GCE

English Literature

H472/01: Drama and poetry pre-1900

Advanced GCE

Mark Scheme for June 2019

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

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

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

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

Annotation	Meaning
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

Awarding Marks

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

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

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

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

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

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

(iii) When the complete script has been marked:

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

Rubric Infringement

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

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

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

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

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

WEIGHTING OF ASSESSMENT OBJECTIVES

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

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

Level Descriptors Section 1, part (a): Shakespeare

AO2 is the dominant assessment objective for this section. The weightings for the Assessment Objectives in this part (a) question are:
AO2 – 75%
AO1 – 25%

Level 6: 13–15 marks

AO2 (75%)	• 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.

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.

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.

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.

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.

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.

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.

Question			Guidance	Marks
1	(a)		***Coriolanus*** **Discuss the following passage from Act 4 Scene 5, exploring Shakespeare's use of language and dramatic effects.** In Section 1, part (a), the dominant assessment objective is: **AO2**. AO2, Analyse ways in which meanings are shaped in literary texts. Answers will also be assessed for AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression. Answers should be informed and relevant, showing understanding of ways in which structure, form, language, imagery and dramatic effects shape meaning (AO2) blended into a coherent argument (AO1). Candidates may choose to comment on the fact that this is an extract 'of two halves' – firstly presenting the unmasking of Coriolanus following his humiliating treatment at the hands of servants (the second Servant makes a cameo appearance in this extract) after his arrival at 'a hall in Aufidius's house', and secondly expressing emotions only partly under control in well-constructed rhetoric. The subtle inter-relationship between Coriolanus and Aufidius demonstrated in both parts of the passage is characteristic of their complex synergy throughout the play. There is dramatic intensity in the question-and-answer dialogue between 'master' and 'guest' at the opening of the passage (in itself something of a reversal of roles) and candidates might well comment on the catechistic tone, on the mounting effect of the range of questions (posed – interestingly – by both main characters), on the monosyllabic, brusque nature of Aufidius's utterances ('What is thy name?'), and in the *coup de théâtre* indicated (in the printed passage) by the brief direction 'Unmuffling'. The pace of the passage changes in the long unravelling of Coriolanus's final speech and candidates may wish to comment on rhetorical devices used here (long, balanced sentences; the sequencing of thoughts; the pivot at 'But') which are reminiscent of public speaking techniques elsewhere in the play. Frequent repetition of the first person 'I' and 'My' in the speech – and of the character's ruminations about his own name - reminds the audience of Coriolanus's obsession with himself. This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. **This guidance should be used in conjunction with the Level Descriptors Section 1, part (a): Shakespeare.**	15

Question			Guidance	Marks
1	(b)		***Coriolanus*** **'The conflicts presented in the play are rarely straightforward.' 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 prompt is likely to seem true on a number of levels – from the stern domestic conflicts between the hero and his mother, the fainter ones with his wife, son and Menenius, his involvement in the local wars of the period, his patrician confrontations with the people's tribunes and his obsessive entanglement with Aufidius. More than one character besides Coriolanus experiences internal conflict which contributes to the intensity of the play's dramatic effects. Conflicts of various kinds create both the microcosm and macrocosm of the play and their depiction prompts a relentless tone of argument, challenge and disagreement which infects the language and action of all elements of the drama. Candidates may choose to satisfy AO5 by considering ways in which directors of stage and film productions of this play have chosen to reflect the air of conflict which saturates the drama using devices such as war-ravaged settings or hidden grain-stores. Especially successful responses to this question will offer nuanced analysis of the various conflicts public and private, not just provide a list of confrontations. Candidates may choose to explore in this context the complexity of family ties, the expectations of patriotism, the demands of the ego, and the ruthlessness of politicians – among other topics. This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. **This guidance should be used in conjunction with the Level Descriptors Section 1, part (b): Shakespeare.**	15

Question			Guidance	Marks
2	(a)		***Hamlet*** **Discuss the following passage from Act 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). It may be observed that the chosen passage separates itself into two distinct parts. The laboured humour (and singing) observed in the Clowns offers rare respite from the play's onslaught of weightier issues – and there is, of course, irony implicit in the disjunction between the Clowns' serious profession and their nonchalant attitude. Then the dialogue of Hamlet and Horatio (at a distance) comments (in prose) on the morals and behaviour of some of the few characters in the play not hot-housed within the Danish Court. The blunt philosophising of the Clowns (including the reductive 'argal' for 'ergo') may suggest pastiche of courtly usage (especially Polonius?). Irony is also present in the fact that Hamlet is unaware that the grave being prepared is Ophelia's – instead he abolishes all class distinctions and courtly identity through his musings about death and his 'antic' voicing of imagined characters' words, as he often does losing sight of the particular in the general. There are some choice comments on the 'fine revolution' that brings courtly pomp to a brief stay in a grave – graves, as the Clown shows, are used over and over again. Horatio's brief - and often monosyllabic – comments in the passage are perhaps typical of his pragmatism and suggest his growing unease at the series of situations in which he finds himself. 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*** **'In the play *Hamlet* the humour always makes serious points.' Using you 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. Leading on from the passage in part (a) candidates are likely to cite the roles of the Clowns as being the most obvious overtly comic elements in *Hamlet*. Candidates could also mention the part played by the plodding double-act Rosencrantz and Guildenstern in the play, the often cut scene between Polonius and Reynaldo, the cameo of Osric, and to some extent the role of Polonius, traditionally viewed as comic. Most of the humour is generated by Hamlet himself, partly as a sharp satirist of human behavior and courtly affectation ('very like a whale'), partly as an afficionado of black humour (Polonius's corpse will 'stay till you come'), partly as an exponent of human weakness (Rosencrantz and Guildenstern, Polonius again). Some Hamlets stress the humorous, performative elements in the character more than others – Jacobi in the BBC version and David Tennant (2010) are good examples readily available. Much of this material has a serious side, of course, especially Polonius's ill-managed interference in the lives around him, the ridiculous posturing at court ('the harlot's plastering art'), the way Hamlet's usage of Rosencrantz and Guildenstern suggests no one can be more callous than an old schoolfriend, and (especially) the collocation of laughter and death in the graveyard scene, not least in the cameo of Yorick. Some may muse on Shakespeare's audacity in including so much light relief in what becomes a very bloody tragedy. This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. **This guidance should be used in conjunction with the Level Descriptors Section 1, part (b): Shakespeare.**	15

Question			Guidance	Marks
3	(a)		***Measure for Measure*** **Discuss the following passage from Act 3 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). This taut, lyrical and highly dramatic scene is one of a series of intense dialogues in this part of the play about the significance of death, especially its relationship to personal honour. The brief exchanges of the Provost and the Duke at the start of the passage are telling in that they remind candidates that the entire conversation between brother and sister is being overheard by Vincentio, disguised as a friar. These preliminaries are in prose, but candidates may comment on the shift to the formality of blank verse for the exchanges between Isabella and Claudio – beginning with the brother's short, urgent questions, which are often contrasted with Isabella's rather dispassionate and, even, coldly logical responses ("Ay, just"). Isabella's rather guarded opening tone could invite a negative interpretation of her character, substituting high-minded notions of spiritual honour for family loyalty. There is clearly a great gulf between the thinking of the sister, which belongs to eternity, and the brother, who'd like to be just as high-minded but (like most of us) is afraid of death. Vivid imagery of death and suffering infuses the passage ('fetter'; 'corporal sufferance'; 'darkness') and this is characteristic of the play as a whole. Isabella is prepared to undergo martyrdom for Claudio's sake ('my life,/I'ld throw it down…'). Claudio's understated response ('Thanks, dear Isabel') could be seen as ironic or even humorous. This extract includes the so-called 'Prenzie Crux'. The Folio reads 'prenzie' (a nonsensical word, probably a misreading of Shakespeare's manuscript?); our text has been amended to 'Precise' (used of Puritans). Some candidates, notwithstanding the specified text, may be more familiar with the term 'prenzie'. Accept both readings. Isabella has a number of terse judgements on the hypocrisy of this 'outward-sainted deputy'. This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. **This guidance should be used in conjunction with the Level Descriptors Section 1, part (a): Shakespeare.**	15

Question			Guidance	Marks
3	(b)		***Measure for Measure*** **'For a play that ends happily *Measure for Measure* has a lot to say about death.' 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. This question may invite candidates to consider aspects of genre in this 'problematic' play and represents a good opportunity for answers to include consideration of different possible critical interpretations and performance approaches. Some productions focus on the dark moments and choices, others on the breezy feeling that all will turn out right in the end. There is plenty of comic material in the play for candidates to cite and this takes place on a number of levels – from the broadly comic world (in both plot structure and linguistic expression) of the Vienna underclass, to the sophisticated havoc created by characters like Lucio, to hints (even if rather uncomfortable ones, often involving the Duke's subterfuges) that things will come out right in the end. The fact that death sits alongside comedy is a key aspect of the play's 'problematic' genre. Candidates might cite the critical ideas of Tillyard and others who have written of 'problem plays' as a specialised grouping. Death drives various elements of the plot (most notably the threatened punishment of Claudio – as illustrated in the 3(a) passage) and flavours the tone of events throughout (including the celebrated antiphonal speeches 'Be absolute for death' and 'Ay, but to die, and go we know not where'). Barnadine has been on death row for a long time. Some will argue the elements of comedy and death are not incongruous but – rather – work together to create a play of unusual subtlety in portraying the human condition. This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. **This guidance should be used in conjunction with the Level Descriptors Section 1, part (b): Shakespeare.**	15

Question			Guidance	Marks
4	(a)		***Richard III*** **Discuss the following passage from Act 5 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). The passage concerns the night before the Battle of Bosworth. The set passage includes both the highly stylized interventions of the ghosts, offering a reprise of the play's tragic action, and Richard's passionate response in soliloquy. Candidates may well choose to comment on the sense of dramatic pace and tragic inevitability within the scene as the audience senses the just deserts about to be delivered to King Richard. There is an element of ceremony and of dramatic excitement about the appearance of the apparitions in the passage. There is an antiphonal quality as each ghost first praises Richmond and then condemns Richard. Candidates might well comment on the visual (dramatic) potential of such a method. There is a cumulative effect as each ghostly figure in turn employs techniques of exclamation, imperatives and cataloguing to condemn the universally-hated king and to praise and nurture his benevolent rival. The stage direction before Richard's monologue in the passage suggests that the apparitions are a 'dream', a manifestation of the boar's guilt, and (on stage) an expressionistic projection of his fears. The monologue itself is full of repetition, halting, about-turns; it is questioning, exclamatory and frequently monosyllabic; gradually the habitually self-justifying Richard constructs a speech in which he becomes his own worst accuser. Candidates may suggest that the irregular linguistic effects in evidence in Richard's waking speech clearly point towards mental decline and a loss of his characteristic moral courage. This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. **This guidance should be used in conjunction with the Level Descriptors Section 1, part (a): Shakespeare.**	15

Question			Guidance	Marks
4	(b)		***Richard III*** **'The play *Richard III* dramatises the conflict between good and evil.' Using your knowledge of the play as a whole, show how far you agree with this view. 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. Shakespeare's sources ensure that (to some extent) Richard is demonized. His violation of innocence in the death of the princes, his cruelty to friends as well as enemies, and Shakespeare's dramatizing Bosworth as a symbolic battle between good and evil, ending with the reconciliation of white rose and red in Eucharistic imagery, suggest that the play reflects, or even belongs to, the Morality tradition. There is plenty of this in the passage set for Question 4(a). However, there is – of course – more subtlety in the play as a whole when it comes to the presentation of these concepts. Candidates may well embrace more subtle interpretative approaches (AO5) and consider the 'grey areas' of the topic (perhaps even alluding to the tendency of the historical Richard to polarize opinion between demonizers and cheerleaders). Clearly we are intended to perceive him as 'determined to prove a villain' but this does not prevent the audience from viewing him as an admirable – or even attractive – character at times in the complex moral world of the play. He may be playing the devil, but he does it with style. There have been many famous stage, film and television interpretations of the role, of course, and some candidates will profitably choose some of these in order to discuss the possible impact of the king on an audience. Candidates might also explore the ways in which 'good' characters in the play can become influenced by, drawn in to, and (even) complicit with the evil ways of the king. This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. **This guidance should be used in conjunction with the Level Descriptors Section 1, part (b): Shakespeare.**	15

Question			Guidance	Marks
5	(a)		***The Tempest*** **Discuss the following passage from Act 2 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). The mood amongst the Italian nobles is fractious and negative. Sebastian in particular is inclined to demonstrate both regret and blame, and Alonso's interjections attempting to curb his inflammatory language are uncomfortably monosyllabic ("So is the dear'st o' the loss"). Antonio is characteristically flippant ("And most chirurgeonly"). Gonzalo demonstrates bravery and – arguably – innate human kindness and wisdom in attempting to inject a more positive vision of humanity into the proceedings. His 'commonwealth' is pre-Capitalist, without the 'curse of labour', and in it nature 'brings forth its own kind' as in the Genesis account of creation. Gonzalo's measured, balanced speeches – in which he gradually reveals this vision of a Utopian society – employ a listing technique with a cumulative effect which offers the most idealistic view of politics in the play. Some may find it more sympathetic than Prospero's concurrent quest for revenge. Sebastian's raillery and Antonio's cruel wit is generally given in prose, offsetting Gonzalo's more considered blank verse. Gonzalo's close paraphrase of Montaigne's essay 'Of Cannibals' makes this the only undisputed source for *The Tempest*. Some candidates will make much of this, others pass it over. Do not assume knowledge of the source is a prerequisite for high 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 1, part (a): Shakespeare.**	15

Question			Guidance	Marks
5	(b)		***The Tempest*** **'The play encourages us to admire idealistic values such as those of Gonzalo.' 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. There is a strong link between the specific demands of this question and the passage provided for comment in part (a) of Question 5. The essay needs more than just a character sketch of Gonzalo and his idealistic values. Idealism – and its counterparts, opportunism, cruelty and revenge – are key themes of the play and better candidates should be able to consider how they might be developed in performance (AO5). Clearly the social vision presented by Gonzalo in Act 2, scene 1 is idealistic, but there are others in the play who share this optimism. Prospero himself is surely one of these (although it would certainly be possible to view him as more interested, at least during the first four acts, in discipline and restraint). Miranda's attitude is instinctively to 'forgive all faults' as the 'brave new world' speech demonstrates. Candidates might also like to explore the world views of Prospero's other 'children' Ariel and Caliban in this context. Caliban, though earthy, loves dreams and poetry, Ariel helps Prospero discover that the 'rarer action is in virtue than in vengeance'. Ultimately this is a play in which not only the characters on stage, but also the audience, can experience a 'sea-change' in their values (idealistic or otherwise), much as Alonso does, and this question offers plenty of opportunities for candidates to examine different interpretations (AO5) in that context. Gonzalo expresses perhaps the strongest moral vision of the play in his 'Was Milan thrust from Milan . . .' speech in the final scene, with its sense of *felix culpa* (a happy sin, meriting such redemption.) This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. **This guidance should be used in conjunction with the Level Descriptors Section 1, part (b): Shakespeare.**	15

Question			Guidance	Marks
6	(a)		***Twelfth Night*** **Discuss the following passage from Act 1 Scene 4, 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). The passage for comment in this question is a complete scene from the play. Importantly, we see Viola here for the first time in the male 'role' of Cesario and this might cause candidates to comment on the ratcheting up of the gender complications (with Shakespeare envisaging a male actor performing as the female Viola playing the role of male Cesario). Valentine plays a brief but significant part at the start of the scene by showing how quickly the Duke has taken to Cesario, and confirming that he is a constant and generous master. Teasing comments about gender feature in the ensuing dialogue between Duke Orsino and Viola ('…all is semblative a woman's part') and candidates may choose to comment on the dramatic irony of the situation. Though this is very early (I, iv) to give a structural hint as to who will pair off with whom, Viola's 'aside' hints that she is herself falling in love with the Duke, the rhyme employed to express this lending weight to the moment. The tone of the dialogue between the two characters suggests that there is both intimacy and affection between them, that the Duke is already (partly) seeing through Viola's disguise. There is a vigour in the Duke's opening comments ('Be clamorous and leap all civil bounds') which, coupled with Orsino's fondness for the 'Dear lad', might indeed suggest a homoerotic slant. This is a passage in which passion is a feature of both subject and tone – and candidates may be interested in trying to untangle the complicated range of affections conveyed by - and implicit in - the language. Some candidates may gauge how seriously Orsino takes his messenger's task when he refers to him as a 'nuncio', usually used of a papal ambassador. This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. **This guidance should be used in conjunction with the Level Descriptors Section 1, part (a): Shakespeare.**	15

Question			Guidance	Marks
6	(b)		***Twelfth Night*** **'The play's notions of gender are very complex.' 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. Many candidates will bring to their reading of the play a sense of the current importance of this subject. The play certainly has a great deal to offer for discussion in this area. Recent stagings make the most of the gender complexities implicit in the play (including Mark Rylance's performance as Olivia, gender-blind casting of the sub-plot in a Stratford production ten years ago, and Emma Rice's choice of a drag queen as Feste partnering a female Malvolio). Discussion of the conventions of the Elizabethan theatre is likely to be useful, unless it too obviously involves drop-in paragraphs of context. This play capitalises on all the quirks and implications of casting boy actors in the female roles. Beyond a mere listing of the gender complexities in the plot of the play (cross-dressing; characters falling in love with members of the 'wrong' sex; implicit consideration of the nature of masculinity and femininity) some candidates might choose to consider how this aspect of the text contributes towards the idea of *Twelfth Night* as a comedy of mistaken identities and (self-) discoveries, with (at times) a quiet solemnity and hint of loss (especially the moving revelations about Cesario's non-existent sister in 2.4.) The link between the topic of gender in this question and the matters presented in the context passage (Question 6(b)) may be touched on by some candidates, who may make use of the developing intimacy between Orsino and Cesario portrayed in 1.4. 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
7			***'Literature often celebrates the strong bonds between human beings.'*** **In the light of this view, consider ways in which writers explore the strength of human relationships. 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). Bonds of love and loyalty fluctuate in Marlowe's drama (even within the central relationship of Edward and Gaveston). The strong bond of love is also central – and celebrated – in *The Duchess of Malfi* but (once again) this is another work in which relationships between human beings are tested. In *She Stoops to Conquer* it could be argued that relationships (both within families and in affairs of the heart) are tested and (for the most part) proved. Lumpkin's 'loving' treatment of his mother, however, will take some forgiving. Self-deception means it is often difficult to sustain strong, established bonds in *A Doll's House*. Characters in *An Ideal Husband* (most notably Sir Robert) are required to learn which bonds between human beings are really worth valuing (such as the friendship of the 'dandy', Lord Goring). Chaucer's Prologue and Tale certainly presents bonds between human beings on a number of levels – but we soon see that these are not all upheld with equal strength and some are poorly judged. The strength of the bond between the two human characters in *Paradise Lost* is, clearly, central to the poem's subject: it fluctuates though and also provides telling contrasts when examining the relationship between the couple and both God and Satan. Coleridge aims to cherish and celebrate human connections (although the figures in his poems often face challenges in this respect). It could be argued that the tragedy of *Maud* is that the narrator might – in other circumstances – be redeemed by the 'pure and holy love' he feels for Maud. Earthly bonds between human beings in Rossetti's poetry can sometimes be fragile but they can also have a redemptive quality in a Christian perspective. This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. **This guidance should be used in conjunction with the Level Descriptors Section 2, Drama and poetry pre-1900.**	30

Question			Guidance	Marks
8			***'Stereotypes about gender are as inappropriate in literature as they are in life.'*** **In the light of this view, consider ways in which writers explore gender roles. 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* candidates may discuss complex notions of gender in the context of the king's apparent homosexuality. The character of Isabella – and perceptions of the interweaving of sexuality and gender – will also provide fruitful areas for consideration. The Duchess of Malfi is at once the victim of – and a rebel against – the gender stereotyping of her time. Gender stereotypes become a matter of self-conscious dependency for Marlow in *She Stoops to Conquer* – he believes he can only make love to lower-class women. In *A Doll's House* cosy Victorian gender roles and the comforting fictions they give rise to are subject to intense scrutiny. As so often in his work, Wilde delights in subverting expectations in *An Ideal Husband*, which is a play about the dangers of idealising the male. Chaucer's May certainly defies the expectations of a stereotypical wife of the time, though possibly introduces other fixed views of female sexuality. She would appear to have a heavenly parallel in Proserpina. Milton's Eve has no stereotypical antecedent, of course, but her actions have profound implications for all humanity (male and female) and Milton's own views about marriage and divorce may feature on strong scripts. The world of Coleridge's poetry finds space for a variety of female roles, some endorsed, and some questioned: domestic helpmate, muse, oriental outsider, femme fatale and victim. The problem with the *Maud*-narrator's view of Maud is that he is only able to see her in terms of various kinds of female stereotype, never straightforwardly as a woman. Rossetti's is often a deceptively straightforward world of female fragility but her many female (and male) characters often subvert expectations, her posture of passive female watchfulness sometimes providing visionary insights. 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			***'Literature too often undervalues qualities of kindness and compassion.'*** **In the light of this view, consider ways in which writers explore kind and compassionate behaviour. 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). Compassion and kindness are rare qualities in *Edward II* though the role of Kent offers plenty of empathy and acts such as the Queen's early selflessness are touching and thought-provoking. Expressions of love in *The Duchess of Malfi* are often defeated by the needs of revenge tragedy, though Flamineo famously discovers 'compassion' in himself. Many of the characters in *She Stoops to Conquer* undertake a sometimes bumpy journey of self-discovery which culminates in mutual understanding through love. Compassion and kindness in *A Doll's House* are found in unexpected places: Krogstad's relationship with Mrs Lind, Dr. Rank's obsession with Nora. In *An Ideal Husband* the kindness and compassion implicit in some romantic and family relationships arguably cancel out the effects of some of the more ruthless behaviour on display in the play. *The Merchant's Prologue and Tale* is set in a cynical world where any small acts of compassion and kindness stand out in sharp relief. It is, perhaps ironically, in the realm of the gods that we see these most clearly. The supernatural world of Milton's poem can also be notably devoid of these qualities and yet the kindness and compassion of Adam and Eve towards each other and the Son's gentle judgement of his 'enemies' stand out. Coleridge's world seems to aspire consistently to a utopia of kindness and compassion, though it sometimes fails to get there. Any kind, compassionate behaviour in *Maud* quickly becomes warped, like so much else in the overwrought world of this poem, yet the narrator finds moments of lyrical calm and empathy. For Rossetti, kind and compassionate behaviour often forms the selfless acts which define the very essence of humanity. 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			***'Literary works often explore the consequences of human error.'*** **In the light of this view, consider ways in which writers explore poor decisions. 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 himself might be said to be politically inept and even reckless (especially his cult of favourites) while the vengeful barons often overreach themselves. The Duchess weds bravely but arguably unwisely for love, while her brothers' rash, pompous and hedonistic lifestyles bring about their downfalls. Marlow is not the only character in Goldsmith's comedy to contribute to the 'mistakes of a night', though in this play error often leads to a happy outcome. Ibsen shows us in *A Doll's House* that errors of judgement from far in the past can have serious repercussions in the present – and a similar situation may be observed in *An Ideal Husband*. In both these plays, poor decision-making by characters, however, makes for transformative drama. Chaucer's Prologue and Tale is laden with presumptuous choices, wanton behaviour and effective flattery. *Paradise Lost* could be said to illustrate the effects of the biggest mistake in human history but Milton never lets us forget that the Fall leads to the Son's redemptive suffering and 'intercession sweet.' Coleridge's personae frequently make mistakes from which they profit: the Mariner is perhaps the best example of this. The *Maud*-persona arguably commits a number of errors, products of his dementia, including (arguably) his departure for the Crimean War. Serious mistakes are only just avoided in Rossetti's *Goblin Market,* but Laura's initial error of judgement and subsequent redemption form a pattern which can be observed elsewhere in the poet's works. This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. **This guidance should be used in conjunction with the Level Descriptors Section 2, Drama and poetry pre-1900.**	30

Question			Guidance	Marks
11			***'The instinct to control others is natural in humanity.'*** **In the light of this view, consider ways in which writers explore control and authority. In your answer, compare one drama text and one poetry text from the above lists.** In Section 2, the dominant assessment objective is: **AO3**. AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. The secondary assessment objective is AO4, Explore connections across literary texts. Answers will also be assessed for AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO5, Explore literary texts informed by different interpretations. In making the comparison (AO4), answers should demonstrate an understanding of the significance and influence of the contexts in which their texts were both written and received (AO3), and show confident use of terminology, organisation and coherence (AO1). They should also show an awareness of the views of other readers and audiences (AO5). The power-play evident throughout both *Edward II and The Duchess of Malfi* suggests that control and authority are dominant features in human nature with both Edward and the Duchess showing defiance in response to imprisonment as tragic victims. Authority and control are exercised on a less violent scale in Goldsmith's drama although the play shows a good deal about power relations across class divisions: Kate can only gain control over Marlow by dropping many rungs on the social ladder. In *A Doll's House* Nora learns the hard way that she cannot control others (and the system) as easily as she thought. The desire for moral superiority and financial success drives Wilde's *An Ideal Husband*. The Chiltern marriage becomes less about power and control than mutual recognition of human flaws, while the free spirit Goring comes to recognise the creative influence of Mabel. Control, or 'Maistrie' as it is often called in Chaucer, is fought for by most of the characters, human and divine, in the Prologue and Tale. *Paradise Lost* also shows divine and semi-divine characters (including our 'first parents') struggling to exert or manage control. Coleridge's personae invariably need to dominate their surroundings, whether a coastal walk or susceptible wedding guest. In *Maud t*here is much criticism of the effects of contemporary capitalism, the marriage market, profiteering war-mongers, etc. Rossetti's poetry rarely suggests the need for figures to achieve superiority over others (although the Goblin Men are an exception) but there are many examples in her work of the power of authority – from God downwards – and of the attraction of control and of the need for self-control. This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. **This guidance should be used in conjunction with the Level Descriptors Section 2, Drama and poetry pre-1900.**	30

Question			Guidance	Marks
12			***'Happiness is difficult to find and difficult to keep.'*** **In the light of this view, consider ways in which writers explore happiness. 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* Marlowe's handling of the wheel of fortune ensures that a character's fulfilment is only temporary. Any domestic happiness experienced by the Duchess (*Malfi*), though touching, is also short-lived, while Bosola's irregular life has become a fruitless quest for satisfaction. Happiness in *She Stoops to Conquer* depends on odd mechanisms: Kate's deception, Lumpkin's manipulation. Aspects of the comic conclusion, however, look as though they might last. The shocked complacency of most characters in *A Doll's House* will have to work hard to find contentment. Happiness in *An Ideal Husband* is threatened by misplaced idealism, misunderstanding and a strong whiff of vice. None of the characters in Chaucer's *Prologue and Tale* gains any lasting happiness beyond the superficial pleasures of sex. In Milton happiness is the great prize, carelessly thrown away, Satan 'working all our woe' as Sin and Death bring mortality to Eden. Coleridge's characters often sound a note of ecstasy, as though happiness is just around the corner, though rarely is the 'joy' of the 'pure in heart' actually achieved. The narrator of *Maud* is unlikely ever to find happiness, but he glimpses the possibility, often with great surges of lyric contentment or ecstasy. Happiness is a much sought-after state in the world of Rossetti's poetry, often sought in worldly contexts, but securely found only in divine ones. 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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