

# English Literature

Advanced GCE

Unit **F663**: Drama and Poetry pre-1800 (Closed Text)

## **Mark Scheme for June 2013**

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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.

OCR will not enter into any discussion or correspondence in connection with this mark scheme.

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## 1. Annotations

Annotation	Meaning
	Assessment Objective 1
	Assessment Objective 2
	Assessment Objective 3
	Assessment Objective 4
	Effect
	Link
	View
	Analysis
	Detailed
	Expression
	Answering the question
	Positive Recognition
	Attempted or insecure
	Relevant but broad, general or implicit

## 2. Subject-specific Marking Instructions

### Awarding Marks

- (i) Each question is worth 30 marks.
- (ii) For each answer, award a single overall mark out of 30, following this procedure:
- refer to the question-specific Notes on the Task for descriptions of band of discussion and likely content;
  - using 'best fit', make a holistic judgement to locate the answer in the appropriate band descriptor: how well does the candidate address the question?
  - to place the answer precisely within the band and to determine the appropriate mark out of 30, consider the relevant AOs;
  - bearing in mind the weighting of the AOs, place the answer within the band and award the appropriate mark out of 30.

Mark positively. Use the lowest mark in the band only if the answer is borderline/doubtful.

Use the full range of marks, particularly 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 A or two from Section B;
- 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.


### 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.

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.

### Additional Objects

If extra pages are attached at the end of the Scoris answer booklet you need to indicate that you have seen these by using the following annotation at the bottom of each additional object/page.

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

<b>AO1</b>	articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression
<b>AO2</b>	demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts
<b>AO3</b>	explore connections and comparisons between different literary texts, informed by interpretations of other readers
<b>AO4</b>	demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received

## Mark Scheme Level Descriptors

## Section A

<b>Band 6</b> <b>26 – 30 marks</b>	AO 2**	<ul style="list-style-type: none"> <li>well-developed and consistently detailed discussion of effects (including dramatic effects) of language, form and structure</li> <li>excellent and consistently effective use of analytical methods</li> <li>consistently effective use of quotations and references to text, critically addressed, blended into discussion</li> </ul>
	AO 3**	<ul style="list-style-type: none"> <li>well informed and effectively detailed exploration of different readings of text</li> </ul>
	AO 1*	<ul style="list-style-type: none"> <li>excellent and consistently detailed understanding of texts and question</li> <li>consistently fluent, precise writing in appropriate register</li> <li>critical terminology used accurately and consistently</li> <li>well structured, coherent and detailed argument consistently developed</li> </ul>
	AO 4*	<ul style="list-style-type: none"> <li>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</li> </ul>
<b>Band 5</b> <b>21 – 25 marks</b>	AO 2**	<ul style="list-style-type: none"> <li>developed and good level of detail in discussion of effects (including dramatic effects) of language, form and structure</li> <li>good use of analytical methods</li> <li>good use of quotations and references to text, generally critically addressed</li> </ul>
	AO 3**	<ul style="list-style-type: none"> <li>judgements informed by recognition of different readings of texts</li> </ul>
	AO 1*	<ul style="list-style-type: none"> <li>good and secure understanding of texts and question</li> <li>good level of coherence and accuracy in writing, in appropriate register</li> <li>critical terminology used accurately</li> <li>well structured argument with clear line of development</li> </ul>
	AO 4*	<ul style="list-style-type: none"> <li>good, clear evaluation of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question</li> </ul>
<b>Band 4</b> <b>16 – 20 marks</b>	AO 2**	<ul style="list-style-type: none"> <li>generally developed discussion of effects (including dramatic effects) of language, form and structure</li> <li>competent use of analytical methods</li> <li>competent use of illustrative quotations and references to support discussion</li> </ul>
	AO 3**	<ul style="list-style-type: none"> <li>answer informed by some reference to different readings of texts</li> </ul>
	AO 1*	<ul style="list-style-type: none"> <li>competent understanding of texts and question</li> <li>clear writing in generally appropriate register</li> <li>critical terminology used appropriately</li> <li>straightforward arguments generally competently structured</li> </ul>
	AO 4*	<ul style="list-style-type: none"> <li>competent understanding of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question</li> </ul>

<b>Band 3</b>  <b>11 – 15 marks</b>	AO 2**	<ul style="list-style-type: none"> <li>• some attempt to develop discussion of effects (including dramatic effects) of language, form and structure</li> <li>• some attempt at using analytical methods</li> <li>• some use of quotations/references as illustration</li> </ul>
	AO 3**	<ul style="list-style-type: none"> <li>• some awareness of different readings of texts</li> </ul>
	AO 1*	<ul style="list-style-type: none"> <li>• some understanding of texts and main elements of question</li> <li>• some clear writing, some inconsistencies in register</li> <li>• some appropriate use of critical terminology</li> <li>• some structured argument evident, lacking development and/or full illustration</li> </ul>
	AO 4*	<ul style="list-style-type: none"> <li>• some understanding of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question</li> </ul>
<b>Band 2</b>  <b>6 – 10 marks</b>	AO 2**	<ul style="list-style-type: none"> <li>• limited discussion of effects (including dramatic effects) of language, form and structure</li> <li>• descriptive or narrative comment; limited use of analytical methods</li> <li>• limited or inconsistent use of quotations, uncritically presented</li> </ul>
	AO 3**	<ul style="list-style-type: none"> <li>• limited awareness of different readings of texts</li> </ul>
	AO 1*	<ul style="list-style-type: none"> <li>• limited understanding of text and partial attempt at question</li> <li>• inconsistent writing, frequent instances of technical error</li> <li>• limited use of appropriate register</li> <li>• limited use of critical terminology</li> <li>• limited attempt to structure discussion; tendency to lose track of argument</li> </ul>
	AO 4*	<ul style="list-style-type: none"> <li>• limited understanding of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question</li> </ul>

<b>Band 1</b> <b>0 – 5 marks</b>	AO 2**	<ul style="list-style-type: none"> <li>• very little relevant or no discussion of effects (including dramatic effects) of language, form and structure</li> <li>• very infrequent commentary; very little or no use of analytical methods</li> <li>• very few quotations (eg 1 or 2) used (and likely to be incorrect), or no quotations used</li> </ul>
	AO 3**	<ul style="list-style-type: none"> <li>• little or no awareness of different readings of texts</li> </ul>
	AO 1*	<ul style="list-style-type: none"> <li>• very little or no relevant understanding of text and very little relevant attempt at question</li> <li>• very inconsistent writing with persistent serious technical errors, very little or no use of appropriate register</li> <li>• persistently inaccurate or no use of critical terminology</li> <li>• undeveloped, very fragmentary discussion</li> </ul>
	AO 4*	<ul style="list-style-type: none"> <li>• 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</li> </ul>

\*\*\* Stars denote relative weighting of the assessment objectives

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## Section B

<b>Band 6</b> <b>26 – 30 marks</b>	AO 3**	<ul style="list-style-type: none"> <li>• excellent and consistently detailed comparative analysis of relationships between texts</li> <li>• well informed and effective exploration of different readings of text</li> </ul>
	AO 4**	<ul style="list-style-type: none"> <li>• 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</li> </ul>
	AO 1*	<ul style="list-style-type: none"> <li>• excellent and consistently detailed understanding of texts and question</li> <li>• consistently fluent, precise writing in appropriate register</li> <li>• critical terminology used accurately and consistently</li> <li>• well structured, coherent and detailed argument consistently developed</li> </ul>
	AO 2*	<ul style="list-style-type: none"> <li>• well-developed and consistently detailed discussion of effects (including dramatic effects) of language, form and structure</li> <li>• excellent and consistently effective use of analytical methods</li> <li>• consistently effective use of quotations and references to text, critically addressed, blended into discussion</li> </ul>
<b>Band 5</b> <b>21 – 25 marks</b>	AO 3**	<ul style="list-style-type: none"> <li>• good, clear comparative analysis of relationships between texts</li> <li>• judgments informed by recognition of different readings of texts</li> </ul>
	AO 4**	<ul style="list-style-type: none"> <li>• good, clear evaluation of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question</li> </ul>
	AO 1*	<ul style="list-style-type: none"> <li>• good and secure understanding of texts and question</li> <li>• good level of coherence and accuracy in writing, in appropriate register</li> <li>• critical terminology used accurately</li> <li>• well structured argument with clear line of development</li> </ul>
	AO 2*	<ul style="list-style-type: none"> <li>• developed and good level of detail in discussion of effects (including dramatic effects) of language, form and structure</li> <li>• good use of analytical methods</li> <li>• good use of quotations and references to text, generally critically addressed</li> </ul>

<b>Band 4</b>  <b>16 – 20 marks</b>	AO 3**	<ul style="list-style-type: none"> <li>• competent comparative discussion of relationships between texts</li> <li>• answer informed by some reference to different readings of texts</li> </ul>
	AO 4**	<ul style="list-style-type: none"> <li>• competent understanding of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question</li> </ul>
	AO 1*	<ul style="list-style-type: none"> <li>• competent understanding of texts and question</li> <li>• clear writing in generally appropriate register</li> <li>• critical terminology used appropriately</li> <li>• straightforward arguments generally competently structured</li> </ul>
	AO 2*	<ul style="list-style-type: none"> <li>• generally developed discussion of effects (including dramatic effects) of language, form and structure</li> <li>• competent use of analytical methods</li> <li>• competent use of illustrative quotations and references to support discussion</li> </ul>
<b>Band 3</b>  <b>11 – 15 marks</b>	AO 3**	<ul style="list-style-type: none"> <li>• some attempt to develop comparative discussion of relationships between texts</li> <li>• some awareness of different readings of texts</li> </ul>
	AO 4**	<ul style="list-style-type: none"> <li>• some understanding of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question</li> </ul>
	AO 1*	<ul style="list-style-type: none"> <li>• some understanding of texts and main elements of question</li> <li>• some clear writing, some inconsistencies in register</li> <li>• some appropriate use of critical terminology</li> <li>• some structured argument evident, lacking development and/or full illustration</li> </ul>
	AO 2*	<ul style="list-style-type: none"> <li>• some attempt to develop discussion of effects (including dramatic effects) of language, form and structure</li> <li>• some attempt at using analytical methods</li> <li>• some use of quotations/references as illustration</li> </ul>
<b>Band 2</b>  <b>6 – 10 marks</b>	AO 3**	<ul style="list-style-type: none"> <li>• limited attempt to develop comparative discussion of relationships between texts</li> <li>• limited awareness of different readings of texts</li> </ul>
	AO 4**	<ul style="list-style-type: none"> <li>• limited understanding of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question</li> </ul>
	AO 1*	<ul style="list-style-type: none"> <li>• limited understanding of texts and partial attempt at question</li> <li>• inconsistent writing, frequent instances of technical error, limited use of appropriate register</li> <li>• limited use of critical terminology</li> <li>• limited attempt to structure discussion; tendency to lose track of argument</li> </ul>
	AO 2*	<ul style="list-style-type: none"> <li>• limited discussion of effects (including dramatic effects) of language, form and structure</li> <li>• descriptive or narrative comment; limited use of analytical methods</li> <li>• limited or inconsistent use of quotations, uncritically presented</li> </ul>

<b>Band 1</b> <b>0 – 5</b> <b>marks</b>	AO 3**	<ul style="list-style-type: none"> <li>• very little or no relevant comparative discussion of relationships between texts</li> <li>• very little or no relevant awareness of different readings of texts</li> </ul>
	AO 4**	<ul style="list-style-type: none"> <li>• 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.</li> </ul>
	AO 1*	<ul style="list-style-type: none"> <li>• very little or no relevant understanding of texts</li> <li>• very inconsistent writing with persistent serious technical errors, very little or no use of appropriate register</li> <li>• persistently inaccurate or no use of critical terminology</li> <li>• undeveloped, very fragmentary discussion</li> </ul>
	AO 2*	<ul style="list-style-type: none"> <li>• very little relevant or no discussion of effects (including dramatic effects) of language, form and structure</li> <li>• very infrequent commentary; very little or no use of analytical methods</li> <li>• very few quotations (eg 1 or 2) used (and likely to be incorrect), or no quotations used</li> </ul>

Question		Indicative Content	Marks	Guidance	
				Content	Levels of response
1	(a)	<p>Candidates are invited to consider the presentation of love in the play, in the light of the critical view that it 'explores both the irrationality of love and its potential for "great constancy" ' (AO3)</p> <p>Candidates should therefore explore – with detailed evidence – the varied manifestations of love in the play, such as Bottom's Dream, the 'constant' love of Theseus and Hyppolita, and the arbitrary interference in love by magic, using the terms in the statement to guide their exploration.</p>	30	<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>	<p><b>Band 6</b> 26–30 marks</p> <p><b>Band 5</b> 21–25 marks</p> <p><b>Band 4</b> 16–20 marks</p> <p><b>Band 3</b> 11–15 marks</p> <p><b>Band 2</b> 6–10 marks</p> <p><b>Band 1</b> 0–5 marks</p>

Question		Indicative Content	Marks	Guidance	
				Content	Levels of response
	(b)	<p>This question invites candidates to examine the roles of Theseus and Hippolyta in the play (AO3). Candidates should use the two key prompts 'authority' and 'experience' to help structure their examination of the characters' roles: they may explore Theseus's patriarchal stance, or his pragmatism: but they need to look at the couple's overall dramatic effects in discussing the roles of the pair in the action of the play.</p> <p>Answers should be alert to the significance of relevant contexts, such as the idea of courtly theatrical patronage (AO4).</p>	30	<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>	<p><b>Band 6</b> 26–30 marks</p> <p><b>Band 5</b> 21–25 marks</p> <p><b>Band 4</b> 16–20 marks</p> <p><b>Band 3</b> 11–15 marks</p> <p><b>Band 2</b> 6–10 marks</p> <p><b>Band 1</b> 0–5 marks</p>

Question		Indicative Content	Marks	Guidance	
				Content	Levels of response
2	(a)	<p>This question invites candidates to explore ways in which dramatic impact is gained from 'the evocation of the contrasting worlds of Rome and Egypt' in <i>Antony and Cleopatra</i> (AO3). Candidates may consider the verbal and dramatic means by which the two worlds are evoked, with constantly contrasting languages and characters, and other means by which the contrast of cultures, characters and motivations is created: answers should evaluate how far this frequent movement between two sites of action contributes to the impact of the play.</p>	30	<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>	<p><b>Band 6</b> 26–30 marks</p> <p><b>Band 5</b> 21–25 marks</p> <p><b>Band 4</b> 16–20 marks</p> <p><b>Band 3</b> 11–15 marks</p> <p><b>Band 2</b> 6–10 marks</p> <p><b>Band 1</b> 0–5 marks</p>

Question		Indicative Content	Marks	Guidance	
				Content	Levels of response
	(b)	<p>Candidates are invited to consider the dramatic presentation of Antony in the play in the light of the critical view that that 'it is hard for an audience to know Antony – because he does not know himself.' (AO3). Candidates should explore his behaviour in the play: is he a doting roue or wily celebrity? Or both? They need to look in detail at his varying behaviour in contrasting scenes to establish both his contradictions as a character and the degree to which they agree with the proposition.</p> <p>Answers should be alert to the significance of relevant contexts – such as contemporary views of heroism and love (AO4).</p>	30	<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>	<p><b>Band 6</b> 26–30 marks</p> <p><b>Band 5</b> 21–25 marks</p> <p><b>Band 4</b> 16–20 marks</p> <p><b>Band 3</b> 11–15 marks</p> <p><b>Band 2</b> 6–10 marks</p> <p><b>Band 1</b> 0–5 marks</p>

Question		Indicative Content	Marks	Guidance	
				Content	Levels of response
3	(a)	Candidates are invited to consider the character and presentation of Gloucester, and the tragic nature of his story, in relation to that of his king. (AO3). Candidates should explore the ways in which he is presented in the play: his suffering, his relationship with his sons, and in particular the ways in which his fate both mirrors, and offers a commentary on, Lear's. Answers should evaluate the proposition, with which they are free to disagree.	30	<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>	<p><b>Band 6</b> 26–30 marks</p> <p><b>Band 5</b> 21–25 marks</p> <p><b>Band 4</b> 16–20 marks</p> <p><b>Band 3</b> 11–15 marks</p> <p><b>Band 2</b> 6–10 marks</p> <p><b>Band 1</b> 0–5 marks</p>



Question		Indicative Content	Marks	Guidance	
				Content	Levels of response
	(b)	<p>This question invites candidates to evaluate the view that 'despite the appalling suffering – the world of the play is not without hope.' Candidates might look at the nature of the suffering in the play, at the portrayal of evil and at those moments – the servant protesting at the blinding, the fidelity of Cordelia – in which some sense of hope is evoked. Readings of the final scene may be very helpful: is wisdom the outcome? Candidates are free to disagree with the proposition, but must show why.</p>	30	<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>	<p><b>Band 6</b> 26–30 marks</p> <p><b>Band 5</b> 21–25 marks</p> <p><b>Band 4</b> 16–20 marks</p> <p><b>Band 3</b> 11–15 marks</p> <p><b>Band 2</b> 6–10 marks</p> <p><b>Band 1</b> 0–5 marks</p>

Question		Indicative Content	Marks	Guidance	
				Content	Levels of response
4	(a)	<p>Candidates are invited to consider the dramatic effects of the play in response to the statement that by the play's end 'magic and wonder have given way to a human resolution.' (AO3). Candidates may explore the circumstances which led Prospero and Miranda to the island, and the use of both magic and personal discovery and manipulation in aiding the working of the plot to its resolution on both political and emotional levels. Particular attention will need to be paid to the play's closing scenes, exploring the 'human resolution' prompt in the question.</p>	30	<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>	<p><b>Band 6</b> 26–30 marks</p> <p><b>Band 5</b> 21–25 marks</p> <p><b>Band 4</b> 16–20 marks</p> <p><b>Band 3</b> 11–15 marks</p> <p><b>Band 2</b> 6–10 marks</p> <p><b>Band 1</b> 0–5 marks</p>

Question		Indicative Content	Marks	Guidance	
				Content	Levels of response
	(b)	<p>This question invites candidates to examine the role and dramatic presentation of Caliban in <i>The Tempest</i> by evaluating the observation that he is 'undoubtedly brutal yet oddly sensitive'. (AO3). Candidates need to look at both sides of the character, supporting their evaluation by detailed reference.</p> <p>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 – perhaps including views of colonised peoples and natives (AO4).</p>	30	<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>	<p><b>Band 6</b> 26–30 marks</p> <p><b>Band 5</b> 21–25 marks</p> <p><b>Band 4</b> 16–20 marks</p> <p><b>Band 3</b> 11–15 marks</p> <p><b>Band 2</b> 6–10 marks</p> <p><b>Band 1</b> 0–5 marks</p>

Question		Indicative Content	Marks	Guidance	
				Content	Levels of response
5		<p>This question invites candidates to consider the ways in which 'to embrace love is to embrace danger' (AO3) by looking at the representation of love and its consequences in their two chosen texts. Candidates should look at love's dangers: but they may also argue that love leads to harmony and stability. Candidates may examine a range of different ways in which writers explore sexual relationships.</p>	30	<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>	<p><b>Band 6</b> 26–30 marks</p> <p><b>Band 5</b> 21–25 marks</p> <p><b>Band 4</b> 16–20 marks</p> <p><b>Band 3</b> 11–15 marks</p> <p><b>Band 2</b> 6–10 marks</p> <p><b>Band 1</b> 0–5 marks</p>

Question		Indicative Content	Marks	Guidance	
				Content	Levels of response
6		<p>This question invites candidates to consider the attraction of forbidden pleasures by considering authors' treatment of the subject through a comparison of their two pre 1800 texts (AO3). They may choose to discuss the nature of prohibition – whether divine edict or parental or societal restriction. The prompt adds a reference to the quality of the experience which may prove catalytic, but with which they are also free to disagree.</p>	30	<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>	<p><b>Band 6</b> 26–30 marks</p> <p><b>Band 5</b> 21–25 marks</p> <p><b>Band 4</b> 16–20 marks</p> <p><b>Band 3</b> 11–15 marks</p> <p><b>Band 2</b> 6–10 marks</p> <p><b>Band 1</b> 0–5 marks</p>

Question		Indicative Content	Marks	Guidance	
				Content	Levels of response
7		<p>This question invites candidates to consider the idea that "literature explores the conflict between order and chaos" through a comparison of two pre 1800 texts (AO3). The order sought may be of a number of kinds according to their texts: it could be spiritual but it could also be political, social, sexual or economic. Candidates defining 'order' need also to look at representations of contrasting disorder.</p>	30	<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>	<p><b>Band 6</b> 26–30 marks</p> <p><b>Band 5</b> 21–25 marks</p> <p><b>Band 4</b> 16–20 marks</p> <p><b>Band 3</b> 11–15 marks</p> <p><b>Band 2</b> 6–10 marks</p> <p><b>Band 1</b> 0–5 marks</p>

Question		Indicative Content	Marks	Guidance	
				Content	Levels of response
8		<p>This question invites candidates to consider the proposition that power is inevitably a source of corruption, through a comparison of two pre 1800 texts (AO3). Some answers may see power as a positive and enabling force: candidates will need to compare the ways in which their texts portray the effects of power, in order to explore the proposition. They should explore the nature of mortality in their chosen texts, and consider whether its threat adds intensity to the experiences they undergo.</p>	30	<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>	<p><b>Band 6</b> 26–30 marks</p> <p><b>Band 5</b> 21–25 marks</p> <p><b>Band 4</b> 16–20 marks</p> <p><b>Band 3</b> 11–15 marks</p> <p><b>Band 2</b> 6–10 marks</p> <p><b>Band 1</b> 0–5 marks</p>

Question		Indicative Content	Marks	Guidance	
				Content	Levels of response
9		<p>This question asks candidates to look at the idea of innocence, taking the proposition 'the fascination of innocence lies in its fragility.' as the starting point for a comparison of two pre 1800 texts (AO3). In particular, the question invites candidates to consider the vulnerability inherent in the innocent state. The word 'fascination' implies an almost fatalistic or voyeuristic viewpoint: this may be explored.</p>	30	<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>	<p><b>Band 6</b> 26–30 marks</p> <p><b>Band 5</b> 21–25 marks</p> <p><b>Band 4</b> 16–20 marks</p> <p><b>Band 3</b> 11–15 marks</p> <p><b>Band 2</b> 6–10 marks</p> <p><b>Band 1</b> 0–5 marks</p>



Question		Indicative Content	Marks	Guidance	
				Content	Levels of response
10		<p>This question invites candidates to consider the proposition that verbal wit is women's strongest weapon, through a comparison (AO3) of two pre-1800 texts. The prompting quotation may lead them to discuss the social situations of women, and the question demands close attention to language (AO2). Though the question refers to 'wit', suggesting ingenuity or intelligent verbal dexterity the question is by no means restricted to comic texts.</p> <p>Answers should be alert to the significance and influence of relevant contexts, especially issues of gender and power (AO4).</p>	30	<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>	<p><b>Band 6</b> 26–30 marks</p> <p><b>Band 5</b> 21–25 marks</p> <p><b>Band 4</b> 16–20 marks</p> <p><b>Band 3</b> 11–15 marks</p> <p><b>Band 2</b> 6–10 marks</p> <p><b>Band 1</b> 0–5 marks</p>

## APPENDIX 1

## Assessment Objectives Grid (includes QWC)

Question	AO1	AO2	AO3	AO4	Total
1a	5	10	10	5	30
1b	5	10	10	5	30
2a	5	10	10	5	30
2b	5	10	10	5	30
3a	5	10	10	5	30
3b	5	10	10	5	30
4a	5	10	10	5	30
4b	5	10	10	5	30
5	5	5	10	10	30
6	5	5	10	10	30
7	5	5	10	10	30
8	5	5	10	10	30
9	5	5	10	10	30
10	5	5	10	10	30
<b>Totals</b>	<b>10</b>	<b>25</b>	<b>10</b>	<b>15</b>	<b>60</b>

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