GCE

English Literature

H072/01: Shakespeare and poetry pre-1900

Advanced Subsidiary GCE

Mark Scheme for June 2019

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

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

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

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

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

© OCR 2019

Annotations used in the detailed Mark Scheme (to include abbreviations and subject-specific conventions)

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
AN	Analysis
DET	Detailed
E	Effect
EXP	Expression
LNK	Link
Q	Answering the question
V	View
	Relevant but broad, general or implicit

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

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

WEIGHTING OF ASSESSMENT OBJECTIVES

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

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

Level Descriptors – Section 1: Shakespeare

AO2 is the dominant Assessment Objective for this section. The weightings for the Assessment Objectives in this section are:
AO2 – 40%
AO1 – 30%
AO5 – 20%
AO3 – 10%

Level 6: 26-30 marks

AO2 (40%)	• Well developed and consistently detailed discussion of effects (including dramatic effects) of language, form and structure. • Excellent and consistently effective use of analytical methods. • Consistently effective use of quotations and references to text, critically addressed, blended into discussion.
AO1 (30%)	• Excellent and consistently detailed understanding of text and question. • Consistently fluent and accurate writing in appropriate register. • Critical concepts and terminology used accurately and consistently. • Well structured, coherent and detailed argument consistently developed.
AO5 (20%)	• Judgement consistently informed by exploration of different interpretations of the text. • Judgement consistently informed by changing critical views of the text over time.
AO3 (10%)	• Consistently developed and consistently detailed understanding of the significance and influence of the contexts in which literary texts are written **and** received, as appropriate to the question.

Level 5: 21-25 marks

AO2 (40%)	• Developed and good level of detail in discussion of effects (including dramatic effects) of language, form and structure. • Good use of analytical methods. • Good use of quotations and references to text, generally critically addressed.
AO1 (30%)	• Good and secure understanding of text and question. • Good level of coherence and accuracy of writing, in appropriate register. • Critical concepts and terminology used accurately. • Well-structured argument with clear line of development.
AO5 (20%)	• Good level of recognition and exploration of different interpretations of the text. • Good level of recognition and exploration of changing critical views of the text over time.
AO3 (10%)	• Good, clear evaluation of the significance and influence of the contexts in which literary texts are written **and** received, as appropriate to the question.

Level 4: 16-20 marks

AO2 (40%)	• Generally developed discussion of effects (including dramatic effects) of language, form and structure. • Competent use of analytical methods. • Competent use of illustrative quotations and references to support discussion.
AO1 (30%)	• Competent understanding of text and question. • Clear writing in generally appropriate register. • Critical concepts and terminology used appropriately. • Straightforward arguments competently structured.
AO5 (20%)	• Answer informed by some reference to different interpretations of the text. • Answer informed by some reference to changing critical views of the text over time.
AO3 (10%)	• Competent understanding of the significance and influence of the contexts in which literary texts are written **and** received, as appropriate to the question.

Level 3: 11-15 marks

AO2 (40%)	• Some attempt to develop discussion of effects (including dramatic effects) of language, form and structure. • Some attempt at using analytical methods. • Some use of quotations/references as illustration.
AO1 (30%)	• Some understanding of text and main elements of question. • Some clear writing, some inconsistencies in register. • Some appropriate use of critical concepts and terminology. • Some structured argument evident, lacking development and/or full illustration.
AO5 (20%)	• Some awareness of different interpretations of the text. • Some awareness of changing critical views of the text over time.
AO3 (10%)	• Some understanding of the significance and influence of the contexts in which literary texts are written **and** received, as appropriate to the question.

Level 2: 6-10 marks

AO2 (40%)	• Limited discussion of effects (including dramatic effects) of language, form and structure. • Description or narrative comment; limited use of analytical methods. • Limited or inconsistent use of quotations, uncritically presented.
AO1 (30%)	• Limited understanding of text and partial attempt at question. • Inconsistent writing, frequent instances of technical error, limited use of appropriate register. • Limited use of critical concepts and terminology. • Limited attempt to structure discussion; tendency to lose track of argument.
AO5 (20%)	• Limited awareness of different interpretations of the text. • Limited awareness of changing critical views of the text over time.
AO3 (10%)	• Limited understanding of the significance and influence of the contexts in which literary texts are written **and** received, as appropriate to the question.

Level 1: 0-5 marks

AO2 (40%)	• Very little or no relevant discussion of effects (including dramatic effects) of language, form and structure. • Only very infrequent phrases of commentary; very little or no use of analytical methods. • Very few quotations (e.g. 1 or 2) used (and likely to be incorrect), or no quotations used.
AO1 (30%)	• Very little or no connection with text; question disregarded. • Persistent serious writing errors inhibit communication of meaning; very little or no use of appropriate register. • Persistently inaccurate or no use of critical concepts and terminology. • Undeveloped, very fragmentary discussion.
AO5 (20%)	• Very little or no awareness of different interpretations of the text. • Very little or no awareness of changing critical views of the text over time.
AO3 (10%)	• Very little reference (and likely to be irrelevant) or no understanding of the significance and influence of the contexts in which literary texts are written **and** received, as appropriate to the question.

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

Level Descriptors – Section 2: Poetry

AO2 is the dominant assessment objective for this section. The weightings for the assessment objectives in this section are:
AO2 – 40%
AO1 – 30%
AO4 – 20%
AO3 – 10%

Level 6: 26-30 marks

AO2 (40%)	• Well developed and consistently detailed discussion of effects of language, imagery and verse form. • Excellent and consistently effective use of analytical methods. • Consistently effective use of quotations and references to text, critically addressed, blended into discussion.
AO1 (30%)	• Excellent and consistently detailed understanding of poem and question. • Consistently fluent and accurate writing in appropriate register. • Critical concepts and terminology used accurately and consistently. • Well structured, coherent and detailed argument consistently developed.
AO4 (20%)	• Excellent and consistently detailed analysis of connections across the text.
AO3 (10%)	• Consistently developed and consistently detailed understanding of the significance and influence of the contexts in which literary texts are written **and** received, as appropriate to the question.

Level 5: 21-25 marks

AO2 (40%)	• Developed and good level of detail in discussion of effects of language, imagery and verse form. • Good use of analytical methods. • Good use of quotations and references to text, generally critically addressed.
AO1 (30%)	• Good and secure understanding of poem and question. • Good level of coherence and accuracy of writing, in appropriate register. • Critical concepts and terminology used accurately. • Well-structured argument with clear line of development.
AO4 (20%)	• Good, clear analysis of connections across the text.
AO3 (10%)	• Good, clear evaluation of the significance and influence of the contexts in which literary texts are written **and** received, as appropriate to the question.

Level 4: 16-20 marks

AO2 (40%)	• Generally developed discussion of effects of language, imagery and verse form. • Competent use of analytical methods. • Competent use of illustrative quotations and references to support discussion.
AO1 (30%)	• Competent understanding of poem and question. • Clear writing in generally appropriate register. • Critical concepts and terminology used appropriately. • Straightforward arguments competently structured.
AO4 (20%)	• Competent discussion of connections across the text.
AO3 (10%)	• Competent understanding of the significance and influence of the contexts in which literary texts are written **and** received, as appropriate to the question.

Level 3: 11-15 marks

AO2 (40%)	• Some attempt to develop discussion of effects of language, imagery and verse form. • Some attempt at using analytical methods. • Some use of quotations/references as illustration.
AO1 (30%)	• Some understanding of poem and main elements of question. • Some clear writing, some inconsistencies in register. • Some appropriate use of critical concepts and terminology. • Some structured argument evident, lacking development and/or full illustration.
AO4 (20%)	• Some attempt to develop discussion of connections across the text.
AO3 (10%)	• Some understanding of the significance and influence of the contexts in which literary texts are written **and** received, as appropriate to the question.

Level 2: 6-10 marks

AO2 (40%)	• Limited discussion of effects of language, imagery and verse form. • Description or narrative comment; limited use of analytical methods. • Limited or inconsistent use of quotations, uncritically presented.
AO1 (30%)	• Limited understanding of poem and partial attempt at question. • Inconsistent writing, frequent instances of technical error, limited use of appropriate register. • Limited use of critical concepts and terminology. • Limited attempt to structure discussion; tendency to lose track of argument.
AO4 (20%)	• Limited attempt to develop discussion of connections across the text.
AO3 (10%)	• Limited understanding of the significance and influence of the contexts in which literary texts are written **and** received, as appropriate to the question.

Level 1: 0-5 marks

AO2 (40%)	• Very little or no relevant discussion of effects of language, imagery and verse form. • Only very infrequent phrases of commentary; very little or no use of analytical methods. • Very few quotations (e.g. 1 or 2) used (and likely to be incorrect), or no quotations used.
AO1 (30%)	• Very little or no connection with text; question disregarded. • Persistent serious writing errors inhibit communication of meaning; very little or no use of appropriate register. • Persistently inaccurate or no use of critical concepts and terminology. • Undeveloped, very fragmentary discussion.
AO4 (20%)	• Very little or no relevant discussion of connections across the text.
AO3 (10%)	• Very little reference (and likely to be irrelevant) or no understanding of the significance and influence of the contexts in which literary texts are written **and** received, as appropriate to the question.

0 = No response, or no response worthy of credit

Question			Guidance	Marks
1	(a)		**'Plenty of hatred, not much love.' How far and in what ways do you agree with this comment on the play?** In Section 1, the dominant assessment objective is: **AO2**. AO2, Analyse ways in which meanings are shaped in literary texts. Answers are also assessed for AO1, Articulate informed, personal and creative responses, using associated concepts and terminology, and coherent, accurate written expression; AO5, Explore literary texts informed by different interpretations; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. Answers should be informed and relevant, showing understanding of ways in which the author shapes meaning in the play (AO2) blended into a coherent argument (AO1). The answer is in itself a response to a critical view, but may make reference to the views of other audiences and readers and discuss changing critical views of the play over time. (AO5). Answers should be informed by an understanding of contexts, which can include both historic and contemporary performances of the play (AO3). Many will feel that Coriolanus, though never comfortable revealing his deepest feelings, is very good at 'hating' his enemies ('Alone I did it, boy!).,and very inventive when devising insults for the working-men of Rome, to illustrate that hatred, including 'apron-men', scabs', 'curs' and 'measles'. He recommends elementary hygiene: 'Bid them wash their faces, and keep their teeth clean', otherwise their breath will continue to smell of 'rotten fens' and ripening corpses. Once provoked the other patricians are as good haters as Caius Martius. Volumnia sees the rabble as 'cats', Menenius seems obsessed with their 'stinking greasy caps' and taste for garlic. The Tribunes, those 'Tritons of the Minnows' are equally detested. The Tribunes, in their turn, loathe Coriolanus thinking him proud, and his feats on Rome's behalf worth either execution or exile. Candidates are much less likely to see this as a play about love. Menenius tries to make Coriolanus into a surrogate son, but is sent packing. Some candidates may suggest that Coriolanus displays self-love. Volumnia expresses her love by counting her son's wounds. Even the great scene at the gates of Rome is hardly intimate. Rhetoric, as often in this play, takes the place of affection. The two strongest relationships are probably Coriolanus's with his wife Virgilia, his 'gracious silence' (they barely speak at all), and his unlikely, and ultimately fatal coupling with canny Aufidius, with its flinty challenges to combat and (sometimes) homoerotic embrace. Some candidates may suggest this relationship is an example of how love and hate can be two sides of the same coin. The love of Rome in the play is complex: love of the City and its values co-exists with the patricians' hatred of the plebeians/populace. There is no love lost between Patrician and Populace. The indicative content is intended to indicate aspects of questions which may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. **This guidance should be used in conjunction with the Level Descriptors: Shakespeare.**	30

Question			Guidance	Marks
1	(b)		**'Loyal protectors of the people.' How far and in what ways do you agree with this view of the role of the Tribunes in the play?** In Section 1, the dominant assessment objective is: **AO2.** AO2, Analyse ways in which meanings are shaped in literary texts. Answers are also assessed for AO1, Articulate informed, personal and creative responses, using associated concepts and terminology, and coherent, accurate written expression; AO5, Explore literary texts informed by different interpretations; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. Answers should be informed and relevant, showing understanding of ways in the author shapes meaning in the play (AO2) blended into a coherent argument (AO1). The answer is in itself a response to a critical view, but may make reference to the views of other audiences and readers and discuss changing critical views of the play over time. (AO5). Answers should be informed by an understanding of contexts, which can include both historic and contemporary performances of the play (AO3). The Tribunes represent 'checks and balances' against absolute Patrician power. One of them, Junius Brutus, bears the name of an illustrious ancestor who expelled the Tarquin from Rome. Most candidates will see the pair, however, less as idealistic Republicans and more as career politicians. They have been around a long time ('you two are old men' says Menenius), so they are rather too cautious to behave as firebrands. They are masters less of policy than of procedure, ritual, and how to turn the rule-book to account. They are regularly insulted. Coriolanus thinks them tin-pot gods, Tritons of the minnows; Volumnia thinks they have bought and sold Rome (and her son); Menenius thinks their flatulence is funny. Some will see them as little more than a tragic mechanism, less men than twin catalysts of the protagonist's decline. Others will concentrate on their efficiency, indeed their duplicity, in manipulating the people. Their role is clearly to defend the nascent Republic and worry their enemies. Some answers may argue that despite their self interest and manoeuvering some critics (e.g. Greenblatt) have seen their role as standing up to tyranny and ultimately serving the City well. No candidate is likely to tell them apart. The indicative content is intended to indicate aspects of questions which may feature in candidates' answers. It is not prescriptive, not is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. **This guidance should be used in conjunction with the Level Descriptors: Shakespeare.**	30

Question			Guidance	Marks
2	(a)		**'A play that suggests how difficult it is to be true to yourself.' How far and in what ways do you agree with this view of the play *Hamlet*?** In Section 1, the dominant assessment objective is: **AO2**. AO2, Analyse ways in which meanings are shaped in literary texts. Answers are also assessed for AO1, Articulate informed, personal and creative responses, using associated concepts and terminology, and coherent, accurate written expression; AO5, Explore literary texts informed by different interpretations; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. Answers should be informed and relevant, showing understanding of ways in the author shapes meaning in the play (AO2) blended into a coherent argument (AO1). The answer is in itself a response to a critical view, but may make reference to the views of other audiences and readers and discuss changing critical views of the play over time. (AO5). Answers should be informed by an understanding of contexts, which can include both historic and contemporary performances of the play (AO3). The basis of this question is Polonius' famous (and self-interested) advice to Laertes. It is so familiar many will pick up the reference. This is a play packed with time-servers who have sold out to the doublethink needed at Court. Hamlet sums up decisively when he speaks damningly in the graveyard to a disinterred skull: 'This might be my Lord Such-a-one, that praised my Lord Such-a-one's horse, when he meant to beg it, might it not?' Claudius knows that the souls about him hide under the 'harlot's plastering art.' Pretty much everyone has sold out. Hamlet's mother has swapped Hyperion for a Satyr, presumably forsaking marriage-vows for sexual need; Claudius' honour lies in 'shreds and patches'; Rosencrantz and Guildenstern, Hamlet's old school-friends, 'make love' instead 'to their employment'; Ophelia, whether by luck or design, becomes a pawn in her father's schemes; Polonius will swear a cloud looks like a whale to keep the right side of Hamlet. And what of Hamlet himself? He's pretty tough on himself for taking time to murder his uncle, but he lets himself off quite lightly when he kills Polonius and his hapless school-friend spies. Play explores tension between the role ascribed to a character (revenge hero, dutiful daughter, spy) and being true to one's self. At least Horatio is true to him, possibly the only true human being in the play. Candidates can concentrate on one character, or spread their interest over many, but the play has so much to say about subterfuge, espionage, manipulation and hypocrisy that the best answers are likely to cast the net wide. The indicative content is intended to indicate aspects of questions which may feature in candidates' answers. It is not prescriptive, not is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. **This guidance should be used in conjunction with the Level Descriptors: Shakespeare.**	30

Question			Guidance	Marks
2	(b)		**'The Prince is rarely kind and often cruel.' How far and in what ways do you agree with this view of the character of Hamlet?** In Section 1, the dominant assessment objective is**: AO2.** AO2, Analyse ways in which meanings are shaped in literary texts. Answers are also assessed for AO1, Articulate informed, personal and creative responses, using associated concepts and terminology, and coherent, accurate written expression; AO5, Explore literary texts informed by different interpretations; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. Answers should be informed and relevant, showing understanding of ways in the author shapes meaning in the play (AO2) blended into a coherent argument (AO1). The answer is in itself a response to a critical view, but may make reference to the views of other audiences and readers and discuss changing critical views of the play over time. (AO5). Answers should be informed by an understanding of contexts, which can include both historic and contemporary performances of the play (AO3). Again the prompt is rooted in the text and quite familiar, spoken to Gertrude in the bedroom scene. Some will argue for Hamlet's kindness: to his friend Horatio, to his mother (with some selectivity - 'Some candidates may well see this as misogynistic but others may be familiar with the view that Hamlet is sincerely trying to save her soul'.), compassionating the sufferings of the Ghost, the way he gets on with soldiers and servants. But most will see him as a dark, bewildering figure, or, like Rosencrantz and Guildenstern, a confusing and often cruel force of nature. Some will cite Stoppard's privileging of their viewpoint in *Rosencrantz and Guildenstern are Dead.* He is probably at his cruellest with this pair. He warns them in their long first scene together, using lots of school-friend imagery of hawk mastery, that both of them fall a long way short of his ideal of the 'excellent' 'piece of work' that is Renaissance Man. From there he shows how they play him like a pipe and packs them to offstage deaths in England under the seal of Court language. Hamlet proudly tells Horatio how skilfully he forged the document himself. Hamlet doesn't think their deaths lie on his conscience, but candidates may well disagree. Hamlet, directly or indirectly, is responsible for six deaths in the play. Laertes, the surrogate revenger, is killed in a scuffle, and says Hamlet is not to blame; Claudius tries to keep out of his nephew's range act after act, until his luck runs out; Ophelia seems to die of more than grief at the death of her father (killed by Hamlet) - possibly of unrequited love? Whether Hamlet's immense influence over the events of the play be viewed as positive or negative, kind or cruel, look for a strongly argued case, with some balance. The indicative content is intended to indicate aspects of questions which may feature in candidates' answers. It is not prescriptive, not is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. **This guidance should be used in conjunction with the Level Descriptors: Shakespeare.**	30

Question			Guidance	Marks
3	(a)		**'The play *Measure for Measure* suggests that almost any human fault may be forgiven.' How far and in what ways do you agree with this view of *Measure for Measure*?** In Section 1, the dominant assessment objective is: **AO2.** AO2, Analyse ways in which meanings are shaped in literary texts. Answers are also assessed for AO1, Articulate informed, personal and creative responses, using associated concepts and terminology, and coherent, accurate written expression; AO5, Explore literary texts informed by different interpretations; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. Answers should be informed and relevant, showing understanding of ways in the author shapes meaning in the play (AO2) blended into a coherent argument (AO1). The answer is in itself a response to a critical view, but may make reference to the views of other audiences and readers and discuss changing critical views of the play over time. (AO5). Answers should be informed by an understanding of contexts, which can include both historic and contemporary performances of the play (AO3). The title of the play advises wariness in judging others. It is taken from St Matthew's account of Christ's Sermon on the Mount: 'for with what judgment ye judge, ye shall be judged: and with what measure ye mete, it shall be measured to you again' (Matt 7:2). Lucio, whose habits of a lifetime include whoring, lying and slandering almost anyone, including the duke himself, is nevertheless allowed to voice one of the play's key messages of mercy, thinking it unreasonable, 'For the rebellion of a *cod-piece*, to take away the life of a man.' Lucio is a good guide generally to sexual ethics in this play, making very light of them, but he is also the only character punished by the duke in the final scene. Like Angelo, he must marry one of the women he has wronged. Like Angelo he is also initially sentenced to death but not to mete out 'measure for measure', ('an Angelo for a Claudio') but for 'slandering a prince. Many will feel this is harsh on Lucio, especially as the cold and devious Angelo gets off scot-free. But he's not the only one to be spared. Think of Barnadine, spared hanging because he's too drunk to go to confession. Some candidates will be less forgiving, arguing that little is done to change the ways of this Vienna of brothels and hypocrites, that the sexual abuse Isabella suffers at Angelo's hand is never prosecuted, that Mariana is too complacent (or sentimental) in having him back, and that hard-working magistrates like the Provost and Escalus deserve a more straightforward and accountable system of justice. The indicative content is intended to indicate aspects of questions which may feature in candidates' answers. It is not prescriptive, not is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. **This guidance should be used in conjunction with the Level Descriptors: Shakespeare.**	30

Question			Guidance	Marks
3	(b)		**'The Duke seems to make things up as he goes along. He is never far from disaster.' How far and in what ways do you agree with this view of the role of Duke Vincentio in *Measure for Measure?*** In Section 1, the dominant assessment objective is: **AO2.** AO2, Analyse ways in which meanings are shaped in literary texts. Answers are also assessed for AO1, Articulate informed, personal and creative responses, using associated concepts and terminology, and coherent, accurate written expression; AO5, Explore literary texts informed by different interpretations; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. Answers should be informed and relevant, showing understanding of ways in the author shapes meaning in the play (AO2) blended into a coherent argument (AO1). The answer is in itself a response to a critical view, but may make reference to the views of other audiences and readers and discuss changing critical views of the play over time. (AO5). Answers should be informed by an understanding of contexts, which can include both historic and contemporary performances of the play (AO3). The motivations of the Duke are not easy to read. Is he a 'magistrate' of deep designs, moving among his people to put them to test, observe their moods, and obviate their direst cruelties? Angelo, who has good reason to be contrite and humble at the end of the play, takes this view: 'I perceive your grace, like power divine, hath look'd upon my passes.' Some candidates may consider the view that the Duke is a Christ like figure or an agent of Providence. To Lucio, however, he is less a benevolent God the Father, more a shifty lecher, with much dark work among serving-maids to his credit. His horribly unwieldy and apparently improvised schemes involve disguising severed heads and breaking the seal of the confessional. Keeping Claudio alive (after telling him at length how much better it is to die) depends on a great deal of good luck as well as subterfuge, especially the fortunately timed death of the expendable Ragozine. Announcing to Isabella her brother is dead when he isn't is not an attractive moment for the Duke, nor is the spectacle of apparent holy men involved in bed-tricks. Candidates may well consider the Duke's role in the comic but also unsettling resolution of the play. Some will see him as an adventurer, some as a saint, some as a fool, some even as irresponsible, playing games with other people's lives. Better answers are likely to offer competing views, some kind of synthesis and possibly a view of how close, in their view, his moral experiments come to disaster. The indicative content is intended to indicate aspects of questions which may feature in candidates' answers. It is not prescriptive, not is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. **This guidance should be used in conjunction with the Level Descriptors: Shakespeare.**	30

Question			Guidance	Marks
4	(a)		**'Richard's most interesting relationship is not with the other characters, but with the audience.' How far and in what ways do you agree with this view of the play?** In Section 1, the dominant assessment objective is: **AO2.** AO2, Analyse ways in which meanings are shaped in literary texts. Answers are also assessed for AO1, Articulate informed, personal and creative responses, using associated concepts and terminology, and coherent, accurate written expression; AO5, Explore literary texts informed by different interpretations; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. Answers should be informed and relevant, showing understanding of ways in the author shapes meaning in the play (AO2) blended into a coherent argument (AO1). The answer is in itself a response to a critical view, but may make reference to the views of other audiences and readers and discuss changing critical views of the play over time. (AO5). Answers should be informed by an understanding of contexts, which can include both historic and contemporary performances of the play (AO3). The main issue is likely to be how a diabolical villain manages not only to interest the audience in his plans, but also to confide in them key points of strategy. Some candidates may unpack why this relationship is 'interesting' and consider, for example, Richard's wit, bravado, audacity, outrageous amorality, and audience's fascination with his appearance and movement on stage. This is often done by addressing them directly from an empty stage in soliloquy, where Richard, as one critic puts it, often seems like a tutor instructing a convention of apprentice Richard IIIs. Some may point out that Richard's aim in soliloquy is not to reveal the secrets of his soul, but to comment on the unfolding of a political game, often surprised at his own audacity and success ('Was ever woman in this humour wooed?'), and this approach only varies during the more troubled and more self-revealing nightmare before the Battle of Bosworth. Richard's is a very long role, spending as much time communicating with the audience, onstage or offstage, as with anybody else, and frequently grateful for their advice, 'for you will have it so.' Some will note how iconic Richards, like Olivier, characteristically double take with the audience, making much of asides, and foregrounding, rather than concealing the difficulties posed by their suite of physical disabilities. Contextual issues may include the cult of the shape-shifting Machiavel, both compelling and appalling to Renaissance audiences, and the way Richard emulates the performance of the devil in the old morality plays. Some candidates may consider whether Richard has or has not interesting relationships with other characters but the central drive of the response should be his relationship with the audience. The indicative content is intended to indicate aspects of questions which may feature in candidates' answers. It is not prescriptive, not is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. **This guidance should be used in conjunction with the Level Descriptors: Shakespeare.**	30

Question			Guidance	Marks
4	(b)		**'Richard's followers are merely brutal and selfish.' How far and in what ways do you agree with this view of the roles of Richard's supporters in *Richard III*?** In Section 1, the dominant assessment objective is: **AO2**. AO2, Analyse ways in which meanings are shaped in literary texts. Answers are also assessed for AO1, Articulate informed, personal and creative responses, using associated concepts and terminology, and coherent, accurate written expression; AO5, Explore literary texts informed by different interpretations; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. Answers should be informed and relevant, showing understanding of ways in the author shapes meaning in the play (AO2) blended into a coherent argument (AO1). The answer is in itself a response to a critical view, but may make reference to the views of other audiences and readers and discuss changing critical views of the play over time. (AO5). Answers should be informed by an understanding of contexts, which can include both historic and contemporary performances of the play (AO3). The question invites the candidates to consider and compare the *roles* of these characters in the play. Some of the 'followers' are little more than henchmen, for instance the unsavoury triad in Cibber's adaptation and Olivier's film ('the cat, the rat and Lovel the dog'). Some may feel that, while Ratcliffe and Lovel seem merely brutal and selfish, Catesby develops some sympathy for his (misguided?) loyalty to Richard during his nemesis at Bosworth. Other minions are likely to provoke more genuinely divided verdicts: the two murderers, for instance, one invariably troubled with ineffectual conscience. Tyrrel, too, the disaffected and desperate gentleman, may kill the 'babes', but offers in possible penance an exquisite lyric commemorating their physical beauty. The most likely figure to command attention is the 'deep revolving witty Buckingham', a royal duke with a strong managerial touch, supplying the energy and eloquence Richard lacks in the Guildhall scene, and organising his mock-pious appearance between two bishops. Richard and Buckingham both view themselves as actors and artists, poets of human emotion, 'murdering their breath in middle of a word' when necessary to change a scene or win a kingdom. Buckingham's trick is generally to seem sophisticated rather than brutal, though his coveting of the Earldoms of Hereford and Derby is selfish enough. Buckingham's appearance in the Ghost scene may well receive attention. Contextual interest might involve the nature of contemporary Courts, the 'brutality' of the Wars of the Roses, and corrupt lifestyles proving more rewarding than honest ones at the time. The indicative content is intended to indicate aspects of questions which may feature in candidates' answers. It is not prescriptive, not is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. **This guidance should be used in conjunction with the Level Descriptors: Shakespeare.**	30

Question			Guidance	Marks
5	(a)		**'A play not about control and enslavement, but setting characters free.' How far and in what ways do you agree with this view of *The Tempest*?** In Section 1, the dominant assessment objective is: **AO2.** AO2, Analyse ways in which meanings are shaped in literary texts. Answers are also assessed for AO1, Articulate informed, personal and creative responses, using associated concepts and terminology, and coherent, accurate written expression; AO5, Explore literary texts informed by different interpretations; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. Answers should be informed and relevant, showing understanding of ways in the author shapes meaning in the play (AO2) blended into a coherent argument (AO1). The answer is in itself a response to a critical view, but may make reference to the views of other audiences and readers and discuss changing critical views of the play over time. (AO5). Answers should be informed by an understanding of contexts, which can include both historic and contemporary performances of the play (AO3). The prompt inverts the old 'imperial' and 'colonial' readings of the play, suggesting that, as Gonzalo summarises, the characters have been freed to 'find themselves' in the 'brave new world' of the play's conclusion, where previously 'no man was his own'. Many will argue that Prospero is seduced by enmity and bitterness to draw his enemies into his power, only to find through a process of self-examination, and with Ariel's (supernatural?) aid, that the 'rarer action is in virtue than in vengeance.' Alonso is a notable and complete convert to Prospero's views. But better answers are likely to see issues of slavery and freedom in this play as more complex and durable. Caliban ducks Prospero's 'stripes' only to fall in with a couple of drunken overseers, and (in recent productions at least) is rarely allowed to re-possess the isle that fills him with its poetry. Sebastian, who seems incapable of learning anything and Antonio, who beneath his final silence may remain devious as ever, suggest the limitations of Prospero's forgiveness. Candidates are likely to consider the 'liberation' of Ariel and Caliban at the end of the play and good answers may consider the final words of the Epilogue - 'set me free.' As Auden's Antonio puts it in *The Sea and the Mirror*, 'Your all is partial, Prospero.' Be sympathetic to readings that value Prospero's benevolence and spiritual journey, and to those that critique it. This is a play hospitable to many readings and approaches. The indicative content is intended to indicate aspects of questions which may feature in candidates' answers. It is not prescriptive, not is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. **This guidance should be used in conjunction with the Level Descriptors: Shakespeare.**	30

Question			Guidance	Marks
5	(b)		**'Miranda's eagerness to grow and change is of great dramatic value to the play.' How far and in what ways do you agree with this view of the role of Miranda in *The Tempest*?** In Section1, the dominant assessment objective is: **AO2.** AO2, Analyse ways in which meanings are shaped in literary texts. Answers are also assessed for AO1, Articulate informed, personal and creative responses, using associated concepts and terminology, and coherent, accurate written expression; AO5, Explore literary texts informed by different interpretations; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. Answers should be informed and relevant, showing understanding of ways in the author shapes meaning in the play (AO2) blended into a coherent argument (AO1). The answer is in itself a response to a critical view, but may make reference to the views of other audiences and readers and discuss changing critical views of the play over time. (AO5). Answers should be informed by an understanding of contexts, which can include both historic and contemporary performances of the play (AO3). Miranda's back-story, thrown out of a Court at Milan when just three years old, seems to ensure adaptability. In the scene where Prospero treats us to his long retrospective narration she interjects carefully calculated prompts, keeping the audience as well as herself up with the progress of the story. Her humanitarianism in her first scene is directed protectively at the shipwrecked mariners, and with appropriate shock at the depravity of her uncle's actions. After a restoring sleep, she wakes and through the 'fringed curtains of her eyelids' sees the first of several brave new worlds, a young prince who, she seems to know instinctively (and in spite of ogreish mock-opposition from her dad) is the most eligible bachelor (for her) among the princes of Italy. In the log-gathering she is Ferdinand's help-meet, fresh as morning, plighting her troth in no time while he serenades her to the 'top of admiration'. In the Masque she is a noble, patient audience (not like the courtiers in *A Midsummer Night's Dream*). She welcomes Prospero's friends back to civilisation as if she were stepping back with them into Eden ('Brave New World'), and, with Ferdinand, she embodies all the hope for the coming time beyond the play, whereas Prospero will meditate a good deal of his time on his approaching death. Many will see Miranda as embodying wider themes of faith, charity and forgiveness, and it does not matter if discussion often focuses on her interaction with other characters. The indicative content is intended to indicate aspects of questions which may feature in candidates' answers. It is not prescriptive, not is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. **This guidance should be used in conjunction with the Level Descriptors: Shakespeare.**	30

Question			Guidance	Marks
6	(a)		**'For a comedy, *Twelfth Night* possesses a strong undertone of sadness.' How far and in what ways do you agree with this view of the play?** In Section 1, the dominant assessment objective is: **AO2.** AO2, Analyse ways in which meanings are shaped in literary texts. Answers are also assessed for AO1, Articulate informed, personal and creative responses, using associated concepts and terminology, and coherent, accurate written expression; AO5, Explore literary texts informed by different interpretations; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. Answers should be informed and relevant, showing understanding of ways in the author shapes meaning in the play (AO2) blended into a coherent argument (AO1). The answer is in itself a response to a critical view, but may make reference to the views of other audiences and readers and discuss changing critical views of the play over time. (AO5). Answers should be informed by an understanding of contexts, which can include both historic and contemporary performances of the play (AO3). This is essentially a chance to assess the play's credentials as a kind of tragi-comedy. Some will do so by showing that it is framed, like the Late Plays, by ship-wreck and loss; others will feel that the 'ill-used Malvolio' is cruelly, even brutally, stripped of his dignity, and that 'whirligig revenges' have no place in comedy. Better answers may even engage with the most complex moments of lyricism, where love and loss and death and fiction seem wonderfully blended together, as in Cesario's account of his dead sister, who wasn't his sister, and isn't dead. Feste, himself a character of mixed motivations, one of them revenge, draws attention to the darker side of the comic world: the swift passage of time ('come kiss me/Sweet and twenty'), to cypress-trees growing among graves, to 'free maids' using bones for needles, and to the inscrutable rain of circumstance, which 'raineth every day' in Feste's melancholy last song. It is also a play about unrequited, as well as fulfilled love, a comedy with three different outsiders, Malvolio, Sir Andrew and the piratical Antonio, who are all shut out of the happy ending. Sir Andrew's, 'I was adored once', is in some ways the play's most poignant line. The indicative content is intended to indicate aspects of questions which may feature in candidates' answers. It is not prescriptive, not is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. **This guidance should be used in conjunction with the Level Descriptors: Shakespeare.**	30

Question			Guidance	Marks
6	(b)		**'Olivia and Orsino get what they need, not what they want.' How far and in what ways do you agree with this view of their roles in *Twelfth Night*?** In Section 1, the dominant assessment objective is: **AO2.** AO2, Analyse ways in which meanings are shaped in literary texts. Answers are also assessed for AO1, Articulate informed, personal and creative responses, using associated concepts and terminology, and coherent, accurate written expression; AO5, Explore literary texts informed by different interpretations; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. Answers should be informed and relevant, showing understanding of ways in the author shapes meaning in the play (AO2) blended into a coherent argument (AO1). The answer is in itself a response to a critical view, but may make reference to the views of other audiences and readers and discuss changing critical views of the play over time. (AO5). Answers should be informed by an understanding of contexts, which can include both historic and contemporary performances of the play (AO3). Answers are likely to offer some discussion of the distinction between 'need' and 'want'. Orsino and Olivia are the self-styled golden couple, who aren't a couple, living on adjacent properties, but too caught up in the cult of themselves (male constancy and female pride respectively) to bring any kind of mutual love to life. Candidates usually write well about Orsino's self-absorbed immersion in music and olfactory imagery early in the play, and in the way his truculent romanticism cannot begin to accept that women can love as long or as well as men. Olivia does not announce her concerns so directly. It is Viola, as Cesario, who proves her a solipsist, wanting to live like an image in a picture-frame and have her name cried to the echo. What is striking about both of them is that they are ready to change and develop: Olivia to plight her troth uncompromisingly to Sebastian, who has just wandered in, Orsino surprised by the strange girl in Cesario's story about his dead sister, almost as if a part of him were already liberated and in love with her, despite the disguise. Some candidates may find this outcome far-fetched and unrealistic, whilst others may note its dramatic truth: Cesario is just a space combining both masculine and feminine identities which separate when he/she becomes two and Olivia and Orsino can find the object of their love. Partly it is the play's deftly sprung plot that reconciles the new partners, who have been mournful stay-at-homes. They are keen, like fairy-tale characters freed from a spell, to start over. There should be plenty to say about both characters, but bear in mind that each (in relative terms) is confined to a smallish part of the play, so a good deal may be done by exploring their structural importance as characters, as well as providing textual recall. The indicative content is intended to indicate aspects of questions which may feature in candidates' answers. It is not prescriptive, not is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. **This guidance should be used in conjunction with the Level Descriptors: Shakespeare.**	30

Question			Guidance	Marks
7			**Discuss Chaucer's portrayal of the way Januarie goes about choosing a wife in the following extract from *The Merchant's Tale.* In your answer explore the author's use of language, imagery and verse form, and consider in which you find the extract characteristic of *The Merchant's Prologue and Tale*.** In Section 2, the dominant assessment objective is: **AO2**. AO2, Analyse ways in which meanings are shaped in literary texts. Answers will also be assessed for AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; AO4, Explore connections across literary texts; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. Answers should explore the author's use of language, imagery and verse form in the extract (AO2), using appropriate terminology and articulating a coherent, accurate and relevant response (AO1). They should relate the extract to the text as a whole (AO4), and may make reference to the significance and influence of relevant contexts (AO3). The Merchant thinks Januarie's method of choosing a wife arbitrary: set up a mirror in the market-place, where everything, including women, is bought and sold. Januarie thinks he's a clever fellow, but he clearly can't make up his mind whether wealth, popularity or beauty should be the chief characteristic of his bride. We have already seen that Januarie can be confused and irritated by advice, particularly when it doesn't square with his own wishes. Here he bids his friends come to him, not to help him choose, or to advise him, but to 'advise' them that he has chosen for himself, and they are stuck with it. The conversational pentameter couplets convey Januarie's mixture of doubt, ambition, and weak obstinacy, a limp dictatorial tone often driving the metre: 'leet all othere from his herte goon, /And chees hire of his owene auctoritee.' The Merchant's interjections, although sparing, are suitably sour: 'For love is blind alday, and may nat see.' Imagery is generally focussed on Januarie's interest in externals: slender waists, fair faces, shapely arms, flitting through his night-time vision like sexual fantasies. Never in this extract, as elsewhere in the poem, is there the slightest thought of what a putative bride might think of him. Characteristic of the poem's view of Januarie too is the dictatorial listlessness, the bumptious uncertainty of the *Senex amans*, with which he tells us again and again that he both does and does not know his mind. The indicative content is intended to indicate aspects of questions which may feature in candidates' answers. It is not prescriptive, not is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions **This guidance should be used in conjunction with the Level Descriptors: Poetry.**	30

Question			Guidance	Marks
8			**Discuss ways in which Milton portrays Satan's flattery of Eve in this extract from *Paradise Lost, Book 9*. In your answer explore the author's use of language, imagery and verse form, and consider ways in which you find this extract characteristic of *Paradise Lost,* Books 9 and 10.** In Section 2, the dominant assessment objective is: **AO2**. AO2, Analyse ways in which meanings are shaped in literary texts. Answers will also be assessed for AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; AO4, Explore connections across literary texts; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. Answers should explore the author's use of language, imagery and verse form in the extract (AO2), using appropriate terminology and articulating a coherent, accurate and relevant response (AO1). They should relate the extract to the text as a whole (AO4), and may make reference to the significance and influence of relevant contexts (AO3). Candidates may identify the context of this passage which follows on from Satan's 'fawning' approach to Eve in the Garden and indicates the contrast between his 'gentle dumb expression' and the 'fraudulent temptation' it conceals. Responses are likely to suggest that Satan takes the role of a courtly lover, flattering his 'sov'reign mistress' by telling her heaven would suit her better, with 'numberless' angels following her 'celestial beauty' as a matter of course, every day. Satan's appearance, in his snake-like garb, is that of an enamelled courtier, and his flattery just as cultivated and empty as his lengthy, prevaricating sentences suggest. Milton reminds us of this with the words 'glozed' and 'Tempter', warning the reader not to succumb to Satan's eloquence, even if Eve does, and the word 'proem' (= 'prelude') suggests that the great enemy has plenty more blather where that came from. Eve's reply suggests that she is fascinated, not with Satan's flattery, but with the 'miracle' that a beast can talk. She muses that the woodland creatures of Eden look quite clever, even if they don't speak, letting Satan in for more gross flattery as he offers to cure her ignorance, 'Easy it is to me to tell thee all / What thou command'st.' Context may suggest Eve, as a woman, is particularly, perhaps unfairly vulnerable to the blandishments of male courtiers and the chivalric code; that Satan must become a 'brute' to manage this temptation (parody of Christ's Incarnation); and that Satan lays his Machiavellianism on with a trowel here. The indicative content is intended to indicate aspects of questions which may feature in candidates' answers. It is not prescriptive, not is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. **This guidance should be used in conjunction with the Level Descriptors: Poetry.**	30

Question			Guidance	Marks
9			**Discuss how Coleridge's portrayal suggests that Geraldine might be a threat to Christabel in this extract from *Christabel*. In your answer explore the author's use of language, imagery and verse form, and consider ways in which you find the poem characteristic of Coleridge's work in your selection.** In Section 2, the dominant assessment objective is: **AO2**. AO2, Analyse ways in which meanings are shaped in literary texts. Answers will also be assessed for AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; AO4, Explore connections across literary texts; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. Answers should explore the author's use of language, imagery and verse form in the poem (AO2), using appropriate terminology and articulating a coherent, accurate and relevant response (AO1). They should relate the poem to the group they have studied as a whole (AO4), and may make reference to the significance and influence of relevant contexts (AO3). Coleridge shifts restlessly in and out of ballad imagery and metre. Like so much of the poem this extract moves between the lyrical and the ominous, with plenty of scope for candidates to identify Gothic qualities in the writing. The patriarchal Baron is asleep and not able to intervene, so *femme fatale* and putative victim enter Christabel's chamber from the ominous 'glimmer' and 'gloom' of the moonlit stair. Better lighting might help the girl sort out Geraldine's threatening identity. Christabel's chamber, with its curious carvings, is, like most Gothic settings, vaguely unfriendly. Some may even detect something voyeuristic about the 'carver's brain', with its Gothic fantasies 'for a lady's chamber meet.' Christabel is a source of symbolic light and medicine, while Geraldine gets caught up in a wretched dog-fight with the unquiet spirit of her victim's mother. The extract ends with Geraldine cursing the mother and apparently trumping her magic with something superior: 'This hour is mine.' The restless octosyllabics recall aspects of the border-ballads, but the effect is more troubled and domestic than iconic, with a good deal of physicality, such as Geraldine's 'moist cold brow' and fainting fits. In this extract Geraldine's threat, which later becomes more furtive and sexual, is cadenced and subdued. Nevertheless it should be clear to candidates that Geraldine is biding her time, and when she makes a more direct approach, Christabel's sweetness and 'eyes so blue' will not offer her much protection. The indicative content is intended to indicate aspects of questions which may feature in candidates' answers. It is not prescriptive, not is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. **This guidance should be used in conjunction with the Level Descriptors: Poetry**	30

Question			Guidance	Marks
10			**Discuss how the speaker in this extract from *Maud* reveals his changing experience of love. In your answer explore the author's use of language, imagery and verse form, and consider ways in which you find the extract characteristic of *Maud*.** In Section 2, the dominant assessment objective is: **AO2**. AO2, Analyse ways in which meanings are shaped in literary texts. Answers will also be assessed for AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; AO4, Explore connections across literary texts; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. Answers should explore the author's use of language, imagery and verse form in the extract (AO2), using appropriate terminology and articulating a coherent, accurate and relevant response (AO1). They should relate the extract to the text as a whole (AO4), and may make reference to the significance and influence of relevant contexts (AO3). The key feature of this passage, as of much of the poem, is how quickly moods and emotions in the Maud-persona supplant one another. Experiences of love presented here range from the gay and euphoric, through the intimate, to a sense of loss and abandonment. George Eliot, in an early review, called the lines beginning 'Go not, happy day' 'rather a silly outburst'. This apparent 'silliness' probably represents the manic side of the narrator's disposition. He gets excited that his relationship with Maud might be taking off, and this inspires ludicrously comparable mirth in a Native American four thousand miles away. As if this were not enough, the 'red man's baby' is just as excited, and dances too. The next section of the poem is an exquisite love-lyric, measured and calm for the most part, though even here the persona's imagination proves hyperbolical, taking us via Lebanon to thoughts of Eden, to Eve, like Maud another 'snow-limb'd girl'. He also thinks the door in the garden wall is 'the gates of Heaven'. Tennyson's writing is so rich and his command of mood so artful that candidates will not be expected to pick up all the detail, but they may feel something inane in the trochaic quatrains of 'Go not, happy day', and that what follows in the dark garden, after walking the girl home, is something like the expression of wonder. Both sections of the extract feature extravagantly presented thematic images: talking plants (the 'dry-tongu'd laurels'), and the blushing, flushing rose-red lips of Maud, which are sent from one point of the compass to another in 'Go not, happy day' The indicative content is intended to indicate aspects of questions which may feature in candidates' answers. It is not prescriptive, not is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. **This guidance should be used in conjunction with the Level Descriptors: Poetry**	30

Question			Guidance	Marks
11			**Discuss how Rossetti suggests in this poem *Maude Clare,* that love and marriage are far from simple experiences? In your answer explore the author's use of language, imagery and verse form, and consider ways in which you find this extract characteristic of Rossetti's work in your selection**. In Section 2, the dominant assessment objective is: **AO2**. AO2, Analyse ways in which meanings are shaped in literary texts. Answers will also be assessed for AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; AO4, Explore connections across literary texts; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. Answers should explore the author's use of language, imagery and verse form in the poem (AO2), using appropriate terminology and articulating a coherent, accurate and relevant response (AO1). They should relate the poem to the group they have studied as a whole (AO4), and may make reference to the significance and influence of relevant contexts (AO3). This is a love-combat expressed in something like a Border ballad. The queenly cast off mistress confronts the homely new-made wife, with Thomas's mother suggesting her son is not the first of the family to have taken a second lover to the altar. The son's predicament is not an enviable one, especially as Maud Clare's wedding gifts and wedding-blessings are pointed reminders of his infidelity. Many candidates will take against him strongly condemning his 'fickle heart' and 'paltry love', feeling that he is the favoured son of patriarchy who enjoys female sweets without having to pay for them. But the key confrontation is between humble Nell and Maud Clare, who once rivalled the lilies of the beck. Maud Clare is given the Border ballad music, her emotions symbolised by lily buds, her sexual charge by the water swirling round her ankles. Nell combats this by counting all Maud's advantages: her beauty, her height, her wisdom, her command of poetry. None of it will outlast Nell's patience, durability and commitment. 'For he's my lord for better and worse.' As the poem is undecided as to its outcome, candidates are free to be so too, though most are likely to side with the deserving Nell, not high-sounding Maud. Some responses may express sympathy for Maude Clare as an example of Rossetti's portrayal of the 'fallen woman'. It is often pointed out that few lines exactly follow common ballad measure, the corrugations in rhythm, as is often the case with Rossetti, reflecting corrugations in the poem's emotions and thought process. Typical of Rossetti too is the calm, detached 'Judge not lest ye be judged' quality of her persona's presence in the poem. The indicative content is intended to indicate aspects of questions which may feature in candidates' answers. It is not prescriptive, not is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. **This guidance should be used in conjunction with the Level Descriptors: Poetry**	30

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

OCR Customer Contact Centre

Education and Learning
Telephone: 01223 553998
Facsimile: 01223 552627
Email: general.qualifications@ocr.org.uk

www.ocr.org.uk

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

Oxford Cambridge and RSA Examinations
is a Company Limited by Guarantee
Registered in England
Registered Office; The Triangle Building, Shaftesbury Road, Cambridge, CB2 8EA
Registered Company Number: 3484466
OCR is an exempt Charity

OCR (Oxford Cambridge and RSA Examinations)
Head office
Telephone: 01223 552552
Facsimile: 01223 552553

© OCR 2019