

English Literature

Advanced GCE **F663**

Drama and Poetry pre-1800 (Closed Text)

Mark Scheme for June 2010

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Assessment Objectives Grid (includes QWC)

Question	AO1	AO2	AO3	AO4	Total
Section A	5	10	10	5	30
Section B	5	5	10	10	30
Totals	10	15	20	15	60

These are the Assessment Objectives for the English Literature specification as a whole, showing percentage weightings for this paper.

AO1	Communication and Presentation articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression	10%
AO2	Structure, Form and Language demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts	15%
AO3	Connections, Comparisons and Interpretations explore connections and comparisons between different literary texts, informed by interpretations of other readers	20%
AO4	Significance and Influence of Contexts demonstrate understanding of the significance and influence of the contexts in which literary texts are written and understood	15%

Band Descriptors: Section A: Shakespeare (Shown in order of weighting)

Band 6 26–30 marks	AO 2**	<ul style="list-style-type: none"> 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
	AO 3**	<ul style="list-style-type: none"> well informed and effectively detailed exploration of different readings of text
	AO 1*	<ul style="list-style-type: none"> excellent and consistently detailed understanding of texts and question consistently fluent, precise writing in appropriate register critical terminology used accurately and consistently well structured, coherent and detailed argument consistently developed
	AO 4*	<ul style="list-style-type: none"> consistently well developed and consistently detailed understanding of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question
Band 5 21–25 marks	AO 2**	<ul style="list-style-type: none"> 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
	AO 3**	<ul style="list-style-type: none"> judgements informed by recognition of different readings of texts
	AO 1*	<ul style="list-style-type: none"> good and secure understanding of texts and question good level of coherence and accuracy in writing, in appropriate register critical terminology used accurately well structured argument with clear line of development
	AO 4*	<ul style="list-style-type: none"> good, clear evaluation of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question
Band 4 16–20 marks	AO 2**	<ul style="list-style-type: none"> 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
	AO 3**	<ul style="list-style-type: none"> answer informed by some reference to different readings of texts
	AO 1*	<ul style="list-style-type: none"> competent understanding of texts and question clear writing in generally appropriate register critical terminology used appropriately straightforward arguments generally competently structured
	AO 4*	<ul style="list-style-type: none"> competent understanding of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question

Band 3 11–15 marks	AO 2**	<ul style="list-style-type: none"> • 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
	AO 3**	<ul style="list-style-type: none"> • some awareness of different readings of texts
	AO 1*	<ul style="list-style-type: none"> • some understanding of texts and main elements of question • some clear writing, some inconsistencies in register • some appropriate use of critical terminology • some structured argument evident, lacking development and/or full illustration
	AO 4*	<ul style="list-style-type: none"> • some understanding of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question
Band 2 6–10 marks	AO 2**	<ul style="list-style-type: none"> • limited discussion of effects (including dramatic effects) of language, form and structure • descriptive or narrative comment; limited use of analytical methods • limited or inconsistent use of quotations, uncritically presented
	AO 3**	<ul style="list-style-type: none"> • limited awareness of different readings of texts
	AO 1*	<ul style="list-style-type: none"> • limited understanding of text and partial attempt at question • inconsistent writing, frequent instances of technical error • limited use of appropriate register • limited use of critical terminology • limited attempt to structure discussion; tendency to lose track of argument
	AO 4*	<ul style="list-style-type: none"> • limited understanding of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question
Band 1 0–5 marks	AO 2**	<ul style="list-style-type: none"> • very little relevant or no discussion of effects (including dramatic effects) of language, form and structure • very infrequent commentary; very little or no use of analytical methods • very few quotations (eg 1 or 2) used (and likely to be incorrect), or no quotations used
	AO 3**	<ul style="list-style-type: none"> • little or no awareness of different readings of texts
	AO 1*	<ul style="list-style-type: none"> • very little or no relevant understanding of text and very little relevant attempt at question • very inconsistent writing with persistent serious technical errors, very little or no use of appropriate register • persistently inaccurate or no use of critical terminology • undeveloped, very fragmentary discussion
	AO 4*	<ul style="list-style-type: none"> • very little reference to (and likely to be irrelevant) or no understanding of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question

Band Descriptors: Section B: Drama and Poetry pre–1800

Band 6 26–30 marks	AO 3**	<ul style="list-style-type: none"> • excellent and consistently detailed comparative analysis of relationships between texts • well informed and effective exploration of different readings of text
	AO 4**	<ul style="list-style-type: none"> • consistently well developed and consistently detailed understanding of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question
	AO 1*	<ul style="list-style-type: none"> • excellent and consistently detailed understanding of texts and question • consistently fluent, precise writing in appropriate register • critical terminology used accurately and consistently • well structured, coherent and detailed argument consistently developed
	AO 2*	<ul style="list-style-type: none"> • 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
Band 5 21–25 marks	AO 3**	<ul style="list-style-type: none"> • good, clear comparative analysis of relationships between texts • judgments informed by recognition of different readings of texts
	AO 4**	<ul style="list-style-type: none"> • good, clear evaluation of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question
	AO 1*	<ul style="list-style-type: none"> • good and secure understanding of texts and question • good level of coherence and accuracy in writing, in appropriate register • critical terminology used accurately • well structured argument with clear line of development
	AO 2*	<ul style="list-style-type: none"> • 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

Band 4 16–20 marks	AO 3**	<ul style="list-style-type: none"> competent comparative discussion of relationships between texts answer informed by some reference to different readings of texts
	AO 4**	<ul style="list-style-type: none"> competent understanding of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question
	AO 1*	<ul style="list-style-type: none"> competent understanding of texts and question clear writing in generally appropriate register critical terminology used appropriately straightforward arguments generally competently structured
	AO 2*	<ul style="list-style-type: none"> 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

Band 3 11–15 marks	AO 3**	<ul style="list-style-type: none"> some attempt to develop comparative discussion of relationships between texts some awareness of different readings of texts
	AO 4**	<ul style="list-style-type: none"> some understanding of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question
	AO 1*	<ul style="list-style-type: none"> some understanding of texts and main elements of question some clear writing, some inconsistencies in register some appropriate use of critical terminology some structured argument evident, lacking development and/or full illustration
	AO 2*	<ul style="list-style-type: none"> 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

Band 2 6–10 marks	AO 3**	<ul style="list-style-type: none"> limited attempt to develop comparative discussion of relationships between texts limited awareness of different readings of texts
	AO 4**	<ul style="list-style-type: none"> limited understanding of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question
	AO 1*	<ul style="list-style-type: none"> limited understanding of texts and partial attempt at question inconsistent writing, frequent instances of technical error, limited use of appropriate register limited use of critical terminology limited attempt to structure discussion; tendency to lose track of argument
	AO 2*	<ul style="list-style-type: none"> limited discussion of effects (including dramatic effects) of language, form and structure descriptive or narrative comment; limited use of analytical methods limited or inconsistent use of quotations, uncritically presented
Band 1 0–5 marks	AO 3**	<ul style="list-style-type: none"> very little or no relevant comparative discussion of relationships between texts very little or no relevant awareness of different readings of texts
	AO 4**	<ul style="list-style-type: none"> very little reference to (and likely to be irrelevant) or no understanding of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question.
	AO 1*	<ul style="list-style-type: none"> very little or no relevant understanding of texts very inconsistent writing with persistent serious technical errors, very little or no use of appropriate register persistently inaccurate or no use of critical terminology undeveloped, very fragmentary discussion
	AO 2*	<ul style="list-style-type: none"> very little relevant or no discussion of effects (including dramatic effects) of language, form and structure very infrequent commentary; very little or no use of analytical methods very few quotations (eg 1 or 2) used (and likely to be incorrect), or no quotations used

Section A

Either

Text:	Shakespeare – <i>Henry IV Part 1</i>
Question 1 (a) (30 marks)	‘Hotspur’s role in the play is necessarily a tragic one.’ By analysing the significance of Hotspur and his fate in <i>Henry IV Part 1</i> , evaluate this view.
<p>NOTES ON THE TASK:</p> <p>Candidates are invited to consider the presentation and significance of Hotspur in the play, in the light of the critical view that his role ‘is necessarily a tragic one’ (AO3) Candidates should explore Hotspur’s part in the play, looking both at characterisation and at the part he plays in the unfolding narrative development. They are invited to consider how far his story may be seen as ‘necessarily’ tragic. Answers should be supported with detailed textual reference and appropriate quotation, showing a critical understanding in analysing ways in which structure, form, language, imagery and dramatic effects shape meaning (AO2) blended into a coherent argument (AO1), and they should be alert to the significance of relevant contexts (AO4).</p> <p>In section A, the dominant assessment objectives are AO3 (**), to offer responses informed by interpretations of other readers, and AO2 (**), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts.</p> <p>Answers are also assessed for AO1 (*), to articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression and AO4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and understood.</p> <p>This guidance 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.</p>	

Or

Question 1 (b) (30 marks)	‘ <i>Henry IV Part 1</i> explores growth and loss, both personal and political.’ Evaluate this view by considering ways in which growth and loss are presented in <i>Henry IV Part 1</i> .
<p>NOTES ON THE TASK:</p> <p>This question invites candidates to examine ‘growth and loss’ both ‘personal and political’ in <i>Henry IV Part 1</i> and to consider how far and in what ways it may be seen as central to the play (AO3). Candidates may refer to the relationship between Prince Hal and his father: his activities under the influence of Falstaff, and the gradual process of the move from one ‘father’ figure to another. On the political level candidates may look at the personal price of ‘royal authority’ and the developments in the greater political context represented in the play. Answers should refer in detail to language and imagery as well as dramatic effects and methods (AO2) and should blend appropriate quotation into a coherent argument (AO1). Answers should be alert to the significance of relevant contexts (AO4).</p> <p>In section A, the dominant assessment objectives are AO3 (**), to offer responses informed by interpretations of other readers and AO2 (**), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts.</p> <p>Answers are also assessed for AO1 (*), to articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression and AO4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and understood.</p> <p>This guidance 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.</p>	

Band 6 26–30 marks

- AO3** Answers should show well informed and effectively detailed exploration of different readings of *Henry IV Part 1*.
- AO2** In examining *Henry IV Part 1* answers should offer a well-developed and consistently detailed discussion of effects (including dramatic effects) of language, form and structure. They should show excellent and consistently effective use of analytical methods. They should offer consistently effective use of quotations and references to text, critically addressed, blended into discussion.
- AO1* Candidates should offer excellent and consistently detailed understanding of *Henry IV Part 1* in the light of the question with consistently fluent, precise writing in appropriate register. Critical terminology should be used accurately and consistently. The answer will be well structured, coherent and detailed, with its argument consistently developed.
- AO4* Answers should show consistently well developed and consistently detailed understanding of the significance and influence of relevant contexts in which *Henry IV Part 1* was written and has been understood.

Band 4 16–20 marks

- AO3** Answers should be informed by some reference to different readings of *Henry IV Part 1*.
- AO2** In examining *Henry IV Part 1* answers should offer competent discussion of effects (including dramatic effects) of language, form and structure. They should show competent use of analytical methods, with competent use of illustrative quotations and references to support discussion.
- AO1* Candidates should show competent understanding of *Henry IV Part 1* and question: writing should be clear, in a generally appropriate register. Critical terminology should be used appropriately, offering straightforward arguments generally competently structured.
- AO4* Answers should show competent understanding of the significance and influence of relevant contexts in which *Henry IV Part 1* was written and has been understood.

Band 2 6–10 marks

- AO3** Answers show limited awareness of different readings of *Henry IV Part 1*
- AO2** In answering, there is limited discussion of effects (including dramatic effects) of language, form and structure. Comment is descriptive or narrative, with limited use of analytical methods and limited or inconsistent use of quotations, uncritically presented.
- AO1* Candidates will show limited understanding of *Henry IV Part 1* and may make only a partial attempt at the question. Writing may be inconsistent, with frequent instances of technical error, or limited use of appropriate register. There may be limited use of critical terminology or a limited attempt to structure discussion, with a tendency to lose track of the argument.
- AO4* Answers may show limited understanding of the significance and influence of relevant contexts in which *Henry IV Part 1* was written and has been understood.

Either

Text:	Shakespeare – <i>Twelfth Night</i>
Question 2 (a) (30 marks)	By exploring the dramatic presentation of Malvolio in <i>Twelfth Night</i> , evaluate the view that ‘although comic at first glance, he is essentially a pitiable figure’.
<p>NOTES ON THE TASK:</p> <p>Candidates are invited to consider the dramatic presentation of Malvolio in the play in the light of the critical view that he initially appears comic, but is, in the end, pitiable – a view with which candidates may well disagree (AO3). Candidates should explore his behaviour in the play, and may look at his censure of the other characters, his attitude to Olivia and to his own status, and at the process by which he is duped. It will also be necessary to look at the ambivalence of his situation towards the play’s ending. Answers should be supported with detailed textual reference and appropriate quotation, showing a critical understanding in analysing ways in which structure, form, language, imagery and dramatic effects shape meaning (AO2) blended into a coherent argument (AO1), and they should be alert to the significance of relevant contexts (AO4).</p> <p>In section A, the dominant assessment objectives are AO3 (**), to offer responses informed by interpretations of other readers, and AO2 (**), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts.</p> <p>Answers are also assessed for AO1 (*), to articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression and AO4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and understood.</p> <p>This guidance 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.</p>	

Or

Question 2 (b) (30 marks)	<p>‘A primary concern of the play is the contrasting attitudes of men and women to love.’</p> <p>By considering ways in which love is presented in <i>Twelfth Night</i>, evaluate this view.</p>
<p>NOTES ON THE TASK:</p> <p>This question invites candidates to examine ‘the attitudes of men and women to love’ in <i>Twelfth Night</i> and to consider how important the ‘contrast’ in such attitudes is within the play as a whole (AO3). Candidates may refer to the many manifestations of love in the play, starting with the relationship between Orsino and Olivia, moving to the ways in which Viola is employed as a go-between, to the development of her feelings, and to the resolution of the plot at the end. Answers should refer in detail to language and imagery as well as dramatic effects and methods (AO2) and should blend appropriate quotation into a coherent argument (AO1). Answers should be alert to the significance of relevant contexts (AO4).</p> <p>In section A, the dominant assessment objectives are AO3 (**), to offer responses informed by interpretations of other readers and AO2 (**), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts.</p> <p>Answers are also assessed for AO1 (*), to articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression and AO4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and understood.</p> <p>This guidance 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.</p>	

Band 6 26–30 marks

- AO3** Answers should show well informed and effectively detailed exploration of different readings of *Twelfth Night*.
- AO2** In examining *Twelfth Night* answers should offer a well-developed and consistently detailed discussion of effects (including dramatic effects) of language, form and structure. They should show excellent and consistently effective use of analytical methods. They should offer consistently effective use of quotations and references to *Twelfth Night*, critically addressed, blended into discussion.
- AO1* Candidates should offer excellent and consistently detailed understanding of *Twelfth Night* in the light of the question with consistently fluent, precise writing in appropriate register. Critical terminology should be used accurately and consistently. The answer will be well structured, coherent and detailed, with its argument consistently developed.
- AO4* Answers should show consistently well developed and consistently detailed understanding of the significance and influence of relevant contexts in which *Twelfth Night* was written and has been understood.

Band 4 16–20 marks

- AO3** Answers should be informed by some reference to different readings of text.
- AO2** In examining *Twelfth Night* answers should offer competent discussion of effects (including dramatic effects) of language, form and structure. They should show competent use of analytical methods, with competent use of illustrative quotations and references to support discussion.
- AO1* Candidates should show competent understanding of *Twelfth Night* and question: writing should be clear, in a generally appropriate register. Critical terminology should be used appropriately, offering straightforward arguments generally competently structured.
- AO4* Answers should show competent understanding of the significance and influence of relevant contexts in which *Twelfth Night* was written and has been understood

Band 2 6–10 marks

- AO3** Answers show limited awareness of different readings of *Twelfth Night*.
- AO2** In answering, there is limited discussion of effects (including dramatic effects) of language, form and structure. Comment is descriptive or narrative, with limited use of analytical methods and limited or inconsistent use of quotations, uncritically presented.
- AO1* Candidates will show limited understanding of *Twelfth Night* and may make only a partial attempt at the question. Writing may be inconsistent, with frequent instances of technical error, or limited use of appropriate register. There may be limited use of critical terminology or a limited attempt to structure discussion, with a tendency to lose track of the argument.
- AO4* Answers may show limited understanding of the significance and influence of relevant contexts in which *Twelfth Night* was written and has been understood.

Either

Text:	Shakespeare – <i>Othello</i>
Question 3 (a) (30 marks)	‘Iago demands the audience’s complicity: we cannot help being fascinated by him.’ Evaluate this view by exploring the dramatic impact of Iago in <i>Othello</i> .
<p>NOTES ON THE TASK: Candidates are invited to consider the characterisation and role of Iago in <i>Othello</i> (AO3). Candidates should explore the ways in which he is presented in the play: the ways in which his true nature is unfolded, and in particular the relationship the character generates with an audience, inviting empathy or even complicity in his attitudes and plans. Answers should be supported with detailed textual reference and appropriate quotation, showing a critical understanding in analysing ways in which structure, form, language, imagery and dramatic effects shape meaning (AO2) blended into a coherent argument (AO1), and they should be alert to the significance of relevant contexts (AO4).</p> <p>In section A, the dominant assessment objectives are AO3 (**), to offer responses informed by interpretations of other readers, and AO2 (**), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts.</p> <p>Answers are also assessed for AO1 (*), to articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression and AO4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and understood.</p> <p>This guidance 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.</p>	

Or

Question 3 (b) (30 marks)	‘ <i>Othello</i> is a play about the desperate need for certainty.’ By considering the action and effects of the play, evaluate this view.
<p>NOTES ON THE TASK: This question invites candidates to examine the nature of the play in the light of the ideas of ‘the search for certainty’. Certainties could be seen as political, emotional, social or racial: candidates may well explore the failure of such ‘certainties’, and also explore how such ‘failures of certainty’ fuel the play’s tragic conclusion. Answers should refer in detail to language and imagery as well as dramatic effects and methods (AO2) and should blend appropriate quotation into a coherent argument (AO1). Answers should be alert to the significance of relevant contexts (AO4).</p> <p>In section A, the dominant assessment objectives are AO3 (**), to offer responses informed by interpretations of other readers and AO2 (**), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts.</p> <p>Answers are also assessed for AO1 (*), to articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression and AO4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and understood.</p> <p>This guidance 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.</p>	

Band 6 26–30 marks

- AO3** Answers should show well informed and effectively detailed exploration of different readings of *Othello*.
- AO2** In examining *Othello* answers should offer a well-developed and consistently detailed discussion of effects (including dramatic effects) of language, form and structure. They should show excellent and consistently effective use of analytical methods. They should offer consistently effective use of quotations and references to *Othello*, critically addressed, blended into discussion.
- AO1* Candidates should offer excellent and consistently detailed understanding of *Othello* in the light of the question with consistently fluent, precise writing in appropriate register. Critical terminology should be used accurately and consistently. The answer will be well structured, coherent and detailed, with its argument consistently developed.
- AO4* Answers should show consistently well developed and consistently detailed understanding of the significance and influence of relevant contexts in which *Othello* was written and has been understood.

Band 4 16–20 marks

- AO3** Answers should be informed by some reference to different readings of *Othello*.
- AO2** In examining *Othello* answers should offer competent discussion of effects (including dramatic effects) of language, form and structure. They should show competent use of analytical methods, with competent use of illustrative quotations and references to support discussion.
- AO1* Candidates should show competent understanding of *Othello* and question: writing should be clear, in a generally appropriate register. Critical terminology should be used appropriately, offering straightforward arguments generally competently structured.
- AO4* Answers should show competent understanding of the significance and influence of relevant contexts in which *Othello* was written and has been understood.

Band 2 6–10 marks

- AO3** Answers show limited awareness of different readings of *Othello*.
- AO2** In answering, there is limited discussion of effects (including dramatic effects) of language, form and structure. Comment is descriptive or narrative, with limited use of analytical methods and limited or inconsistent use of quotations, uncritically presented.
- AO1* Candidates will show limited understanding of *Othello* and may make only a partial attempt at the question. Writing may be inconsistent, with frequent instances of technical error, or limited use of appropriate register. There may be limited use of critical terminology or a limited attempt to structure discussion, with a tendency to lose track of the argument.
- AO4* Answers may show limited understanding of the significance and influence of relevant contexts in which *Othello* was written and has been understood.

Either

Text:	Shakespeare – <i>The Winter’s Tale</i>
Question 4 (a) (30 marks)	Hermione is far more important for what she represents than for anything she says or does.’ By analysing the dramatic presentation of Hermione in <i>The Winter’s Tale</i> , evaluate this view.
<p>NOTES ON THE TASK: Candidates are invited to consider the dramatic presentation of Hermione in the play (AO3) and the degree to which her role is symbolic. Candidates should explore her character and the ways in which she affects the development of the action. Candidates are free to disagree with the central proposition. Answers should be supported with detailed textual reference and appropriate quotation, showing a critical understanding in analysing ways in which structure, form, language, imagery and dramatic effects shape meaning (AO2) blended into a coherent argument (AO1), and they should be alert to the significance of relevant contexts (AO4).</p> <p>In section A, the dominant assessment objectives are AO3 (**), to offer responses informed by interpretations of other readers, and AO2 (**), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts.</p> <p>Answers are also assessed for AO1 (*), to articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression and AO4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and understood.</p> <p>This guidance 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.</p>	

Or

Question 4 (b) (30 marks)	‘A play dominated by the problems of beginnings and endings, of death and birth.’ Evaluate this view of <i>The Winter’s Tale</i> by exploring the action and effects of the play.
<p>NOTES ON THE TASK: This question invites candidates to examine the dramatic effects of the play in the light of the proposition that it is about ‘beginnings and endings’: candidates are free to take issue with the assertion. (AO3). Candidates may look at the ways in which the play deals with birth, death and loss ‘... things dying...things new-born’, and with ideas of rejection and redemption. Answers should refer in detail to language and imagery as well as dramatic effects and methods (AO2) and should blend appropriate quotation into a coherent argument (AO1). Answers should be alert to the significance of relevant contexts (AO4).</p> <p>In section A, the dominant assessment objectives are AO3 (**), to offer responses informed by interpretations of other readers and AO2 (**), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts.</p> <p>Answers are also assessed for AO1 (*), to articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression and AO4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and understood.</p> <p>This guidance 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.</p>	

Band 6 26–30 marks

- AO3** Answers should show well informed and effectively detailed exploration of different readings of *The Winter's Tale*.
- AO2** In examining *The Winter's Tale* answers should offer a well-developed and consistently detailed discussion of effects (including dramatic effects) of language, form and structure. They should show excellent and consistently effective use of analytical methods. They should offer consistently effective use of quotations and references to *The Winter's Tale*, critically addressed, blended into discussion.
- AO1* Candidates should offer excellent and consistently detailed understanding of *The Winter's Tale* in the light of the question with consistently fluent, precise writing in appropriate register. Critical terminology should be used accurately and consistently. The answer will be well structured, coherent and detailed, with its argument consistently developed.
- AO4* Answers should show consistently well developed and consistently detailed understanding of the significance and influence of relevant contexts in which *The Winter's Tale* was written and has been understood.

Band 4 16–20 marks

- AO3** Answers should be informed by some reference to different readings of text.
- AO2** In examining *The Winter's Tale* answers should offer competent discussion of effects (including dramatic effects) of language, form and structure. They should show competent use of analytical methods, with competent use of illustrative quotations and references to support discussion.
- AO1* Candidates should show competent understanding of *The Winter's Tale* and question: writing should be clear, in a generally appropriate register. Critical terminology should be used appropriately, offering straightforward arguments generally competently structured.
- AO4* Answers should show competent understanding of the significance and influence of relevant contexts in which *The Winter's Tale* was written and has been understood.

Band 2 6–10 marks

- AO3** Answers show limited awareness of different readings of *The Winter's Tale*.
- AO2** In answering, there is limited discussion of effects (including dramatic effects) of language, form and structure. Comment is descriptive or narrative, with limited use of analytical methods and limited or inconsistent use of quotations, uncritically presented.
- AO1* Candidates will show limited understanding of *The Winter's Tale* and may make only a partial attempt at the question. Writing may be inconsistent, with frequent instances of technical error, or limited use of appropriate register. There may be limited use of critical terminology or a limited attempt to structure discussion, with a tendency to lose track of the argument.
- AO4* Answers may show limited understanding of the significance and influence of relevant contexts in which *The Winter's Tale* was written and has been understood.

Section B

Either

Text:	Drama and Poetry – pre-1800
Question 5 (30 marks)	‘There is a tension between the attractiveness of wrongdoing and fear of its consequences.’ In the light of this view, consider ways in which writers explore aspects of wrongdoing. In your answer, compare one drama text and one poetry text.

NOTES ON THE TASK:

Candidates may explore connections and comparisons between their selected texts (AO3) through an examination of their establishment of the ‘attractiveness’ of wrongdoing (AO2) and the discussion of its consequences and the fears attending those consequences. The question focuses on the dramatic or poetic effects of the tension between the two factors: this will need to be illustrated by detailed discussion of the effects of form, structure and language (AO2) and may also be linked to discussion of the significance and influence of relevant contexts in which the texts are written and understood (AO4). Candidates should blend appropriate quotation and reference into a coherent argument (AO1).

In section B, the dominant assessment objectives are AO3 (**), to explore connections and comparisons between different literary texts, informed by interpretations of other readers, and AO4 (**), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and understood.

Answers are also assessed for AO1 (*), to articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression and AO2 (*), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts.

This guidance 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.

Or

Question 6 (30 marks)	‘For women, sex is a means to an end, for men, it is an end in itself.’ In the light of this view, consider ways in which writers explore differing attitudes to sex. In your answer, compare one drama text and one poetry text.
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NOTES ON THE TASK:

This question invites candidates to consider the importance and the consequences of sexuality through a comparison of two pre 1800 texts (AO3). The question makes a distinction between men’s and women’s attitudes which may prove catalytic, but with which they are also free to disagree. They should demonstrate a detailed critical understanding of the ways in which structure, form and language shape meaning (AO2) and they should be alert to the significance and influence of relevant contexts (AO4). Candidates may examine a range of different ways in which writers explore sexual relationships, and should blend appropriate quotation and reference into a coherent argument (AO1).

In section B, the dominant assessment objectives are AO3 (**), to explore connections and comparisons between different literary texts, informed by interpretations of other readers, and AO4 (**), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and understood.

Answers are also assessed for AO1 (*), to articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression and AO2 (*), to demonstrate detailed critical understanding in analysing the ways in

which structure, form and language shape meanings in literary texts.

This guidance 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.

Or

**Question 7
(30 marks)**

'It is the processes of argument and persuasion which most strongly engage us.'

In the light of this view, discuss ways in which writers use argument and persuasion. In your answer, compare one drama text and one poetry text.

NOTES ON THE TASK:

This question invites candidates to consider the role played by argument and persuasion in their chosen texts - looking at it in detail to decide whether it is, in fact, strongly engaging – and 'processes' prompts a look at the mechanics and psychology of seduction, rhetoric and self-deception and their literary effects. They should demonstrate a detailed critical understanding of the ways in which structure, form and language shape meaning (AO2) and they should be alert to the significance and influence of relevant contexts (AO4). Candidates may find fruitful material in several of the set texts, and should blend appropriate quotation and reference into a coherent argument (AO1).

In section B, the dominant assessment objectives are AO3 (**), to explore connections and comparisons between different literary texts, informed by interpretations of other readers, and AO4 (**), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and understood.

Answers are also assessed for AO1 (*), to articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression and AO2 (*), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts.

This guidance 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.

Or

Question 8 (30 marks)	The struggle with God is all-consuming and passionate.’ In the light of this view, consider ways in which writers explore relationships with God. In your answer, compare one drama text and one poetry text.
<p>NOTES ON THE TASK:</p> <p>This question invites candidates to consider the nature and consequences of the ‘struggle with God’ through a comparison of two pre–1800 texts (AO3). They should explore the nature of such a struggle through an examination of structure, form and language (AO2). Candidates should also demonstrate understanding of contexts in which their selected texts were written and/or have been understood, for example by critics and/or other readers (AO3/4). Fruitful material may be found in many of the texts set for the unit. They should blend appropriate quotation and reference into a coherent argument (AO1).</p> <p>In section B, the dominant assessment objectives are AO3 (**), to explore connections and comparisons between different literary texts, informed by interpretations of other readers, and AO4 (**), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and understood.</p> <p>Answers are also assessed for AO1 (*), to articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression and AO2 (*), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts.</p> <p>This guidance 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.</p>	

Or

Question 9 (30 marks)	‘It is their weaknesses which make heroic characters interesting.’ In the light of this view, discuss ways in which writers present heroic characters. In your answer, compare one drama text and one poetry text.
<p>NOTES ON THE TASK:</p> <p>This question asks candidates to consider the ways in which writers explore the theme of heroism and weakness, in its many forms, through a comparison of two pre 1800 texts (AO3). They should demonstrate a detailed critical understanding of the ways in which structure, form and language shape meaning (AO2), and in particular authors’ use of irony. They should be alert to the significance and influence of relevant contexts (AO4). Candidates may refer to a range of texts, and may find a wide variety of manifestations of flawed heroism. They should blend appropriate quotation and reference into a coherent argument (AO1).</p> <p>In section B, the dominant assessment objectives are AO3 (**), to explore connections and comparisons between different literary texts, informed by interpretations of other readers, and AO4 (**), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and understood.</p> <p>Answers are also assessed for AO1 (*), to articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression and AO2 (*), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts.</p> <p>This guidance 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.</p>	

Or

Question 10 (30 marks)	<p>'Pride is inseparable from foolishness.'</p> <p>In the light of this view, consider ways in which writers explore the nature of pride. In your answer, compare one drama text and one poetry text.</p>
<p>NOTES ON THE TASK:</p> <p>This question invites candidates to consider the ways in which writers depict the concepts of pride and foolishness through a comparison (AO3) of two pre-1800 texts. They should explore the many varied manifestations of pride linked to foolishness, and should demonstrate a detailed critical understanding of the ways in which structure, form and language shape meaning (AO2) and they should be alert to the significance and influence of relevant contexts (AO4). Candidates may define 'pride' in any terms they choose – for example ambition, in personal, political, psychological or gender terms - and they should find fruitful material in many of the set texts. They should blend appropriate quotation and reference into a coherent argument (AO1).</p> <p>In section B, the dominant assessment objectives are AO3 (**), to explore connections and comparisons between different literary texts, informed by interpretations of other readers, and AO4 (**), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and understood.</p> <p>Answers are also assessed for AO1 (*), to articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression and AO2 (*), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts.</p> <p>This guidance 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.</p>	

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