



Oxford Cambridge and RSA

GCE

English Literature

H072/01: Shakespeare and poetry pre-1900

AS Level

Mark Scheme for June 2022

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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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MARKING INSTRUCTIONS**PREPARATION FOR MARKING
SCORIS**

1. Make sure that you have accessed and completed the relevant training packages for on-screen marking: *scoris assessor Online Training*; *OCR Essential Guide to Marking*.
2. Make sure that you have read and understood the mark scheme and the question paper for this unit. These are posted on the RM Cambridge Assessment Support Portal <http://www.rm.com/support/ca>
3. Log-in to scoris and mark the 10 practice scripts and the 10 standardisation scripts.

YOU MUST MARK 10 PRACTICE AND 10 STANDARDISATION SCRIPTS BEFORE YOU CAN BE APPROVED TO MARK LIVE SCRIPTS.

MARKING

1. Mark strictly to the mark scheme.
2. Marks awarded must relate directly to the marking criteria.
3. The schedule of dates is very important. It is essential that you meet the scoris 50% and 100%. If you experience problems, you must contact your Team Leader (Supervisor) without delay.
4. If you are in any doubt about applying the mark scheme, consult your Team Leader by telephone or the scoris messaging system, or by email.
5. **Crossed Out Responses**
Where a candidate has crossed out a response and provided a clear alternative then the crossed out response is not marked. Where no alternative response has been provided, examiners may give candidates the benefit of the doubt and mark the crossed out response where legible.

Rubric Error Responses – Optional Questions

Where candidates have a choice of question across a whole paper or a whole section and have provided more answers than required, then all responses are marked and the highest mark allowable within the rubric is given. Enter a mark for each question answered into RM

assessor, which will select the highest mark from those awarded. *(The underlying assumption is that the candidate has penalised themselves by attempting more questions than necessary in the time allowed.)*

Multiple Choice Question Responses

When a multiple choice question has only a single, correct response and a candidate provides two responses (even if one of these responses is correct), then no mark should be awarded (as it is not possible to determine which was the first response selected by the candidate).

When a question requires candidates to select more than one option/multiple options, then local marking arrangements need to ensure consistency of approach.

Contradictory Responses

When a candidate provides contradictory responses, then no mark should be awarded, even if one of the answers is correct.

Short Answer Questions (requiring only a list by way of a response, usually worth only **one mark per response**)

Where candidates are required to provide a set number of short answer responses then only the set number of responses should be marked. The response space should be marked from left to right on each line and then line by line until the required number of responses have been considered. The remaining responses should not then be marked. Examiners will have to apply judgement as to whether a 'second response' on a line is a development of the 'first response', rather than a separate, discrete response. *(The underlying assumption is that the candidate is attempting to hedge their bets and therefore getting undue benefit rather than engaging with the question and giving the most relevant/correct responses.)*

Short Answer Questions (requiring a more developed response, worth **two or more marks**)

If the candidates are required to provide a description of, say, three items or factors and four items or factors are provided, then mark on a similar basis – that is downwards (as it is unlikely in this situation that a candidate will provide more than one response in each section of the response space.)

Longer Answer Questions (requiring a developed response)

Where candidates have provided two (or more) responses to a medium or high tariff question which only required a single (developed) response and not crossed out the first response, then only the first response should be marked. Examiners will need to apply professional judgement as to whether the second (or a subsequent) response is a 'new start' or simply a poorly expressed continuation of the first response.

6. Always check the pages (and additional objects if present) at the end of the response in case any answers have been continued there. If the candidate has continued an answer there then add a tick to confirm that the work has been seen.

7. Award No Response (NR) if:

- there is nothing written in the answer space.

Award Zero '0' if:

- anything is written in the answer space and is not worthy of credit (this includes text and symbols).

Team Leaders must confirm the correct use of the NR button with their markers before live marking commences and should check this when reviewing scripts.

8. The scoris **comments box** is used by your team leader to explain the marking of the practice responses. Please refer to these comments when checking your practice responses. **Do not use the comments box for any other reason.** If you have any questions or comments for your team leader, use the phone, the scoris messaging system, or e-mail.

















9. Assistant Examiners should send a brief report on the performance of candidates to their Team Leader (Supervisor) by the end of the marking period. The Assistant Examiner's Report Form (AERF) can be found on the RM Cambridge Assessment Support Portal (and for traditional marking it is in the *Instructions for Examiners*). Your report should contain notes on particular strengths displayed as well as common errors or weaknesses. Constructive criticism of the question paper/mark scheme is also appreciated.

10. For answers marked by levels of response:

- To determine the level** – start at the highest level and work down until you reach the level that matches the answer
- To determine the mark within the level**, consider the following:

Descriptor	Award mark
On the borderline of this level and the one below	At bottom of level
Just enough achievement on balance for this level	Above bottom and either below middle or at middle of level (depending on number of marks available)
Meets the criteria but with some slight inconsistency	Above middle and either below top of level or at middle of level (depending on number of marks available)
Consistently meets the criteria for this level	At top of level

11. Annotations used in the detailed Mark Scheme (to include abbreviations and subject-specific conventions)

Annotation	Meaning
	Blank page – this annotation must be used on all blank pages within an answer booklet (structured or unstructured) and on each page of an additional object where there is no candidate response
	Positive recognition
	Assessment Objective 1
	Assessment Objective 2
	Assessment Objective 3
	Assessment Objective 4
	Assessment Objective 5
	Attempted or insecure
	Analysis
	Detailed
	Effect
	Expression
	Link
	Answering the question
	View
	Relevant but broad, general or implicit

12. Awarding Marks

The specific task-related guidance containing indicative content for each question will help you to understand how the level descriptors may be applied. However, this indicative content does not constitute the full mark scheme: it is material that candidates might use. For each specific task, the intended balance between different assessment objectives is clarified in both the level descriptors and the respective guidance section; dominant assessment objectives are flagged, or where assessment objectives are equally weighted this is made explicitly clear.

- (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 Guidance for likely indicative content
 - using the level descriptors for the appropriate section, make a holistic judgement to locate the answer in the appropriate level descriptor: how well does the candidate address the question? Use the 'best fit' method, as in point 10 above
 - place the answer precisely within the level, considering the relevant AOs
 - bearing in mind the weighting of the AOs, adjust the answer within the level and award the appropriate mark out of 30.

Note: Mark positively. Use the lowest mark in the level only if the answer is borderline / doubtful. Use the full range of marks, including 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 1 or two from Section 2;
- 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.

AO1	Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression.
AO2	Analyse ways in which meanings are shaped in literary texts.
AO3	Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.
AO4	Explore connections across literary texts.
AO5	Explore literary texts informed by different interpretations.

WEIGHTING OF ASSESSMENT OBJECTIVES

The relationship between the components and the Assessment Objectives of the scheme of assessment is shown in the following table:

Component	% of AS level					
	AO1	AO2	AO3	AO4	AO5	Total
Shakespeare and poetry pre-1900 (H072/01)	15%	20%	5%	5%	5%	50%
Drama and prose post-1900 (H072/02)	15%	10%	15%	5%	5%	50%
	30%	30%	20%	10%	10%	100%

Level Descriptors – Section 1: Shakespeare

AO2 is the dominant Assessment Objective for this section. The weightings for the Assessment Objectives in this section are:

AO2 – 40%

AO1 – 30%

AO5 – 20%

AO3 – 10%

Level 6: 26-30 marks

AO2 (40%)	<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.
AO1 (30%)	<ul style="list-style-type: none"> Excellent and consistently detailed understanding of text and question. Consistently fluent and accurate writing in appropriate register. Critical concepts and terminology used accurately and consistently. Well structured, coherent and detailed argument consistently developed.
AO5 (20%)	<ul style="list-style-type: none"> Judgement consistently informed by exploration of different interpretations of the text. Judgement consistently informed by changing critical views of the text over time.
AO3 (10%)	<ul style="list-style-type: none"> Consistently developed and consistently detailed understanding of the significance and influence of the contexts in which literary texts are written and received, as appropriate to the question.

Level 5: 21-25 marks

AO2 (40%)	<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.
AO1 (30%)	<ul style="list-style-type: none"> Good and secure understanding of text and question. Good level of coherence and accuracy of writing, in appropriate register. Critical concepts and terminology used accurately. Well-structured argument with clear line of development.
AO5 (20%)	<ul style="list-style-type: none"> Good level of recognition and exploration of different interpretations of the text. Good level of recognition and exploration of changing critical views of the text over time.
AO3 (10%)	<ul style="list-style-type: none"> Good, clear evaluation of the significance and influence of the contexts in which literary texts are written and received, as appropriate to the question.

Level 4: 16-20 marks

AO2 (40%)	<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.
AO1 (30%)	<ul style="list-style-type: none"> • Competent understanding of text and question. • Clear writing in generally appropriate register. • Critical concepts and terminology used appropriately. • Straightforward arguments competently structured.
AO5 (20%)	<ul style="list-style-type: none"> • Answer informed by some reference to different interpretations of the text. • Answer informed by some reference to changing critical views of the text over time.
AO3 (10%)	<ul style="list-style-type: none"> • Competent understanding of the significance and influence of the contexts in which literary texts are written and received, as appropriate to the question.

Level 3: 11-15 marks

AO2 (40%)	<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.
AO1 (30%)	<ul style="list-style-type: none"> • Some understanding of text and main elements of question. • Some clear writing, some inconsistencies in register. • Some appropriate use of critical concepts and terminology. • Some structured argument evident, lacking development and/or full illustration.
AO5 (20%)	<ul style="list-style-type: none"> • Some awareness of different interpretations of the text. • Some awareness of changing critical views of the text over time.
AO3 (10%)	<ul style="list-style-type: none"> • Some understanding of the significance and influence of the contexts in which literary texts are written and received, as appropriate to the question.

Level 2: 6-10 marks

AO2 (40%)	<ul style="list-style-type: none"> Limited discussion of effects (including dramatic effects) of language, form and structure. Description or narrative comment; limited use of analytical methods. Limited or inconsistent use of quotations, uncritically presented.
AO1 (30%)	<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 concepts and terminology. Limited attempt to structure discussion; tendency to lose track of argument.
AO5 (20%)	<ul style="list-style-type: none"> Limited awareness of different interpretations of the text. Limited awareness of changing critical views of the text over time.
AO3 (10%)	<ul style="list-style-type: none"> Limited understanding of the significance and influence of the contexts in which literary texts are written and received, as appropriate to the question.

Level 1: 0-5 marks

AO2 (40%)	<ul style="list-style-type: none"> Very little or no relevant discussion of effects (including dramatic effects) of language, form and structure. Only very infrequent phrases of commentary; very little or no use of analytical methods. Very few quotations (e.g. 1 or 2) used (and likely to be incorrect), or no quotations used.
AO1 (30%)	<ul style="list-style-type: none"> Very little or no connection with text; question disregarded. Persistent serious writing errors inhibit communication of meaning; very little or no use of appropriate register. Persistently inaccurate or no use of critical concepts and terminology. Undeveloped, very fragmentary discussion.
AO5 (20%)	<ul style="list-style-type: none"> Very little or no awareness of different interpretations of the text. Very little or no awareness of changing critical views of the text over time.
AO3 (10%)	<ul style="list-style-type: none"> Very little reference (and likely to be irrelevant) or no understanding of the significance and influence of the contexts in which literary texts are written and received, as appropriate to the question.

0 = No response, or no response worthy of credit.

Level Descriptors – Section 2: Poetry

AO2 is the dominant assessment objective for this section. The weightings for the assessment objectives in this section are:

AO2 – 40%

AO1 – 30%

AO4 – 20%

AO3 – 10%

Level 6: 26-30 marks

AO2 (40%)	<ul style="list-style-type: none"> Well developed and consistently detailed discussion of effects of language, imagery and verse form. Excellent and consistently effective use of analytical methods. Consistently effective use of quotations and references to text, critically addressed, blended into discussion.
AO1 (30%)	<ul style="list-style-type: none"> Excellent and consistently detailed understanding of poem and question. Consistently fluent and accurate writing in appropriate register. Critical concepts and terminology used accurately and consistently. Well structured, coherent and detailed argument consistently developed.
AO4 (20%)	<ul style="list-style-type: none"> Excellent and consistently detailed analysis of connections across the text.
AO3 (10%)	<ul style="list-style-type: none"> Consistently developed and consistently detailed understanding of the significance and influence of the contexts in which literary texts are written and received, as appropriate to the question.

Level 5: 21-25 marks

AO2 (40%)	<ul style="list-style-type: none"> Developed and good level of detail in discussion of effects of language, imagery and verse form. Good use of analytical methods. Good use of quotations and references to text, generally critically addressed.
AO1 (30%)	<ul style="list-style-type: none"> Good and secure understanding of poem and question. Good level of coherence and accuracy of writing, in appropriate register. Critical concepts and terminology used accurately. Well-structured argument with clear line of development.
AO4 (20%)	<ul style="list-style-type: none"> Good, clear analysis of connections across the text.
AO3 (10%)	<ul style="list-style-type: none"> Good, clear evaluation of the significance and influence of the contexts in which literary texts are written and received, as appropriate to the question.

Level 4: 16-20 marks

AO2 (40%)	<ul style="list-style-type: none"> • Generally developed discussion of effects of language, imagery and verse form. • Competent use of analytical methods. • Competent use of illustrative quotations and references to support discussion.
AO1 (30%)	<ul style="list-style-type: none"> • Competent understanding of poem and question. • Clear writing in generally appropriate register. • Critical concepts and terminology used appropriately. • Straightforward arguments competently structured.
AO4 (20%)	<ul style="list-style-type: none"> • Competent discussion of connections across the text.
AO3 (10%)	<ul style="list-style-type: none"> • Competent understanding of the significance and influence of the contexts in which literary texts are written and received, as appropriate to the question.

Level 3: 11-15 marks

AO2 (40%)	<ul style="list-style-type: none"> • Some attempt to develop discussion of effects of language, imagery and verse form. • Some attempt at using analytical methods. • Some use of quotations/references as illustration.
AO1 (30%)	<ul style="list-style-type: none"> • Some understanding of poem and main elements of question. • Some clear writing, some inconsistencies in register. • Some appropriate use of critical concepts and terminology. • Some structured argument evident, lacking development and/or full illustration.
AO4 (20%)	<ul style="list-style-type: none"> • Some attempt to develop discussion of connections across the text.
AO3 (10%)	<ul style="list-style-type: none"> • Some understanding of the significance and influence of the contexts in which literary texts are written and received, as appropriate to the question.

Level 2: 6-10 marks

AO2 (40%)	<ul style="list-style-type: none"> Limited discussion of effects of language, imagery and verse form. Description or narrative comment; limited use of analytical methods. Limited or inconsistent use of quotations, uncritically presented.
AO1 (30%)	<ul style="list-style-type: none"> Limited understanding of poem and partial attempt at question. Inconsistent writing, frequent instances of technical error, limited use of appropriate register. Limited use of critical concepts and terminology. Limited attempt to structure discussion; tendency to lose track of argument.
AO4 (20%)	<ul style="list-style-type: none"> Limited attempt to develop discussion of connections across the text.
AO3 (10%)	<ul style="list-style-type: none"> Limited understanding of the significance and influence of the contexts in which literary texts are written and received, as appropriate to the question.

Level 1: 0-5 marks

AO2 (40%)	<ul style="list-style-type: none"> Very little or no relevant discussion of effects of language, imagery and verse form. Only very infrequent phrases of commentary; very little or no use of analytical methods. Very few quotations (e.g. 1 or 2) used (and likely to be incorrect), or no quotations used.
AO1 (30%)	<ul style="list-style-type: none"> Very little or no connection with text; question disregarded. Persistent serious writing errors inhibit communication of meaning; very little or no use of appropriate register. Persistently inaccurate or no use of critical concepts and terminology. Undeveloped, very fragmentary discussion.
AO4 (20%)	<ul style="list-style-type: none"> Very little or no relevant discussion of connections across the text.
AO3 (10%)	<ul style="list-style-type: none"> Very little reference (and likely to be irrelevant) or no understanding of the significance and influence of the contexts in which literary texts are written and received, as appropriate to the question.

0 = No response, or no response worthy of credit

Question		Guidance	Marks
1	(a)	<p>‘What matters in <i>Coriolanus</i> is winning.’ How far and in what ways do you agree with this comment on the play <i>Coriolanus</i>? [30]</p> <p>In Section 1, the dominant assessment objective is: AO2.</p> <p>AO2, Analyse ways in which meanings are shaped in literary texts. Answers are also assessed for AO1, Articulate informed, personal and creative responses, using associated concepts and terminology, and coherent, accurate written expression; AO5, Explore literary texts informed by different interpretations; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. Answers should be informed and relevant, showing understanding of ways in which the author shapes meaning in the play (AO2) blended into a coherent argument (AO1). The answer is in itself a response to a critical view, but may make reference to the views of other audiences and readers and discuss changing critical views of the play over time. (AO5). Answers should be informed by an understanding of contexts, which can include both historic and contemporary performances of the play (AO3).</p> <p>Fledgling Rome is a martial culture, beginning to dominate the Italian peninsula, and the Patricians’ popularity with the people depends on the regular delivery of victories, witnessed by the importance of career-generals such as Cominius and Titus Lartius. Coriolanus’s spectacular entry into the rival City of Corioli forms the main business of the first act, and Shakespeare allows plenty of time for wonder and celebration: ‘O! me alone? Make you a sword of me?’ But a martial culture has a downside: there are hints of cowardice and looting at Corioli, while back in Rome Volumnia is instructing Coriolanus junior in a brutal culture of scars, oaken garlands and ‘spitting blood.’ Roman politics, too, is uncompromising, with the Tribunes disciplining their troops of plebeians as toughly as any battle-muster. Only Menenius, the man between, seems to deplore the absoluteness of quarrels on every side. Candidates are likely to see the play’s main confrontation as that between Marcius and Tullus Aufidius. The latter has learned by continual defeat to accept victory at any cost. In order to make use of one another both men must pawn their honour, but Aufidius proves meaner and tougher in the play’s anticlimactic but decisive ending, where arms are brought into the Senate at Corioli and Aufidius’ victory seems to have been achieved without moral scruple. The callous simplicity of the process seems well-expressed in Aufidius’ soliloquy: ‘One fire drives out one fire; one nail, one nail.’</p> <p>The indicative content is intended to indicate aspects of questions which 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. This guidance should be used in conjunction with the Level Descriptors: Shakespeare.</p>	30

Question		Guidance	Marks
1	(b)	<p>‘Coriolanus’s tragedy is that he’s bad at relationships.’ How far and in what ways do you agree with this view of the role of Coriolanus? [30]</p> <p>In Section 1, the dominant assessment objective is: AO2. AO2, Analyse ways in which meanings are shaped in literary texts. Answers are also assessed for AO1, Articulate informed, personal and creative responses, using associated concepts and terminology, and coherent, accurate written expression; AO5, Explore literary texts informed by different interpretations; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Answers should be informed and relevant, showing understanding of ways in the author shapes meaning in the play (AO2) blended into a coherent argument (AO1). The answer is in itself a response to a critical view, but may make reference to the views of other audiences and readers and discuss changing critical views of the play over time. (AO5). Answers should be informed by an understanding of contexts, which can include both historic and contemporary performances of the play (AO3).</p> <p>The question doesn’t simply ask for proof that the play’s hero is bad at relationships, but for some sense of the play’s tragic genre, too, though this may be implicit in an answer. Most will show that Coriolanus is better at making political enemies than friends. He insults his soldiers as ‘boils and plagues’ and ‘souls of geese’ because they are forced into temporary retreat; he views the hungry populace as diseases and scabs, ‘the beast/With many heads’, and the Tribunes as self-important petty officers (‘Tritons of the Minnows’). His relationship with Cominius, who thinks him potent as a ‘planet’, is reasonably functional, but even Cominius cannot teach Coriolanus to talk to the people ‘mildly’ when his life depends upon it. We see very little of his relationship with his ‘gracious silence’, Virgilia. His son threatens to kill his father when he reaches a proper age. Menenius is more than right hand man, even surrogate father, yet Coriolanus is prepared to betray all that to Aufidius: ‘This man, Aufidius, was my belov’d in Rome: yet thou behold’st!’. Many candidates will focus on the hero’s difficult relationship with Volumnia as most significant. Having brought her boy up in martial subservience there seem innumerable unresolved issues between them, all of which come to a head in the public intercession in Act 5. Volumnia neither does or says anything very moving in this scene, but the spectacle of her on her knees undermines Coriolanus, culminating in the play’s greatest moment of tenderness, ‘Holding Volumnia by the hand, silent.’ Most will feel, as does the First Citizen in the first scene, that Coriolanus’ tragedy is owing to a mixture of his mother and his frequently disabling pride.</p> <p>The indicative content is intended to indicate aspects of questions which may feature in candidates’ answers. It is not prescriptive, not is it exclusive; examiners must be careful to reward original but well-focused answers and</p>	30

		<p>implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors: Shakespeare.</p>	
<p>Question</p>	<p>Guidance</p>		<p>Marks</p>

2	(a)	<p>‘The play <i>Hamlet</i> shows the unreliability of human love.’ How far and in what ways do you agree with this view of the play <i>Hamlet</i>? [30]</p> <p>In Section 1, the dominant assessment objective is: AO2. AO2, Analyse ways in which meanings are shaped in literary texts. Answers are also assessed for AO1, Articulate informed, personal and creative responses, using associated concepts and terminology, and coherent, accurate written expression; AO5, Explore literary texts informed by different interpretations; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Answers should be informed and relevant, showing understanding of ways in the author shapes meaning in the play (AO2) blended into a coherent argument (AO1). The answer is in itself a response to a critical view, but may make reference to the views of other audiences and readers and discuss changing critical views of the play over time. (AO5). Answers should be informed by an understanding of contexts, which can include both historic and contemporary performances of the play (AO3).</p> <p>The King and Queen seem involved in a love that is immature and unreliable. For all its tenderness (‘call you his mouse’) it has murdered the previous apparently heroic King, and brought Denmark to the verge of military defeat. Polonius loves his daughter but can’t keep her out of his espionage plans (‘I’ll loose my daughter to him’). He favours Laertes but sets a watch on his doings in Parisian brothels. Hamlet is clearly devoted to the memory of his father (‘Alas, poor ghost!’) but there is little said about their love when Old King Hamlet was alive. Hamlet’s love for his mother is real enough: the quiet subservience and black humour shared with her as the closet scene unfolds make that clear. But he harangues her in soliloquy, and can’t help speculating about her sex-life (‘honeying and making love / Over the nasty sty’). For her part the Queen gives little away about her feelings until the last act, when she speaks of her boy’s ‘silence’ drooping like a ‘female dove.’ Hamlet is never silent, though, and out-talks his apparent beloved Ophelia in every scene in which they appear. Some will think Hamlet’s intentions towards her were honourable, some merely confused or devious. Many readings of the love-story between Ophelia and Hamlet are possible, interpreting Ophelia as the victim of an officious father or of troubling sexuality during late adolescence. The results of her love for Hamlet are a ‘muddy death’ and the silver speech given to the Queen at the end of Act IV. Many of the characters in the play are loved or loving, but the only reliable affection comes from Horatio, properly acknowledged by Hamlet: the ‘man who is not passion’s slave’, who can be worn in a ‘heart of hearts.’</p> <p>The indicative content is intended to indicate aspects of questions which 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. This guidance should be used in conjunction with the Level Descriptors: Shakespeare.</p>	30
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Question		Guidance	Marks
2	(b)	<p>‘Fortinbras and Laertes, the revengers, are portrayed as self-important and cruel.’ How far and in what ways do you agree with this view of the roles of Fortinbras and Laertes? [30]</p> <p>In Section 1, the dominant assessment objective is: AO2. AO2, Analyse ways in which meanings are shaped in literary texts. Answers are also assessed for AO1, Articulate informed, personal and creative responses, using associated concepts and terminology, and coherent, accurate written expression; AO5, Explore literary texts informed by different interpretations; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Answers should be informed and relevant, showing understanding of ways in the author shapes meaning in the play (AO2) blended into a coherent argument (AO1). The answer is in itself a response to a critical view, but may make reference to the views of other audiences and readers and discuss changing critical views of the play over time. (AO5). Answers should be informed by an understanding of contexts, which can include both historic and contemporary performances of the play (AO3).</p> <p>Hamlet is often studied as a variant of the Elizabethan and Jacobean Revenge play, and so candidates may come prepared to write on Laertes and possibly Fortinbras as revengers. Fortinbras is a minor character with major political effect. He is instrumental in provoking Hamlet’s soliloquy ‘How all occasions do inform against me’, where he figures as the man of honour Hamlet cannot match. But whether Fortinbras, patiently waiting to redress his country’s wrongs against his father’s moderate advice, is a man of honour is open to question. In one production he had Horatio taken out and shot in the play’s last moments. Some will view him as plot device, others a military opportunist who is elected to the throne of Denmark at little cost to his native Norway. Laertes is a young man wronged and wronging. Off to Paris for the Medieval equivalent of a Grand Tour he crashes out to investigate the death of his father. From there on he becomes addicted to subterfuge with the King (whom he previously wished dead), to grandiloquent speeches (piling Pelion on Ossa), and to a hitherto unseen streak of self-righteousness and refusal to compromise, especially when Hamlet makes a public gesture of contrition. Some will feel that Laertes, bereaved of both father and sister, has much to revenge; others that violent means, which Laertes and Fortinbras certainly supply, are needed to redress the ‘rotteness’ of Denmark. Others will feel, with Bacon, that Revenge is at best a kind of ‘wild justice’ and the problems of the play are too complex to be solved in such a crude and high-handed manner. Some will feel two more practically disposed revengers than Hamlet keep things moving.</p> <p>The indicative content is intended to indicate aspects of questions which may feature in candidates’ answers. It is not prescriptive, not is it exclusive; examiners must be careful to reward original but well-focused answers and</p>	30

			implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors: Shakespeare.	
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Question		Guidance	Marks
3	(a)	<p>‘Measure for Measure suggests much of human life is about deception.’ How far and in what ways do you agree with this view of Measure for Measure? [30]</p> <p>In Section 1, the dominant assessment objective is: AO2.</p> <p>AO2, Analyse ways in which meanings are shaped in literary texts. Answers are also assessed for AO1, Articulate informed, personal and creative responses, using associated concepts and terminology, and coherent, accurate written expression; AO5, Explore literary texts informed by different interpretations; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Answers should be informed and relevant, showing understanding of ways in the author shapes meaning in the play (AO2) blended into a coherent argument (AO1). The answer is in itself a response to a critical view, but may make reference to the views of other audiences and readers and discuss changing critical views of the play over time. (AO5). Answers should be informed by an understanding of contexts, which can include both historic and contemporary performances of the play (AO3).</p> <p>The leading ‘Magistrate’ of Vienna pretends to be a humble Friar so that he can oversee the faults and virtues of the city’s inhabitants, and arguably so he doesn’t have to do the dirty work of cleaning up his over-liberal attitudes to the sex-trade. The play takes its title from a Gospel passage that suggests you get what you deserve, so you need to act justly and openly, but the Duke’s subterfuge turns the precise Angelo into a serial equivocator, letting his sexuality and his main chances direct his status as judge. The Duke, Isabella and Mariana make use of the questionable morality of the bed-trick to make sure all ends happily, and Lucio continues to exploit women without deigning to marry them, not to mention dreaming up a series of gross slanders on the ‘old fantastical Duke of dark corners.’ Some of the characters are more open, less self-deceived and less deceiving, than those named above: judicious Escalus, the worthy Provost, Pompey, who is pretty open about his deceptions, and Barnadine, who does what he likes ‘and that’s flat’, even on the morning he should be hanged. The play is classed by the First Folio as a comedy so in some productions its multiple deceptions will come over as farce, especially as the confusions heap up in Act 4 and in the virtuoso final scene. Be prepared for a variety of responses to a play that has never offered comfortable solutions (or readings). What Isabella calls ‘Proud man, dressed in a little brief authority’ seems addicted to deception and subterfuge.</p> <p>.</p> <p>The indicative content is intended to indicate aspects of questions which may feature in candidates’ answers. It is not prescriptive, not is it exclusive; examiners must be careful to reward original but well-focused answers and</p>	30

			<p>implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors: Shakespeare.</p>	
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Question	Guidance	Marks
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3	(b)	<p>‘The play suggests Angelo will never make a good husband.’ How far and in what ways do you agree with this view of the role of Angelo in <i>Measure for Measure</i>? [30]</p> <p>In Section 1, the dominant assessment objective is: AO2. AO2, Analyse ways in which meanings are shaped in literary texts. Answers are also assessed for AO1, Articulate informed, personal and creative responses, using associated concepts and terminology, and coherent, accurate written expression; AO5, Explore literary texts informed by different interpretations; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Answers should be informed and relevant, showing understanding of ways in the author shapes meaning in the play (AO2) blended into a coherent argument (AO1). The answer is in itself a response to a critical view, but may make reference to the views of other audiences and readers and discuss changing critical views of the play over time. (AO5). Answers should be informed by an understanding of contexts, which can include both historic and contemporary performances of the play (AO3).</p> <p>Angelo is one of Shakespeare’s great studies in sexual sin, and his predicament is admirably summed up in soliloquy in Act 2. What is attractive about Isabella to this career hypocrite are ‘those things that make her good.’ He is a serious-minded Puritan suddenly afflicted with an irresistible sexual impulse, and he goes fairly briskly ‘that way to temptation / Where prayers cross.’ The second scene with Isabella is sexually supercharged: she prepares to strip and be whipped for a metaphorical bed while he is afflicted with voyeurism, thinking her nun’s habit seems to ‘Proclaim an enshield beauty ten times louder / Than beauty could, displayed.’ Candidates may wonder if he thinks about his cast-off fiancée, Mariana, in all this – and how he convinces himself that killing a man is the best means of sleeping with his sister. Mariana lives out of the world in a ‘lonely moated grange’ made iconic by Tennyson. In the play, too, she waits devotedly, prepared to exchange her body for Isabella’s in the bed-trick, and forgive Angelo’s conveniently listening to slanders about her honour (‘for levity’) and breaking off the engagement because her dowry wasn’t big enough. Most candidates will decide the evidence for a happy marriage ensuing between Angelo and Mariana is thin at best. He seems to be efficient, hardworking but constitutionally devious. She is good at forgiving him but there is already a lot to forgive. Good thing the Duke is god-like in his mercy: ‘your Grace, like power divine, Hath look’d upon my passes.’</p> <p>The indicative content is intended to indicate aspects of questions which may feature in candidates’ answers. It is not prescriptive, not is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors: Shakespeare.</p>	30
Question		Guidance	Marks

4	(a)	<p>‘The play <i>Richard III</i> suggests it is easier to get a kingdom than to keep it.’ How far and in what ways do you agree with this view of the play? [30]</p> <p>In Section 1, the dominant assessment objective is: AO2.</p> <p>AO2, Analyse ways in which meanings are shaped in literary texts. Answers are also assessed for AO1, Articulate informed, personal and creative responses, using associated concepts and terminology, and coherent, accurate written expression; AO5, Explore literary texts informed by different interpretations; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Answers should be informed and relevant, showing understanding of ways in the author shapes meaning in the play (AO2) blended into a coherent argument (AO1). The answer is in itself a response to a critical view, but may make reference to the views of other audiences and readers and discuss changing critical views of the play over time. (AO5). Answers should be informed by an understanding of contexts, which can include both historic and contemporary performances of the play (AO3).</p> <p>Richard’s opening soliloquy suggests he has the wherewithal to get a kingdom, and his pitch proves perfect: murderous smiles for Clarence, and the pretence that their brother the King was really responsible for his incarceration, short shrift for the ‘guilty kindred of the Queen’, a bogus writ of treason for Hastings, two princes (one a King) shut up in the Tower and grinning solicitude from the powers that be, Cardinal Bouchier and the Lord Mayor of London. Difficult locks are oiled well in advance by ‘deep-revolving, witty Buckingham’. Only the choric presence of Margaret, whose Lancastrian family have fallen to Richard in the previous play, seems to present serious opposition. Candidates may well argue that all this skill and good fortune deserts Richard on his becoming King. Ambiguous figures, like Stanley, immediately threaten. Richard’s arrogance and ingratitude to Buckingham lead to damaging rebellion, and natural enemies, scorned by Richard early in the play, like ‘malapert’ Master Dorset, join with Richmond. The play’s final scenes dramatise affection and loyalty falling away from Richard: Richmond is comforted by imagery drawn from the Eucharist, whereas Richard is taunted by vindictive ghosts. Richard’s final soliloquy is not breezily informative, but agonised and self-condemning. In Act IV the now strutting, vainglorious Richard cannot compete with invective from the Queen and his mother, that ineffectual female chorus he once marginalised and dominated.</p> <p>The indicative content is intended to indicate aspects of questions which may feature in candidates’ answers. It is not prescriptive, not is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors: Shakespeare.</p>	30
Question		Guidance	Marks

4	(b)	<p>‘Richard’s brothers, King Edward and Clarence, are portrayed as weak, guilty men.’ How far and in what ways do you agree with this view of the roles of King Edward and Clarence in <i>Richard III</i>? [30]</p> <p>In Section 1, the dominant assessment objective is: AO2. AO2, Analyse ways in which meanings are shaped in literary texts. Answers are also assessed for AO1, Articulate informed, personal and creative responses, using associated concepts and terminology, and coherent, accurate written expression; AO5, Explore literary texts informed by different interpretations; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Answers should be informed and relevant, showing understanding of ways in the author shapes meaning in the play (AO2) blended into a coherent argument (AO1). The answer is in itself a response to a critical view, but may make reference to the views of other audiences and readers and discuss changing critical views of the play over time. (AO5). Answers should be informed by an understanding of contexts, which can include both historic and contemporary performances of the play (AO3).</p> <p>As the play opens it is clear the King is shilly-shallying about his brother Clarence’s release from the Tower, which gives Gloucester an opening to murder him. Edward apparently dies believing he was somehow responsible for his brother’s death. A weight of guilt descends upon him as he lies on his deathbed, prompting the highly theatrical mock-reconciliation of Court adversaries who detest one another. Edward has done nothing to control these factions until too late, leaving Gloucester opportunities to exploit remaining resentments (Hastings for Rivers, Vaughan and Grey, for instance). Richard regularly scorns King Edward as a high profile adulterer, ‘lolling on a lewd love bed’ with Mistress Shore while he takes too much notice of prophecies. Clarence, another older brother, is equally in Richard’s way, but he too is a guilty soul, with some reason, for he betrayed the Yorkist cause and then the stalwart Warwick. He thinks of himself as ‘false, fleeting’ and ‘perjured’. This deep ocean of grief, guilt and poetry is washed away in Malmsey, Clarence gaining some audience sympathy as he bargains for his life. Shakespeare’s presentation of the weakness and guilt of Richard’s older brothers may not be historically accurate, but it provides Richard with enhanced opportunities to get at the crown, and more insights into the layers of frustration and betrayal that make up this ‘dark monarchy’.</p> <p>The indicative content is intended to indicate aspects of questions which may feature in candidates’ answers. It is not prescriptive, not is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors: Shakespeare.</p>	30
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Question		Guidance	Marks
5	(a)	<p>‘The Tempest suggests that freedom must be earned.’ How far and in what ways do you agree with this view of <i>The Tempest</i>? [30]</p> <p>In Section 1, the dominant assessment objective is: AO2. AO2, Analyse ways in which meanings are shaped in literary texts. Answers are also assessed for AO1, Articulate informed, personal and creative responses, using associated concepts and terminology, and coherent, accurate written expression; AO5, Explore literary texts informed by different interpretations; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Answers should be informed and relevant, showing understanding of ways in the author shapes meaning in the play (AO2) blended into a coherent argument (AO1). The answer is in itself a response to a critical view, but may make reference to the views of other audiences and readers and discuss changing critical views of the play over time. (AO5). Answers should be informed by an understanding of contexts, which can include both historic and contemporary performances of the play (AO3).</p> <p>Candidates will probably start by discussing Ariel, whose ‘bondage’ to Prospero is coming to an end. Some will think Ariel exploited, especially as Prospero seems to control him with a spell; his desire for freedom is his chief motivation, and as an ‘airy spirit’ he seems to belong with the winds and waters, rather than confined to his master’s island. Most will feel he more than ‘earns’ his freedom at the end of the play. Caliban is also likely to figure on most answers. He claims to have been ‘free’ before Prospero enslaved him, and is now forced into menial drudgery because (is this rationalisation on Prospero’s part?) he is capable of nothing else. His imagination is free enough, and packed with local knowledge and powerful imagery, but there is plenty of evidence of a brutal side which will become exploitative if it is not subject to discipline. Both characters are subordinate to Prospero, whose own ‘free will’ is used to bring his enemies to justice at the expense of theirs, some of whom (Antonio and Sebastian) refuse to bend to his wishes. Others (Alonso) are paradoxically set free by the very punishments he imposes on them. Some answers may engage with the ‘Golden World’ of Gonzalo’s ‘commonwealth’, which offers a vision of society without laws or other restraints. The relationship between authority and free will is a complex one: better answers will do more than just list the desire of individuals to be set free. Some may be influenced by older, colonial readings of the play to suggest that it shows civilisation progressing by means of various kinds of enslavement.</p> <p>The indicative content is intended to indicate aspects of questions which 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</p>	30

			<p>implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors: Shakespeare.</p>	
<p>Question</p>			<p>Guidance</p>	<p>Marks</p>

5	(b)	<p>‘If you treat a person badly, he will become wicked.’ How far and in what ways do you agree with this view of the role of Caliban in <i>The Tempest</i>? [30]</p> <p>In Section1, the dominant assessment objective is: AO2.</p> <p>AO2, Analyse ways in which meanings are shaped in literary texts. Answers are also assessed for AO1, Articulate informed, personal and creative responses, using associated concepts and terminology, and coherent, accurate written expression; AO5, Explore literary texts informed by different interpretations; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Answers should be informed and relevant, showing understanding of ways in the author shapes meaning in the play (AO2) blended into a coherent argument (AO1). The answer is in itself a response to a critical view, but may make reference to the views of other audiences and readers and discuss changing critical views of the play over time. (AO5). Answers should be informed by an understanding of contexts, which can include both historic and contemporary performances of the play (AO3).</p> <p>Caliban, treated to ‘stripes’ ‘not kindness’, will be seen by some as an image of oppressed people throughout history, spurred into rebellion and revenge by a long process of subordination. Those who view the play as an anticipation of colonial power-structures may argue Caliban, as a slave, is justified in rebelling against his master, and that he is motivated by an appropriate thirst for vengeance. There may be wider discussion of the theme of ‘nurture’ versus ‘nature’: are faults ingrained in humanity, or the product of external influence? Some may decide ‘wicked’ is an entirely inappropriate word here, that Caliban is a character of dignity, an accomplished natural historian, a dreamer of marvellous dreams. Others will find it harder to forgive Caliban’s murderous ingratitude, his practical shrewdness in plotting against Prospero, his unrepentant crowing when challenged with his efforts to rape Miranda. Some may touch upon the variety of ways in which the role has been played, from a Darwinian ‘missing link’ in some Victorian productions to a victimised plantation slave in others. The role of Caliban offers candidates rich opportunities to write about productions they have seen, as views of the character are very varied.</p> <p>The indicative content is intended to indicate aspects of questions which may feature in candidates’ answers. It is not prescriptive, not is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors: Shakespeare.</p>	30
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Question	Guidance	Marks
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6	(a)	<p>‘All the characters of the play are transformed by desire.’ How far and in what ways do you agree with this view of <i>Twelfth Night</i>? [30]</p> <p>In Section 1, the dominant assessment objective is: AO2.</p> <p>AO2, Analyse ways in which meanings are shaped in literary texts. Answers are also assessed for AO1, Articulate informed, personal and creative responses, using associated concepts and terminology, and coherent, accurate written expression; AO5, Explore literary texts informed by different interpretations; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Answers should be informed and relevant, showing understanding of ways in the author shapes meaning in the play (AO2) blended into a coherent argument (AO1). The answer is in itself a response to a critical view, but may make reference to the views of other audiences and readers and discuss changing critical views of the play over time. (AO5). Answers should be informed by an understanding of contexts, which can include both historic and contemporary performances of the play (AO3).</p> <p>Better answers will offer a proper argument, possibly built around contrasting characters for whom desire is generally a disaster (Sir Andrew) with those for whom it performs all the ‘transformative’ qualities of Shakespearean love (Cesario/Viola). Weaker answers will be less firmly structured, possibly just a list of instances of desire in the play, or a collection of character studies. In general, desire is the creative motor of the upper plot, but in Sir Toby’s half of the play it can degenerate into animal craving, or, in Feste’s case, the flawed appetite for revenge. This is essentially a question about major shifts in being and outlook. Look for some registration of the key term ‘transformed’, particularly useful when thinking about Orsino and Olivia, both of whom are taught by love to become much less self-absorbed. Some will find Malvolio an interesting mixed case: his ‘desire’ for Olivia is mixed up with social climbing, but in some ways it does transform his customary bitter pride. Maria’s life is more conventionally transformed by setting her cap at Sir Toby. At least she will no longer have to do chamber-maid duties. Some will find this an opportunity to write on the creative power of forces unleashed when restrictions are relaxed: the title suggests, after all, that this is a play about ‘misrule’. Others may consider issues of ‘transformative’ gender and cross-dressing, as several of the characters seem to find these a catalyst in following their ‘desires’.</p> <p>The indicative content is intended to indicate aspects of questions which may feature in candidates’ answers. It is not prescriptive, not is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors: Shakespeare.</p>	30
Question	Guidance		Marks

6	(b)	<p>‘Viola and Olivia both learn the importance of taking risks.’ How far and in what ways do you agree with this view of the roles of Viola and Olivia in <i>Twelfth Night</i>? [30]</p> <p>In Section 1, the dominant assessment objective is: AO2.</p> <p>AO2, Analyse ways in which meanings are shaped in literary texts. Answers are also assessed for AO1, Articulate informed, personal and creative responses, using associated concepts and terminology, and coherent, accurate written expression; AO5, Explore literary texts informed by different interpretations; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Answers should be informed and relevant, showing understanding of ways in the author shapes meaning in the play (AO2) blended into a coherent argument (AO1). The answer is in itself a response to a critical view, but may make reference to the views of other audiences and readers and discuss changing critical views of the play over time. (AO5). Answers should be informed by an understanding of contexts, which can include both historic and contemporary performances of the play (AO3).</p> <p>Some will have studied the lack of female freedoms in the play, but will probably reflect on the view that Shakespeare invites his double heroines to break out of conventional role models rather than conform to them. Shipwreck forces Viola to change out of female clothes, and thereafter she is playing the ‘breeches role’, Cesario. Viola takes ‘great pains to conn’ her messages, clearly bringing enthusiasm and professionalism to her work as Page; she also brings courtliness, poetry and wisdom to Orsino’s infatuations, who comes to see her as something like his younger self. Pretending to have a sister who is actually herself and who is and is not dead is one of the weirdest risks anyone takes in Shakespeare but it comes off. Tricked into the duel with Sir Andrew, however, a more conventional female reticence comes over her. Olivia begins the play luxuriating in grief and stasis, troubled by an awkward entourage, but too buried in grief to do much about them. As Lady of the Manor she has opportunities to show authority, but these tend only to come late in the play, safely paired with Cesario’s other self, Sebastian. There are hints she is content to indulge a faint kind of narcissism before mirrors and pictures, and she has become addicted to the effect of her appearance rather than personality. As the plot starts to turn, though, she moves with it, acknowledging a new sexual energy that some will feel is transferred without due caution from Cesario to Sebastian.</p> <p>The indicative content is intended to indicate aspects of questions which may feature in candidates’ answers. It is not prescriptive, not is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors: Shakespeare.</p>	

Question	Guidance	Marks
7	<p>Discuss the way jealousy is portrayed in this extract from <i>The Merchant's Tale</i>. In your answer explore the author's use of language, imagery and verse form and consider ways in which you find the extract characteristic of <i>The Merchant's Prologue and Tale</i>. [30]</p> <p>In Section 2, the dominant assessment objective is: AO2. AO2, Analyse ways in which meanings are shaped in literary texts. Answers will also be assessed for AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; AO4, Explore connections across literary texts; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. Answers should explore the author's use of language, imagery and verse form in the extract (AO2), using appropriate terminology and articulating a coherent, accurate and relevant response (AO1). They should relate the extract to the text as a whole (AO4), and may make reference to the significance and influence of relevant contexts (AO3).</p> <p>Januarie's sudden blindness is not explained. Chaucer and the Merchant are more interested in the emotional consequences. The 'fyr of jealousy' burns bright in Januarie's sexually insecure darkness. Even after a year, when he's reconciled to his misfortune, he still leads May around like a captive, his hand a dead weight upon her. The passage finds him romanticising in his old grisly way: he wants May to act 'soul as the turtle that has lost her mate', wearing the dark clothes and leading the reduced lifestyle of a premature widowhood. Both the young lovers protest in mild 'benign' terms, as though consummating their adulterous passion were the most natural thing in the world. The voice of the Merchant (or author) comments uncompromisingly: the paranoia of a jealous man looks to the end of the earth, but it makes no difference if you can't see what is in front of you. The language of the passage makes much ironic use of the term 'oother', for the outcomes for this trio are anything but 'oother', indeed mostly foregone. As is common in this Tale much of the passage is written in ironic mode, befitting the general contempt in which the narrator holds his characters: 'for paciently [Januarie] took his adversitee', if one sets aside his manic jealousy, resourceful Damien is 'the sorwefulleste man / That evere was', while sly May 'wayteth when her heart wolde breste'. The lovers are described in the usual pseudo-courtly terms, 'fresshe May', 'sorwefulleste' Damyan. The 'fyr of jealousy' is supplied with plenty of linguistic fuel.</p> <p>The indicative content is intended to indicate aspects of questions which may feature in candidates' answers. It is not prescriptive, not 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>This guidance should be used in conjunction with the Level Descriptors: Poetry.</p>	30

Question	Guidance	Marks
8	<p>Discuss ways in which Milton portrays the need to adjust to life after the Fall in this extract from <i>Paradise Lost Book 10</i>. In your answer explore the author's use of language, imagery and verse form, and consider ways in which you find this extract characteristic of <i>Paradise Lost Books 9 and 10</i>. [30]</p> <p>In Section 2, the dominant assessment objective is: AO2.</p> <p>AO2, Analyse ways in which meanings are shaped in literary texts. Answers will also be assessed for AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; AO4, Explore connections across literary texts; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. Answers should explore the author's use of language, imagery and verse form in the extract (AO2), using appropriate terminology and articulating a coherent, accurate and relevant response (AO1). They should relate the extract to the text as a whole (AO4), and may make reference to the significance and influence of relevant contexts (AO3).</p> <p>These are the last lines of Book 10. After deploring his lot and challenging his creation Adam subsides into a mood of contrition and resignation. The 'fallen weather' represents the confusion and disturbance of nature, now spitting lightning from 'justling' clouds. Milton subtly loads the description of the storms with images of death, recently introduced to the world: 'shroud', 'limbs benumbed', 'cold the night', 'matter sere'. Adam's understanding of this new mortal world is confirmed when he speaks of 'dust' as his 'final rest and native home'. Dishes in Eden were served cold: there has hitherto been no need of cooking with 'thwart flame'. But now fire's dangers must be confronted and tamed. No longer will Adam and Eve be visited by angels, or speak physically with their God. Instead the means of communication will be intercessionary prayer. The passage is largely an explanatory speech by Adam, but Eve is listening hard by and, feeling no less remorse, is seconding everything he says. Lines 1086-92 are more or less replicated in the passage's closing words. The effect is to create and repeat a liturgy, confirming the need for pattern, discipline and sincerity in prayer. There is a neatness in that Adam speaks the words first, then the married couple, in unison, carry them out. Milton confirms that though humankind has lost everything, all may not be lost, but in future they must confront God not like Satan, in arrogant defiance, but in 'humiliation meek'.</p> <p>The indicative content is intended to indicate aspects of questions which may feature in candidates' answers. It is not prescriptive, not 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>This guidance should be used in conjunction with the Level Descriptors: Poetry.</p>	30

Question	Guidance	Marks
9	<p>Discuss Coleridge’s presentation of human suffering in ‘The Pains of Sleep’. In your answer explore the author’s use of language, imagery and verse form, and consider ways in which you find the poem characteristic of Coleridge’s work in your selection. [30]</p> <p>In Section 2, the dominant assessment objective is: AO2.</p> <p>AO2, Analyse ways in which meanings are shaped in literary texts. Answers will also be assessed for AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; AO4, Explore connections across literary texts; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. Answers should explore the author’s use of language, imagery and verse form in the poem (AO2), using appropriate terminology and articulating a coherent, accurate and relevant response (AO1). They should relate the poem to the group they have studied as a whole (AO4), and may make reference to the significance and influence of relevant contexts (AO3).</p> <p>This is one of the darkest and most directly autobiographical poems in the collection. Some will contrast it with the mood of expectation and wonder so prevalent in the conversation poems, but more are likely to compare it with the agonised vigil of the Ancient Mariner, or the dark sub-text that Geraldine brings to ‘Christabel’. Some may know that the poem reflects on Coleridge’s night-terrors in 1803, probably withdrawal symptoms from opium, but the causes of the poem are much less significant than the artful way its artful doggerel and subtle irregularities convey the ‘unfathomable hell’ of symbols and self-tormenting fantasy running out of control over several restless nights. The opening reflection on the ‘One Life’ of human being and Godhead joined in nightly prayer is characteristic of the poet’s religious thinking, but serenity and conviction rapidly depart to be replaced with gross wishes, anxiety and shame. The Mariner praises sleep as ‘a gentle thing/Beloved from pole to pole’. The speaker of this poem is either denied sleep, or plagued with phantasmal dreams of guilt and self-loathing. Though an accomplished theologian, Coleridge cringes before what he sees as undeserved punishments like a frightened child, and he finds prayer, or even reflection on God’s purposes, beyond him. His final cry is for God’s love, for love as the organising principle of the universe, as he reflects on his unrequited, though constant, love for an unnamed woman, probably Sara Hutchinson. The sense of personal isolation and despair is often very close to the themes if not the tone of ‘Dejection: An Ode’.</p> <p>The indicative content is intended to indicate aspects of questions which may feature in candidates’ answers. It is not prescriptive, not is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors: Poetry</p>	30

Question	Guidance	Marks
10	<p>Discuss ways in which the narrator’s perceptions in this extract from <i>Maud</i> are affected by his state-of-mind. In your answer explore the author’s use of language, imagery and verse form, and consider ways in which you find the extract characteristic of <i>Maud</i>. [30]</p> <p>In Section 2, the dominant assessment objective is: AO2. AO2, Analyse ways in which meanings are shaped in literary texts. Answers will also be assessed for AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; AO4, Explore connections across literary texts; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. Answers should explore the author’s use of language, imagery and verse form in the extract (AO2), using appropriate terminology and articulating a coherent, accurate and relevant response (AO1). They should relate the extract to the text as a whole (AO4), and may make reference to the significance and influence of relevant contexts (AO3).</p> <p>Tennyson’s persona awakens on the Brittany Coast, as the passage insists (‘Breton, not Briton’). He went abroad to fight the duel with Maud’s brother as in England police would have interfered. There is a moment of wondrous abstraction: Tennyson thought the speaker’s fixation on the detail of a ‘lovely shell’ ‘perhaps symbolises to him his own first and highest nature amid the storms of passion.’ It represents one of his rare, complete moments of serenity. Some candidates may reference the ‘work divine’ as part of the ‘Argument from Design’ for God’s existence; others may feel Tennyson is gently introducing the idea of evolution. The passage insists that by chance the smallest works of nature outlast the greatest achievements of man, like the warship with three gun-decks. The stanzas are delicately written, but not regular, echoing the more turbulent thoughts that gather, including a pre-vision of Maud’s imminent death. By choosing the uncompromising word ‘mechanic’ for the ghost, the speaker seems to know it is the product of a ‘juggle’ (an hallucination) in his own brain, possibly suggesting Victorian interest in the workings of psychic phenomena and psychology. Some will feel the speaker’s unusual calmness in this extract may suggest he is in denial of the fatal duel he has just fought. He thinks of his presence on the Breton Coast as an accident, a ‘shipwreck’, when in fact he went there of his own volition.</p> <p>The indicative content is intended to indicate aspects of questions which may feature in candidates’ answers. It is not prescriptive, not 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>This guidance should be used in conjunction with the Level Descriptors: Poetry</p>	30

Question	Guidance	Marks
11	<p>Discuss how Rossetti explores the theme of temptation in this extract from ‘Goblin Market’. In your answer explore the author’s use of language, imagery and verse form, and consider ways in which you find the extract characteristic of Rossetti’s work in your selection.</p> <p>In Section 2, the dominant assessment objective is: AO2.</p> <p>AO2, Analyse ways in which meanings are shaped in literary texts. Answers will also be assessed for AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; AO4, Explore connections across literary texts; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Answers should explore the author's use of language, imagery and verse form in the poem (AO2), using appropriate terminology and articulating a coherent, accurate and relevant response (AO1). They should relate the poem to the group they have studied as a whole (AO4), and may make reference to the significance and influence of relevant contexts (AO3).</p> <p>This passage from early in ‘Goblin Market’ finds both girls excited and responsive, Laura tending to duck into the brook-side rushes for cover, Lizzie ‘peeping’ less furtively at the advancing Goblin Men. There is a strong hint of voyeurism: the girls are curious about something that makes them vulnerable and which they do not understand. Quickly though the cautious Lizzie is differentiated from the entranced Laura. Lizzie speculates what distant poisoned waters may have nourished the roots of the fruit-trees; Laura thinks only of the ‘luscious’ fruit. The close of the passage sees Lizzie succumbing to temptation: to the grotesque animal-like charms of the goblin-faces, reminding her of wombats and ‘ratels’ (the South African honey-badger). Drawn by this exotic cohort Laura succumbs to temptation. It is lovers’ summer weather, with doves cooing. Rossetti chooses delicate and vulnerable imagery for Laura’s seduction, if that is what it is. She is compared with the shining neck of a swan entwined in rushes, or the gleaming of a water-lily flower. These images are richly passive, culminating in the vessel which goes with the flow when its final mooring line is shipped. The passage shows throughout the delicate modulation of rhythm and rhyme which is characteristic of this poem and of Rossetti’s work as a whole. The main metre in this extract is a series of variations on the quatrain, whereas the poem generally multiplies couplets into triplets and beyond. The cadences in the final stanza are very sophisticated, especially the final release effected by the ‘branch/launch’ half-rhyme. Many other Rossetti poems deal with the allure of the world and its hollowness, e.g. ‘Shut Out’, ‘Soeur Louise de la Miséricorde’ and ‘Twice’.</p> <p>The indicative content is intended to indicate aspects of questions which may feature in candidates’ answers. It is not prescriptive, not is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions.</p>	30

			<p>This guidance should be used in conjunction with the Level Descriptors: Poetry</p>	
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APPENDIX 1

Assessment Objective weightings for this component are given as percentages.

Assessment Objectives Grid

Question	AO1 %	AO2 %	AO3 %	AO4 %	AO5 %	Total %
1a	7.5	10	2.5	0	5	25
1b	7.5	10	2.5	0	5	25
2a	7.5	10	2.5	0	5	25
2b	7.5	10	2.5	0	5	25
3a	7.5	10	2.5	0	5	25
3b	7.5	10	2.5	0	5	25
4a	7.5	10	2.5	0	5	25
4b	7.5	10	2.5	0	5	25
5a	7.5	10	2.5	0	5	25
5b	7.5	10	2.5	0	5	25
6a	7.5	10	2.5	0	5	25
6b	7.5	10	2.5	0	5	25
7	7.5	10	2.5	5	0	25
8	7.5	10	2.5	5	0	25
9	7.5	10	2.5	5	0	25
10	7.5	10	2.5	5	0	25
11	7.5	10	2.5	5	0	25
Totals	15%	20%	5%	5%	5%	50%

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