OCR | A-LEVEL ENGLISH LITERATURE | H472/01

Drama and poetry pre-1900

June 2025 exam series

MARK SCHEME

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GCE

English Literature

H472/01: Drama and poetry pre-1900

A Level

Mark Scheme for June 2025

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 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 available in RM Assessor

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

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, email or via the RM Assessor messaging system.

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.)*

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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 the annotation 'SEEN' to confirm that the work has been seen and mark any responses using the annotations in section 11.

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7. There is a NR (**No Response**) option. Award NR (No Response):

- if there is nothing written at all in the answer space
- OR if there is a comment which does not in any way relate to the question (e.g., ‘can’t do’, ‘don’t know’)
- OR if there is a mark (e.g., a dash, a question mark) which is not an attempt at the question.

Note: Award 0 marks – for an attempt that earns no credit (including copying out the question).

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.**

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: Not applicable in F501
To determine the level – start at the highest level and work down until you reach the level that matches the answer
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

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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

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.

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.

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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%)	• 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.

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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.

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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.

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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.

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Section 1 – Shakespeare

Question			Guidance	Marks
1	**(a)**		***Coriolanus*** **Discuss the following passage from Act 2 Scene 3, 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). Although Coriolanus has a history of despising the 'many headed multitude', the citizens are conscious of his recent heroic achievements at Corioli, and seem inclined as the passage begins to give him what he wants. He has only to ask of them 'kindly'. There is some humour as the dialogue suggests both supplicant and 'voices' want to make Coriolanus Consul, but that every word that is said on either side makes this outcome less likely. Some will compare Coriolanus' appearance before the people in a toga of humility with his soldier's garb at Corioli. But he turns on lazy soldiers on the Corioli campaign, much as he turns on these citizens who mean to be his friends. He seems to despise and insult the lower orders, 'Hob and Dick', whenever he encounters them. He is uncomfortable as a beggar, and lets everybody know it. His asides, throughout the passage, are dismissive, even insulting: 'Bid them wash their faces/And keep their teeth clean.' One of the citizens explains they don't want anything from him, their choice will be disinterested. He thanks them sarcastically for their 'alms'. Coriolanus' bitter high-handedness is contrasted with the conscientiousness of the citizens, prepared to discuss every point with him he brings up. Menenius, as often in the play, tries to coach his protegé into mildness' and 'kindness'. As usual he fails. Candidates may pick up that after a few words in blank verse between petitions, the scene 'comes down' into the marketplace. The rest of it is in prose, until Martius offers a sequence of rather dismissive couplets and half-rhymes. 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**

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Question			Guidance	Marks
1	(b)		***Coriolanus*** **'The behaviour of Coriolanus inspires both admiration and contempt.' 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. The chosen passage shows Coriolanus at his most uncomfortable, arrogant and tetchy, failing to convince a quietly sympathetic audience that he deserves reasonable reward for his exploits as a soldier. With his patrician friends, especially in wartime, he can speak with appropriate deference, any hint of superiority driven down beneath modest, almost boyish blushes. With these citizens he can only notice their untidiness and poor hygiene. He is at his best when rallying troops, and knows how to make soldiers follow him, if not Plebeians. The Volsces, after his defection to them, seem to follow him as readily as the Romans did. The characters who hold Coriolanus in greatest contempt are the Tribunes. They view him as the incarnation of patrician high-handedness, and his behaviour towards them tends to back up this view. They are able to work on his pride, his insolence and his insults, and convince a relatively benign, long-suffering citizenry to expel him from Rome as a kind of traitor. The play tends to make Coriolanus' self-damaging side more obvious than his diffidence, especially the self-sacrificing awareness of his mother's authority that finally confirms his tragedy. Most candidates will divide their response between 'admiration' and 'contempt', but be sympathetic to responses that find it hard to get on with the hero of this play. 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

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Question			Guidance	Marks
2	(a)		***Hamlet*** **Discuss the following passage from Act 5 Scene 2, 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 for candidates to comment on in these final moments from the play. Surrounded by a pile of dead bodies, Hamlet utters his dying speech, perhaps surprisingly giving his support to Fortinbras as next ruler of Denmark. 'Minor' characters such as Osric, Fortinbras and the Ambassadors lead the play off in a new direction at its conclusion. The brief reference to Rosencrantz and Guildenstern (i.e. their deaths) closes their story as Horatio absolves Hamlet from guilt in killing them. The "silence" of the play's other dominant voices is notable; Horatio is left to speak his famous elegiac couplet, but also to show how much in the play was down to chance and accident as well as malice. Candidates may choose to comment on the historically significant context of the certainty and continuity provided in the conclusion to the play by Fortinbras. Dramatically there is a great deal to comment on in this extract: the visual, militaristic crowding of the stage (complete with related sound effects), the deceased mixed with the remains of the gathering at the duel, and the image of the dead Hamlet being borne aloft (complete with – by now – familiar meta-theatrical reference to a 'stage') could all provide material for candidates to comment on. Some may muse on what kind of a ruler Fortinbras will make: magnanimous prince or military dictator. 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*** **'The brutality and confusion of the play's ending are unsettling.' 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 question clearly refers – specifically – to the end of the play. Candidates will be able to draw on material presented in the context passage in part (a) of the question, and also on earlier events in Act 5, scene 2. They will also be able to refer to the rest of the play, and may choose to explore the events of the conclusion of the play in the context of the events which takes place during earlier stages. Better candidates are likely to take this latter approach and to present an overall vision of the play's treatment of brutality and confusion (but with particular focus on the events of Act 5). Most candidates are likely to agree with the prompt quotation in the question (citing the series of violent events, the number of deaths, and also the intended dramatic complexity of the range of plot developments and manoeuvres). Some may discuss an apparent sense of order which emerges at the end of the play. This may be related to the tragic presentation of the protagonist and a sense of possible catharsis. Others may to explore the closeness of the ending to revenge theatre, melodramas and the 'theatre of blood'. Better candidates will be able to refer to a wide range of performances of Hamlet on stage and screen to support their views about the conclusion of the play in the context of *Hamlet* more broadly. 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**

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Question			Guidance	Marks
3	(a)		***Measure for Measure*** **Discuss the following passage from Act 5 Scene 1, 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 range of linguistic and dramatic effects. They may choose to contextualise the events in the passage as they fit in to the rest of the revelatory final scene of the play, and as they relate to events taking place much earlier in the play. The events of the passage fit in well with the ambiguous nature of this 'problem play'. The tone swings from the deathly and the serious to the highly comical. The ordered verse of the Duke alternates with the inventive if deceptive prose of Lucio. Dramatic irony abounds, and much of the comedy of the situation arises from the audience's enjoyment of Lucio's ignorance as he insults the Duke (unknowingly) to his face. Even the usually judicious Escalus is deceived into arresting the disguised Duke. Candidates may choose to comment on the dramatic impact of the scene, on the theatrical climax when the Duke's identity is disclosed, the speed with which Angelo weighs up his altered situation. Angelo's solemn final words may remind us of the power of leaders, of the balance of justice and mercy explored in the play; but some will feel his immediate guilty plea and remorse enables him to get off very lightly. Candidates may comment that this passage is just one stage in the extraordinarily protracted final scene of the play, with its many windings and turnings. 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**

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Question			Guidance	Marks
3	(b)		***Measure for Measure*** **'The characters in the play are intent on deceiving others in order to protect themselves.' 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. Candidates will be able to draw on a wide range of examples of deception. Some will perhaps be inclined to produce a list, but others (probably working towards the top of the mark range) will be more inclined to develop a sophisticated, evolving response about the interrelation of self-protection and the deception of others in *Measure for Measure*. It would be possible to cite a wide range of relevant characters and events in the play (from the Duke's action in absenting/disguising himself to Mariana's compliance in the 'bed trick' with Angelo). The play is full of individual acts of deception and self-protection but the question clearly invites candidate to make a connection between these two elements and – by implication – explore the moral world of the play. Some candidates will be familiar with a wide range of performance examples of the play in which elements of deceit and protection of the self are emphasised in order to exaggerate dramatic irony and comic effects. Some candidates may look at a sequence of individual characters. Does Isabella deceive herself about her vocation? Is the Duke justified in deceiving his subjects by assuming a disguise? Why does Lucio seem so addicted to deception and lying? To what extent does deception bring about the fair outcomes demanded by the Gospels (Measure for Measure)? 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

Question			Guidance	Marks
4	(a)		***Richard III*** **Discuss the following passage from Act 1 Scene 3, 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 bickering throughout of this passage, on the bitter family feuds presented, and on the context of the King's fatal illness and Clarence's imprisonment. What humour the passage contains stems from Richard, and is characteristically ironical, self-pitying, histrionic and artful. Candidates may comment on the fact that this atmosphere of rancour and decay is contained within a formal, courtly structure (they may point to the sense of false politeness which is disguised in regular pentameters). This is, of course, a political play – and established techniques of rhetoric abound in this passage, which enable characters to express harsh sentiments within a courtly framework. The dramatic sense of comings-and-goings within the scene also provide the passage with a sense of motion and development, and the image of the sick King in the background is an ever-present contrast to these portrayals. There is a strong element of dramatic irony: the King is repenting of his harsh treatment of his brother Clarence, whereas Richard, all smiles, has just confined him to prison and is sending him to his death. The passage is most notable for resentment of the good-fortune of the low-born Woodville family. Several aristocrats join in these gibes. The Queen is already expressing her fears, resentments and vulnerability, even before the death of her husband. The Yorkist faction are starting to turn on themselves, as Queen Margaret demonstrates. 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

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Question			Guidance	Marks
4	(b)		***Richard III*** **'The royal court is portrayed as a dangerous combination of family troubles.' 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. It would be acceptable to base a very good answer on the opening scenes of the play alone, with their friction between Edward and his brothers, although candidates working at a high level in the mark scheme are likely to base their answer to part (b) on a wider range of examples. The family troubles in *Richard III* are often shown to be a reflection in miniature of the wider political troubles England experienced during this time of Civil War. Candidates will, of course, be familiar with the concept of a royal family being a source of strife, and may even cite current events in the UK as critical evidence for this view. Such material will be useful if it is managed with relevance and subtlety. Family troubles are always a source of good drama. The most frequently cited events may be murders within the family: Clarence and the princes in the tower. Candidates may choose to draw on a range of performance examples of *Richard III* to highlight particular instances of character portrayals which have emphasised individual participants in the play's dysfunctional families. Some will focus particularly at the sufferings of Richard's mother, cruelly-treated wife and (especially) Queen Elizabeth Woodville at the hands of their near relative Richard. 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**

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Question			Guidance	Marks
5	(a)		***The Tempest*** **Discuss the following passage from Act 2 Scene 2, 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 be keen to point out that this scene features the play's 'lower orders'; we have just seen royalty planning murder in the scene which precedes it. The clear comic tone establishes a new pace for the play at this stage, and the combination of characters (who are employed here for broadly comic effect) provides a counterpoint to the events of the play so far, especially the social structures established on the island. Our attention is also drawn, in the language, to the natural world of this locale – and we are also reminded of the lingering presence of the passing storm which gives the play its title. The humour of this scene derives from both linguistic and physical sources; there is plenty of potential for candidates to comment on the visual impact of the juxtaposition of these three broadly comic characters; and the element of song provides another dimension in this respect. The informality, and the range of worldly and ribald references from Trinculo and Stephano provides a sharp linguistic contrast to Caliban (with his strangely-acquired elevated tone – exclusively blank verse—yet often sordid choice of subject). Answers may well point out both the similarities and differences between Caliban and his visitors. The language of 'othering', of commerce, and of intolerance in the passage may also provide fruitful areas of discussion, especially the exhibition of 'dead Indians' in Europe, the use of 'savages and men of Ind' in a derogatory manner and, possibly, the tendency even thus early in their relationship to treat Caliban as 'other'. 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

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Question			Guidance	Marks
5	(b)		***The Tempest*** **'Stephano, Trinculo and Caliban provide much more than just comic relief 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. Clearly this question follows on directly from the passage set for this play in part (a) of the question. Candidates will be able to draw on material in that passage, but those working at the higher levels in the mark scheme are likely to range more widely in their reference and response. Most candidates are likely to discuss the role that these three characters have in the comic momentum of the play; some will discuss the concept of 'comic relief' and the role of this in the Shakespearean dramatic arc. At a low level in the Mark Scheme some candidates may be inclined to provide mere character sketches of the three characters mentioned in the question. Some more sophisticated candidates may attempt to offer a thesis about how these characters are linked in the thematic world of the play (perhaps even offering a Marxist interpretation of revolution coming from 'below', although such a label is never expected). The "…much more than just…" element in the prompt quotation for the question is likely to prove to be a significant discriminator. Some candidates may choose to relate the power-structures of this scene to critical theories about representation of the early stages of colonization. There is also a range of performance examples of the play which will be suitable for discussion. Assessors should not necessarily expect these to be cited or named specifically, even in a very impressive answer. 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

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Question			Guidance	Marks
6	(a)		***Twelfth Night*** **Discuss the following passage from Act 2 Scene 5, 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 central, comic scene from the play is likely to inspire candidates to address both the linguistic and dramatic elements apparent in the passage. Many candidates will choose to contextualise the passage and locate it in terms of the plot developments (and their eventual outcome) in this strand of the play. Malvolio speaks in a highly formal, even pretentious manner, befitting his purpose of social climbing. The words of the letter (actually written by Maria) seem to match his register as well as his expectations. There is also contrast between the rhetorical devices of the letter and the less structured utterances of those who have managed the practical joke. Candidates may be keen to comment on the layers of complexity and dramatic irony inherent in this plot device, as well as on the comic potential (both linguistic and visual) of the 'gulling' device. Some will note aspects of the growing relationship between Maria and Sir Toby, the way Malvolio has alienated the local yeomanry (Fabian) and the plaintive contributions of Sir Andrew, trying to stay in the centre of things, but already falling by the wayside. The stage directions to enable this scene of deception and eavesdropping are generally implicit rather than explicit, and some better candidates may well choose to comment on how much director and actors can bring to a modern production. 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

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Question			Guidance	Marks
6	(b)		***Twelfth Night*** **'A comedy driven by a series of misunderstandings.'** **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. Nearly every candidate is likely to agree with the prompt quotation in this question. Less successful responses may well take a 'listing' approach and simply present a catalogue of the misunderstandings which are central to the plot of *Twelfth Night*. For more successful candidates – at various levels – the approach could well be more subtle. Some will attempt to synthesise a theory about the linked misunderstandings in the play (and what they have to say about the nature of love, for example) and some will even pick up on the term 'comedy' to offer views on the place of misunderstandings in the Shakespearean comic genre. Some will show that the play's humour is often propelled by misunderstanding, and its often-praised structure is strongly dependent on it. Characters particularly involved in tangles of misunderstanding include: Antonio and Sebastian; Toby's exploitation of slow-witted Sir Andrew; Cesario as a function of the role of Viola; Olivia and Orsino, who find love without knowing whom they are loving; the gulling of Malvolio. Many answers are likely to refer to the effect of misunderstandings on visual elements of performance (and the impact of these on audience members). This sense of performance could extend as far as citing specific stage or screen versions of *Twelfth Night* (although – once again – this is not necessarily expected). 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**

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Section 2 – Drama and Poetry pre-1900

Question			Guidance	Marks
7			**'*Literature often depicts states of uncertainty and suspense.'* In the light of this view, consider ways in which writers present the tensions arising from a lack of certainty. 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 *Edward II* there is a constant sense of uncertainty about Edward's own fate (and that of others) and about the future of the realm. The same condition exists in *The Duchess of Malfi* where the plot is always twisting, subterfuges misfire, and the Duchess's sufferings are protracted in a highly theatrical manner. Much of the uncertainty in *She Stoops to Conquer* arises from the elements of disguise which drive the comic plot of the play. In *A Doll's House* a palpable tension of uncertainty—arising from past and present events—exists throughout the play, reaching a climatic point in Nora's final, dramatic choice. In *An Ideal Husband* the continual presence of secrets and the past drives events throughout. *The Merchant's Tale* presents offers the tight plotting and continual developments and surprises of its fabliau plot and sources. Milton's *Paradise Lost* contrasts the certainty of God's justice and beneficence with the uncertain choices made by Adam, Eve and Satan (which leave humanity as a whole in a state of suspense). Coleridge's poetry often aspires to certainty but hangs back in a state of ambivalence. The narrator in *Maud* remains in a permanent state of physical, mental, emotional and moral suspense throughout the entire work—with no sense of resolution available to him. Rossetti's poetry often features the divided mind of the sinner and of temptation, or of the uncertainty of entrapment between this world and the next.	**30**

Question			Guidance	Marks
			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.**	

Question			Guidance	Marks
8			***'Characters in these texts usually conform to traditional perceptions of gender roles.'*** **In the light of this view, consider ways in which writers depict different genders. 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). Gender roles are frequently questioned in *Edward II*, where both the King (in particular) and Isabella (sometimes) are perceived by others to be assuming characteristics of the 'opposite' gender. The role of the Duchess of Malfi in a 'man's world' is also frequently at issue. Other people's perceptions of her suitability to govern as a woman are often at the heart of the drama. Characters in *She Stoops to Conquer* sometimes consciously perform according to preconceived notions of gender; we see this especially with Marlow and Kate. Questions about traditional gender roles are at the heart of the action in *A Doll's House.* Connections between gender, family, money and status are explored throughout the play, and are a key element of the play's climax. Gender roles in *An Ideal Husband* do not always conform to stereotypes. Mrs Cheveley is a good example of a woman with a shady past, but Lord Chiltern is a conflicted masculine equivalent. The Merchant's Tale makes use of stereotypes (the lusty old man, the lusty young man, the canny exploitative female) to show that the Medieval Society portrayed is built on sexism. Gender is likely to be at the heart of any discussion of *Paradise Lost*, both in connection with the First Parents and also the male God the Father figure appearing in Book 10. Gender is prominent in Coleridge's poetry, especially the domestic conversation poems, the agonised love for Sara in 'Dejection' and the subversive gender politics of 'Christabel' There is a battle in Tennyson's *Maud* between the narrator and the object of his affections, who is often compared with versions of the 'Angel in the House' stereotype. Rossetti's poetry offers a number of women choosing between earthly and heavenly love. The gender politics of *Goblin Market* will also invite significant and extensive comment from some 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 2, Drama and poetry pre-1900.**	**30**

Question			Guidance	Marks
9			**‘*The refusal of characters to compromise makes for interesting literature.’* In the light of this view, consider ways in which writers explore characters’ attitudes to negotiation and cooperation. 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 the world of *Edward II* (and arguably in Marlowe’s drama generally) compromise is rarely an option available to characters. King Edward’s diplomatic failings clearly lead to a tragic end for him. *The Duchess of Malfi* is about refusing to compromise on issues of family name and pride. Bosola is portrayed as the hungry malcontent who is always compromising morals for cash. In *She Stoops to Conquer,* by contrast, the need for compromise and negotiation is one of the lessons which several characters learn – and which contributes to a happy ending. The central message of *A Dolls’ House* emerges from Nora’s clear unwillingness to compromise. She comes to understand the need to proceed without negotiation, and her ultimate decision (permanently or temporarily leaving her children) becomes iconic in literary and social terms. *An Ideal Husband* is fundamentally about learning to compromise, specifically how to live with the moral temptations and frailties of human beings In high society. In *The Merchant’s Tale* selfishness and self-centredness make the world go round. The ingenious plot and the use of the *deus ex machina* device mean no-one has to compromise after all. In *Paradise Lost* Adam and Eve learn compromise to live in their fallen world; the devils, however, seem to remain quite uncompromising. The narrators and characters in Coleridge’s poetry often develop an understanding of the need for cooperation and compromise (witness the Ancient Mariner), though vision doesn’t always square with the domestic situation. Negotiation and cooperation are obviously absent from the (at times) dangerous mind-set of the narrative voice in Tennyson’s *Maud*. An inability to address these requirements is at the heart of the downfall of the character. In Rossetti’s poetry the consistent message is that characters must be willing to compromise where wishes or ego are concerned, but not on issues of Christian faith. 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
10			***'Literature is often about seeking rewards, earthly or heavenly.'*** **In the light of this view, consider ways in which writers explore the hunt for rewards, whether material or spiritual. 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). Much of *Edward II* explores the conflict between personal and broader rewards, with the King (among others) clearly being forced to make a choice between the two. The position in *The Duchess of Malfi* is sometimes a little more subtle but – once again – we witness characters (notably the Duchess herself, of course) having to justify her aims and compromise personal happiness against public ideals, current versus future rewards. *She Stoops to Conquer* is a play full of characters seeking rewards, and often these are unashamedly materialistic; love provides a more spiritual goal for some. The language of material rewards permeates *A Doll's House* as well. Ultimately, though, financial considerations are swept aside when an entirely different reward is sought by Nora at the end of the play. *An Ideal Husband* is another play full of the language of earthly, material rewards. It is only after the events of the play, and the achievement of resolution, that broader (arguably more spiritual) concerns are able to flourish. The rewards being sought by characters in *The Merchant's Tale* are obvious and all too earthly. Some will argue the intervention of the Gods provides a workable solution, others just worldly compromise. The central issue of *Paradise Lost* confronts the balance of earthly and spiritual rewards, insisting that obedience, not rebellion, leads to a profound outcome for all humanity. The rewards sought by the voices in the poetry of Coleridge are often heavenly or spiritual, whether the setting of the poem is domestic or fantastic. Choosing the wrong rewards (as with the Mariner) can entail a long process of expiation. The narrator in *Maud* ostensibly seeks the spiritual reward of love, but the disturbed vision presented by him suggests to the reader that his motives may be mixed or – at least – uncertain. Rossetti's world is one in which spiritual, heavenly rewards are frequently sought – and the struggle towards these often creates the literary interest in her works. In 'Goblin Market' the rewards (or threats) are sexual and or commercial, and the poem strives to overcome these. .	**30**

Question			Guidance	Marks
			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.**	

Question			Guidance	Marks
11			**'*Some very effective writing deals with unhappy situations.'* In the light of this view, consider ways in which writers explore pessimism and negativity. 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). *Edward II* is a play full of unhappy situations, both for the King (and other characters) on a personal level, but also for the realm more broadly (where a generally negative mood persists). *The Duchess of Malfi* is a study in the bitter infliction of suffering with the Malcontent, Bosola, as its central character. *She Stoops to Conquer* might be described as a play in which unhappy situations are resolved in order to achieve expected social outcomes. The dominating mood of *A Doll's House* is that society creates artificially cossetted spaces for women, in which they cannot be expected to be happy. In *An Ideal Husband* sinfulness and secrets enable Wilde to produce an impressive and challenging moral play. Characters in *The Merchant's Tale* seek superficial happiness through their sexual antics, and pretty much achieve this. The Tale and its teller preserve a mood of irony, detachment and criticism. Satan is shown to be a permanently unhappy character in *Paradise Lost*, but some will find him an attractive, even a tragic figure. Ironically the unhappy predicament he fosters for Adam and Eve condition leads to reasons for optimism for humanity in general. Coleridge presents a number of unhappy situations in his verse, especially 'The Pains of Sleep', the agony of the Ancient Mariner, and the presentation of depression in 'Dejection.' with a tone of melancholia often dominating; his vision for humanity, though, is entirely optimistic and positive. Maud is a poem where the narrator's unhappy predicament and warped outlook colours everything, despite his efforts to redeem himself by 'pure and holy' love. Clearly both the plot and characters of the poem are saturated with unhappiness. Rossetti's poetry frequently questions unhappy situations, such as Laura's temptation and fall in 'Goblin Market'. The poet also offers an escape from them, generally through religious salvation.	**30**

Question			Guidance	Marks
			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.**	

Question			Guidance	Marks
12			**‘*Literary texts are rarely straightforward.’* In the light of this view, consider ways in which writers present complex situations. 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). *Edward II* refuses to take sides between the wayward King and his bloodthirsty nobles. The shifting attitudes of Kent present the audience with a guide to what is going on. Complexity is a notable aspect of plot, character, themes and language in *The Duchess of Malfi,* with the divided motives and changing commitments of Bosola a useful guide. *She Stoops to Conquer* shows how a well-structured comedy of misunderstanding can offer elaborate social comedy, especially why Marlow can get on with servant girls but not with elegant ladies. *A Doll’s House* presents a series of tautly complex dramatic situations defying simplistic expectations. The villain Krogstad seems to make a good husband for Mrs Linde. Nora is a criminal. Dr Rank is a tragic figure, all adding to the complexity of Ibsen’s ‘problem play’. Characters in *An Ideal Husband* find themselves drawn into increasingly complex situations which only resolve themselves when they learn to recognise not to judge human failings too severely. *The Merchant’s Tale* suggests a damaged world pursuing materialistic values. Complexity may be seen in the leniency with which the characters are judged, or a level of irony introduced by the teller of the *Prologue and Tale*. Milton introduces all the complexities of the theology of the Fall into *Paradise Lost* Books 9 and 10, in Book 10 examining the complex destiny that now faces the fallen Adam and Eve, . Characters and situations in Coleridge’s poetry are often struggling to reach a position of harmony, troubled by the difficulty of communicating with another person, or how to present the relationship between the human imagination and God. ‘Complexity’ might be an appropriate label for every aspect of Tennyson’s poem *Maud*. Situations and characters are rarely straightforward, with the most extreme example being the narrative voice himself (of course). Rossetti’s language is famously direct, simple and melodic, but the religious dilemmas that arise in her poetry are often tough and far from simple 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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