

# English Literature

Advanced GCE

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

## **Mark Scheme for June 2012**

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

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

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

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**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 bands of discussion and likely content;
  - using 'best fit', as in 10. above, 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.

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 Band 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 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		Answer	Marks	Guidance	
				Content	Levels of response
1	(a)	<p>Candidates are invited to consider the importance to the play's effects of the uncertainty which audiences feel about the Prince and his motives. (AO3)</p> <p>Candidates should explore Hal's role and personality, looking both at characterisation and at the part he plays in the unfolding narrative development. They are invited to consider the ways in which reactions to him are uncertain, and the importance of such uncertainty. Answers should be supported with detailed textual reference and appropriate quotation, showing a critical understanding in analysing ways in which structure, form, language, imagery and dramatic effects shape meaning (AO2) blended into a coherent argument (AO1), and they should be alert to the significance of relevant contexts (AO4).</p>	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		Answer	Marks	Guidance	
				Content	Levels of response
1	(b)	<p>This question invites candidates to examine how far 'cynicism triumphs' in <i>Henry IV Part 1</i> (AO3). Candidates may refer to the chivalric fantasies and ambitions of Hotspur, and the Myth-making of Glendower: and even the burlesque-heroism of Falstaff and his crew. Candidates may also consider whether 'cynicism' is a fair description of the behaviour of the King's party, or even of Hal's final choice. 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, such as Tudor attitudes to the historical and chivalric past, or to statesmanship (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		Answer	Marks	Guidance	
				Content	Levels of response
2	(a)	<p>Candidates are invited to consider the dramatic presentation of Viola in the play in the light of the critical view that she adopts a role which causes sexual confusion and is in itself sexually and socially ambiguous and by implication catalytic, reflecting wider concerns about gender and social status in the play. (AO3). Candidates should explore the importance of this adopted identity in the play, and they may disagree with 'crucial'. Answers should be supported with detailed textual reference and appropriate quotation, showing a critical understanding in analysing ways in which structure, form, language, imagery and dramatic effects shape meaning (AO2) blended into a coherent argument (AO1), and they should be alert to the significance of relevant contexts, such as contemporary attitudes to love and matters of gender (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		Answer	Marks	Guidance	
				Content	Levels of response
2	(b)	<p>This question invites candidates to examine the 'preoccupation with madness' in <i>Twelfth Night</i> and to consider how far 'delusion and excess' are present throughout the play (AO3). Candidates may refer to the obvious manifestations of 'madness': Orsino's melancholy and obsession; Olivia's grief (as discussed by Feste); the wildness of Sir Toby and his companions; Sir Andrew's moods, and Malvolio's obsession and subsequent imprisonment. 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, such as contemporary attitudes to madness (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		Answer	Marks	Guidance	
				Content	Levels of response
3	(a)	<p>Candidates are invited to consider the dramatic presentation of Othello in <i>Othello</i> (AO3). Candidates should explore the ways in which he is presented in the play: the ways in which he is introduced, his gradual change and in particular the relationship the character generates with an audience. Answers should be supported with detailed textual reference and appropriate quotation, showing a critical understanding in analysing ways in which structure, form, language, imagery and dramatic effects shape meaning (AO2) blended into a coherent argument (AO1), and they should be alert to the significance of relevant contexts, such as contemporary racial attitudes and ideas of the noble and heroic (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		Answer	Marks	Guidance	
				Content	Levels of response
3	(b)	<p>This question invites candidates to evaluate the importance to the play of 'stories and storytelling'. Candidates may refer to Othello's wooing of Desdemona (and her father): to the importance of anecdote and narrative accounts in the play's development, and in particular to Othello's use of stories to create a sense of identity. Other stories are in the Willow song: in Iago's continuous narrative fabrications (such as Cassio's dream), and in Othello's final narrative. 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 – such as Tudor and Jacobean delight in travellers' tales (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		Answer	Marks	Guidance	
				Content	Levels of response
4	(a)	Candidates are invited to consider the dramatic significance of the central women, Hermione and Perdita in the play (AO3) and the degree to which they make possible the crucial reconciliations in the text. Candidates should explore the characters and the ways in which they are catalytic in the development of the action. Answers should be supported with detailed textual reference and appropriate quotation, showing a critical understanding in analysing ways in which structure, form, language, imagery and dramatic effects shape meaning (AO2) blended into a coherent argument (AO1), and they should be alert to the significance of relevant contexts – such as the cultural roles of high-status women, and ideas of nature and succession (AO4).	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		Answer	Marks	Guidance	
				Content	Levels of response
4	(b)	<p>This question invites candidates to examine the significance and the dramatic effects within the play of the world of the Shepherds and Autolycus: candidates are free to take issue with the assertion (AO3). Candidates may look at the place of the bucolic scenes within the design of the play, and should evaluate the scenes' importance within the work as a whole. 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 – such as interest in the pastoral and its symbolism (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		Answer	Marks	Guidance	
				Content	Levels of response
5		Candidates may explore connections and comparisons between their selected texts (AO3) through an examination of the workings of ambition (AO2). The question focuses on the consequences of the emotion: its operation in the chosen texts will need to be illustrated by detailed discussion of the effects of form, structure and language (AO2) and may also be linked to discussion of the significance and influence of relevant contexts in which the texts are written and understood (AO4). Candidates should blend appropriate quotation and reference into a coherent argument (AO1).	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		Answer	Marks	Guidance	
				Content	Levels of response
6		<p>This question invites candidates to consider the interest in, and attraction of, sin and punishment as central concerns, through a comparison of two pre 1800 texts (AO3). The question invites candidates to consider readers' and audiences' moral reactions through a proposition 'readers and audiences demand it!' with which they are also free to disagree. They should demonstrate a detailed critical understanding of the ways in which structure, form and language shape meaning (AO2) and they should be alert to the significance and influence of relevant contexts such as attitudes to transgression and punishment (AO4). Candidates should blend appropriate quotation and reference into a coherent argument (AO1).</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		Answer	Marks	Guidance	
				Content	Levels of response
7		<p>This question invites candidates to consider the role played by passionate language – ‘intense and vivid’ – in their chosen texts. They will need to look at it in detail to demonstrate a detailed critical understanding of the ways in which structure, form and language shape meaning (AO2) and they should be alert to the significance and influence of relevant contexts such as the study of rhetoric (AO4). Candidates may find fruitful material in several of the set texts, and should blend appropriate quotation and reference into a coherent argument (AO1).</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		Answer	Marks	Guidance	
				Content	Levels of response
8		<p>This question invites candidates to consider the struggle between 'reason and emotion' through a comparison of two pre-1800 texts (AO3). They should explore the nature of such a struggle through an examination of structure, form and language (AO2). Candidates should also demonstrate understanding of contexts in which their selected texts were written and/or have been understood, for example by critics and/or other readers (AO3/4). Fruitful material may be found in many of the texts set for the unit. They should blend appropriate quotation and reference into a coherent argument (AO1).</p>	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		Answer	Marks	Guidance	
				Content	Levels of response
9		<p>This question asks candidates to consider the ways in which writers explore the theme of mortality, in its many forms, through a comparison of two pre-1800 texts (AO3). They should demonstrate a detailed critical understanding of the ways in which structure, form and language shape meaning (AO2), They should be alert to the significance and influence of relevant contexts such as religious and ideological struggle (AO4). Candidates may refer to a range of texts, and may find a wide variety of reactions to the idea – and indeed, on some occasions, the physical presence – of Death. They should blend appropriate quotation and reference into a coherent argument (AO1).</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		Answer	Marks	Guidance	
				Content	Levels of response
10		<p>This question invites candidates to consider the moral use of humour ('mockery') through a comparison (AO3) of two pre-1800 texts. They may explore manifestations of humour by means of satire, irony and even caricature, and should demonstrate a detailed critical understanding of the ways in which structure, form and language shape meaning (AO2) and they should be alert to the significance and influence of relevant contexts (AO4). Candidates should consider the moral or intellectual purposes of humour, overt or concealed. They should blend appropriate quotation and reference into a coherent argument (AO1).</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

Use this space for a generic mark scheme grid that applies across the question paper

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

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