

English Literature

Advanced GCE

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

Mark Scheme for January 2011

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

Mark schemes should be read in conjunction with the published question papers and the Report on the Examination.

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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 levels of discussion and likely content;
 - using 'best fit', make a holistic judgement to locate the answer in the appropriate mark band: regardless of any perceived deficiencies for particular AO s, 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 AO s;
 - bearing in mind the weighting of the AO s, 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;
 - check the band descriptors for written communication. If performance in this aspect falls into a band significantly different from that of the script as a whole, review the total mark in the light of this judgement;
 - the summative comment on the front and the script should contain some reference to Quality of Written Communication.

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.

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 and Comparisons 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 competent 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 • judgements 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 competent 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

Notes on the Task Section A**Henry IV Part 1****Either**

- 1 (a) 'Falstaff's vitality is crucially important to the play's effects.'

By analysing the presentation of Falstaff in *Henry IV Part 1*, evaluate this view. **[30]**

This question invites candidates to examine the characterisation of Falstaff, and in particular the nature of his characterisation (AO 3**). Candidates may refer to the importance of Falstaff in the play's design, and the degree to which he may be said to possess 'vitality'. Some may well disagree with the proposition. Answers should refer in detail to language and imagery as well as dramatic effects and methods (AO 2**) and should blend appropriate quotation into a coherent argument (AO 1). Answers should be alert to the significance of context, past and present (AO 4).

In section A, the dominant assessment objectives are AO 3 (**), to offer responses informed by interpretations of other readers and AO 2 (**), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts.

Answers are also assessed for AO 1 (*), to articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression and AO 4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and understood.

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

- 1 (b) 'The business of state is counterbalanced by significant moments of intimacy and affection.'

Evaluate this view by exploring the presentation of public and private relationships in the play. **[30]**

Candidates are invited to consider and illustrate the contrasting public and private worlds of the play, in the light of the critical view that moments of intimacy and affection are 'significant' as a counterbalance to the public scenes. (AO 3) Candidates should explore these two worlds, considering the ways in which the relationship of these two elements of the play is crucial to its effect as a whole. Answers should be supported with detailed textual reference, showing a critical understanding in analysing ways in which structure, form, language, imagery and dramatic effects shape meaning (AO 2) Answers should blend appropriate quotation into a coherent argument (AO 1), and they should be alert to the significance of context, past and present (AO 4).

In section A, the dominant assessment objectives are AO 3 (**), to offer responses informed by interpretations of other readers, and AO 2 (**), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts.

Answers are also assessed for AO 1 (*), to articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression and AO 4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and understood.

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.

Band 6 26–30 marks

- AO 3** Answers should show well informed and effectively detailed exploration of different readings of *Henry IV Part 1*.
- AO 2** 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.
- AO 1* 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.
- AO 4* Answers should show consistently well developed and consistently detailed understanding of the significance and influence of contexts in which *Henry IV Part 1* was originally written and has been understood by readers and audiences through time.

Band 4 16–20 marks

- AO 3** Answers should be informed by some reference to different readings of *Henry IV Part 1*.
- AO 2** In examining *Henry IV Part 1* answers should offer some developed 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.
- AO 1* 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.
- AO 4* Answers should show competent understanding of the significance and influence of contexts in which *Henry IV Part 1* was written and understood by readers and audiences through time.

Band 2 6–10 marks

- AO 3** Answers show limited awareness of different readings of *Henry IV Part 1*.
- AO 2** 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.
- AO 1* 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.
- AO 4* Answers may show limited understanding of the significance and influence of contexts in which *Henry IV Part 1* was written and understood by readers and audiences through time.

Twelfth Night**Either**

- 2 (a) By exploring the dramatic presentation of Feste in *Twelfth Night*, evaluate the view that 'he embodies a sense of ironic detachment and loneliness.' [30]

Candidates are invited to consider the personality and characterisation of Feste in the play, in the light of the critical view that 'he embodies a sense of ironic detachment and loneliness.' (AO 3) Candidates should explore the way in which he is presented, the tone of his utterances, the way in which he is involved in complex plot situations, and the ways in which audiences may respond to his speeches, songs and actions. Answers should blend appropriate quotation into a coherent argument (AO 1), and be supported with detailed textual reference, showing a critical understanding in analysing ways in which structure, form, language, imagery and dramatic effects shape meaning (AO 2) and they should be alert to the significance of context, past and present (AO 4).

In section A, the dominant assessment objectives are AO 3 (**), to offer responses informed by interpretations of other readers, and AO 2 (**), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts.

Answers are also assessed for AO 1 (*), to articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression and AO 4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and understood.

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

- 2 (b) 'The play's dramatic impact springs from deception and disguise.'

Evaluate this view by considering ways in which deception and disguise are used in *Twelfth Night*. [30]

This question invites candidates to examine 'deception and disguise' in *Twelfth Night* and to consider how far, and in what ways it adds 'dramatic impact' to the play (AO 3). Candidates may refer, among other deceptions, to Viola's assumption of her Cesario identity, Antonio's fugitive life, and the deception of Sir Andrew and subsequently of Malvolio. Answers may disagree with the proposition. Answers should refer in detail to language and imagery as well as dramatic effects and methods (AO 2) and should blend appropriate quotation into a coherent argument (AO 1). Answers should be alert to the significance of context, past and present (AO 4).

In section A, the dominant assessment objectives are AO 3 (**), to offer responses informed by interpretations of other readers and AO 2 (**), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts.

Answers are also assessed for AO 1 (*), to articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression and AO 4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and understood.

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.

Band 6 26–30 marks

- AO 3** Answers should show well informed and effectively detailed exploration of different readings of *Twelfth Night*.
- AO 2** 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.
- AO 1* 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.
- AO 4* Answers should show consistently well developed and consistently detailed understanding of the significance and influence of contexts in which *Twelfth Night* was originally written and has been understood by readers and audiences through time.

Band 4 16–20 marks

- AO 3** Answers should be informed by some reference to different readings of text.
- AO 2** In examining *Twelfth Night* answers should offer some developed 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.
- AO 1* 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.
- AO 4* Answers should show competent understanding of the significance and influence of contexts in which *Twelfth Night* was written and understood by readers and audiences through time.

Band 2 6–10 marks

- AO 3** Answers show limited awareness of different readings of *Twelfth Night*.
- AO 2** 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.
- AO 1* 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.
- AO 4* Answers may show limited understanding of the significance and influence of contexts in which *Twelfth Night* was written and understood by readers and audiences through time.

Othello**Either**

- 3 (a) 'Despite his apparent good nature, Cassio plays a significant part in *Othello*'s downfall.'

By exploring the presentation of Michael Cassio in *Othello*, evaluate this view. [30]

Candidates are invited to consider the presentation of Cassio in the play, in the light of the qualifying prompts 'despite his apparent good nature' and 'plays a significant part.' Candidates should look at the ways in which he behaves, his situation, and his significance in the play as a whole. Answers should blend appropriate quotation into a coherent argument (AO 1), and be supported with detailed textual reference, showing a critical understanding in analysing ways in which structure, form, language, imagery and dramatic effects shape meaning (AO 2) and they should be alert to the significance of context, past and present (AO 4).

In section A, the dominant assessment objectives are AO 3 (**), to offer responses informed by interpretations of other readers, and AO 2 (**), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts.

Answers are also assessed for AO 1 (*), to articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression and AO 4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and understood.

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

- 3 (b) By considering the dramatic effects of *Othello*, evaluate the view that 'the play constantly questions ideas of heroism and nobility'. [30]

This question invites candidates to examine the nature of the play in the light of the idea that 'the play constantly questions ideas of heroism and nobility.' Candidates will need to identify representations of the heroic and noble, both in cultural assumptions and in explicit comments and references. Answers should refer in detail to language and imagery as well as dramatic effects and methods (AO 2) and should blend appropriate quotation into a coherent argument (AO 1). Answers should be alert to the significance of context, past and present (AO 4).

In section A, the dominant assessment objectives are AO 3 (**), to offer responses informed by interpretations of other readers and AO 2 (**), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts.

Answers are also assessed for AO 1 (*), to articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression and AO 4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and understood.

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.

Band 6 26–30 marks

- AO 3** Answers should show well informed and effectively detailed exploration of different readings of *Othello*.
- AO 2** 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.
- AO 1* 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.
- AO 4* Answers should show consistently well developed and consistently detailed understanding of the significance and influence of contexts in which *Othello* was originally written and has been understood by readers and audiences through time.

Band 4 16–20 marks

- AO 3** Answers should be informed by some reference to different readings of *Othello*.
- AO 2** In examining *Othello* answers should offer some developed 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.
- AO 1* 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.
- AO 4* Answers should show competent understanding of the significance and influence of contexts in which *Othello* was written and understood by readers and audiences through time.

Band 2 6–10 marks

- AO 3** Answers show limited awareness of different readings of *Othello*.
- AO 2** 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.
- AO 1* 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.
- AO 4* Answers may show limited understanding of the significance and influence of contexts in which *Othello* was written and understood by readers and audiences through time.

The Winter's Tale**Either**

- 4 (a) 'The ending of the play may appear magical, but it is made possible only by the persistence of everyday qualities such as patience and steadfastness.'

Evaluate this view by exploring the action of *The Winter's Tale*. **[30]**

Candidates are invited to consider the ending of the play and the degree to which it is enabled by the qualities of persistence and steadfastness in individual characters. The prompt 'everyday' is designed to encourage an examination of the idea that his tenacity is possibly more important than it may at first appear. Answers should blend appropriate quotation into a coherent argument (AO 1), and be supported with detailed textual reference, showing a critical understanding in analysing ways in which structure, form, language, imagery and dramatic effects shape meaning (AO 2) and they should be alert to the significance of context, past and present (AO 4).

In section A, the dominant assessment objectives are AO 3 (**), to offer responses informed by interpretations of other readers, and AO 2 (**), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts.

Answers are also assessed for AO 1 (*), to articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression and AO 4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and understood.

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

- 4 (b) 'The bitter and artificial world of the court needs the natural, pastoral world for its renewal.'

By exploring these contrasting elements of *The Winter's Tale*, evaluate this view of the play. **[30]**

This question invites candidates to consider the generic and thematic nature of *The Winter's Tale*, looking at its contrast of elements of courtly formalism and politics (the two kings and their relationships, and the formalities of court life), with its bucolic (and masque) elements and the roles of pastoral characters such as the Shepherds and Autolycus. Answers should refer in detail to language and imagery as well as dramatic effects and methods (AO 2) and should blend appropriate quotation into a coherent argument (AO 1). Answers should be alert to the significance of context, past and present (AO 4).

In section A, the dominant assessment objectives are AO 3 (**), to offer responses informed by interpretations of other readers and AO 2 (**), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts.

Answers are also assessed for AO 1 (*), to articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression and AO 4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and understood.

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.

Band 6 26–30 marks

- AO 3** Answers should show well informed and effectively detailed exploration of different readings of *The Winter's Tale*.
- AO 2** 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.
- AO 1* 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.
- AO 4* Answers should show consistently well developed and consistently detailed understanding of the significance and influence of contexts in which *The Winter's Tale* was originally written and has been understood by readers and audiences through time.

Band 4 16–20 marks

- AO 3** Answers should be informed by some reference to different readings of *The Winter's Tale*.
- AO 2** In examining *The Winter's Tale* answers should offer some developed 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.
- AO 1* 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.
- AO 4* Answers should show competent understanding of the significance and influence of contexts in which *The Winter's Tale* was written and understood by readers and audiences through time.

Band 2 6–10 marks

- AO 3** Answers show limited awareness of different readings of *The Winter's Tale*.
- AO 2** 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.
- AO 1* 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.
- AO 4* Answers may show limited understanding of the significance and influence of contexts in which *The Winter's Tale* was written and understood by readers and audiences through time.

Notes on the Task Section B**Either**

- 5 'Appetite – whether for power, knowledge, sex or money – is a destructive force.'

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

Candidates may explore connections and comparisons between their selected texts (AO3) through an examination of the ways in which they portray human appetites and their effects. Candidates should explore the nature of appetites as represented in their texts, and look at the extent to which such appetites are destructive in their effects. Some may agree, whilst others, expressing independent and informed views may challenge the proposition (AO3). Detailed discussion of the effects of form, structure and language (AO2) may also be linked to discussion of the significance and influence of contexts – especially moral climates – in which the texts are or have been written and understood (AO4).

In section B, the dominant assessment objectives are AO 3 (**), to explore connections and comparisons between different literary texts, informed by interpretations of other readers, and AO 4 (**), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and understood.

Answers are also assessed for AO 1 (*), to articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression and AO 2 (*), 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

- 6 'Love is a restless emotion, driving growth and change.'

In the light of this view, consider ways in which writers explore the power and effects of love. In your answer, compare one drama text and one poetry text. **[30]**

Candidates should explore the power and nature of love as represented in their texts, and look at the role which the emotion plays in creating 'growth and change'. Some may agree, whilst others, expressing independent and informed views may challenge the proposition (AO3). Detailed discussion of the effects of form, structure and language (AO2) may also be linked to discussion of the significance and influence of contexts – especially moral climates – in which the texts are or have been written and understood (AO4).

In section B, the dominant assessment objectives are AO 3 (**), to explore connections and comparisons between different literary texts, informed by interpretations of other readers, and AO 4 (**), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and understood.

Answers are also assessed for AO 1 (*), to articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression and AO 2 (*), 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.

Band 6 *26–30 marks*

- AO 3** Answers should show excellent and consistently detailed comparative analysis of relationships between texts, and well informed and effective exploration of different readings of texts.
- AO 4** Answers should show 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* Candidates should offer excellent and consistently detailed understanding of the texts 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.
- AO 2* Answers should offer a well-developed and consistently detailed discussion of 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 set texts, critically addressed, blended into discussion.

Band 4 *16–20 Marks*

- AO 3** Answers should show competent comparative discussion of relationships between texts, informed by some reference to different readings of texts.
- AO 4** Answers should show competent understanding of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question.
- AO 1* Candidates should offer competent understanding of texts and question, using clear writing in generally appropriate register. Critical terminology should be used appropriately with straightforward arguments generally competently structured.
- AO 2* Answers should offer a generally developed discussion of effects (including dramatic effects) of language, form and structure. They should show competent use of analytical methods. They should offer competent use of illustrative quotations and references to support discussion.

Band 2 *6–10 Marks*

- AO 3** Answers should show a limited comparative discussion of relationships between texts, and a limited awareness of different readings of texts.
- AO 4** Answers should show limited understanding of texts and a partial attempt at the question.
- AO 1* Candidates may offer inconsistent writing, with frequent instances of technical error, and a limited use of appropriate register. There may be a limited use of critical terminology and a limited attempt to structure discussion, with a tendency to lose track of the argument.
- AO 2* Answers may show a limited discussion of effects (including the dramatic effects) of language, form and structure, offering descriptive or narrative comment, with limited use of analytical methods. They may offer limited or inconsistent use of quotations, uncritically presented.

Or

7 'Life is a game of chance in which skilful players risk everything.'

In the light of this view, consider ways in which writers explore risk and chance. In your answer, compare one drama text and one poetry text. **[30]**

Candidates should explore connections and comparisons between their selected texts (AO3) through an examination of society and social behaviour. Candidates should explore how far society may be seen as a 'game of chance' in their texts, and the 'skill' exhibited by individuals in managing their fates. Some may agree, whilst others, expressing independent and informed views may challenge the proposition (AO3). Detailed discussion of the effects of form, structure and language (AO2) may also be linked to discussion of the significance and influence of contexts – especially moral climates – in which the texts are or have been written and understood (AO4).

In section B, the dominant assessment objectives are AO 3 (**), to explore connections and comparisons between different literary texts, informed by interpretations of other readers, and AO 4 (**), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and understood.

Answers are also assessed for AO 1 (*), to articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression and AO 2 (*), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts.

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Or

8 'Temptation arises from a willingness to be tempted.'

In the light of this view, discuss ways in which writers present temptation and its results. In your answer, compare one drama text and one poetry text. **[30]**

Candidates may explore connections and comparisons between their selected texts (AO3) through an examination of the ways in which temptation, and the use of stratagems for temptation is portrayed, and the consequences of that temptation. Some may agree, whilst others, expressing independent and informed views may challenge the proposition (AO3). Detailed discussion of the effects of form, structure and language (AO2) may also be linked to discussion of the significance and influence of contexts – especially moral climates – in which the texts are or have been written and understood (AO4).

In section B, the dominant assessment objectives are AO 3 (**), to explore connections and comparisons between different literary texts, informed by interpretations of other readers, and AO 4 (**), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and understood.

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Band 6 26–30 marks

- AO 3** Answers should show excellent and consistently detailed comparative analysis of relationships between texts, and well informed and effective exploration of different readings of texts.
- AO 4** Answers should show 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* Candidates should offer excellent and consistently detailed understanding of the texts 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.
- AO 2* Answers should offer a well-developed and consistently detailed discussion of 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 set texts, critically addressed, blended into discussion.

Band 4 16–20 Marks

- AO 3** Answers should show competent comparative discussion of relationships between texts, informed by some reference to different readings of texts.
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Band 2 6–10 Marks

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- AO 2* Answers may show a limited discussion of effects (including the dramatic effects) of language, form and structure, offering descriptive or narrative comment, with limited use of analytical methods. They may offer limited or inconsistent use of quotations, uncritically presented.

Or

- 9 'Happiness – a state to which all aspire, but which few will ever reach.'

In the light of this view, consider ways in which writers present the search for happiness. In your answer, compare one drama text and one poetry text. **[30]**

Candidates may explore connections and comparisons between their selected texts (AO3) through an examination of the ways in which the pursuit of happiness is portrayed, or can be seen as driving the characters. Candidates should explore the 'happiness' as represented in their texts, and look at the role which the emotion plays in making the texts compelling or memorable. Some may agree, whilst others, expressing independent and informed views may challenge the proposition (AO3). Detailed discussion of the effects of form, structure and language (AO2) may also be linked to discussion of the significance and influence of contexts – especially moral climates – in which the texts are or have been written and understood (AO4).

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Or

- 10 'Irony exposes the gap between the way things appear to be and the way they are.'

In the light of this view, consider the uses writers make of irony. In your answer, compare one drama text and one poetry text. **[30]**

Candidates may explore connections and comparisons between their selected texts (AO3) through an examination of the ways in which irony is used, and its effect on plot and character. Some may agree, whilst others, expressing independent and informed views may challenge the proposition (AO3). Detailed discussion of the effects of form, structure and language (AO2) may also be linked to discussion of the significance and influence of contexts – especially moral climates – in which the texts are or have been written and understood (AO4).

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Band 4 16–20 Marks

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