

A LEVEL

Examiners' report

**ENGLISH
LANGUAGE AND
LITERATURE (EMC)**

H474

For first teaching in 2015

H474/02 Summer 2022 series

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Introduction

Our examiners' reports are produced to offer constructive feedback on candidates' performance in the examinations. They provide useful guidance for future candidates.

The reports will include a general commentary on candidates' performance, identify technical aspects examined in the questions and highlight good performance and where performance could be improved. A selection of candidate answers is also provided. The reports will also explain aspects which caused difficulty and why the difficulties arose, whether through a lack of knowledge, poor examination technique, or any other identifiable and explainable reason.

Where overall performance on a question/question part was considered good, with no particular areas to highlight, these questions have not been included in the report.

A full copy of the question paper and the mark scheme can be downloaded from OCR.

Advance Information for Summer 2022 assessments

To support student revision, advance information was published about the focus of exams for Summer 2022 assessments. Advance information was available for most GCSE, AS and A Level subjects, Core Maths, FSMQ, and Cambridge Nationals Information Technologies. You can find more information on our [website](#).

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Paper 2 series overview

Paper 2 offers candidates two traditional literary forms – poetry and drama - and invites them to explore set texts in the light of questions which channel precise analytical thinking. Fundamentally, this paper is about close textual analysis and the primary skills demonstrated here will be in the precision of selection of details and in the depth of exploration that candidates can offer. As ever, textual detail does not exist in isolation, and candidates will always relate their study to the wider generic implications of their textual study, anchoring extracts and poems to wider collections and whole texts, as well as to their wider social contexts. Throughout, apt and judiciously selected technical knowledge will inform their discussion.

All poetry collections continue to be represented on this component which is enormously pleasing. *A Streetcar Named Desire* and *Othello* continue to dominate in Section B. What is notable across the whole component is the level of personal engagement that candidates show with this broad range of texts.

Successful responses on this component recognise the need for precise analysis that offers depth of thinking, and the candidates are able to tailor their knowledge to the set poems and extracts provided and can construct convincing arguments in response to the specific question focus for their text. Less successful responses use the exam as an opportunity to share well-learned material and divert from either the set poem or from the extract in the candidates' desire to demonstrate what they understand about each writer's work. Examiners value precision in the selection of material and construction of argument.

One pleasing development this series was the more careful use of context, particularly for Section A. Candidates recognise that they are meeting the requirement for AO3 by contextualising the set poem or extract within the wider collection or play. Relevant and precisely selected social and historical detail which informs and develops the discussion in hand should support, rather than overwhelm, the candidate's discussion.

Lack of exam practice may have led to the significant number of candidates who spent too long on Section A, and who were therefore only able to offer brief responses to Section B. This was a particular feature of those responding to Duffy. Over-long responses garner few additional marks where the response is repetitive and poorly marshalled. Lack of writing practice may also have led to a notable decline in handwriting clarity this series. Candidates work hard to construct thoughtful arguments but these are less impactful where examiners struggle to decipher meaning.

There was a significant increase in the number of candidates using initialisms for poem titles (such as Dickinson's 'TSHBM') and, in places, a writer's name. Not only is this not academic register but it disrupts the clarity of the candidate's argument.

Candidates who did well on this paper generally did the following:	Candidates who did less well on this paper generally did the following:
<ul style="list-style-type: none"> • spent time annotating the poem or extract in the light of the question focus • centred their discussion on the set poem or extract drawing in poetic comparisons or references to the wider play to support the core discussion about the set material • selected appropriate linguistic and literary frameworks for their discussion 	<ul style="list-style-type: none"> • thought too little about the implications of the specific question set • allowed their discussion to be unbalanced either by focusing too heavily on the comparison poems or by not centring their Section B discussion primarily on the extract • downloaded everything they knew rather than selecting material carefully for the question focus

Candidates who did well on this paper generally did the following:	Candidates who did less well on this paper generally did the following:
<ul style="list-style-type: none">• thoroughly explained and explored meaning creation through well chosen examples• used contextual knowledge wisely and judiciously.	<ul style="list-style-type: none">• offered generalised points rather than specific analysis• offered generalised contextual knowledge which did not support the argument.

Section A overview

Successful responses make the set poem the centre of their discussion and make the question set, the focus of their argument. These candidates also know their texts extremely well and are therefore able to select comparison poems judiciously in the light of the set question to support and develop their views. These responses offer what is often well-developed and thoughtful responses that are fully supported with textual detail. Successful responses also lead their comparative discussion through ideas: such essays use the question focus to form and shape an argument about the set poem which is illuminated and challenged by different, supported comparative points.

It is always best to be systematic in the approach to the set poem: tracing the ways the question focus is revealed and developed through the poem, considering the journey that the reader is taken on, allows the candidate to consider both linguistic and structural elements of note. The ending line(s) of the poem is a good place for the analysis to draw its conclusions. While the mark scheme breaks down the different technical elements for literary and stylistic focus, this is not a blueprint approach for essay writing. Candidates are encouraged to structure their arguments through ideas rather than techniques. It is also helpful to consider the question focus thoughtfully. Candidates can merely repeat the language of the question throughout their essay which does not reflect an understanding of the shades of meaning that the poem develops in the light of the question focus.

Less successful responses tended to ignore or side-line the set poem in favour of a preferred text – or texts – about which the candidate felt more secure. This unnecessarily limits AO1 achievement as it does not fully meet the rubric. It is valid, although not necessarily advised, to begin the discussion with a comparison poem but this should not unbalance the overall essay. Comparison that is led by technique or by the existence – or not – of a particular feature is unhelpful. Rather than identifying that one poem contains one element and a comparative poem does not, candidates are advised to think about the implications of the question to form judgements about the different ways writers explore particular ideas and concepts. This approach would also avoid listing of points of comparison or of comparison poems. Comparisons should be rich and informative – quality and depth are far more desirable than quantity.

Centres clearly relish the opportunities that integrated language and literary study affords for their candidates. Candidates, however, are not always able to judge when and how to use learned knowledge. Some candidates continue to obscure the quality of their argument with misplaced or inaccurate terminology. For successful responses, overuse of labelling can detract from the impact of the argument; for less successful responses, particularly where labelling is inaccurate, candidates can weaken their combined AO1/AO2 achievement. The candidate who suggested that in *Turning Darker Still*, “the labial velar approximant of 'He doesn't know what water looks like' creates the alliteration of the letter 'w' and this cacophonous sound is reflective of the hopelessness of the rider”, was working hard at close analysis. But this complex labelling doesn't really support the claim for any creation of a sense of hopelessness and, as such, it doesn't add to AO1 achievement.

Question 1

1 William Blake

Explore how Blake presents ideas and attitudes towards the poverty and suffering of children in 'Holy Thursday' (E) and make connections with one or two other poems from your collection.

You should consider Blake's use of poetic and stylistic techniques and significant literary or other relevant contexts.

[32]

Candidates studying the Blake collection often engage thoughtfully with the ideas and concepts embedded in these brief, but dense, poems. Many were able to offer very thoughtful exploration of Blake's critical standpoint in response to this question focus.

The obvious route here was to consider this Experience poem alongside its companion from Innocence. Those candidates who followed this strategy usually offered comparison which was ideas-led, considering the Romantic state of innocent childhood alongside the lack of protection afforded to children that is reflected in the Experience poems. Successful responses also fully addressed the implications of the Holy Thursday ritual. Points for discussion were often led by the questioning tone in the opening – and many had plenty to say about the censorious approach here.

Less successful strategies find candidates analysing stanzaic structure, metrical pattern and rhyme without being able to connect such technical details to ideas and meaning creation. Students did better exploring the imagery of 'cold and usurous hand' and 'eternal winter' but the more complex implications of the systematic exploitation inferred in the final stanza were less confidently handled.

Comparisons were drawn to 'Holy Thursday' (I) but 'The Garden of Love' was also a very popular selection.

Question 2

2 Emily Dickinson

Explore how Dickinson presents ideas and attitudes towards rituals about death in 'I heard a Fly buzz' (465) and make connections with one or two other poems from your collection.

You should consider Dickinson's use of poetic and stylistic techniques and significant literary or other relevant contexts.

[32]

As with Blake, students studying Dickinson tend to engage sensitively with the contextual influences on the collection and this informs ideas-led analysis. Candidates understood the reflection on death and the process of death as well as the uncertainty of afterlife. Successful responses were not put off by the ambiguity in the poem, rather they were lifted by tentative exploration of the range of possibilities suggested by the presence of the 'King', the inferred legal process and the disruptive fly. Sound imagery dominated many responses with contrasts drawn between the silent mourners and the buzzing fly. Candidates were sometimes able to explore the implication of the soul's separation from the body.

Frequently chosen poems for contrast and comparison were 'Because I could not stop for Death', 'It was not Death, for I stood up' and 'I felt a Funeral, in my Brain'.

Question 3

3 Seamus Heaney

Explore how Heaney presents thoughts and feelings about a way of life under threat in 'The Toome Road' and make connections with one or two other poems in your collection.

You should consider Heaney's use of poetic and stylistic techniques and significant literary or other relevant contexts.

[32]

Heaney is a less frequently taught collection for this component but candidates were readily able to engage with the invitation to consider ways of life under threat. Many candidates understood the many different threats underlying 'The Toome Road': while here, the threat is more overtly confrontation and conflict, many candidates also explored threats to culture, ways of life, and innocence.

'Death of a Naturalist' and 'Mycaenae Lookout' were the most popular comparison poems.

Question 4

4 Eavan Boland

Explore how Boland presents ideas and feelings about capturing a moment in time in '*From the Painting Back from Market by Chardin*' and make connections with one or two other poems in your collection.

You should consider Boland's use of poetic and stylistic techniques and significant literary or other relevant contexts.

[32]

Like Heaney, Boland is less frequently taught but those centres choosing this collection are very clearly inspiring students to develop a real depth and grasp of the ideas and concepts that underlie this body of work. This does sometimes lead to a tendency to offer analysis that is broad, rather than deep, and candidates responding to Question 4 do need to keep AO2 analysis foregrounded in their responses. Students engaged very readily with the ekphrastic nature of the set poem and the imagery of the painting. The powerful role of the painter as creator and manipulator of the captured moment and the woman it contains was often sensitively explored. Candidates suggested lots of comparison 'moments', exploring both historical periods as well as brief fragments of time.

'Degas's Laundresses' made an apt choice for comparison but intelligent use was made of 'This Moment' as well as the Irish history in 'Famine Roads'.

Question 5

5 Carol Ann Duffy

Explore how Duffy presents ideas and feelings about the intensity and desperation of love in 'Answer' and make connections with one or two other poems from your collection.

You should consider Duffy's use of poetic and stylistic techniques and significant literary or other relevant contexts.

[32]

Duffy's collection remains enormously popular for this collection and candidates readily engage with the premise of *Rapture* and its thematic lines of enquiry. This year saw far less automatic reading of Duffy's autobiography and far more focus on exploring poem first and context second: this was a much more successful approach.

The question invited a discussion of Duffy's presentation of emotion but the most successful responses did not merely connect everything Duffy says in the selected poem with being an 'intense' feeling but considered more carefully the concept of intensity, how it impacts thought and action and explored the character of desperation. This is a good strategy for Duffy, where candidates can quickly slip into finding all elements of a poem as fitting the question frame precisely. There was a tendency with less successful responses just to list elements from the poem as exemplifying, yet again, how 'intense' or 'desperate' the love that is demonstrated is.

Within 'Answer', discussion frequently revolved around the imagery of branding and the fossil. The elemental nature of the poem invited much discussion, although, at times, this became a response to a question about nature that had not been set. Candidates can avoid digressing from the question focus by setting up a conceptual argument to frame their discussion. This approach would also allow candidates to develop and link ideas across their essay and would ensure they avoid falling into the trap of creating a list-like discussion of 'another way Duffy shows intensity and desperation'.

Betrothal was the overwhelming choice for comparison here with many candidates focusing very closely on the two poems as a pairing. 'You' and 'Over' were also solid selections from the wider collection.

Question 6

6 Jacob Sam La-Rose

Explore how Sam La-Rose presents ideas and feelings about cultural identity in 'Turning Darker Still' and make connections with one or two other poems from your collection.

You should consider Jacob Sam La-Rose's use of poetic and stylistic techniques and significant literary or other relevant contexts.

[32]

Sam-La Rose's collection has increased in popularity and a number of responses were seen to Question 6 on 'Turning Darker Still'. While issues of identity and belonging inform the wider collection, this poem offers a more oblique take on Sam-La Rose's concerns. The enigmatic image of the lone rider allowed candidates scope for thoughtful discussion with many offering sensitive readings of the universal presentation of the persona, the colour imagery, the insidious nature of the sand and the sun's actions and the tone of the poem.

Comparisons were often drawn to the Speechless series, notably Speechless II and III, with candidates contrasting the presentation of societal expectations and prejudices with the rider's discomfort in the desert.

Section B overview

In 2019, the examiners' report noted that 'many candidates do not balance the demands of this task well'. It was pleasing, therefore, to see a greater number of candidates understanding that the focus of this question is a consideration of the dramatic and stylistic techniques in a given extract from the studied text. The greatest part of the response should be a close reading of the extract in the light of the question focus given, and the majority of candidates this series shaped their responses appropriately with the extract central to their discussion.

It is certainly necessary to relate that textual exploration to the text as a whole and to any relevant context but these contextualising comments ought not to dominate. They do, however, form the framing of the argument in response to the question.

Selection from the extract is critical, therefore, and candidates should use their time wisely to prepare their reading of the extract in the light of the question focus.

A Streetcar Named Desire continues to be the most popular text in this section of the component.

Question 7

7 William Shakespeare: *Othello*

Explore how Shakespeare presents Cassio's drunkenness in this extract from *Othello*.

You should consider the use of dramatic and stylistic techniques in the extract, its significance within the play and any relevant dramatic or other contexts.

[32]

As stated above, contextual understanding and the wider play should frame the discussion of extracts in Section B and it was helpful here, for the question on Cassio's drunkenness, that candidates considered what the audience already knows of Iago's scheming and how this scene contributes more broadly to his overall project. Many candidates were able to see this extract as the jumping off point for Iago's machinations and understood the role that getting Cassio drunk plays within his scheme. Candidates often wisely contrasted Cassio's lack of control here – both in behaviour and language – with his demeanour elsewhere in the play. Insightful responses saw the way Iago is able to make characters act *against their nature*: cross references to his manipulation of Roderigo and Emilia were relevant context.

Less successful responses limited themselves to Cassio's actions and utterances in the extract. While these were often clear in terms of their analysis of how drunks can be portrayed dramatically, they did not consider the significance of his goading to drunkenness in terms of the wider play and therefore limited AO3 achievement.

One strong response summed up the dramatic significance of this extract well: 'Shakespeare uses Cassio's drunkenness in order to emphasise the rising power of the vice character Iago and to foreshadow the downfall of tragic hero Othello. Through acting as a puppeteer and controlling the characters on the stage around him, Iago's duplicitous nature in Act 2 serves to foreshadow the dramatic decline that Othello will undergo by using control and the drunkenness of Cassio as a 'dress rehearsal'.

Question 8

8 Oscar Wilde: *The Importance of Being Earnest*

Explore how Wilde presents the relationships between men and women in this extract from *The Importance of Being Earnest*.

You should consider the use of dramatic and stylistic techniques in the extract, its significance within the play and any relevant dramatic or other contexts.

[32]

Although a less popular text on this component, those candidates offering a response to this text are frequently well-informed and engage well with Wilde's dramatic presentation. Many responses offered a lively exploration of this pithy exchange between the couples. Candidates were usually alert to the absurdity of the social conventions that the play mocks. Gwendolen and Cecily's unity was considered with insightful responses identifying Gwendolen's lead. Some candidates offered amused consideration of the girls' inability to maintain a 'dignified silence'.

Question 9

9 Tennessee Williams: *A Streetcar Named Desire*

Explore how Williams presents the relationship between Blanche and Mitch in this extract from *A Streetcar Named Desire*.

You should consider the use of dramatic and stylistic techniques in the extract, its significance within the play and any relevant dramatic or other contexts.

[32]

A Streetcar Named Desire dominates responses to Section B and candidates continue to find much of interest in Williams' dramatic presentation. There was a stronger sense this series of responses being supported by a good foundational knowledge of the whole play. Candidates were therefore able to readily trace the tentative early connection between Blanche and Mitch yet understand the inevitable collapse of their relationship and the pivotal position this scene plays in that journey. This was helpful AO3 context to frame discussion of the dialogue.

Dramatic and literary context is also helpful to frame a reading of the play but some candidates focused too much on attempting to apply learned theory that didn't really help them unpick the extract. References to Booker's stages of tragedy, for example, often got in the way of detailed AO2 analysis, as candidates attempted to overlay theoretical concepts somewhat awkwardly. Similarly, candidates wanted to download terms such as expressionism and naturalism but these were sometimes not well understood and therefore awkwardly applied. Candidates must fully grasp the concepts they wish to apply to their text.

Candidates fared well tracking the powerplay between Blanche and Mitch and saw the build-up to Blanche's revelations about her many 'intimacies'. Many candidates considered Mitch to be holding power in ways he hadn't previously and a large number of candidates reflected thoughtfully on how Mitch's behaviour begins to ape Stanley's. The paper lantern was explored in great depth by many – less successful responses tended to focus on this at the expense of all else in the extract. But the majority of candidates found lots to explore in the tension here between Blanche's fiction and Mitch's realism.

Question 10

10 Brian Friel: *Translations*

Explore how Friel presents the hedge-school in this extract from *Translations*.

You should consider the use of dramatic and stylistic techniques in the extract, its significance within the play and any relevant dramatic or other contexts.

[32]

Very few responses to this text were seen.

Question 11

11 Timberlake Wertenbaker: *Our Country's Good*

Explore how Wertenbaker presents the audition in this extract from *Our Country's Good*.

You should consider the use of dramatic and stylistic techniques in the extract, its significance within the play and any relevant dramatic or other contexts.

[32]

Very few responses to this text were seen.

Question 12

12 Jez Butterworth: *Jerusalem*

Explore how Butterworth presents conflicts over parenting in this extract from *Jerusalem*.

You should consider the use of dramatic and stylistic techniques in the extract, its significance within the play and any relevant dramatic or other contexts.

[32]

Students of the play, *Jerusalem*, are often censorious of Byron's character and the focus here on his parenting skills invited much debate. Many candidates saw the way Dawn is used dramatically to highlight the realities of his 'parenting'. Dawn's domination of the conversation and Johnny's ineffective replies offered much scope for an unpicking of the dynamics behind the dialogue. Candidates were alert to Marky's onstage presence 'inside' the van, and the lurking presence too of drugs around Marky. Dawn's haranguing of Johnny as stuck in time reinforced his poor grasp on reality for many candidates – and therefore his poor focus on the realities of parenting.

Dawn's later kiss with Johnny led some candidates to be more nuanced in their reading of Dawn as a wholly good parent.

Exemplar 1

Question 6

6	A	<p>Cultural identity is made up of lots of different aspects in Jacob-Sam-La-Rose's (JSLR's) anthology - 'Breaking Silence'. These aspects include racial racial identity and ancestry, music culture and religion. One of ^{One of} JSLR's aims in the anthology is to find a voice and an identity for his specific and cultural identity and inspire others to do so.</p> <p>Turning Darker Still opens with 'There's rider in a desert... a saddle on his back'. This reference to 'saddle' on his back' is an allusion allusion to his cultural ancestry which is Guyanese - a country in South America in which his ancestors were slaves. The lack of a definite article in 'There's rider' shows that the ^{the} image is not about one person - but about a collection of people who underwent the same hardships and cruelties. The extent of this is referenced or explored in another poem in the anthology - & Magnitude 1 ^{the number} where 'slaves' is represented in 'a million grains'. The incomprehensible number of slaves that there were, JSLR observes, is 'bigger than the mind's computational eye' and this is a moment of pathos for the audience/reader when they stop to consider the magnitude of the human cost. The pre ^{pre} modifier 'computational' can be seen is a protest against people putting a limit or value on cruelty - specifically in relation to the slave trade and slavery in the Atlantic in the 1700-1800's.</p> <p>JSLR links the whole of the slave trade to his cultural identity as his ancestors were slaves and his message is that slavery has had an enormous impact - even up to the present modern day.</p> <p>The impacts of slavery on the modern cultural identity of the poet JSLR is explored in Turning Darker Still by making specific references to racism - 'the sun tinges his hair without asking' and</p>
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		<p>"a laughing horizon". The image of the 'hair' is contrasted to 'speechless' where the speaker feels 'everyone's fingers in my high top fade'. The racism experienced by the young speaker is portrayed by JSLR as stifling stifling controlling and restricting the quest to find their voice and identity. Indeed, the strict controlled line length and quatrain stanzas in 'Turning Darker Still' are a visual symbol of the restriction felt. Additionally to this the orthographic feature of the imperative italics which are demanding and penetrating add to the threatened and insecure feeling of the 'rider' which grows to become ^{an extended} an metaphor for JSLR himself and the black race. Contextually, this is an important issue at the in the modern day with the growing awareness of racism and the Black Lives Matter movement and JSLR seems to send a message that racism is not an issue of the past that disappeared with the abolition of slavery - but an ongoing issue. Perhaps the most relevant poem that links to the issue of racism in the modern day is 'Magnitude II' which impresses the effect of slavery by making the difference between 'Akan blood arrows back up to royalty, that the boy is a son of a slave'. The poem on one 'Guyanese boy' is effective for the audience and crafts a personal message from JSLR that racism, as an issue in society should be addressed, made more poignant by alluding to his personal identity.</p> <p>This is also explored as being very poignant or JSLR's sentiment, identity.</p> <p>In 'Turning Darker Still' the rider has 'no one here to talk to'. The preposition 'here' is striking as it puts the speaking in the place of the rider for the first time in the poem - deviating from the distant third person ^{tone previously.} tone for the first time of Being unable to 'talk' is a key theme in 'Breaking Silence' and as the title of the anthology suggests - it is somewhat about finding a voice and an identity. The first poem</p>
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		<p>beginning of a journey to 'Breaking Silence' where he references parts of his cultural identity including his racial ancestry, the racism in the present day and how this affects younger people, and the stepping stones to find one's own cultural identity and fulfilling the journey to speaking at ^{in order to find a} true voice.</p>
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Question 7

7	B	<p>The extract is in Act 2 scene 3 just before the the drunken brawl and Cassio's relegation. Shakespeare presents Cassio's drunkenness through maintaining the control of Iago, dwelling on the themes of religion and caste and exploring the theme of ^{reputation} reputation.</p> <p>Throughout the scene Iago makes Cassio drunk as part of his scheme to 'ensnare so great a fly as Cassio'. ^H His plan is outlined at the start of the extract in the couplet 'If consequence do but approve my dream, / My boat sails freely, both with wind and stream'. The my rhyming couplet is eloquent and is significant in showing the composure and careful planning of Iago to make the consequence of Cassio's drunkenness dishonour in Othello's eyes. This control is maintained throughout the scene as Iago leads the singing and, importantly, is the one who signals everyone to drink - 'some wine, boys!' and 'drink, ho!' and 'Some wine, ho!'. By the way It is upon this signal which Cassio drinks and inadvertently becomes under the influence, of, not only drink, but Iago himself. This disrupts the natural order, as Iago is, in society, lower than Cassio who is a lieutenant. The natural order being disrupted would have signalled to a Jacobean audience that there is trouble ahead and they would be waiting to see the 'consequence' of Iago making Cassio will lead to the the desired effect. The effectiveness of Iago in executing his plans foreshadows his effectiveness in creating the 'net' that 'shall engesh them all', and the realisation of his more deadly plans in Act 5 scene 2.</p>
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		<p>The scene which the extract is taken from has been described as a scene of reputation. In the extract Cassio loses the 'immortal part of' himself 'and what remains is bestial'. Contextually it would have been a disgrace in the 1600's to get drunk in public - especially a</p>
		<p>high ranking official like Cassio - and a Jacobean audience would have understood the magnitude to of Cassio's drunkenness. Cassio's focus, even when he is drunk, is on reputation and image - 'you must not ^{think} that I am drunk' and ironically the more Cassio insists on maintaining his reputation the more drunk he sounds and the more Iago cements his reputation as a master stage director. That is the point The loss of reputation is also hinted at in the lyrics of Iago's song - 'Tis pride that pulls the country down' and this refers not only to Cassio in this scene, but also alludes Othello's final fate - when he he does 'all in honour' but pulls his marriage and whole life down. In itself, Cassio's drunkenness and the success of Iago in in the extract can be seen as a foreshadow of the success that that Iago will have in pulling down the tragic hero - Othello. A Jacobean audience, and indeed a contemporary audience, would know Aristotle's archetype of a tragedy and how the tragic hero is brought down by a fatal flaw and therefore would take the ^{Cassio's drunkenness} the ^{more} trivial ^{trivial}, but gives a foretaste of how quickly and successfully Iago will bring down the 'valiant' moor to ^{becoming} a 'murderer'.</p>
		<p>Religion and class is also presented in Cassio's drunkenness. The introduction of religion in this extract by Cassio - 'God's above all' and 'I hope to be saved' shows that Cassio is a Christian and, although he is drunk, he is still crafting accurate messages about his faith. This again links to Othello in Act 5 Scene 1 who, although is consumed by a jealousy ^{which} with 'doth mock the meat it feeds on' still can will not 'kill' Desdemona's 'soul' and talks of 'Promethian heat' which can 'reburn' her light. The constancy of religion, even when characters seem to be completely controlled by Iago is symbolic. Shakespeare could be making the observation that religion and that God can overcome evil, however he could also</p>

		<p>be promoting the fact that Iago is able to overcome the characters religious beliefs - something which would have be a bad sign for the audience, especially in Protestant England in the 1600's. Cassio, in his drunkenness mixes caste in with religion - 'lieutenant is to be saved before the ancient' and this could be a criticism of the Catholic faith - more prevalent in Italy during the time where money is paid for sins to be forgiven - something which would have been unacceptable to a Protestant English audience when originally performed. The caste system was also more pronounced in Italy and Venice in the 1600's however would still have had some relevance in England, especially with Shakespeare the who could identify with Iago as to promotion coming by 'preference' rather than ability. The mix of caste and religion is unhealthy and could also be pressure how the mix of domestic life and military life will be unhealthy in Othello's downfall.</p>
		<p>To conclude, in the extract Cassio's drunkenness is presented to highlight the control of Iago, by exploring the reputation of Cassio as losing his and Iago as cementing his, and by the various messages surrounding religion and the mix of caste and religion in Cassio's words.</p>

This script is offered as a strong Level 6 script which exemplifies successful approaches to both Section A and Section B.

In Section A the discussion of 'Turning Darker Still' is fluent, informed by strong contextual understanding and woven throughout with well chosen comparative points. It uses terminology effectively to signpost the techniques under discussion without AO1 labelling disrupting the lucid discussion. The candidate takes a broadly chronological reading through the poem to follow the journey of ideas: points are ideas-led, as opposed to technique-led. The discussion is informed throughout by a strong awareness of the wider collection and its concerns.

In Section B the brief introduction signals the significant ideas that are explored through Cassio's drunkenness including that of reputation. The candidate deals with Cassio's own language but also explores the dramatic way Iago leads him into his drunken state. The subsequent consideration of the resulting loss of Cassio's social standing is insightful and impressive. The candidate broadens the discussion with consideration of the religious context of Cassio's language: the suggestion that Shakespeare might be insinuating 'God can overcome evil' is less convincing, but overall this response shows determined focus on the extract, relevant contextualising and thoughtful consideration of its dramatic significance to the play as a whole.

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