OCR
Oxford Cambridge and RSA

GCE

English Literature

H472/01: Drama and poetry pre-1900

A Level

Mark Scheme for June 2023

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

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

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

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MARKING INSTRUCTIONS

PREPARATION FOR MARKING
RM Assessor

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

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

3. Log-in to RM assessor and mark the 10 practice scripts and the 10 standardisation scripts.

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

MARKING

1. Mark strictly to the mark scheme.

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

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

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

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

   Rubric Error Responses – Optional Questions
   Where candidates have a choice of question across a whole paper or a whole section and have provided more answers than required, then all responses are marked and the highest mark allowable within the rubric is given. Enter a mark for each question answered into RM

assessor, which will select the highest mark from those awarded. *(The underlying assumption is that the candidate has penalised themselves by attempting more questions than necessary in the time allowed.)*

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

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

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

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

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

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

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

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

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

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

9. Assistant Examiners should send a brief report on the performance of candidates to their Team Leader (Supervisor) by the end of the marking period. The Assistant Examiner's Report Form (AERF) can be found on the RM Cambridge Assessment Support Portal (and for traditional marking it is in the *Instructions for Examiners*). Your report should contain notes on particular strengths displayed as well as common errors or weaknesses. Constructive criticism of the question paper/mark scheme is also appreciated.

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

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

11. 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

12. 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 3 Scene 3, exploring Shakespeare's use of language and dramatic effects.** In Section 1, part (a), the dominant assessment objective is: **AO2**. AO2, Analyse ways in which meanings are shaped in literary texts. Answers will also be assessed for AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression. Answers should be informed and relevant, showing understanding of ways in which structure, form, language, imagery and dramatic effects shape meaning (AO2) blended into a coherent argument (AO1). Candidates may choose to comment that this is the turning point of the play, and the usual choice of where to put the interval. As ever, Coriolanus divides loyalties, and inspires a range of opinions and reactions. The general atmosphere of confrontation and argument here is characteristic of the play as a whole, and this is reflected in the fragmented nature of much of the language (short lines, exclamations, incomplete interjections). It is notable that the passage presents a large number of questions and exclamations (although candidates will need to take care to express this appropriately without close reference to punctuation acquired in modern editions. Coriolanus' technique of listing the defects of the Plebeians also contributes to the dramatic appeal, as does the crowded stage, where everyone seems to try to manipulate someone else. Cominius and Menenius do all they can for Coriolanus, trying to remind him of his pledge to speak 'mildly'. They are completely ignored. Meanwhile the tribunes manipulate the people, reminding them of their 'great power', prompting them to the prearranged political chant 'It shall be so', which will momentarily interrupt the action. Coriolanus' final speech stands out in the passage, and candidates may choose to comment on how, as so often, it is built on invective directed at the common people, even raising the idea of a foreign army, soon to threaten Rome. Many will feel Coriolanus preserves his sense of dignity, making his retreat paradoxically heroic. Much is going on: the large number of characters, the sense of a crowd. 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 play sometimes suggests that Coriolanus is an enemy of the people.' Using your knowledge of the play as a whole, show how far you agree with this view of the character 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. Candidates might choose to base part of their answer to this question on the passage which features in part (a) of the question, although answers towards the top of the mark range will range widely across the play as a whole and will consider the character Coriolanus in a number of different contexts. Some candidates will choose to provide generalised character descriptions of the play's main figure, although this approach is unlikely to be successful in addressing the specific terms of the question. The play opens, of course, with the view that Coriolanus is 'chief enemy to the people' (First Citizen) and this view is certainly perpetuated by the tribunes at every point they appear, underscoring the fierce class war in progress. . The play's politics divide fiercely along class lines and, despite his heroism and soldiership, the champion of the 'right hand file' is not always popular with the starving plebeians. Many candidates will choose to make the most of the word 'sometimes' in the question's prompt quotation. Clearly there is a balance to be struck, and much of the dramatic impact of the play arises from the collision in Coriolanus' character between values of loyalty and bravery on the one hand, and vanity and disdain on the other. He is also, despite provocation, a traitor to his country. Candidates may well choose to include consideration of recent widely available digital performances of Coriolanus by Tom Hiddleston (streamed) and Ralph Fiennes (filmed), both using close-up to stress the complexity of the character. 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.**	uestio

Question			Guidance	Marks
2	(a)		***Hamlet*** **Discuss the following passage from Act 2 Scene 2, exploring Shakespeare's use of language and its dramatic effects.** In Section 1, part (a), the dominant assessment objective is: **AO2.** AO2, Analyse ways in which meanings are shaped in literary texts. Answers will also be assessed for AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression. Answers should be informed and relevant, showing understanding of ways in which structure, form, language, imagery and dramatic effects shape meaning (AO2) blended into a coherent argument (AO1). Candidates are likely to note this is one of Hamlet's soliloquies. In this case he is sharing with the audience his concerns that though two months have elapsed since the Ghost's message, he has as yet done nothing to take revenge on Claudius. The example of the players, the 'dream of passion' that is their stock-in-trade, makes him wonder why he is so 'muddy-mettl'd', only to be spurred into a piece of unmeasured rant ('Bloody, bawdy villain!') which he immediately disparages as worthy only of a 'drab or scullion'. The hinge of the soliloquy comes at 'About, my Brains', where he seems to hit upon the idea of a play-within-a-play, the Mousetrap, as a way of getting at the King's conscience. As often with Hamlet, the rhetoric is slick, but its very expansiveness -- the questioning, the listing, and the worrying of the stage/life metaphor – may suggest (depending on performance) that Hamlet is less confident than the soliloquy would have the audience believe. Although Hamlet is the only character to appear in this excerpt from the play, that does not mean that dramatic elements are missing: candidates may note the effect of the stages of Hamlet's rhetoric, his careful building of ideas of self-justification and self-reproach, and his parodies of melodramatic dialogue and action, apparently owing something to the performance of first player in the Pyrrhus scene immediately preceding. This speech builds to a committed climax and we enjoy witnessing Hamlet playing his part. 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*** **'Ideas and images drawn from the Theatre are central to the play *Hamlet*.' Using your knowledge of the play as a whole, show how far you agree with this view of the play *Hamlet*.** **Remember to support your answer with reference to different interpretations.** In Section 1, part (b), the equally weighted assessment objectives are: **AO1** and **AO5**. AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO5, Explore literary texts informed by different interpretations. Answers should be creative, informed and relevant (AO1) and supported with textual reference. The answer is in itself a response to a critical view, but may make reference to the interpretations of other audiences and readers (AO5), which may include a discussion of changing critical views of the play over time, and which may include both historic and contemporary performances of the play. Clearly Hamlet himself plays a number of different roles throughout the play, and candidates may well argue that the warning to the soldiers about his 'antic disposition' complicates whether Hamlet's apparent madness is acting or not. He sometimes prefers to meditate on possible 'roles', or the possible impact of them, rather than get on to effects and consequences. An act and a half of the drama focuses on a play within a play is staged in two versions to 'trap' the 'conscience of the King'. Meanwhile Hamlet shows he is close friends with the players, invites one of them to speak lines (on 'Pyrrhus') that have as close bearing on recent events at Elsinore, then (briefly) stopping the play in Act Three so the Prince can instruct the Players (rather like a modern director) how to avoid the excesses of coarse acting. Some candidates might consider the importance of role-playing at Court. Rosencrantz and Guildenstern have been summoned to Elsinore to play the role of Hamlet's bosom friends while reporting back to the King. Claudius speaks of the 'harlot's cheek, beautied with plastering art'. Such dressing-up seems necessary to high politics. Hamlet finds plenty of opportunities to upstage the professional deceptions of courtiers, undressing Osric's pretentious costume and language, forcing Polonius to say the same cloud is like a weasel and a whale, and framing Rosencrantz and Guildenstern in the most effusive courtly language, which sends them to very real deaths. Hamlet even challenges Laertes to a bout of impromptu stage rhetoric in the graveyard scene. This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. **This guidance should be used in conjunction with the Level Descriptors Section 1, part (b): Shakespeare.**	15

Question			Guidance	Marks
3	(a)		***Measure for Measure*** **Discuss the following passage from Act 2 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). This is the play's second major 'confrontation' scene (after Act II, scene ii) between Angelo and Isabella. Isabella is playing straight, patiently asking for mercy from the deputy, and when she does not quickly get it, offering to leave. Angelo is more and more ruled by his 'blood'. He has already deplored the tendency of blood to overcome reason at the start of the scene. There is a good deal of sparring between the characters: Isabella unsure where this is heading, Angelo finding it hard to come to the point, but regularly introducing faintly sexualized imagery, the 'saucy sweetness' or 'sweet uncleanness' of fornication, the black mask that conceals more than it reveals. How much of Angelo's 'flow' Isabella follows may be brought out in performance: her words suggest to Angelo an exaggerated innocence, or some kind of craft. Angelo is trying to raise the idea that good may come of evil, that the end may justify the means, but she is not prepared (in this extract) to enter into debate, remaining piously inscrutable. Some may feel it is Angelo's dark obsession with Isabella's body that drives him on when he seems to make so little progress; others may think he increasingly relishes acting out of his character, trampling his habitual 'gravity'. In the second half of the passage the characters increasingly complete one another's blank verse lines, suggesting a subliminal link may be developing between them. This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. **This guidance should be used in conjunction with the Level Descriptors Section 1, part (a): Shakespeare.**	15

Question			Guidance	Marks
3	(b)		***Measure for Measure*** **'The effects of sexual behaviour are a significant concern throughout the play.' 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. The link with the passage in part (a) of this question will be clear to many candidates, and some may choose to use that text as a springboard for their answer. Clearly there is a great deal to discuss in relation to Angelo when considering this question, especially the rather complacent way in which he lets his sexual appetites predominate over his previous reputation for self-discipline and reason. Sexual behaviour is also a feature of many other aspects of the play, and some candidates may be quick to point out that this could be described as an 'overall theme'. The Angelo/Isabella relationship is one of several plot strands treating this topic. Much of the impetus for the plot, for instance, originates in the sexual relationship between Claudio and Juliet. The Mariana plot-line is focused on Angelo's failure to honour his nuptial contract. Pompey presides over a comic sub-plot in which he graduates (apparently) from pimp to hangman's assistant. Lucio shamelessly styles himself something of a sexual epicure, and there are lively glimpses into sexual trafficking in the underworld of Vienna. Film and stage performances of *Measure for Measure* often emphasise issues of sexual morality, often drawing parallels with the contemporary London stews. Vivid visual interpretations of this aspect (Cheek by Jowl; Complicité) make the sex industry unignorable in some productions. 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 1 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). Richard's soliloquy follows immediately after the Yorkist celebrations after the decisive Lancastrian defeat at Tewkesbury, so the 'sun of York', Richard's House, is in the ascendant once again. The opening monologue establishes the character of Richard in a way which emphasises both his intelligence and his cunning. Here Richard re-establishes his character as first the stage figure of the 'Malcontent', and shortly afterwards as a 'determined' villain. For a motive he urges his deformity, which the sunshine of York shows up by exaggerating his ugly shadow. Meanwhile in this 'weak, piping time of peace' his lascivious and more athletic brother Edward 'capers nimbly in a lady's chamber'. Richard ironically claims high moral ground, as he often does: he will 'hate the idle pleasure of these days.' Where hitherto it has been Clarence who has plotted against the King, now, in a more covert way, it will be Richard. The introduction of Clarence (and others) provides both a visual, dramatic contrast to the '*solus*' introduction, and proof of Richard's ability to subtly manipulate those around him, joking with his brother in a hail-fellow-well-met manner. There are hints of things to come in the play: in the stage direction 'guarded' and in the reference to the Tower. Candidates might choose to refer in their answer to other moments in the play where we see Richard alone (or isolated) on stage, such as Act V, scene iv. 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*** **'Richard's great talent is to make villainy attractive.' Using your knowledge of the play as a whole, show how far you agree with this view of the character Richard.** **Remember to support your answer with reference to different interpretations.** In Section 1, part (b), the equally weighted assessment objectives are: **AO1** and **AO5**. AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO5, Explore literary texts informed by different interpretations. Answers should be creative, informed and relevant (AO1) and supported with textual reference. The answer is in itself a response to a critical view, but may make reference to the interpretations of other audiences and readers (AO5), which may include a discussion of changing critical views of the play over time, and which may include both historic and contemporary performances of the play. Better answers to this question are likely to move beyond mere (prepared?) character sketches of Richard, and will consider instead the relationship between the attractive and villainous elements in the lead character's personality. arguing that it is the synthesis of these two elements which makes Richard such a successful usurper (if less effective as a king), but a never less than compelling character. The role is one of the longest in Shakespeare, ensuring Richard is able to manipulate our sympathies, or at least account for his behavior in nearly every scene. He is unscrupulous, managing the imprisonment of Edward V, the framing of Hastings and the dispatch of the 'too powerful' kindred of the Queen, yet always giving good reasons for each. He complains that the Lady Anne let herself be seduced too easily. He blames his 'other self' Buckingham's fall on Buckingham, for hesitating to murder the princes. Right until the night before Bosworth Richard is able to make his behavior comprehensible in a world of Machiavellianism and *realpolitik*, and often attractive too, moving effortlessly among the stiff rhetoric of his adversaries. Candidates may well choose to cite contextual evidence about the historical Richard, and his apparently misunderstood nature, although this will only be relevant if it is focused on a literary interpretation of the character and the question. Candidates will also be able to draw on a wide range of performance examples, from Laurence Olivier onwards. 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 4 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). There is a great deal for candidates to consider and comment on in this passage. We witness both the earthly and supernatural elements of the play in this scene, and we move from grand theatricality and illusion (in the masque) to intimate relationships (between father and the young couple) and private thoughts (in Prospero's final musings). Candidates may choose to comment on the way this is a microcosm of the broader play, where human interaction is always presented in terms of the 'magical realism' of the island. There is plenty of opportunity for the best answers to discuss the variation of metre in this scene: the sing-song short lines of Juno and Ceres giving way to oddly thumping hypermetric couplets, broken verse accompanying Prospero's agitated recall of Caliban's conspiracy, the serene diminuendo of his big set speech. Some will comment on the Folio stage direction, one of a number of usually full ones in this play. Prospero's speech about the actors is likely to invite considerable comment. It makes explicit the play's continual link between art and life, the on and off stage world. It is also often claimed to be in some indirect way Shakespeare's farewell to his career as a playwright. It is also one of the key 'all the world's a stage' speeches in the Shakespearean canon, coming after a Masque interlude which functions as a 'play within a play.' Prospero gives it full space and value before he returns to the urgent matter of Caliban's conspiracy. 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*** **'A play about theatrical illusion and the power of performance.' Using your knowledge of the play as a whole, show how far you agree with this view of *The Tempest*.** **Remember to support your answer with reference to different interpretations.** In Section 1, part (b), the equally weighted assessment objectives are: **AO1** and **AO5**. AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO5, Explore literary texts informed by different interpretations. Answers should be creative, informed and relevant (AO1) and supported with textual reference. The answer is in itself a response to a critical view, but may make reference to the interpretations of other audiences and readers (AO5), which may include a discussion of changing critical views of the play over time, and which may include both historic and contemporary performances of the play. Clearly this is a play which celebrates drama and performance. The main action is little more than theatrical illusion on a grand scale, meant to try the moral stamina of the 'enemies' brought within Prospero's reach. The magic of the play is often theatrical: the Masque episode, building on the contemporary success of the Court Masque; Ariel singing a wonderful dirge for someone not actually dead; his impersonations and deceptions in the two conspiracy scenes; his descending like a harpy in a scene designed to dole out justice by the power of theatrical illusion (the stage crowded with strange 'shapes', the broken feast). Caliban is attentive to all this 'performance': it moves him to his richest poetry. Throughout Prospero becomes intermittently aware of his equivocal role as dramatist shaping materials from everyday life and 'real' people. At the end he resumes the role of a humble actor, asking for applause. Like many Shakespeare dramas this one features a play-within-a play, with all accompanying opportunity for meta-theatrical conceit. Essays are likely to refer to the play's rich performance history, often using elaborate devices to manage the illusions, such as the 2016 'hi-tech' version at the RSC, and there may be the references to the use of the play in the major ceremonies at the 2012 London Olympics. 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 2 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 exchange between the Duke and Viola is multi-layered and full of dramatic irony. It plays into issues of gender, sexuality, desire and disguise. The start of the extract mirrors Orsino's love-lorn speech in the first scene, as if nothing much has happened since then, but this time his lyrical cadence and masterly sententiousness is picked up by Cesario, who responds in the same mood, as if agreeing that the differences Orsino alleges between men and women make it difficult to sustain relationships between them. Some will argue there is a somewhat fractured quality to the central dialogue of the passage, reflecting the power imbalance between the two characters represented. Much of the dialogue takes the form of questions and answers, and this sense of catechism arguably highlights the broader questions which the play seems to be posing about love and relationships. The song (this is a very musical play) serves to introduce a darker tone to the scene, with its focus on time and death; but it is also a sung by maids busy at their needlework, so it may also reflect the pleasurable pain that must await them in the world of love. Candidates might choose to relate this scene to other moments in the play where romantic dialogue is central (such as the scenes between Viola and Olivia); they may point out that this is not just the great but the only love-scene between Viola and Orsino, taking place through a somewhat porous disguise. 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 lovers in *Twelfth Night* must learn the importance of constancy in love.' 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. Candidates may choose to return to the relationship between Viola and the Duke presented in the passage question (a). Here the Duke (as always) alleges the virtues of male constancy while (at some level) flirting with the woman who is his page-boy. Orsino tries to be constant to his fixation with Olivia; Olivia to her gloomy memories of her dead brother; Antonio to his beloved ship-mate. Two of them will need to shift their preoccupations to more suitable partners: Olivia does this twice. This leaves only Antonio bemoaning his lot as an unrequited lover in the play's final scene. The play's great love duet harps on constancy (Orsino's big booming durable love, Viola's sister, loving and unloved to death). However most of the characters discover a suitable partner pragmatically, in the course of the play. The comic ending shows the two key couples settling for what the plot has dealt them. Some candidates working at the top of the mark range might attempt to consider how the dramatic structure of the play (and, more broadly, of comedy in general) encourages development, change and revelation. Some may even point out that the 'silvery undertone of sadness' often noted in this play suggests that love may prove one of the few true things among the regular rainfall of daily life. 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 suggests that strong desire is always difficult to control.'*** **In the light of this view, consider ways in which writers present behaviour motivated by desire.** **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). Desire is at the centre of so many of the events in *Edward II* – whether in terms of love, sex or politics. Edward cannot always control himself; others often attempt to control him (sometimes successfully). Characters in *The Duchess of Malfi* (and sometimes the Duchess herself) display strong desire for people and for power. The tension between desire and control is expressed using a different sort of palette in *She Stoops to Conquer*. Marlow is able to control his desires rather less than he imagines in the play, whereas the apparently wild Tony Lumpkin controls his rather well. The strength of Nora's desire to leave her family and to start a new life represents the motor of future social change and development. 'Controlling' it would invalidate much of the play. The characters in *An Ideal Husband* often desire selfish gains, but it could be argued that in Wilde's world, where everything can be resisted except temptation, human desire will tend to be repressed rather than controlled. The fabliau origins of *The Merchant's Prologue and Tale* seem to exonerate the strong desires expressed by several characters. This view seems to be endorsed by the garden-gods in the final scene. Lack of ability to exercise self-control leads to (tolerated) disaster on many levels. The desires expressed by the first couple in *Paradise Lost* anticipate many of the problems future civilisations have found when trying to exert emotional discipline. Strong desires and feelings abound in a number of contexts in Coleridge's poetry, especially in the narrative poems or in autobiographical texts like 'Dejection' or 'The Pains of Sleep'. In his world control is difficult and unattractive, either limiting the desires of the human spirit or creating difficulties on a broad scale (as with *The Ancient Mariner*). Strong desire becomes a sinister and destructive quality in Tennyson's *Maud*. The inability of the narrator to control this once again has disastrous consequences. Rossetti explores the tension between desire and control in a number of contexts, often dealing with religious temptation. The issue is perhaps best illustrated by Laura's story in *Goblin Market*. 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			***'The modern interest in inclusivity is rarely satisfied in literature from earlier periods.'*** **In the light of this view, consider ways in which writers you have studied respond to diversity and equality. In your answer, compare one drama text and one poetry text from the above lists.** In Section 2, the dominant assessment objective is: **AO3**. AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. The secondary assessment objective is AO4, Explore connections across literary texts. Answers will also be assessed for AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO5, Explore literary texts informed by different interpretations. In making the comparison (AO4), answers should demonstrate an understanding of the significance and influence of the contexts in which their texts were both written and received (AO3), and show confident use of terminology, organisation and coherence (AO1). They should also show an awareness of the views of other readers and audiences (AO5). Edward II does not live in a world where 'inclusivity', in the modern sense, features strongly. Candidates might choose to explore Edward's apparent sexual preferences and Queen Isabella's female status in this context. Clearly the Duchess of Malfi suffers considerably as a result of her position as a woman in a patriarchal family which values its aristocratic blood-line above everything else. In *She Stoops to Conquer* much of the action and many of the effects of the play derive not only from the inequalities of the social context, but also from the feisty heroine's skill and joy in demolishing them. The position of women in Ibsen's society provides the very impulse for the major dramatic events of *A Doll's House*. The repressed, bourgeois 'world' of the play, though readily identifiable to the reader, is at odds with any modern sense of inclusivity. The wider message of *An Ideal Husband* is a liberal one, to be tolerant of human failings, but the action will sometimes seem encumbered in an atmosphere of late nineteenth century opulence. Class and power structures dominate the Chaucerian world of *The Merchant's Prologue and Tale.* May's role in this environment is an unappealing one, but this does not prevent her from joining in with the machinations of this world of inequalities on her own terms. The inequalities in *Paradise Lost* are inherent in the biblical texts and Judeo-Christian traditions on which it is based. This is not a modern 'inclusive' world, and Adam and Eve learn this the hard way. In Coleridge's Romantic world view, broader principles of equality and fraternity are debated, as in 'Fears in Solitude', though a strong, traditional sense of sin and expiation dominates. 'The Ancient Mariner'. There are powerful glimpses of the disadvantaged world in *Maud*'s presentation of Victorian Mammonism, though elsewhere in the poem the narrator proves to share many of the sexist assumptions of the contemporary upper-classes. Rossetti's poetry provides us with a woman's voice, though her argument is often cautious (or sensible): a conservative theology, reservations about personal initiative, and a distrust of female emancipation. This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. **This guidance should be used in conjunction with the Level Descriptors Section 2, Drama and poetry pre-1900.**	

Question			Guidance	Marks
9			**'A cautious attitude to life is often a wise one.'** **In the light of this view, consider ways in which writers explore cautious attitudes and 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). It might be argued that Edward II makes a mistake in not displaying enough caution in his approach to both public and private life. The barons are notably impetuous too, risking everything on a single murder or battle. The Duchess of Malfi might also be said to throw caution to the wind in marrying her groom, but Bosola has a caution of his own, keeping in with both his conscience and the man that pays. *She Stoops to Conquer* tends to stress the importance of taking risks, as Kate teaches the nervous Marlow, though something is also to be said for the steady, cautious outlook of the Hardcastles. In *A Doll's House* caution is expected of many (often in financial terms) and Nora's final act in the play is a defiant and terminal rebellion against such repressive attitudes. Caution is required in *An Ideal Husband*: this is a dangerous, political world full of traps. Those who fail to follow its rules are likely to find themselves in difficulty. There is a general abandonment of caution in *The Merchant's Prologue and Tale,* and this leads to ruin and destruction for many of the characters involved, as well as a sense – from the reader's perspective – of a loss of sympathy. Caution, especially when faced with temptation or deception, is required in the Eden of *Paradise Lost* but the fate of the major characters suggests how difficult human beings are likely to find this. Satan is arguably the embodiment of an outrageous gambler. Caution is often part of the mindset of the voices in Coleridge's poetry; it is part of their pensive and considered approach to life. Clearly there are exceptions: the Mariner, for instance, or that grand thinker Kubla Khan. Caution is not a concept which we associate with Tennyson's *Maud*. The ill-judged actions of the narrator, we feel, would so often benefit from the restraining influence of this (and other) qualities. Candidates might choose to express the idea that the world of Rossetti's poetry is a cautious one (whether as the result of social or religious constraints) and part of the "half-light atmosphere" which her work creates. 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			***'It is important to be true to yourself before you are true to other people.'*** **In the light of this view, consider ways in which writers explore the need to reconcile one's own beliefs with the needs of society.** **In your answer, compare one drama text and one poetry text from the above lists.** In Section 2, the dominant assessment objective is: **AO3.** AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. The secondary assessment objective is AO4, Explore connections across literary texts. Answers will also be assessed for AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO5, Explore literary texts informed by different interpretations. In making the comparison (AO4), answers should demonstrate an understanding of the significance and influence of the contexts in which their texts were both written and received (AO3), and show confident use of terminology, organisation and coherence (AO1). They should also show an awareness of the views of other readers and audiences (AO5). Much of the King's tragedy in *Edward II* arises from his determination to be true to his own wishes rather than those of other people. Candidates may be keen to explore this in the contexts of the King's (and the author's) times. The Duchess in *The Duchess of Malfi* is a high-born woman with many insights into heaven, hell, love and suffering. Nevertheless she is forced to deceive almost everyone about her. It could be argued that *She Stoops to Conquer* suggests that those like Kate and Lumpkin, who practise deception while revealing their essential selves, bring about the comic renewals of the play's conclusion. *A Doll's House* presents the culmination of a series of events where the need to be true to oneself (for Nora) rather than others has become a general necessity, both for herself, the age and Norway. In *An Ideal Husband* Mrs Cheveley's selfishness in her world of private gain is contrasted with moral renewal in the other characters as they come to know themselves better. None of the main characters in *The Merchant's Prologue and Tale* considers truth towards others to be important. Januarie's self-deceit, criticised by his counsellor Justinian, leads him to be elaborately hoodwinked by the young lovers. In *Paradise Lost* Adam and Eve are full of good intentions, but she succumbs to the Satan's much stronger sense of (damaged) selfhood, and Adam loses himself in uxorious worship of his wife, with disastrous consequences. The importance of truth to oneself lies at the heart of Coleridge's vision, and his poetry frequently demonstrates a ferocious honesty in interrogating personal emotion, never clearer than in 'Dejection'. The narrator's failure to see the truth of situations as others do is at the centre of his tragedy in *Maud*; he wants to be true to himself and his beloved, but ends up banishing one and (indirectly) killing the other. Alternatively in the more contemplative and devotional poetry of Rossetti, the importance of being true to oneself, to others, and (often) to God is frequently at the centre of these 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			***'Literature often explores the gulf between the 'haves' and the 'have nots'.'*** **In the light of this view, consider how writers explore issues of advantage and disadvantage.** **In your answer, compare one drama text and one poetry text from the above lists.** In Section 2, the dominant assessment objective is: **AO3**. AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. The secondary assessment objective is AO4, Explore connections across literary texts. Answers will also be assessed for AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO5, Explore literary texts informed by different interpretations. In making the comparison (AO4), answers should demonstrate an understanding of the significance and influence of the contexts in which their texts were both written and received (AO3), and show confident use of terminology, organisation and coherence (AO1). They should also show an awareness of the views of other readers and audiences (AO5). Candidates may be keen to point out that Edward II apparently has a great deal of advantage but is lacking the qualities required in his society, and ends the play devoid of everything. The Duchess of Malfi occupies a similar position, sacrificing worth and title for a lowly love-match, discovering in the class and cash-bound world of the play that she has fallen beyond the pale of 'Arragonian' nobility. Class differences are strong (and often the source of comedy) in *She Stoops to Conquer.* In the world of this play it can be difficult to determine exactly who the 'haves' and the 'have nots' are, especially as the Tory squirearchy and various country bumpkins seem to attract the playwright's sympathies. The point seems to be that progress depends on our losing class inhibitions, if only temporarily. Money is often the source of the great divide in *A Doll's House*, but power arguably forms an even stronger division. *An Ideal Husband* presents a world of glittering superficiality, dominated at first by Baron Arnheim's 'Gospel of Gold' (and Power). Eventually a more complex and divided reality emerges. Love and sex are the crux of *The Merchant's Prologue and Tale*, with bountiful May and her lusty squire Damian feeding off the 'excess' of a silly, besotted old man. Neither Januarie nor his bought wife and ambitious squire emerges well from the amatory tangle. Adam and Eve, the richest couple who ever lived, bring discord, death and damnation upon themselves, throwing everything away for an apple. Coleridge's poetry offers a world in which rich men like Sir Roland and poor sailors like the Mariner, not to mention Coleridge himself, must come to explore and depend on inner resources. In *Maud* the narrator clearly does not have what he desires. He is unable to overcome his physical and spiritual disadvantages, though he does, in a number of notable passages, sympathise with those whom the Mammonite craze has made much less well-off than himself. For Rossetti, 'having' and advantage are often recalibrated in the context of Gospel paradoxes. In her world the 'lowest place' is often most desirable, as the last is represented as becoming 'first'. 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			**'Rules were made to be broken.' In the light of this view explore how writers present the ways characters deal with rules and restrictions.** **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). Every major character in *Edward II* seems to test the rules to limit, the King with his transgressive sexuality, the nobles with their arrogant ambition. Those who are more circumspect, like Kent, inevitably fall victim to the general atmosphere of unscrupulousness. The Duchess in *The Duchess of Malfi* bends the family honour a little, and suffers for it, but the true chancer is Bosola, forever hovering between what can be got from his immoral masters and turning over a new leaf. *She Stoops to Conquer* demonstrates that the countryfolk know how to break rules and customs better than their upmarket guests, producing remarkable, even transformative outcomes. *A Doll's House* shows how an apparently excellent wife has been breaking the rules of her class and sex all her life. To set things right she doesn't repent, but bursts all the bonds of patriarchy. *An Ideal Husband* seems to suggest not that rules shouldn't be broken, but characters should learn to forgive themselves and others for the transgressive qualities they inevitably possess. In *The Merchant's Prologue and Tale* Januarie thinks he can live without rules, trample on the restrictions of love, age and sexuality, and is taught by participating in a bawdy folk-tale just how difficult it is to find freedom in love. Adam and Eve in *Paradise Lost* confront rules and restrictions imposed by God, and find reasons not only for disobeying them, but start to think (in Book 10) how such disobedience might be indulged and justified. Meanwhile Satan has dedicated himself to breaking God's rules wherever he finds them. Coleridge's conversation poems often juxtapose the restrictions of an intensely domestic setting with philosophical or mystical aspiration; his supernatural poems, particularly, are often about limits: what has the visionary in 'Kubla Khan' done to deserve the contempt of his fellows? Why is it so bad to shoot an albatross? Why is Geraldine's friendship forbidden? Tennyson's *Maud* deals with stuffy aristocratic restrictions that forbid the narrator from bringing to life (in his view) his love for Maud. In Rossetti the 'restrictions' are placed on human life by the creator. Temptation leads to sin and punishment, and rule-breaking often requires self-sacrifice on the part of another to put things right (as in 'Goblin Market'). 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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