on the fact that this forms part of the sequence of plot unravellings as the conclusion of the drama approaches. A moment of realisation is presented for both Malvolio and Olivia. Events earlier in the play are referred to (with the Clown even quoting the ‘Some are born great...’ maxim from Maria’s letter directly). Candidates may choose to describe the language of both Olivia and Malvolio as unusually clear and direct in this passage, straightforward and often monosyllabic (‘You can say none of this. Well, grant it then, / And tell me...’). Malvolio retains a little of his condescension (‘Sir Toby and the lighter people’) but Olivia ranks him along with them, a ‘poor fool’. Fabian, who has hitherto both enjoyed the practical joke and kept his distance from it, here behaves with considerable magnanimity, taking the whole burden of confession upon himself and getting it over quickly too, as befits a denouement. The Clown’s prose interjections provide a sharper summary of his and his fellow conspirators’ motives than does Fabian, and brings out the mystery and density of his malice, quoting Malvolio’s insult verbatim, reminding the latter and the audience just how much it has rankled. Some may even feel that, from the Clown’s point-of-view, he has staged a successful mini-revenge play. This leads to his uttering one of the play’s most familiar (nonsensical?) profundities - about the ‘whirligig of time’ – which, in turn prompts Malvolio’s parting shot about revenge. This may be a Lear-like empty threat – or it may offer material for a sequel. There is a general sense that profound differences in the underplot are being smoothed over so the play can end happily for the lovers.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates’ answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 1, part (a): Shakespeare.</p>	15
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Question	Guidance	Marks
6 (b)	<p><i>Twelfth Night</i> 'By the end of the play no one is deceived.' Using your knowledge of the play as a whole, show how far you agree with this view of <i>Twelfth Night</i>. Remember to support your answer with reference to different interpretations.</p> <p>In Section 1, part (b), the equally weighted assessment objectives are: AO1 and AO5. AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO5, Explore literary texts informed by different interpretations. Answers should be creative, informed and relevant (AO1) and supported with textual reference. The answer is in itself a response to a critical view, but may make reference to the interpretations of other audiences and readers (AO5), which may include a discussion of changing critical views of the play over time, and which may include both historic and contemporary performances of the play.</p> <p>This is a play of managed deception, and much will be gained by exploring the weight of misconception under which mournful Olivia and lovesick Orsino habitually labour, before the twins come to awaken real rather than virtual ardour in them. Sir Toby deceives Sir Andrew, building him up as a man of substance while quietly appropriating his fortune. It is not clear whether the victim fully understands this by the end of the play. Malvolio's self-importance leads him to fall, cross-gartered stockings and all, into a well-prepared man-trap, and Feste regales the lovelorn and the ageing rakes with tales of love, death, and time's revenges: 'Then come kiss me, sweet and twenty / Youth's a stuff will not endure.' By the end of the play much of the smokescreen has dissipated: the false duel comes to nothing, Malvolio is liberated from the clutches of the deceptive Sir Thopas, and Orsino and Olivia's extravagant love-dreams (and self-deceptions) are (to some extent?) requited. Candidates will probably vary as to how much residual deception they find at the end of the play. Malvolio is no longer deceived but has not got over the process of his deception. Orsino may be in love with Cesario but he's not yet seen him/her dressed as a girl. Olivia makes up her mind with comedic haste to fall for Sebastian, leaving Antonio lamenting, or perhaps mistrusting, his former deep feelings for the youth. Some recent productions of the play – such as that by Emma Rice at Shakespeare's Globe or a number of 'single sex' castings – have encouraged broader understanding of gender and sexuality issues in this context and some candidates will be keen to discuss the play and its deceptions from a feminist or queer perspective. Many will decide that Sir Toby ends up with as little self-understanding at the end of the play as he had at the beginning.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 1, part (b): Shakespeare.</p>	15

Question	Guidance	Marks
7	<p><i>In literature passionate words often accompany foolish behaviour.</i> In the light of this view, consider ways in which writers explore passionate words and the actions that accompany them. In your answer, compare one drama text and one poetry text from the above lists.</p> <p>In Section 2, the dominant assessment objective is: AO3. AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. The secondary assessment objective is AO4, Explore connections across literary texts. Answers will also be assessed for AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO5, Explore literary texts informed by different interpretations. In making the comparison (AO4), answers should demonstrate an understanding of the significance and influence of the contexts in which their texts were both written and received (AO3), and show confident use of terminology, organisation and coherence (AO1). They should also show an awareness of the views of other readers and audiences (AO5).</p> <p>Passion is a clear feature of <i>Edward II</i> (notably portrayed in the king's romantic/sexual liaisons) and this leads to very ill-judged outcomes. Arguably Edward should treat crown and country less cavalierly, but he expresses his feelings for his favourites with splendid lyricism. Julia and Ferdinand in <i>The Duchess of Malfi</i> are both given to passionate outbursts and come to disastrous ends, but the Duchess's passions are stated more gravely, and her fate seems largely independent of them. There are all sorts of ill-considered outbursts in <i>She Stoops</i>, especially from the older characters, while Kate's disguise sets her feelings free. Nora's passion for freedom and independence prompted the '<i>succès de scandale</i>' of <i>A Doll's House</i>. There are plenty of examples from her of rash, self-regarding and self-indulgent acts and words, especially early in the play. Passion in the world of Wilde's play is frequently present – in terms of matters both personal and political - but is often buried deep beneath the glittering and fragile surface of the play (perhaps reflecting the context of its author's life in his times).</p> <p>In the medieval context of Chaucer's Prologue and Tale passion can spell danger for the doting Januarie, but the young lovers are saved from the consequences of their self-indulgence via the gods turning a blind eye. Passion in the pre-lapsarian world of <i>Paradise Lost</i> has little meaning until Satan reveals its potential in its full fallen strength, and the whole world is consumed with human folly. Coleridge's supernatural poems show passion (shooting an albatross, welcoming a shape-shifter) leading to moral confusion, though the ecstasies of the Conversation poems are as often visionary as impractical. In <i>Maud</i> the narrator's behaviour and words are usually overheated – but this doesn't make the reader take him, or them, less seriously. Rossetti's poetry presents passionate thoughts and acts ranging from the material (<i>Goblin Market</i>) to – frequently - the spiritual. Folly is invariably associated by Rossetti with sinful choices. Some candidates may argue that passionate expression sometimes leads to desirable outcomes, an entirely reasonable view if properly supported.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 2, Drama and poetry pre-1900.</p>	30
Question	Guidance	Marks

8	<p>'Literature often views wisdom as a very rare virtue.' In the light of this view, consider ways in which writers explore wisdom. In your answer, compare one drama text and one poetry text from the above lists.</p> <p>In Section 2, the dominant assessment objective is: AO3.</p> <p>AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. The secondary assessment objective is AO4, Explore connections across literary texts.</p> <p>Answers will also be assessed for AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO5, Explore literary texts informed by different interpretations.</p> <p>In making the comparison (AO4), answers should demonstrate an understanding of the significance and influence of the contexts in which their texts were both written and received (AO3), and show confident use of terminology, organisation and coherence (AO1). They should also show an awareness of the views of other readers and audiences (AO5).</p> <p>Decisions made by Edward II throughout the play are rarely seen as wise and never as exemplary. The Duchess in <i>Malfi</i> stoops to marry her steward in a world of unflinching decorum. Both plays may be viewed as studies in character flaw. <i>She Stoops to Conquer</i> might be interpreted as a whole series of rash decisions made by characters who unexpectedly gain wisdom as the Mistakes of a Night are played out. Nora's flattering of Dr Rank, forging of the codicil, and complacent indulgence of her husband might all be viewed as foolish: her decision to begin again at the end of the play is likely to be seen as positive. The entire action of <i>An Ideal Husband</i> results from a lack of wisdom being demonstrated and the fortunate conclusion arises as a result of a happy sequence of events brought about, unpredictably, by the apparently most irresponsible character, the Wildean dandy.</p> <p>Chaucer's Merchant's Prologue and Tale presents us with a group of foreground characters who seem to be entirely lacking in any wisdom, though matters are righted somewhat by wise counsel from Justinian and poetic justice dispensed by god and goddess. <i>Paradise Lost</i> portrays what is arguably the most unwise decision in history – although candidates' consideration of Christian contexts may be able to modify this view. Coleridge's Mariner is almost as guilty – although we witness wiser moments in the poet's other poems, especially a preference for sublime wisdom over human friendship. The mental condition of the narrator in <i>Maud</i> apparently renders him incapable of making wise decision, though he comes up with many telling insights and observations. The personae in Rossetti's poems are often faced with difficult decisions and appeal (often to God) to develop a holy wisdom (though to the world this may seem like self-denial and folly).</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 2, Drama and poetry pre-1900.</p>	30
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Question	Guidance	Marks
9	<p><i>‘Literature suggests there is little harm in ambition.’</i> In the light of this view, consider ways in which writers explore the effects of ambition.. In your answer, compare one drama text and one poetry text from the above lists.</p> <p>In Section 2, the dominant assessment objective is: AO3. AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. The secondary assessment objective is AO4, Explore connections across literary texts. Answers will also be assessed for AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO5, Explore literary texts informed by different interpretations.</p> <p>In making the comparison (AO4), answers should demonstrate an understanding of the significance and influence of the contexts in which their texts were both written and received (AO3), and show confident use of terminology, organisation and coherence (AO1). They should also show an awareness of the views of other readers and audiences (AO5).</p> <p>Both Edward II and Mortimer are typically Marlovian heroes in their tendency to aim too high and over-reach themselves – typified in the rapidity of the dramatization of the latter’s fall. The Duchess might be said to aim high in her personal aspirations (at least), her disregard for family notions of rank bringing about the atmosphere of suffering in which the play concludes. Aspirations can seem confused in the world of Goldsmith’s comedy, where Marlow shows an awkward humility in approaching Kate, and she overpowers him by pretending to be a barmaid. Nora in <i>A Doll’s House</i> gets nowhere while she tries to manipulate the patriarchy from within, but her ambition becomes positively resonant when she defies it. Wilde’s play is about Lord Chiltern’s political ambitions, complicated by a crime committed long ago. The wisdom of several characters is needed to put this out of sight before the end of the play.</p> <p>The ambitions of the characters in ‘The Merchant’s Tale’ are not very exalted – sex, deceit and bullying. These needs are presented and developed in a suitably ironic light. Satan’s ambitions in <i>Paradise Lost</i> are on a cosmic scale, and lead him to overthrow God’s paradise. Some will feel it needed to be trashed, and that the susceptible Eve, tempted to think of herself as a deity, did little to defend it. Protagonists in Coleridge’s poetry tend to aspire towards the mystical or absolute; sometimes they are rewarded; more often, not. The ambitions – particularly in love – of the narrator in <i>Maud</i> prove disastrous, but the poem also sheds a stark light on those who are profiteering in a mid-Victorian ‘Mammonite’ society. The modesty of Rossetti’s protagonists perhaps precludes them from ambitious aspiration – although there are sinners like Laura (‘Goblin Market’) who go against this trend.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates’ answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 2, Drama and poetry pre-1900.</p>	30
Question	Guidance	Marks

10	<p><i>'Differences of opinion are unavoidable in human societies.'</i> In the light of this view, consider ways in which writers explore clashes of opinion. In your answer, compare one drama text and one poetry text from the above lists.</p> <p>In Section 2, the dominant assessment objective is: AO3. AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. The secondary assessment objective is AO4, Explore connections across literary texts. Answers will also be assessed for AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO5, Explore literary texts informed by different interpretations. In making the comparison (AO4), answers should demonstrate an understanding of the significance and influence of the contexts in which their texts were both written and received (AO3), and show confident use of terminology, organisation and coherence (AO1). They should also show an awareness of the views of other readers and audiences (AO5).</p> <p><i>Edward II</i> is a play constructed from proud, contentious arguments – indeed, these drive the momentum of the entire drama. <i>The Duchess of Malfi</i> again derives much of its dramatic power (and its tragic conclusion) from the vindictive creed which drives the Arragonian brethren. Exploration of historical context and attitudes will inform discussion of both plays in this area. <i>She Stoops</i> constructs warm comedy from a number of contemporary social dichotomies: town and country, high and low, old and young, fashionable and archaic. The differences of opinion are no less significant because the characters are often at cross purposes. The rift between Nora and Torvald (although there are also other differences of opinion in <i>A Doll's House</i>) is a poignant and tragic one – especially in the context of the time in which the play was written. In <i>An Ideal Husband</i> Wilde delights in playing one moral code off against another: moral relativism (which would weigh Chiltern's sale of the Cabinet secret against the benefits of his promising career), against moral purism (embodied by Lady Chiltern). The action of the play demands understanding and compromise, often in unexpected ways.</p> <p>In poetry clashes of will are no less frequent and the effects – although generally different to those in drama – can be no less strong. Chaucer's Merchant's Prologue and Tale has a good deal to say about egotism and obstinacy on the part of Januarie and covert disobedience (rather than direct opposition) on the part of May. <i>Paradise Lost</i> Books 9&10, like so much of the poem, is founded on argument, characters reasoning against or in favour of their behaviour. Satan surprises himself being 'stupidly good', while Adam harangues his creator with reasons why he should not have been created. Coleridge's Mariner finds himself at odds with his ship-mates, God and the world of nature, while Sir Leoline is conflicted about banishing his daughter's new friend. The conversation pieces offer strong views, but neither we, nor the poems' internal auditor, need necessarily agree with them. For the narrator of <i>Maud</i> the clash of views very often goes on within his divided persona, but he also rails against the ills being done in the name of a Capitalist world. In Rossetti's poetry this sense of internal division, the human lot, is often played out with delicacy and conviction, resolution often supplied by the doctrines of Christianity.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 2, Drama and poetry pre-1900.</p>	30
Question	Guidance	Marks

11	<p>'We all have secrets.' In the light of this view, consider ways in which writers present secrets and secrecy. In your answer, compare one drama text and one poetry text from the above lists.</p> <p>In Section 2, the dominant assessment objective is: AO3. AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. The secondary assessment objective is AO4, Explore connections across literary texts. Answers will also be assessed for AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO5, Explore literary texts informed by different interpretations.</p> <p>In making the comparison (AO4), answers should demonstrate an understanding of the significance and influence of the contexts in which their texts were both written and received (AO3), and show confident use of terminology, organisation and coherence (AO1). They should also show an awareness of the views of other readers and audiences (AO5).</p> <p>The dilemma for the king in <i>Edward II</i> is that his passionate friendships outside his marriage need to be kept secret (a lot better than he manages) while his role as the monarch is a very public one. Sometimes he is unwilling to lie about his private life and this creates difficulties in the context of the time. The Duchess of Malfi faces a similar dilemma: she must conceal her marriage to Antonio, and this situation creates strong drama. Several characters in <i>She Stoops</i> come to the play with secrets and it is the revelation of these during the plot which creates so much of the comic effect. Dissembling, masking and hiding feature in the action of the play throughout. The plot of <i>A Doll's House</i> is built on secrets (relating to the past, to family and romantic connections, and to money) which drive the drama of the play. <i>An Ideal Husband</i> is a web of secrets which – contextually – arguably reflect the secrecy and hidden truths in Wilde's own private life.</p> <p>The need for secrecy – so often dictated by contextual factors – is no less strong in the poetry texts. Chaucer's Prologue and Tale is riddled with lies and secrecy – making for an overall uncomfortable moral world of blindness and deception. In <i>Paradise Lost</i> truths cannot be hidden and lies cannot stay secret after the Fall although both Adam and Eve would like this to be possible. Coleridge's Romantic world perhaps challenges this status quo: passionate feelings now overflow more freely although – once again – the Mariner reminds us of a place where shame and confusion lead to the need to keep secrets and tell lies (until the urge to reveal truths becomes an obsession). The dilemma of the narrator in <i>Maud</i> arguably arises from his inability to tell – and pursue – anything other than the truth. This is very much at odds with the cruel commercial pragmatism of the mid-Victorian England in which he lives. To some extent, Rossetti's poetry represents a search for truth rather than a cultivation of secrets, though there is a mournfulness about her work which is never quite explained, and 'Winter, My Secret' has become a signature poem for feminist readers.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 2, Drama and poetry pre-1900.</p>	30
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Question	Guidance	Marks
12	<p>‘When literature confronts a problem, it should raise questions, not provide answers.’ In the light of this view, consider ways in which writers explore complex issues. In your answer, compare one drama text and one poetry text from the above lists.</p> <p>In Section 2, the dominant assessment objective is: AO3.</p> <p>AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. The secondary assessment objective is AO4, Explore connections across literary texts.</p> <p>Answers will also be assessed for AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO5, Explore literary texts informed by different interpretations.</p> <p>In making the comparison (AO4), answers should demonstrate an understanding of the significance and influence of the contexts in which their texts were both written and received (AO3), and show confident use of terminology, organisation and coherence (AO1). They should also show an awareness of the views of other readers and audiences (AO5).</p> <p><i>Edward II</i> is constructed so that the audience’s sympathies shift violently from one character to another, often in the same scene, with Kent often supplying moral signals for the audience to follow. <i>The Duchess of Malfi</i> raises class-issues without fully resolving them, and questions the value of the Duchess’s suffering, even as she is ennobled by it, and the value of the poetry that arises from it. In both these plays it could be said that the eternal positives of human experience seem bleakly removed. The world of Goldsmith’s play presents a timeless locale in which Marlow’s social inhibitions are solved when a Squire’s daughter pretends to be a barmaid because the man she fancies can only make love to lower-class girls. The eternal value of freedom is celebrated in <i>A Doll’s House</i> although it is a quality hard won – and the values of love, friendship and family are at times sorely tested in this drama. Strong moral values are shown to have been challenged to the extreme in the changing world of <i>An Ideal Husband</i>, but Wilde seems keen to stress that ideals of any kind over-tax human frailty and damage human relationships.</p> <p>In Chaucer’s Merchant’s Prologue and Tale the young couple hoodwink the <i>Senex amans</i>, and Chaucer’s mouthpiece suggests not only this is what he deserves, but least said, soonest mended. The Tale’s liberal morality may have something to do with its origins in fabliau. The human drama in <i>Paradise Lost</i> unfolds against the unchanging values of Christian Theology, though Milton also affords insights into the complexities of gender politics, Adam’s resentment at his creation, and Satan’s frustration with his role. All of Coleridge’s conversation poems express dilemmas rather than offer conclusions, but the overriding sense in his work is of the sometimes desperate aspiration of the human imagination for its divine equivalent. In <i>Maud</i> the moral challenge comes from the unlikely and unstable narrator who is providing the insights, and the mixture of vision and prejudice that seems to fall from his lips. Rossetti’s poetry could be said to present a more straightforward view of human – and godly – values triumphing and enduring in the world, but it is not without hints of mystery and frustration.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates’ answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 2, Drama and poetry pre-1900.</p>	30

APPENDIX 1

Assessment Objective weightings for this component are given as percentages.

Assessment Objectives Grid

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

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