

A LEVEL

Examiners' report

ENGLISH LITERATURE

H472

For first teaching in 2015

H472/01 Summer 2022 series

Contents

Introduction3

Paper 1 series overview4

Section 1 overview6

 Question 1 (a)6

 Question 1 (b)7

 Question 2 (a)7

 Question 2 (b)8

 Question 3 (a)9

 Question 3 (b)9

 Question 4 (a)10

 Question 4 (b)10

 Question 5 (a)11

 Question 5 (b)11

 Question 6 (a)12

 Question 6 (b)12

Section 2 overview13

 Question 713

 Question 813

 Question 914

 Question 1014

 Question 1115

 Question 1215

Introduction

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

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

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

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

Advance Information for Summer 2022 assessments

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

Would you prefer a Word version?

Did you know that you can save this PDF as a Word file using Acrobat Professional?

Simply click on **File > Export to** and select **Microsoft Word**

(If you have opened this PDF in your browser you will need to save it first. Simply right click anywhere on the page and select **Save as . . .** to save the PDF. Then open the PDF in Acrobat Professional.)

If you do not have access to Acrobat Professional there are a number of **free** applications available that will also convert PDF to Word (search for PDF to Word converter).

Paper 1 series overview

H472/01 and its context in the specification

H472/01 (Drama and Poetry pre-1900) is one of the three components which make up OCR's A Level in English Literature. The examination requires candidates to write about a Shakespeare play of their choice (from a set list of six texts) firstly commenting on a 'context' passage and secondly responding to an essay question. In the second half of the examination, candidates choose one of six questions and write an essay comparing two texts (one drama and one poetry) from a selection of ten works – in all – written before 1900. This is a closed text examination.

Candidates are likely to perform well on the paper if they keep in mind the dominant assessment objective for each part: AO2 [linguistic analysis] in Section 1 (a); AO5 [different interpretations] in Section 2 (b); AO3 [the significance and influence of contexts] in Section 2. They will also succeed if they bear in mind the importance of coherent, accurate expression (AO1 – which applies in all three parts of the paper).

Examiners reported that it was a great pleasure to mark a large number of impressive, thoughtful and original answers. Although, on the one hand, it was clear that – for many candidates – some traditional, formal skills associated with writing examination papers had been lost or had deteriorated, it was also apparent that developments in the personal, imaginative and original qualities of candidates' responses had increased markedly. Whereas some candidates struggled to master the essential skills required for success in an examination (such as responding effectively to the question, managing time appropriately, and writing clearly and with accurate expression) many others were able to impress with their unique and personalised responses to the questions set. In short, it was encouraging to conclude that even when examination technique has suffered (an aspect which may easily be remedied for students at the next stage of education) the core skills of English Literature have continued to be nurtured and refined.

On the whole the paper was very well received. Examiners were keen to comment on the degree of personal response, social awareness, and political discussion apparent in the responses of many candidates. This was often welcomed as an imaginative and creative response to answering the paper, particularly – of course – when such answers responded to the specific questions set and when they took into account the assessment objectives being covered. Reference was frequently made in responses to issues such as race, the Covid-19 pandemic, gender, mental health issues, climate change, and contemporary events involving war, political leadership and (perceived) corruption. The approach to expressing ideas was often idiosyncratic and sometimes even quirky. Very often this approach served the candidate well, although centres would do well to remember that certain conventions do apply when expressing ideas about literary texts in an examination context.

A small number of causes for concern arose in aspects of the presentation of some answers. Use of time in the examination was an issue for some candidates. Some responses were very long indeed (and this was sometimes self-penalising) and there were also some very brief responses this year. A number of examiners commented that handwriting was becoming a significant problem in some scripts. Quite a lot of scripts seemed to suggest that the candidate was submitting notes or plans as final responses. It should be remembered that an assessment of this kind does invite a formally structured set of responses. The quality of typed work (on the other hand) seemed to be improving. There were very many scripts of this kind this year, and it was often good to infer that candidates had taken time to check their typed work. It would be sensible to remind candidates to indicate which questions they have chosen to answer (by writing the numbers on their script). There were significant problems with this issue during the current series. The use of rather obscure technical terms (for their own sake) continued to cause problems in some areas.

Assessment for learning – using linguistic, dramatic and technical terms



Although several aspects of the paper (some questions and assessment objectives) require candidates to write about linguistic techniques and/or dramatic effects, it is not always necessary for candidates to use highly complex technical terminology – sometimes drawn from linguistics or from the study of Classical languages – to ‘improve’ their responses. ‘Feature spotting’ alone is rarely helpful, and the use of technical terms for their own sake sometimes adds very little to a candidate’s overall response. Candidates should be encouraged to realise that they do not need to ‘tick off’ a long list of such terms in their responses, that linguistic effects can sometimes be described using more approachable means, and that any discussion of linguistic techniques is most effective when these are linked to the effect they have on the meaning and reception of a text.

Candidates who did well on this paper generally did the following:	Candidates who did less well on this paper generally did the following:
<ul style="list-style-type: none"> • made a sensible choice of questions • answered the specific requirements of their chosen questions • remembered to respond to the relevant assessment objectives for each question type • wrote accurately and legibly • wrote an appropriate length for each question • indicated on their script which questions they were answering • remembered the conventions of writing about literary texts in an examination context • were creative, original and imaginative – but within the context of the format and requirements of the paper • did not infringe the rubric • treated critical views, performance examples, and contextual information as ‘organic’ elements of the response • considered linguistic features and dramatic devices as inherent elements of texts • followed their instincts and presented an informed personal response • displayed sound knowledge of terms such as ‘poetry’, ‘verse’, ‘prose’, ‘blank verse’, ‘iambic pentameter’ – when discussing the Shakespeare passage (but did not rely on punctuation in the passage – particularly exclamation marks – when presenting their analysis). 	<ul style="list-style-type: none"> • answered on an unexpected combination of texts; there was a significant rise in rubric infringements during this series • did not answer the questions chosen, or ‘twisted’ responses away from the question set in order to address a preferred topic • focused their response on the incorrect assessment objectives for that part of the paper • wrote very short or very long responses • wrote inaccurately or illegibly, or answered in note form • wrote generally rather than answering a specific question, and sometime did not indicate the numbers of the questions chosen on the script • ‘listed’ examples of performances or critical views, without blending these into the argument • used contextual information as ‘bolted-on’ material which was not integrated into responses • used complex literary terms ‘for their own sake’ (or to ‘feature spot’).

Section 1 overview

Key point call out - Section 1

It is worth reminding centres of OCR's stated policy to select passages for consideration in part (a) from the Alexander text of Shakespeare's works. This will have implications for the choice of edition used in the classroom.

Impressive responses were seen to both part (a) and (b) questions in Section 1. *Hamlet* was once again the most popular option choice in this part of the paper, but responses on all the set texts were seen. Candidates should be reminded that they are required to answer on the same play for parts (a) and (b). Different approaches are required for parts (a) and (b), with an emphasis on linguistic and dramatic effects in the former, and on critical interpretations and performance examples in the latter. Other assessment objectives (3 and 4) are not assessed in this part of the paper. Candidates are not expected to cover every aspect of the passage in part (a) and they are not required to adopt a line-by-line analysis approach. Complex technical terminology is not expected (although if candidates choose to use terms such as 'prose', 'verse', 'poetry', 'blank verse', 'iambic pentameter', then they should be certain of their meaning and relevance). Candidates should bear in mind that aspects of punctuation, including exclamation marks, are sometimes editorial additions to the texts. Part (a) responses invite consideration of dramatic effects as much as linguistic techniques. Consideration of the 'dramatic arc' of a play was a notable (and comparatively new) feature of quite a few responses this series. For part (b) a more formal, developing structure to the response would be appropriate. Reference to named critics and specific performances is not required, although these could be helpful in a part (b) response.

Question 1 (a)

1 *Coriolanus*

Answer **both** parts (a) and (b).

- (a) Discuss the following passage from Act 1 Scene 1, exploring Shakespeare's use of language and its dramatic effects. [15]

This was not a popular text choice in this series (although the play had been growing in popularity until 2019). Candidates who did choose this text seized the opportunity to discuss events at the start of the play. Many considered the atmosphere of turmoil and confusion created, as well as the evident power of the Citizens. The emergence of Menenius as a soothing figure, but at the same time manipulating the crowd, was commented on by many. There were many opportunities for candidates to discuss the visual, dramatic impact of the scene as well as the details of linguistic features.

Question 1 (b)

(b) 'Rigid social structures control the events of the play.'

Using your knowledge of the play as a whole, show how far you agree with this view of the play *Coriolanus*.

Remember to support your answer with reference to different interpretations.

[15]

Candidates used the material in the Question (a) passage as well as broader perspectives from the rest of the play to answer this question. Most responses tended to agree with the view presented in the prompt quotation. The social structures of the Roman world were considered – and sometime made relevant – in responses at all levels. Some candidates were keen to mention film versions of the play in their responses; others employed Marxist criticism to support their views of the play's class and social structures.

Question 2 (a)

2 *Hamlet*

Answer **both** parts (a) and (b).

(a) Discuss the following passage from Act 1 Scene 3, exploring Shakespeare's use of language and its dramatic effects. [15]

As in previous series, this was the most popular choice of Shakespeare play (by far). A large number of candidates chose to answer on *Hamlet*. The choice of passage seemed to be a popular one. Answers were seen at all levels, and a significant number of candidates took the chance to present interesting and penetrating ideas about Shakespeare's use of linguistic techniques and dramatic effects in the passage. Many candidates seemed to relish the chance to write about the 'other' family in the play. Views about the character of Polonius, in particular, seemed to be quite polarised. His celebrated list of advice for Laertes – delivered using a variety of rhetorical techniques - provoked plenty of comment (most of it considered from a linguistic and dramatic perspective) and also provided the impetus for a great deal of analysis in the essay (b) part of this question. Candidates were quick to contextualise the passage (Laertes' departure for France; Ophelia's relationship with Hamlet) and to mention the comparative brevity of the contributions of both Ophelia and Laertes. Polonius' notable "green girl" description received detailed analysis in many responses. The absence of Hamlet himself in the passage provoked a surprising amount of comment.

Exemplar 1

		The extract is dominated by Polonius' speech: Laertes receives from him a "blessing" and a "farewell", and a list of instructions: these show Polonius' tendency to wish to control what his son does in his time away. The instructions are a set of contradictions such as "be thy familiar, but by no means vulgar" - here, Shakespeare is able to create a slightly humorous tone in the extract, as Polonius' instructions are all juxtaposing themselves.
--	--	---

Effective discussion of linguistic devices.

Question 2 (b)

(b) 'The play *Hamlet* demonstrates many ways in which parents seek to control their children.'

Using your knowledge of the play as a whole, show how far you agree with this view of the play *Hamlet*.

Remember to support your answer with reference to different interpretations.

[15]

There were many responses seen to this question. It proved to be very popular, and inspired a large number of rather passionate, engaged responses. Clearly this is a topic about which many young people have very strong views. In a small number of cases, essays moved far away from the play and turned into something of a personal or sociological study. The best responses, of course, were firmly rooted in the text and addressed the terms of the question directly. Almost every response to the question considered Hamlet in the context of his family (very often including the ghost of King Hamlet). Most candidates also explored the relationship between Polonius, Ophelia and Laertes (sometimes referring back to the passage in part (a)). Perhaps a surprising number of candidates also wrote about the Fortinbras/Old Fortinbras element of the plot. Some candidates chose to reverse aspects of the question (suggesting, for example, that Hamlet shows a tendency to control his mother). The best responses tended to show a clear focus on the idea of control, and to demonstrate critical and performance examples of its significance in the play. The concept of 'coercive control' was cited on a number of occasions. As ever with this play, the range of performance examples cited was very wide indeed.

Question 3 (a)

3 *Measure for Measure*

Answer **both** parts (a) and (b).

- (a) Discuss the following passage from Act 3 Scene 2, exploring Shakespeare's use of language and its dramatic effects. **[15]**

This play was perhaps less popular than in recent series. Candidates seemed keen to discuss this dialogue between the Duke and Lucio, and they had a great to say about both the form of the passage and its content. Although there was some confusion about this issue, most candidates identified the prose nature of the passage; better responses turned this to their advantage and presented theories about ways in which this structure is suitable for the two characters concerned. The terms "irony" and "dramatic irony" featured in many responses to this question. Some candidates attempted to explain some of the more obscure vocabulary in the passage ("crotchets") although there was certainly no expectation to do this. Candidates described the scene as "intimate" and "tense" and sometimes evaluated the comic potential in the situation.

Question 3 (b)

- (b) 'The play deals with many kinds of dishonesty.'

Using your knowledge of the play as a whole, show how far you agree with this view of *Measure for Measure*.

Remember to support your answer with reference to different interpretations.

[15]

Candidates seemed well prepared to write about this topic, and many very good responses were seen which embraced different aspects of dishonesty in this fascinating play. Moral assertions about dishonesty were always most effective, of course, when rooted in the text and when applied directly to the question. Better responses tended to move away from a mere list of dishonest events and characters in the play, towards a synthesis which provided a broader view of the play in the context of critical views and performance examples. The passage in part (a) of the question inspired quite a lot of discussion of dishonesty, but more successful responses generally tried to embrace a wider range of examples (and there were certainly many of them provided, such that an overwhelmingly positive response to the prompt quotation was provided).

Question 4 (a)

4 *Richard III*

Answer **both** parts (a) and (b).

- (a) Discuss the following passage from Act 3 Scene 7, exploring Shakespeare's use of language and its dramatic effects. [15]

This text was not at all popular in this series. Very few responses were seen. Candidates who did choose to respond to this text were keen to observe that this is a key moment in the play and to place it in its context. Better candidates did refer to the range of rhetorical techniques in evidence in the passage, and there were pleasing observations about the metatheatrical nature of the passage (with the sense of a 'performance' being staged and with the striking visual presentation of Richard elevated and placed between the two bishops).

Question 4 (b)

- (b) 'The office of kingship is continually devalued in this play.'

Using your knowledge of the play as a whole, show how far you agree with this view of the play *Richard III*.

Remember to support your answer with reference to different interpretations.

[15]

Very few responses to this question were seen. One centre had suggested that the term "office of kingship" in the question was a difficult one for some candidates to manage, but evidence suggests that such a key theme in the play made itself straightforward for candidates to write about. Indeed the few responses seen to this question tended to be impressive. As ever with a question like this, better responses tended to move beyond a mere list of elements of kingship to provide a more nuanced exploration of the topic as it is presented in *Richard III*. Performance contexts of the play cited included both *Teenage Dick* by Mike Lew and the current staging by the Royal Shakespeare Company.

Question 5 (a)

5 *The Tempest*

Answer **both** parts (a) and (b).

- (a) Discuss the following passage from Act 1 Scene 2, exploring Shakespeare's use of language and its dramatic effects. [15]

This was a very popular text choice this series. One comment had been received that aspects of punctuation in the passage as it was presented on the paper were likely to confuse candidates, but this was not found to be the case and, indeed, a large number of very impressive responses to the passage were seen. Most candidates were quick to contextualise the passage (following, as it does, the comparatively excitement and bustle of Act I, scene i). Some candidates were keen to express strong views about the relationship between Prospero and Miranda, and about the role of Prospero as a father and as a 'ruler' on the island. These were often very effective when tied closely to discussion of linguistic techniques and dramatic effects. Evidence of Miranda's subservience (for example in her relative number of lines) and of the interdependence of the two characters (perhaps evidenced in the number of shared lines) was frequently quoted. The practical nature of the scene, as it clarifies past events for the audience, was often mentioned.

Question 5 (b)

- (b) '*The Tempest* shows a fascination with the effects of cruelty and ruthlessness.'

Using your knowledge of the play as a whole, show how far you agree with this view of *The Tempest*.

Remember to support your answer with reference to different interpretations.

[15]

Responses to this popular question tended to express a range of different views. Some candidates chose to distinguish between "cruelty" and "ruthlessness" in the prompt quotation; others tended to conflate the two. Either approach could work effectively. The majority of candidates tended to agree with the statement in the prompt. A small number disagreed entirely, although this sometimes became problematic when it resulted in a response being 'twisted' away from the concerns in the question to address a related – but different – topic instead. As ever, better responses tended to move beyond a mere list of characters and events in the play to deliver a more unified theory which was supported by references to both critical interpretations and performance examples. The range of responses to this play continues to inspire a wide range of interesting responses. The postcolonial critical approach attracts as much attention as ever (sometimes related by candidates to broader events in society). Performance examples continue to be drawn from a wide range of sources (with the Taymor film version continuing to gain a great deal of attention).

Question 6 (a)

6 *Twelfth Night*

Answer **both** parts (a) and (b).

- (a) Discuss the following passage from Act 3 Scene 4, exploring Shakespeare's use of language and its dramatic effects. [15]

This was a fairly popular text choice in the current series. Many responses were seen. The set passage offered candidates the opportunity to discuss a key moment of dramatic tension in the play. Most candidates chose to contextualise the events presented in the passage. There were many textual features to consider (both linguistic and dramatic). The passage moves quickly: it is full of linguistic quips and plot developments. Misunderstandings, interjections and exclamations dominate the language of the passage. Mistaken identity inspires many of the speeches. Visually a great deal is going on, and many candidates chose to refer to possible aspects of staging (blocking) and dramatic effects. Mistaken identity is clearly at the centre of the passage (not least in the blunt approach of the Officers and the disguise adopted by Viola) and this make a clear link with the topic in part (b) of the question.

Question 6 (b)

- (b) 'Mistaken identity in *Twelfth Night* is a source of both humour and suffering.'

Using your knowledge of the play as a whole, show how far you agree with this view of *Twelfth Night*.

Remember to support your answer with reference to different interpretations.

[15]

Many candidates chose to root their response to this popular question in the events presented in the passage (a) part of the question. Many better responses moved beyond this limitation to consider ways in which mistaken identity is presented throughout *Twelfth Night*. Humour and suffering were considered in a number of different ways by candidates. Sometimes the terms were treated separately; at other times they were linked in sophisticated ways. Some candidates presented complex and interesting theories about the nature of Shakespearean comedy in this respect. Clearly the play is full of instances of mistaken identity. Queer readings of the play were a notable feature in this series. Once again candidates seem, on the whole, to be fascinated by what seem to be very contemporary issues raised in *Twelfth Night*, particularly when it comes to matters of gender and sexuality. A range of (sometimes radical and innovative) performance examples was provided to support readings of the play as a profound exploration of issues of identity and relationships in the context of the potential for suffering and humour created by instances of mistaken identity.

Section 2 overview

Many very good responses were seen to this section of the paper. All texts (and questions) were covered, and the distribution of responses across texts was rather wider than it had been in earlier series of the paper. Some responses were very long, and it is worth reminding candidates that a focused (yet discursive) approach to this section of the paper is likely to be a successful one. There was often some evidence of planning on scripts, and this frequently made a positive difference to the final response. Four different assessment objectives are covered in this section of the paper (although not AO2) but it is worth remembering that AO3 (Context) carries a notional 50% of the marks. This does not mean that half of any response needs to be solely contextual material. Context should be used sparingly to inform and support a literary response, rather than being included in 'bolt-on' chunks for its own sake.

Question 7

In your answer, you should refer to **one drama text and one poetry text** from the following lists:

Drama	Poetry
Christopher Marlowe: <i>Edward II</i>	Geoffrey Chaucer: <i>The Merchant's Prologue and Tale</i>
John Webster: <i>The Duchess of Malfi</i>	John Milton: <i>Paradise Lost Books 9 & 10</i>
Oliver Goldsmith: <i>She Stoops to Conquer</i>	Samuel Taylor Coleridge: <i>Selected Poems</i>
Henrik Ibsen: <i>A Doll's House</i>	Alfred, Lord Tennyson: <i>Maud</i>
Oscar Wilde: <i>An Ideal Husband</i>	Christina Rossetti: <i>Selected Poems</i>

7 'Literature shows that the cleverest people do not always make the wisest choices.'

In the light of this view, consider ways in which writers explore the relationship between characters' intellect and their judgement. In your answer, compare one drama text and one poetry text from the above lists.

[30]

Question 8

8 'Literature has more to say about social structures than about the natural world.'

In the light of this view, consider ways in which writers explore the relationship between the natural environment and human societies. In your answer, compare one drama text and one poetry text from the above lists.

[30]

Exemplar 2

		in order to spread his moral message. In "The Rime of the Ancient Mariner" the destruction of the albatross, which represented the natural environment created by God, can be compared to the Duchess in the "The Duchess of Malbi" who pursued her own natural instincts, but was similarly killed because of them. In "This Lime-Tree Bower My Prison", Coleridge uses the beauty of nature and the environment to comment on the social structures of his time, where the Enlightenment Era was being rejected in favour of the appreciation of Romantic wild nature. This can be compared to the ending of Webster's play where there there is hope for the future that society can be reformed. In
--	--	---

Appropriate use of contextual material.

Question 9

9 'Powerful emotions are often the excuse for unacceptable behaviour.'

In the light of this view, consider ways in which writers explore the connection between intense thoughts and bad deeds. In your answer, compare one drama text and one poetry text from the above lists.

[30]

Question 10

10 'Literature suggests that discipline is most effective not when it is imposed on us by others, but when it comes from within.'

In the light of this view, consider ways in which writers explore issues of discipline and self-discipline. In your answer, compare one drama text and one poetry text from the above lists.

[30]

Question 11

11 'Characters in literature often behave in unexpectedly generous ways.'

In the light of this view, consider how writers use the quality of generosity in surprising ways. In your answer, compare one drama text and one poetry text from the above lists.

[30]

Question 12

12 'Religion is a key element in human motivation.'

In the light of this view, consider ways in which writers depict religious belief and associated behaviour. In your answer, compare one drama text and one poetry text from the above lists.

[30]

The range of responses in this section of the paper was notable. Answers were seen at every level in the mark scheme, although examiners commented that they saw many very impressive responses. All questions were answered (although some were more popular than others). The questions seemed to be very well received by candidates, centres and examiners. The range of texts covered was notable. It is still the case that certain texts dominate the paper (particularly *The Duchess of Malfi*, *A Doll's House*, *Paradise Lost* Books 9 & 10 and Selected Poems of Christina Rossetti) but the spread was broader this year. There were plenty of responses on *Edward II*, *An Ideal Husband* and *The Merchant's Prologue and Tale*. There was a notable decline in the popularity of Selected Poems of Samuel Taylor Coleridge, but a substantial gain in the number of responses on both *She Stoops to Conquer* and *Maud*. Many fine responses were seen on the latter two texts, and it is hoped that their popularity will continue in future series of the specification. In terms of text combinations, by far the most popular pairing was *A Doll's House* with Selected Poems of Christina Rossetti (which often satisfied candidates' interest in writing about feminism, although it was important for them to make sure that this approach fitted their choice of question).

Candidates often made the most of the fact that a notional 50% of the marks for this section of the paper comes from appropriate use of contextual material. They should also be reminded that AOs 1, 4 and 5 are also awarded in this section (including a significant 25% for AO4 – comparison). The emphasis on context often enabled candidates to write about popular contemporary issues of particular interest to them. Such an approach is laudable, as long as it remains relevant and focused on the terms of the chosen question and on the requirements of the assessment objectives. Generalisations about context can continue to be problematic. Statements about "all women" or "the Victorians" frequently went awry when they were delivered without the subtlety required to inform a literary response. Readings informed by issues of race, gender and sexuality were frequent (and often very successful). Feminist readings of *The Duchess of Malfi*, *A Doll's House*, *The Merchant's Tale* and *Maud* were frequently observed. Queer readings of *Edward II* and *An Ideal Husband* were also a regular feature. Several candidates provided a postcolonial interpretation of aspects of the Selected Poems of Christina Rossetti. Appropriate use of related contextual material was a notable feature of some of the best responses in these categories.

Question 7 was fairly popular, particularly with candidates who chose to compare Marlowe or Ibsen with Milton or Rossetti in their responses. There was a general consensus towards agreement with the prompt quotation in these responses. Reference to contemporary UK political events featured in a handful of responses.

Question 8 was a popular question and was applied to a wide range of textual combinations (often including *Paradise Lost* as the poetry choice). Most candidates who chose the option tended to focus on the 'social structures' aspect of the prompt quotation, although there were some attempts to employ ecocriticism in response to the mention of the natural environment in the question.

Question 9 was a popular question and candidates chose this option to cover a wide range of different text combinations. In better responses there was often an attempt made to offer definitions and judgements about "bad deeds". The majority of candidates seemed to agree with the statement offered in the prompt quotation.

There were some responses to Question 10, and it was perceived to be a successful question, although it was not especially popular. Issues connected with discipline were most frequently discussed in Marlowe, Ibsen, Chaucer, Milton and Rossetti. Very few candidates chose to elaborate on the distinction between "discipline" and "self-discipline".

Question 11 was not especially popular. This may have reflected aspects of candidates' choice of set texts (or their perspective on them) but a small number of candidates did choose to explore generosity (or sometimes the lack of it) apparent in characters from – in particular – *An Ideal Husband*, Coleridge and Rossetti.

Religion (Question 12) was perhaps not an especially popular topic, and this was rather surprising given the selection of texts on offer. Inevitably there were plenty of responses focusing on Webster, Chaucer, Milton and Rossetti. Contextual support provided to inform responses was sometimes rather mixed. Certainly candidates were keen to express strong personal views about the topic.

Supporting you

Post-results services

If any of your students' results are not as expected, you may wish to consider one of our post-results services. For full information about the options available visit the [OCR website](#).

Keep up-to-date

We send a weekly roundup to tell you about important updates. You can also sign up for your subject specific updates. If you haven't already, [sign up here](#).

OCR Professional Development

Attend one of our popular CPD courses to hear directly from a senior assessor or drop in to a Q&A session. Most of our courses are delivered live via an online platform, so you can attend from any location.

Please find details for all our courses on the relevant subject page on our [website](#) or visit [OCR professional development](#).

Signed up for ExamBuilder?

ExamBuilder is the question builder platform for a range of our GCSE, A Level, Cambridge Nationals and Cambridge Technicals qualifications. [Find out more](#).

ExamBuilder is **free for all OCR centres** with an Interchange account and gives you unlimited users per centre. We need an [Interchange](#) username to validate the identity of your centre's first user account for ExamBuilder.

If you do not have an Interchange account please contact your centre administrator (usually the Exams Officer) to request a username, or nominate an existing Interchange user in your department.

Active Results

Review students' exam performance with our free online results analysis tool. It is available for all GCSEs, AS and A Levels and Cambridge Nationals.

It allows you to:

- review and run analysis reports on exam performance
- analyse results at question and/or topic level
- compare your centre with OCR national averages
- identify trends across the centre
- facilitate effective planning and delivery of courses
- identify areas of the curriculum where students excel or struggle
- help pinpoint strengths and weaknesses of students and teaching departments.

[Find out more](#).

Need to get in touch?

If you ever have any questions about OCR qualifications or services (including administration, logistics and teaching) please feel free to get in touch with our customer support centre.

Call us on
01223 553998

Alternatively, you can email us on
support@ocr.org.uk

For more information visit

 **ocr.org.uk/qualifications/resource-finder**

 **ocr.org.uk**

 **/ocrexams**

 **/ocrexams**

 **/company/ocr**

 **/ocrexams**

We really value your feedback

Click to send us an autogenerated email about this resource. Add comments if you want to. Let us know how we can improve this resource or what else you need. Your email address will not be used or shared for any marketing purposes.



I like this



I dislike this

Please note – web links are correct at date of publication but other websites may change over time. If you have any problems with a link you may want to navigate to that organisation's website for a direct search.



OCR is part of Cambridge University Press & Assessment, a department of the University of Cambridge.

For staff training purposes and as part of our quality assurance programme your call may be recorded or monitored. © OCR 2022 Oxford Cambridge and RSA Examinations is a Company Limited by Guarantee. Registered in England. Registered office The Triangle Building, Shaftesbury Road, Cambridge, CB2 8EA. Registered company number 3484466. OCR is an exempt charity.

OCR operates academic and vocational qualifications regulated by Ofqual, Qualifications Wales and CCEA as listed in their qualifications registers including A Levels, GCSEs, Cambridge Technicals and Cambridge Nationals.

OCR provides resources to help you deliver our qualifications. These resources do not represent any particular teaching method we expect you to use. We update our resources regularly and aim to make sure content is accurate but please check the OCR website so that you have the most up to date version. OCR cannot be held responsible for any errors or omissions in these resources.

Though we make every effort to check our resources, there may be contradictions between published support and the specification, so it is important that you always use information in the latest specification. We indicate any specification changes within the document itself, change the version number and provide a summary of the changes. If you do notice a discrepancy between the specification and a resource, please [contact us](#).

You can copy and distribute this resource freely if you keep the OCR logo and this small print intact and you acknowledge OCR as the originator of the resource.

OCR acknowledges the use of the following content: N/A

Whether you already offer OCR qualifications, are new to OCR or are thinking about switching, you can request more information using our [Expression of Interest form](#).

Please [get in touch](#) if you want to discuss the accessibility of resources we offer to support you in delivering our qualifications.