OCR | A-LEVEL ENGLISH LITERATURE | H472/01

Drama and poetry pre-1900

June 2024 exam series

MARK SCHEME

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GCE

English Literature

H472/01: Drama and poetry pre-1900

A Level

Mark Scheme for June 2024

Oxford Cambridge and RSA Examinations

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

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

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

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MARKING INSTRUCTIONS
PREPARATION FOR MARKING
RM ASSESSOR

1. Make sure that you have accessed and completed the relevant training packages for on-screen marking: *RM Assessor Assessor Online Training*; *OCR Essential Guide to Marking*.

2. Make sure that you have read and understood the mark scheme and the question paper for this unit. These are posted on the RM Cambridge Assessment Support Portal http://www.rm.com/support/ca

3. Log-in to RM Assessor and mark the **required number** of practice responses ("scripts") and the **number of required** standardisation responses.

YOU MUST MARK 10 PRACTICE AND 10 STANDARDISATION RESPONSES BEFORE YOU CAN BE APPROVED TO MARK LIVE SCRIPTS.

MARKING

1. Mark strictly to the mark scheme.

2. Marks awarded must relate directly to the marking criteria.

3. The schedule of dates is very important. It is essential that you meet the RM Assessor 50% and 100% (traditional 40% Batch 1 and 100% Batch 2) deadlines. If you experience problems, you must contact your Team Leader (Supervisor) without delay.

4. If you are in any doubt about applying the mark scheme, consult your Team Leader by telephone or the RM Assessor messaging system, or by email.

5. **Crossed Out Responses**

Where a candidate has crossed out a response and provided a clear alternative then the crossed out response is not marked. Where no alternative response has been provided, examiners may give candidates the benefit of the doubt and mark the crossed out response where legible.

Rubric Error Responses – Optional Questions

Where candidates have a choice of question across a whole paper or a whole section and have provided more answers than required, then all responses are marked and the highest mark allowable within the rubric is given. Enter a mark for each question answered into RM assessor, which will select the highest mark from those awarded. *(The underlying assumption is that the candidate has penalised themselves by attempting more questions than necessary in the time allowed.)*

Multiple Choice Question Responses

When a multiple choice question has only a single, correct response and a candidate provides two responses (even if one of these responses is correct), then no mark should be awarded (as it is not possible to determine which was the first response selected by the candidate).
When a question requires candidates to select more than one option/multiple options, then local marking arrangements need to ensure consistency of approach.

Contradictory Responses

When a candidate provides contradictory responses, then no mark should be awarded, even if one of the answers is correct.

Short Answer Questions (requiring only a list by way of a response, usually worth only one mark per response)

Where candidates are required to provide a set number of short answer responses then only the set number of responses should be marked. The response space should be marked from left to right on each line and then line by line until the required number of responses have been considered. The remaining responses should not then be marked. Examiners will have to apply judgement as to whether a 'second response' on a line is a development of the 'first response', rather than a separate, discrete response. *(The underlying assumption is that the candidate is attempting to hedge their bets and therefore getting undue benefit rather than engaging with the question and giving the most relevant/correct responses.)*

Short Answer Questions (requiring a more developed response, worth two or more marks)

If the candidates are required to provide a description of, say, three items or factors and four items or factors are provided, then mark on a similar basis – that is downwards (as it is unlikely in this situation that a candidate will provide more than one response in each section of the response space.)

Longer Answer Questions (requiring a developed response)

Where candidates have provided two (or more) responses to a medium or high tariff question which only required a single (developed) response and not crossed out the first response, then only the first response should be marked. Examiners will need to apply professional judgement as to whether the second (or a subsequent) response is a 'new start' or simply a poorly expressed continuation of the first response.

6. Always check the pages (and additional objects if present) at the end of the response in case any answers have been continued there. If the candidate has continued an answer there, then add a tick to confirm that the work has been seen.

7. Award No Response (NR) if:
   - there is nothing written in the answer space

Award Zero '0' if:
   - anything is written in the answer space and is not worthy of credit (this includes text and symbols).

Team Leaders must confirm the correct use of the NR button with their markers before live marking commences and should check this when reviewing scripts.

3

8. The RM Assessor **comments box** is used by your team leader to explain the marking of the practice responses. Please refer to these comments when checking your practice responses. **Do not use the comments box for any other reason.**
   If you have any questions or comments for your team leader, use the phone, the RM Assessor messaging system, or e-mail.

9. Assistant Examiners will send a brief report on the performance of candidates to their Team Leader (Supervisor) via email by the end of the marking period. The report should contain notes on particular strengths displayed as well as common errors or weaknesses. Constructive criticism of the question paper/mark scheme is also appreciated.

10. For answers marked by levels of response:
    a. **To determine the level** – start at the highest level and work down until you reach the level that matches the answer
    b. To determine the mark within the level, consider the following

Descriptor	**Award mark**
On the borderline of this level and the one below	*At bottom of level*
Just enough achievement on balance for this level	*Above bottom and either below middle or at middle of level (depending on number of marks available)*
Meets the criteria but with some slight inconsistency	*Above middle and either below top of level or at middle of level (depending on number of marks available)*
Consistently meets the criteria for this level	*At top of level*

4

11. **Annotations**

Annotation	**Meaning**
BP	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
1	Assessment Objective 1
2	Assessment Objective 2
3	Assessment Objective 3
4	Assessment Objective 4
5	Assessment Objective 5
?	Attempted or insecure
Q	Answering the question
V	View
	Relevant but broad, general or implicit

5

12. **Subject Specific Marking Instructions**

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.

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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.

7

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%

8

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%)	• 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%)	• 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%)	• 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%)	• 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%)	• 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%)	• Competent understanding of text and question with critical concepts and terminology used appropriately. • Straightforward arguments competently structured with clear writing in generally appropriate register.

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Level 3: 6–7 marks

AO2 (75%)	• 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%)	• 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%)	• 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%)	• 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%)	• 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%)	• 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.

10

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%)	• 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%)	• 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%)	• 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%)	• 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%)	• 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%)	• 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.

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Level 3: 6–7 marks

AO1 (50%)	• 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%)	• 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%)	• 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%)	• 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%)	• 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%)	• 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.

12

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%)	• 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%)	• Excellent and consistently detailed comparative analysis of relationships between texts.
AO1 (12.5%)	• 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%)	• Judgement consistently informed by exploration of different interpretations of texts.

Level 5: 21–25 marks

AO3 (50%)	• 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%)	• Good, clear comparative analysis of relationships between texts.
AO1 (12.5%)	• 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%)	• Good level of recognition and exploration of different interpretations of texts.

13

Level 4: 16–20 marks

AO3 (50%)	• 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%)	• Competent comparative discussion of relationships between texts.
AO1 (12.5%)	• 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%)	• Answer informed by some reference to different interpretations of texts.

Level 3: 11–15 marks

AO3 (50%)	• 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%)	• Some attempt to develop comparative discussion of relationships between texts.
AO1 (12.5%)	• 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%)	• Some awareness of different interpretations of texts.

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Level 2: 6–10 marks

AO3 (50%)	• 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%)	• Limited attempt to develop comparative discussion of relationships between texts.
AO1 (12.5%)	• 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%)	• Limited awareness of different interpretations of texts.

Level 1: 1–5 marks

AO3 (50%)	• 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%)	• Very little or no relevant comparative discussion of relationships between texts.
AO1 (12.5%)	• 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%)	• Very little or no awareness of different interpretations of the text.

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

15

Section 1 – Shakespeare

Question			Guidance	Marks
1	(a)		***Coriolanus*** **Discuss the following passage from Act I Scene vi, exploring Shakespeare's use of language and dramatic effects.** 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. 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). Candidates may choose to comment on the lively, exuberant (even ecstatic) quality of this passage. The slightly disjointed nature of the meter (at times) tends to reflect this. The cumulative effect of the descriptions of acts of war is significant – and there is a moment of dramatic (as well as linguistic) climax when Marcius is embraced and cheered on by the others. The passage is full of military references (both literal and figurative) and there is a clear sense that acts of war are being both glorified, and misreported: rumour is rife on a battlefield. The comparison of aspects of battle to a wedding night might provide an interesting area for speculation on the part of some candidates. Others may choose to mention the verbal echo of another great Shakespearean warrior (Henry V) in the metaphor of the greyhound. Coriolanus's key conflict, with Aufidius, is signaled: already he wishes things to be determined in single combat. The fluctuations in rhetoric between Cominius and Marcius are notable. Candidates might choose to comment on the fact that the play's hero is presented in a variety of complex perspectives - across the course of the play – as his difficult relationship with Rome (and its values) is explored. This scene probably confirms he is at his best in a military crisis ('Make you a sword of me?') which may not accord with the taste of all candidates. 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**	15

Question			Guidance	Marks
1	(b)		***Coriolanus*** 'A play about military values.' Using your knowledge of the play as a whole, show how far you agree with this view of the play *Coriolanus*. **Remember to support your answer with reference to different interpretations.** 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 of both historic and contemporary performances of the play. Some candidates are likely to find a great deal of supporting material for their essay in the passage section (a) for this play. Better answers will ~~probably~~ range more widely. It is very likely that most candidates will agree with the statement in the prompt quotation for this question – although some candidates may choose to suggest that play is, in fact, about political as well as military issues, and may consider how militarism infects family relationships in the play, in particular between Coriolanus and his mother and son. The Tribunes' attempted coup shows Rome and war to be inseparable, and the military values presented require unquestioning unity and dedication from Roman citizens. Candidates may choose to consider the fact that Coriolanus himself sometimes comes into conflict with the military values of Rome, and dies an enemy of Rome at the hands of Rome's enemies. Some essays may consider the view that there is little room for personal views or individual fulfilment in the military society of Rome (and that this is where the dramatic centre of the play originates). Candidates may choose to cite a variety of performance versions of this play where military effects feature significantly. 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.**	15

Question			Guidance	Marks
2	(a)		***Hamlet*** **Discuss the following passage from Act III Scene iii, exploring Shakespeare's use of language and its dramatic effects.** 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. 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). Candidates may choose to comment on the intimacy and intensity of this important scene. They may wish to contextualise this scene of two characters and place it within the play's mixture of private soliloquies and grand public 'performances'. Claudius is presented here in a very different context to his public assertion of authority at the start of the play. Here we glimpse his tortured soul and his moral predicament. Shakespeare presents these via a range of rhetorical and dramatic devices (notably exclamations and rhetorical questioning) which aptly portray the confusion of Claudius' mental state. Hamlet's response is famously unexpected. He does not compassionate Claudius, nor seem to appreciate his dilemma. Instead he argues that to kill Claudius in a state of grace defeats the purpose of his revenge. Some candidates will argue this is an unreasonable use of theology, others a creative one. Many will think that not killing the king at this, his best opportunity, is more evidence of Hamlet's habitual procrastination. The scene is curiously intimate, albeit at cross purposes. Candidates may be keen to point out the irony of the ending of the passage, where Hamlet does not register that Claudius's prayers are futile, that the King is not in a state of grace at all. 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.**	**15**

Question			Guidance	Marks
2	(b)		***Hamlet*** **'A play in which characters are preoccupied with justice and morality'. Using your knowledge of the play as a whole, show how far you agree with this view of the play *Hamlet*.** **Remember to support your answer with reference to different interpretations.** 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. This has the potential to be a wide-ranging question, although candidates may well choose to focus their response on a narrower aspect of the play (and they are entitled to do this, and could perform very effectively as a result). Some candidates may choose to focus on the private dilemmas of Claudius and/or Hamlet – as suggested by the passage in part (a) – although there is plenty of potential to range more widely. The word 'preoccupied' may prompt value judgements in some answers. Candidates may choose to consider 'justice and morality' as a single aspect of the play; others might separate and define the two terms as distinct categories. Many candidates will choose to focus entirely on the implications of the issues in the prompt quotation for Hamlet (alone) and it would be possible to construct a very successful answer using this approach, considering the implications of the murder of Old Hamlet and the way this leads to the hero's detailed considerations of revenge, retribution and injustice (with all these matters being considered from many different angles in the character's series of soliloquies and monologues, of course). Other clamourers for justice include Laertes, another would-be revenger; victims of injustice, or rough justice, might include Ophelia and the capital sentence carried out on Rosencrantz and Guildenstern. The best answers may well engage with – and evaluate – a series of critical perspectives (perhaps including references to named critics) about these issues. Candidates may well also cite performance versions of the play which highlight issues of justice and morality. 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.**	**15**

Question			Guidance	Marks
3	(a)		***Measure for Measure*** **Discuss the following passage from Act I Scene iv, exploring Shakespeare's use of language and its dramatic effects**. 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. 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). Candidates may choose to comment on a large number of features in this telling and revealing extract. The opening of the passage introduces the convent as a female space, Vienna as a Catholic society, and the novice Isabella as a young idealist who wishes to be proved by the strictest curbs on her freedom. Lucio announces a prurient interest in Isabella's virginity, then retreats (jokily) into a double standard by which for him some women (nuns) are effectively saints, 'enskied' beyond sexual attentions. It is impossible to control the familiarity of his thoughts, though Isabella does her best to do this: 'You do blaspheme the good in mocking me.' In the final section of the extract Lucio focuses more on the current predicament of sexuality in Vienna, on the naturalness of Claudio's crime, the chilliness of the Deputy Angelo and (arguably) the irresponsibility of the Duke in putting him in charge. This scene, and contact with Lucio arguably gives the idealistic Isabella a glimpse of the fallen world she will be dealing with when she goes out into the City. 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.**	**15**

Question			Guidance	Marks
3	(b)		***Measure for Measure*** **'The play explores the importance of honesty and purity in love relationships.' Using your knowledge of the play as a whole, show how far you agree with this view of *Measure for Measure.*** **Remember to support your answer with reference to different interpretations.** 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. Many candidates are likely to point out that the terms 'honesty' and 'purity' are probably not the first to come to mind when considering love relationships and sexual morality within the world of *Measure for Measure*. Indeed many productions of the play tend to emphasise visual sexualised imagery (rather than honesty and purity) in their staging – and some answers will cite some of these. Some candidates may choose to explore the idea that the play shows – in the end – that purity, honesty and love have the potential to triumph, but moral extremism, like Isabella's ('more than our brother is our chastity') will need to be tempered to fit with a comic ending. Other 'difficult' manoeuvres taken up by sexual 'purity' include the bed-trick and Mariana's willingness to marry the wanton and perjured Angelo. Strong candidates will be aware that this is an early seventeenth century Protestant play dealing with the irregularities (many condoned by a Duke disguised as a Friar) of a Catholic city. A carefully-considered and synthesised exploration of the topic (perhaps incorporating a range of critical views and taking into consideration a number of performance examples) will be more rewarding that a simple list of behaviour or attitudes. 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.**	15

Question			Guidance	Marks
4	(a)		***Richard III*** **Discuss the following passage from Act I Scene ii, exploring Shakespeare's use of language and its dramatic effects.** 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. 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). Candidates are likely to have plenty to say about this scene in the play. We witness Gloucester/Richard at his most audacious, theatrical and persuasive (and this is reflected throughout in his language). Candidates may choose to comment on the techniques used by Richard to change radically the opinion of Lady Anne and – ultimately, it seems – to win her heart. Candidates may choose to discuss the flattery used by Richard, the initial resistance from Anne, and then her apparent conversion. The stichomythia-type effect at the centre of the passage presents a turning point in the relationship between the two characters. Clearly the coda to the scene presents the previous events of it in a very different, and negative, light, as Richard seems amazed at the success of his own subterfuge. Candidates may choose to discuss the dramatic tension implicit in the onstage confrontation between these two characters, and the way Gloucester seems to boast of his slaughter of King Henry VI and the Prince of Wales, rather than conceal it. Details of specific facial expressions are described in the text, and the impact on the scene of the visual props (the sword and the ring) is highly dramatic and effective. 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.**	**15**

Question			Guidance	Marks
4	(b)		***Richard III*** **'The power of Richard's personality dominates the events of the play.' Using your knowledge of the play as a whole, show how far you agree with this view of the play *Richard III.*** **Remember to support your answer with reference to different interpretations.** 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. This question clearly leads on from the events presented in the passage-based question (a) but both the question and the prompt quotation here require candidates to consider the figure of Richard more widely. Most candidates are likely to agree with the idea suggested, and will demonstrate both that Richard is a powerful personality and that he dominates the events of the play, only losing his ability to control events in the final third. Better answers will offer more than just a generalised character description of Richard or a list of the events he is involved in, concentrating instead on the way he dominates subsidiary characters, betrays those closest to him, like Clarence and Buckingham, and, perhaps most important, shares his charm and charisma (or his dark version of these things) with the audience, as if he is inviting them to join with him in winning a kingdom.. Some candidates may have seen a more psychological treatment of the play, where Richard's disability or sense of victimhood represents his major motivation. As demonstrated in the passage for part (a) much of Richard's persuasive power lies in his linguistic skills, which dominate the scene not only with Lady Anne, but also the impeachment of Hastings and the pantomime of humility when he appears between two bishops. Investigation of different interpretations of Richard's character (A05~~) which~~ might include reference to theoretical approaches, named critics, historical sources and performance examples. 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.**	15

Question			Guidance	Marks
5	(a)		***The Tempest*** **Discuss the following passage from Act III Scene iii, exploring Shakespeare's use of language and its dramatic effects**. 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. 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). This is the moment when Prospero's magic directly confronts his adversaries, Ariel snatching away a banquet in the disguise of a Harpy, and Alonso, who begins the scene with foolhardy courage, ending it by accepting his sinfulness. There is considerable potential for discussion of both linguistic and dramatic effects, especially the visual details given in (for Shakespeare) unusually elaborate stage directions. Candidates may be tempted to discuss the performance history of this scene. The visitors to the island are temporarily silenced in this part of the play. Prospero makes a triumphalist speech, but from this point on his rage against the Neapolitans and Antonio will start to diminish. Ariel, who has so often seemed unwilling to perform tasks, seems in his element as an actor here. Alonso's speech of contrition represents his moment of pretty complete conversion, albeit still deceived into believing that his son is bedded in the ooze. Like Caliban, the King becomes attuned to an isle full of noises, believing the thunder 'basses his trespass.' Significantly nearly all of this seems to be lost on Sebastian and Ferdinand, who are still skirmishing away against Prospero's forces at the end of the scene. Candidates may choose to comment significantly on the dramatic visual elements of this scene. 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.**	**15**

Question			Guidance	Marks
5	(b)		***The Tempest*** **'Punishment is a key element in the play.' Using your knowledge of the play as a whole, show how far you agree with this view of *The Tempest*.** **Remember to support your answer with reference to different interpretations.** 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. This topic clearly follows on from the events in the passage for the (a) part of this question. More successful answers will range widely in their consideration of the theme of punishment. Candidates could choose to discuss, amongst others: the original punishment of Prospero (and – by implication – Miranda) in the events before the start of the play which are then recounted in Act I, scene ii; the brutal treatment of Ariel by Sycorax, a regime partly continued by the threats of Prospero; Prospero's discipline of Caliban, 'whom stripes may move, not kindness'; the mock-shipwreck of the visitors to the island by Prospero, the deceptive shows of bereavement; even the likely retribution due to Stephano and Trinculo for their part in the underplot conspiracy. More successful answers will move beyond a mere catalogue to consider the place of punishment more broadly in the dramatic momentum and thematic development of the play, possibly considering what the play has to say about retribution, vengeance, forgiveness and reward, particularly in an early seventeenth century context. There will also be plenty of room for candidates to satisfy A05 by considering different critical attitudes towards punishment, and by exploring different staging approaches to the play especially those which are less favourable to Prospero (possibly referring to specific performances in the theatre or on film). 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.**	**15**

Question			Guidance	Marks
6	(a)		***Twelfth Night*** **Discuss the following passage from Act I Scene v, exploring Shakespeare's use of language and its dramatic effects.** 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. 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). There is a great deal to comment on in this intimate dialogue. Candidates may be keen to contextualise the unusual situation being presented (in which nothing is as it seems – in terms of gender, rank, affections and appearances). It should be remembered, though, that linguistic and dramatic effects should be the focus of an answer. At the outset of the passage Olivia's vanity in her appearance, and Viola's quick suspicion she may be 'too proud', may well be highlighted. Candidates may comment on the language of love and affection Viola quickly employs, including the story of Echo, linked with self-preoccupied Narcissus (representing Olivia?). The whole of the 'willow-cabin' speech is about selfless devotion, and the language of love (rich with poetic and figurative elements) becomes foregrounded. Things change as mistaken identity and changing affections affect the dramatic irony of the scene. A form of intimacy develops, Olivia's interest in Orsino's messenger should become manifest to the audience ('You might do much'). There is a subtle shift in power during the scene as Olivia, hitherto 'fair cruelty', becomes herself a lover– and candidates may choose to comment on consideration of rank and fortune covered in the dialogue. At the centre of the scene, Viola's 'willow cabin' speech may be seen as a kind of turning point, the first time Viola talks uninhibitedly about her feelings for Orsino. Dramatically there is in fact a great deal taking place in this apparently static scene – from the initial unveiling of Olivia to the final grand gesture of departure from Viola. 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.**	**15**

Question			Guidance	Marks
6	(b)		***Twelfth Night*** **'A play which shows that love demands we risk everything.' Using your knowledge of the play as a whole, show how far you agree with this view of *Twelfth Night*.** **Remember to support your answer with reference to different interpretations**. 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. Better answers to this question will focus on the risks involved in love (and there are many of those in this play – as the passage for part (a) has demonstrated) and also of the requirement of love that everything needs to be yielded up to its power. The question and the prompt quotation are likely to result in a wide range of different responses and opinions: many are possible and acceptable, but they will need to be justified by the text. Some candidates may suggest subtly that the response to the issue in the prompt quotation might be different for each of the characters involved in the play but that – overall – a single, unified view of love and its associated risks emerges by the end of the piece. The women take monumental risks and are happy to take them. Sebastian and Orsino seem to awaken to destinies they fully embrace. Sir Andrew's 'risk' in courting Olivia proves very expensive. Sir Toby falls in love with a lady who organises both the house and the livbes of its inhabityants. Malvolio confuses love with social ambition. Antonio risks and loses all. Candidates often enjoy discussing concepts of gender, sexuality and identity in connection with this play – and these ideas are often contextualised by candidates in connection with the age of Shakespeare, with our modern world, and with opinions held personally by individual students. Such discussions are likely to be welcome and effective – especially if they are based on the text itself, and if they use evidence from critics and performances to support ideas. 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.**	15

27

Section 2 – Drama and Poetry pre-1900

Question			Guidance	Marks
7			***'Isolation is not a natural state for people.'*** **In the light of this view, consider ways in which writers explore the effects of solitude and seclusion on human beings. In your answer, compare one drama text and one poetry text from the above lists**. **In your answer, compare one drama text and one poetry text from the above lists.** 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). The King in *Edward II* is isolated from his kingdom by his appetite for unsuitable favourites, later in the play by incarceration. The dungeon arguably provides him with welcome refuge. The Duchess of Malfi is frequently placed in a state of isolation by those around her, and this is often a source of pathos in the play. The physical isolation of the house and its surrounding in *She Stoops to Conquer* provides one of the motivating factors for the plot and comedy of the play. A sense of the isolation of small-town Norwegian life is present in *A Doll's House*, but it is Nora's awareness of her comfort and self-indulgence that drives the plot. *An Ideal Husband* argues that we must be more tolerant of one another's faults and errors, often committed, like those of Lord Chiltern, in solitude. Januarie wilfully brings down upon himself elements of both physical and moral isolation in *The Merchant's Prologue and Tale*. In the set books from *Paradise Lost* Adam and Eve's fall separates them from everything (including God's beneficence) though the devil's lonely journey into the world of light may seem equally compelling. Almost all Coleridge's major poems concern the relationship between the individual and his community, or with God. Solitude is sometimes blessed, sometimes a source of fear. The narrator in *Maud,* who finds it difficult to form relationships with anyone, even the heroine, presents the extreme effects of isolation (both physical and mental). Rossetti's poetry sometimes meditates on the situation of the individual soul, sometimes, as in 'Goblin Market', seems to reflect on the saving power of community. 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.**	**30**

Question			Guidance	Marks
8			**'Literature thrives on presenting creative thinking and actions.' In the light of this view, consider ways in which writers explore creativity and the imagination. In your answer, compare one drama text and one poetry text from the above lists.** **In your answer, compare one drama text and one poetry text from the above lists.** 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). In many ways King Edward II might be described as a creative original, and his very survival at times depends on his ability to think and act in imaginative ways. Unfortunately these qualities are also apparent in some of his enemies. The Duchess of Malfi thinks creatively to hide her marriage and save her skin, but Bosola offers the most conspicuous account of creative resourcefulness. We see a whole range of imaginative acts at the heart of the comedy of misunderstanding in *She Stoops to Conquer*: those with the power to think creatively triumph in the play. Nora in *A Doll's House* finds herself in an untenable situation: her final act in the play requires all her powers of original thought and action, and anticipates the response of other women too. In the morally complex world of *An Ideal Husband* it becomes necessary for the flawed major characters to depend on the ingenuity of the dandy, Lord Goring, if they are to survive and be happy. We witness a range of creative thinking in Chaucer's tale as the action from start to finish requires imaginative thinking and creative solutions on the part of all characters, including the Merchant himself. Many of the difficulties in *Paradise Lost* could be said to arise from an excess of imagination and creativity on the part of the two human protagonists – and the consequences are, of course, extreme. Balance is provided by the ego and inexhaustible resourcefulness of Satan, which proves less attractive. The imagination is, of course, at the heart of Coleridge's Romantic vision; the transformative power of creativity is at the centre of his works. *Maud* finds the reader depending on the narrator's superchareged imagination for insight and vision, while also discovering how it leads to excess. Rossetti's poetry frequently demonstrates creative and imaginative responses to everyday situations in order to achieve satisfaction or transcendence (frequently on a religious level). 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.**	30

Question			Guidance	Marks
Question			**Guidance**	**Marks**
9			**'Love has the strength to triumph over every challenge.' In the light of this view, consider ways in which writers present the power and effects of love. In your answer, compare one drama text and one poetry text from the above lists.** **In your answer, compare one drama text and one poetry text from the above lists.** 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). Neither the loves of King and Queen, nor the illicit loves of King for Gaveston or Isabella for Mortimer is able to triumph over the sordid political adventures of this play, although extravagant language sometimes begs to differ. The Duchess of Malfi finds herself in a similar position. As with Edward, her early optimism is superseded by the cruel truth of events. The comic conventions of *She Stoops to Conquer* ensure that it is love which indeed triumphs at the conclusion of the play – even if the *deus ex machina* is the far-from-strongly-sexed Tony Lumpkin. . In *A Doll's House* the love between Nora and Torvald fails because he fails to defend her at a critical moment. Dr Rank is a sick man, unable to bring his love to life. Only the unlikely relationship of the 'villain' Krogstad and Mrs Linde seems to flourish. 'The Triumph of Love' is explicitly questioned in *An Ideal Husband* – and yet the fallible central couple are reconciled, and Lord Goring pairs off with the feisty Mabel. Candidates could choose to argue that love is thoroughly undermined in The Merchant's Prologue and Tale, partly because of the cynicism of the Merchant himself. Had it been present in the relationships presented then a better outcome for all might have been achieved. The love between Adam and Eve is a constant feature of *Paradise Lost Books 9 and 10*, but it is clearly not enough to triumph over every challenge presented to them in the poem, and much of Book 10 is given over to fruitless bickering. Love – whether in a context of romance or of brotherhood or of nature-worship – is at the centre of the world presented by Coleridge in his poetry (and it certainly does usually offer transformative powers). 'Dejection: An Ode offers an intriguing exception. In Tennyson's *Maud* we witness a confused – and even warped – version of love which reaches lyrical heights, but eventually plumbs the depths of hallucination and tragedy. Love (whether for a friend, a lover, or God) is a central theme in Rossetti's poetry. The relationship between earthly and heavenly love is one of her consistent subjects. 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	**30**

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Question			Guidance	Marks
			responses to questions. **This guidance should be used in conjunction with the Level Descriptors Section 2, Drama and poetry pre-1900.**	

31

Question			Guidance	Marks
10			**'Self-belief is presented as a dangerous quality in literary texts.' In the light of this view, consider ways in which writers present characters who believe strongly in themselves. In your answer, compare one drama text and one poetry text from the above lists.** **In your answer, compare one drama text and one poetry text from the above lists.** 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). Candidates could present the view that Edward II possesses self-belief that amounts to obstinacy, but the other leading characters in this play tend to be sure of themselves, bringing about the major confrontations. The Duchess of Malfi, conversely, expresses a great deal of self-doubt and humility, while her 'Aragonian brethren' push self-belief to the limits. Marlow's apparent self-belief in *She Stoops to Conquer* is – in fact – proven to be shallow, and it is the more profound confidence of Kate which might be said to triumph in the play. Self-belief is displayed (with a variety of strengths) by the different characters in *A Doll's House*. Candidates are likely to present a variety of views about whether the self-belief required by Nora in her momentous final decision is a dangerous quality or not. In *An Ideal Husband* self-belief proves a necessary quality for survival in the social and political world of the play, but self-knowledge is shown to be ultimately even more important. The focused and determined characters in Chaucer's Prologue and Tale often show a degree of self-belief which belies their moral and social failings. The Merchant seems to suggest that too much self-belief leads to blinkered selfishness. In *Paradise Lost Books 9&10* candidates may well choose to focus on the character of Satan in terms of the power and danger of self-belief, with Adam and Eve learning and God the Father teaching the great lessons of humility and worship. Doubt is perhaps a quality seen more often than confidence in Coleridge's poetry, though calm, inward vision is clearly encouraged. The dangerous presumption of the Mariner leads to a lifelong penance. The self-belief of the narrator in *Maud* leads to delusion, violence and death – and could clearly be presented as dangerous. In Rossetti's poetry self-belief in all kinds of religious display are discouraged, though Christian convictions often involve self-knowledge and self-belief. 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.**	30

Question			Guidance	Marks
11			**'Literature shows that people are capable of significant change.' In the light of this view, consider ways in which writers present and encourage development and change. In your answer, compare one drama text and one poetry text from the above lists.** **In your answer, compare one drama text and one poetry text from the above lists.** 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). The king in *Edward II* does at times embrace change, but very often this comes too late (and candidates may choose to express the idea that his tragedy partly emerges from obstinacy). The Duchess in *The Duchess of Malfi* steadfastly pursues her ideals, while Bosola's mercurial character, and the limits of his self-knowledge, can prove confusing for the audience. The world of *She Stoops to Conquer* is often one of fixed roles, especially in the case of Miss Neville and Lumpkin, but Kate arguably leads Marlow to much stronger self-awareness, and better understanding of the sexual politics of class. Many candidates are likely to agree with the prompt quotation as it applies to the central events of *A Doll's House* (although it will be important to remember that Nora's profound changes are met with steadfast immutability from many of those around her – especially Torvald). Wilde's *An Ideal Husband* is largely about growth towards self-knowledge, as Lord Chiltern's moral compromises and Lady Chiltern's Puritanism are come to terms with. Changes of the physical, mental and emotional kind are seen aplenty in *The Merchant's Prologue and Tale,* although candidates may well argue that the main protagonists of the work display very little moral progress by the end of the work. Change is, of course, central to the events of *Paradise Lost Books 9 and 10* (and on a momentous scale), but change at the level of individual character is less obvious, except in the case Adam and Eve, who learn the basis of religious understanding. Change is sometimes at the centre of events presented in Coleridge's poetry, especially when an epiphany inspires personal and moral understanding, though sometimes change is effected (such as is the case with the Mariner) by a process of sin and expiation. Candidates could choose to present the view that an inability to change or develop forms the centre of the tragedy in *Maud* (as most clearly evidenced in the unnamed narrator). Change and shifts in thought are often central in the poetic works of Rossetti. Many of the poems present a turning point, a way of seeing the world in a new way, and subsequent personal development (often with religious implications). 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.**	**30**

Question			Guidance	Marks
12			**'Literature suggests that human beings are essentially pessimistic.' In the light of this view, consider ways in which writers explore the existence and effects of negative thoughts and actions. In your answer, compare one drama text and one poetry text from the above lists.** **In your answer, compare one drama text and one poetry text from the above lists.** 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). King Edward certainly believes he has good reason to be optimistic at points in the play, although candidates may choose to argue that a sense of false optimism is often part of his hubristic attitude towards the situations in which he finds himself. There are moments of surprising positivity from the Duchess in the context of the threatening series of events she faces, but Bosola's habitual cynicism eventually wins out over his better self. *She Stoops to Conquer* might be said to be infused with a boundless optimism which drives many of the characters in the play. This is a play about comic transformation, unlikely to take negative views of human nature. *A Doll's House* is a play that demonstrates the strength of the moral shackles which bind Norwegian society, but holds out hope for Nora's conversion in its final phase. At the heart of *An Ideal Husband* is Mrs Cheveley's amorality and Baron Arnheim's cruel pessimism, but Lord Goring shows the Chilterns how to overcome both by the end of the play. It could be argued that all three main protagonists in Chaucer's Prologue and Tale demonstrate remarkable single-mindedness about achieving their own goals, but the overall impression of the work is one of .cynical pessimism. Adam and Eve in *Paradise Lost Books 9&10* show some glimmers of ambition(especially Eve) but for the most part this is a story exploring remorse at the human situation, grounded in original sin A triumphant optimism about humanity, and its relationship with the universe, often emerges from the poetry of Coleridge (but it should be remembered that the Mariner brings down a curse on his ship, and Geraldine may be a demon in woman's shape). There are notes of optimism in Tennyson's *Maud* but these generally emerge from the anti-'Mammonite' political opinions of the narrator and – clearly – there are plenty of grounds for pessimism about the human experience as a whole in the poem. Again in the poetry of Rossetti there are experiences of frustration and temptation (such as in *Goblin Market*) but these often provide the initial stage of a more complex presentation of an optimistic view of the human condition (as displayed frequently in the context of God's love and redemption). 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.**	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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