

A Level English Literature H472/01 Drama and poetry pre-1900 Sample Question Paper

Date – Morning/Afternoon

Version 2

Time allowed: 2 hours 30 minutes

You must have:

- The OCR 12-page Answer Booklet

INSTRUCTIONS

- Use black ink.
- Complete the boxes on the front of the Answer Booklet.
- Answer **two** questions. **One** from Section 1 and **one** from Section 2.
- All questions in Section 1 consist of two parts (a) and (b). Answer both parts of the question on the **text you have studied**.
- In Section 2, answer **one** question from a choice of six on the **texts you have studied**.
- Write your answer to each question on the Answer Booklet.
- Additional paper may be used if required but you must clearly show your candidate number, centre number and question number(s).
- Write the number of each question you have answered in the margin.
- Do **not** write in the bar codes.

INFORMATION

- The total mark for this paper is **60**.
- The marks for each question are shown in brackets [].
- This document consists of **16** pages.

| Section 1 – Shakespeare | Question | Page |
|--------------------------------|-----------------|-------------|
| <i>Coriolanus</i> | 1 | 3 |
| <i>Hamlet</i> | 2 | 5 |
| <i>Measure for Measure</i> | 3 | 7 |
| <i>Richard III</i> | 4 | 9 |
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| Section 2 – Drama and Poetry pre-1900 | Question | Page |
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| Questions for all text combinations | 7–12 | 15 |

Section 1 – Shakespeare

Coriolanus
Hamlet
Measure for Measure
Richard III
The Tempest
Twelfth Night

Answer **one** question, **both parts (a) and (b)**, from this section. You should spend about 1 hour and 15 minutes on this section.

1 *Coriolanus*

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

- (a)** Discuss the following passage from Act 2 Scene 2, exploring Shakespeare’s use of language and dramatic effects.

[15]

| | | |
|---|--|----|
| COMINIUS | Alone he ent’red The mortal gate of th’ city, which he painted With shunless destiny; aidless came off, And with a sudden re-enforcement struck Corioli like a planet. Now all’s his. | 5 |
| MENENIUS 1 SENATOR | When by and by the din of war ’gan pierce His ready sense, then straight his doubled spirit Re-quick’ned what in flesh was fatigate, And to the battle came he; where he did Run reeking o’er the lives of men, as if ’Twere a perpetual spoil: and till we call’d Both field and city ours he never stood To ease his breast with panting. | 10 |
| COMINIUS | Worthy man! He cannot but with measure fit the honours Which we devise him. | 15 |
| COMINIUS | Our spoils he kick’d at, And look’d upon things precious as they were The common muck of the world. He covets less Than misery itself would give, rewards His deeds with doing them, and is content To spend the time to end it. | 20 |
| MENENIUS 1 SENATOR OFFICER | He’s right noble; Let him be call’d for. Call Coriolanus. He doth appear. | 25 |
| | <i>Re-enter Coriolanus</i> | |
| MENENIUS CORIOLANUS | The Senate, Coriolanus, are well pleas’d To make thee consul. I do owe them still | |

| | | |
|------------------------------|---|----|
| MENENIUS | My life and services. It then remains That you do speak to the people. | 30 |
| CORIOLANUS | I do beseech you, Let me o'erleap that custom; for I cannot Put on the gown, stand naked, and entreat them, For my wounds' sake, to give their suffrage. Please you That I may pass this doing. | 35 |
| SICINIUS | Sir, the people Must have their voices; neither will they bate One jot of ceremony. | 40 |
| MENENIUS | Put them not to't. Pray you go fit you to the custom, and Take to you, as your predecessors have, Your honour with your form. | |
| CORIOLANUS | It is a part That I shall blush in acting, and might well Be taken from the people. | 45 |
| BRUTUS CORIOLANUS | Mark you that? To brag unto them, 'Thus I did, and thus!' Show them th' unaching scars which I should hide, As if I had receiv'd them for the hire Of their breath only! | 50 |
| MENENIUS | Do not stand upon't. We recommend to you, Tribunes of the People, Our purpose to them; and to our noble consul Wish we all joy and honour. | 55 |
| SENATORS | To Coriolanus come all joy and honour! | |
| | <i>Flourish of cornets</i> | |

And

(b) 'More a victim of his own arrogance than of political plotting.'

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

Remember to support your answer with reference to different interpretations.

[15]

2 Hamlet

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]

| | | |
|-----------------|---|----------|
| HAMLET | Come, come, and sit you down; you shall not budge. You go not till I set you up a glass Where you may see the inmost part of you. | |
| QUEEN | What wilt thou do? Thou wilt not murder me? Help, help, ho! | 5 |
| POLONIUS | <i>[Behind]</i> What ho! Help, help, help! | |
| HAMLET | <i>[Drawing]</i> How now! a rat? Dead, for a ducat, dead! <i>Kills Polonius with a pass through the arras.</i> | |
| POLONIUS | <i>[Behind]</i> O, I am slain! | |
| QUEEN | O me, what hast thou done? | |
| HAMLET | Nay, I know not. Is it the King? | 10 |
| QUEEN | O, what a rash and bloody deed is this! | |
| HAMLET | A bloody deed! – Almost as bad, good mother, As kill a king, and marry with his brother. | |
| QUEEN | As kill a king! | |
| HAMLET | Ay, lady, it was my word <i>[Parting the arras]</i> Thou wretched, rash, intruding fool, farewell! I took thee for thy better. Take thy fortune; Thou find'st to be too busy is some danger. Leave wringing of your hands. Peace; sit you down, And let me wring your heart; for so I shall, | 15 20 |
| QUEEN | If it be made of penetrable stuff; If damned custom have not braz'd it so That it be proof and bulwark against sense. | |
| QUEEN | What have I done, that thou dar'st wag thy tongue In noise so rude against me? | 25 |
| HAMLET | Such an act That blurs the grace and blush of modesty, Calls virtue hypocrite; takes off the rose From the fair forehead of an innocent love, And sets a blister there; makes marriage-vows As false as dicers' oaths. O, such a deed As from the body of contraction plucks The very soul, and sweet religion makes A rhapsody of words. Heaven's face does glow O'er this solidity and compound mass | 30 35 |

With heated visage, as against the doom –
Is thought-sick at the act.

QUEEN

Ay me, what act,
That roars so loud, and thunders in the index?

And

(b) 'Hamlet is destroyed by his impulsiveness, not his uncertainty.'

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

Remember to support your answer with reference to different interpretations.

[15]

3 *Measure for Measure*

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]

| | | |
|---------------------|---|----------------------------------|
| DUKE | My holy sir, none better knows than you How I have ever lov'd the life removed, And held in idle price to haunt assemblies Where youth, and cost, a witless bravery keeps. I have deliver'd to Lord Angelo, | 5 |
| | A man of stricture and firm abstinence, My absolute power and place here in Vienna, And he supposes me travell'd to Poland; For so I have strew'd it in the common ear, And so it is receiv'd. Now, pious sir, You will demand of me why I do this. | 10 |
| FRIAR THOMAS | Gladly, my lord. | |
| DUKE | We have strict statutes and most biting laws, The needful bits and curbs to headstrong steeds, Which for this fourteen years we have let slip; Even like an o'ergrown lion in a cave, That goes not out to prey. Now, as fond fathers, Having bound up the threat'ning twigs of birch, Only to stick it in their children's sight For terror, not to use, in time the rod | 15 20 |
| | Becomes more mock'd than fear'd; so our decrees, Dead to infliction, to themselves are dead; And liberty plucks justice by the nose; The baby beats the nurse, and quite athwart Goes all decorum. | 25 |
| FRIAR THOMAS | It rested in your Grace To unloose this tied-up justice when you pleas'd; And it in you more dreadful would have seem'd Than in Lord Angelo. | |
| DUKE | I do fear, too dreadful: Sith 'twas my fault to give the people scope, 'Twould be my tyranny to strike and gall them For what I bid them do; for we bid this be done, When evil deeds have their permissive pass And not the punishment. Therefore indeed, my father, I have on Angelo impos'd the office; Who may, in th'ambush of my name, strike home, And yet my nature never in the fight To do in slander. And to behold his sway, | 30 35 |

I will, as 'twere a brother of your order,
Visit both prince and people. Therefore, I prithee,
Supply me with the habit and instruct me
How I may formally in person bear me
Like a true friar.

40

And

(b) 'A play in which power is invariably misused.'

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]

4 *Richard III*

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

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

[15]

Enter Tyrrell

TYRRELL The tyrannous and bloody act is done,
 The most arch deed of piteous massacre
 That ever yet this land was guilty of.
 Dighton and Forrest, who I did suborn
 To do this piece of ruthless butchery, 5
 Albeit they were flesh'd villains, bloody dogs,
 Melted with tenderness and mild compassion,
 Wept like two children in their deaths' sad story.
 'O', thus' quoth Dighton, 'lay the gentle babes'–
 'Thus, thus,' quoth Forrest, 'girdling one another 10
 Within their alabaster innocent arms.
 Their lips were four red roses on a stalk,
 And in their summer beauty kiss'd each other.
 A book of prayers on their pillow lay;
 Which once, quoth Forrest, 'almost chang'd my mind; 15
 But O! the devil' – there the villain stopp'd;
 When Dighton thus told on: 'We smothered
 The most replenished sweet work of nature,
 That from the prime creation e'er she framed'.
 Hence both are gone with conscience and remorse 20
 They could not speak; and so I left them both,
 To bring this tidings to the bloody King.

Enter King Richard

KING RICHARD And here he comes. All health, my sovereign lord!
 Kind Tyrrell, am I happy in thy news?
TYRRELL If to have done the thing you gave in charge 25
 Beget your happiness, be happy then,
 For it is done.
KING RICHARD But didst thou see them dead?
TYRRELL I did, my lord.
KING RICHARD And buried, gentle Tyrrell? 30
TYRRELL The chaplain of the Tower hath buried them;
 But where, to say the truth, I do not know.

KING RICHARD Come to me, Tyrrell, soon at after supper,
 When thou shalt tell the process of their death.
 Meantime, but think how I may do thee good, 35
 And be inheritor of thy desire.
 Farewell till then.

TYRRELL I humbly take my leave.

Exit Tyrrell

KING RICHARD The son of Clarence have I pent up close;
 His daughter meanly have I match'd in marriage; 40
 The sons of Edward sleep in Abraham's bosom,
 And Anne my wife hath bid the world good night.
 Now, for I know the Britaine Richmond aims
 At young Elizabeth, my brother's daughter,
 And by that knot looks proudly on the crown, 45
 To her I go, a jolly thriving wooer.

And

(b) 'The chief attraction of *Richard III* is the presentation of innocence under threat.'

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]

5 *The Tempest*

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

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

[15]

| | | |
|------------------|---|----|
| FERDINAND | I am in my condition, A prince, Miranda; I do think, a king— I would not so! – and would no more endure This wooden slavery than to suffer The flesh-fly blow my mouth. Hear my soul speak: | 5 |
| MIRANDA | The very instant that I saw you, did My heart fly to your service; there resides To make me slave to it, and for your sake Am I this patient log-man. | 10 |
| FERDINAND | Do you love me? O heaven, O earth, bear witness to this sound, And crown what I profess with kind event If I speak true! If hollowly, invert What best is boded me to mischief! – I Beyond all limit of what else i' th' world, Do love, prize, honour you. | 15 |
| MIRANDA | I am a fool To weep at what I am glad of. | |
| PROSPERO | <i>[Aside]</i> Fair encounter Of two most rare affections! Heavens rain grace On that which breeds between 'em! | 20 |
| FERDINAND | Wherefore weep you? | |
| MIRANDA | At mine unworthiness that dare not offer What I desire to give, and much less take What I shall die to want. But this is trifling; And all the more it seeks to hide itself, The bigger bulk it shows. Hence, bashful cunning! And prompt me, plain and holy innocence! I am your wife, if you will marry me; If not, I'll die your maid. To be your fellow You may deny me; but I'll be your servant, Whether you will or no. | 25 |
| FERDINAND | My mistress, dearest; And I thus humble ever. | 30 |
| MIRANDA | My husband, then? | 35 |
| FERDINAND | Ay, with a heart as willing As bondage e'er of freedom. Here's my hand. | |
| MIRANDA | And mine, with my heart in't; and now farewell Till half an hour hence. | |

| | | |
|------------------|---|----|
| FERDINAND | A thousand thousand! <i>Exeunt Ferdinand and Miranda severally</i> | 40 |
| PROSPERO | So glad of this as they I cannot be, Who are surpris'd withal; but my rejoicing At nothing can be more. I'll to my book, For yet ere supper time must I perform Much business appertaining. | 45 |
| | <i>Exit</i> | |

And

(b) 'The lovers are the chief source of hope in *The Tempest*.'

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]

6 *Twelfth Night*

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

- (a)** Discuss the following passage from Act 3 Scene 1, exploring Shakespeare’s use of language and its dramatic effects.

[15]

| | | |
|---------------|--|-------------|
| OLIVIA | Give me leave, beseech you. I did send, After the last enchantment you did here, A ring in chase of you; so did I abuse Myself, my servant and, I fear me, you. Under your hard construction must I sit, To force that on you, in a shameful cunning Which you knew none of yours. What might you think? Have you not set mine honour at the stake And baited it with all th’ unmuzzled thoughts That tyrannous heart can think? To one of your receiving Enough is shown: a cypress, not a bosom, Hides my heart. So, let me hear you speak. | 5 10 |
| VIOLA | I pity you. | |
| OLIVIA | That’s a degree to love. | |
| VIOLA | No, not a grize; for ‘tis a vulgar proof, That very oft we pity enemies. | 15 |
| OLIVIA | Why, then, methinks ‘tis time to smile again. O, world, how apt the poor are to be proud. If one should be a prey, how much the better To fall before the lion than the wolf! | 20 |
| | <i>Clock strikes</i> | |
| | The clock upbraids me with the waste of time. Be not afraid, good youth; I will not have you; And yet, when wit and youth is come to harvest, Your wife is like to reap a proper man. There lies your way, due west. | 25 |
| VIOLA | Then westward-ho! Grace and good disposition attend your ladyship! You’ll nothing, madam, to my lord by me? | |
| OLIVIA | Stay. I prithee tell me what thou think’st of me. | |
| VIOLA | That you do think you are not what you are. | 30 |
| OLIVIA | If I think so, I think the same of you. | |
| VIOLA | Then think you right: I am not what I am. | |
| OLIVIA | I would you were as I would have you be! | |
| VIOLA | Would it be better, madam, than I am? I wish it might, for now I am your fool. | 35 |
| OLIVIA | O, what a deal of scorn looks beautiful In the contempt and anger of his lip! A murd’rous guilt shows not itself more soon | |

| | | |
|---------------|--|----|
| | Than love that would seem hid: love's night is noon. | |
| | Cesario, by the roses of the spring, | 40 |
| | By maidhood, honour, truth and every thing, | |
| | I love thee so that, maugre all thy pride, | |
| | Nor wit nor reason can my passion hide. | |
| | Do not extort thy reasons from this clause, | |
| | For that I woo, thou therefore hast no cause; | 45 |
| | But rather reason thus with reason fetter: | |
| | Love sought is good, but given unsought is better. | |
| VIOLA | By innocence I swear, and by my youth | |
| | I have one heart, one bosom, and one truth, | |
| | And that no woman has; nor never none | 50 |
| | Shall mistress be of it, save I alone. | |
| | And so adieu, good madam; never more | |
| | Will I my master's tears to you deplore. | |
| OLIVIA | Yet come again; for thou perhaps mayst move | |
| | That heart which now abhors to like his love. | 55 |
| | <i>Exeunt</i> | |

And

(b) 'A play in which love proves to be full of surprises.'

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

Remember to support your answer with reference to different interpretations.

[15]

Section 2 – Drama and Poetry pre-1900

Answer **one** question from this section. You should spend about 1 hour and 15 minutes on this section.

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

7 *'Love is invariably possessive.'*

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

[30]

Or

8 *'Good writing about sexual relationships is invariably moral.'*

In the light of this view, consider ways in which writers explore the morality of sexual relationships. In your answer, compare one drama text and one poetry text from the above lists.

[30]

Or

9 *'Men may seem to be more powerful than women, but the reality is very different.'*

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

[30]

Or

10 *'Forbidden tastes are sweetest.'*

In the light of this view, consider ways in which writers explore the attraction of that which is forbidden. In your answer, compare one drama text and one poetry text from the above lists.

[30]

Or

11 *'Conflict in literature generally arises from misunderstanding.'*

In the light of this view, consider ways in which writers make use of misunderstanding. In your answer, compare one drama text and one poetry text from the above lists.

[30]

Or

12 *'Rank and social status are enemies of happiness.'*

In the light of this view, consider ways in which writers explore the effects of rank and social status. In your answer, compare one drama text and one poetry text from the above lists.

[30]

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Oxford Cambridge and RSA

...day June 20XX – Morning/Afternoon

A Level English Literature

H472/01 Drama and poetry pre-1900

SAMPLE MARK SCHEME

Duration: 2 hours 30 minutes

MAXIMUM MARK 60

This document consists of 39 pages

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. Work crossed out:
 - a. if a candidate crosses out an answer and provides an alternative response, the crossed out response is not marked and gains no marks
 - b. if a candidate crosses out an answer to a whole question and makes no second attempt, and if the inclusion of the answer does not cause a rubric infringement, the assessor should attempt to mark the crossed out answer and award marks appropriately.
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. There is a NR (No Response) option.

Award NR (No Response):

- if there is nothing written at all in the answer space
- OR if there is a comment which does not in anyway relate to the question (e.g. 'can't do', 'don't know')
- OR if there is a mark (e.g. a dash, a question mark) which isn't an attempt at the question.

Note: Award 0 marks for an attempt that earns no credit (including copying out the question).

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 email.
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:
- a. **To determine the Level**– start at the highest Level and work down until you reach the level that matches the answer
 - b. **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 |
|------------|---------|
| | |
| | |
| | |
| | |
| | |
| | |

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) In Section 1, each part of the question is worth 15 marks, 30 overall. In Section 2, each question is worth 30 marks.

(ii) For each answer or part answer, award a single overall mark, 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.

NB: For Section 1 (Shakespeare), use the level descriptor tables for part a) and part b) respectively, then add the marks together to determine the total 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 A Level 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 A level | | | | | |
|--|--------------|------|-------|-------|-------|-------|
| | AO1 | AO2 | AO3 | AO4 | AO5 | Total |
| Drama and poetry pre-1900 (H472/01) | 10% | 7.5% | 10% | 5% | 7.5% | 40% |
| Comparative and contextual study (H472/02) | 5% | 15% | 12.5% | 5% | 2.5% | 40% |
| Literature post-1900 (H472/03) | 5% | 7.5% | 2.5% | 2.5% | 2.5% | 20% |
| | 20% | 30% | 25% | 12.5% | 12.5% | 100% |

Level Descriptors Section 1, part (a): Shakespeare

AO2 is the dominant assessment objective for this section. The weightings for the Assessment Objectives in this part (a) question are:

AO2 – 75%

AO1 – 25%

Level 6: 13–15 marks

| | |
|--------------|--|
| AO2 (75%) | <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 (25%) | <ul style="list-style-type: none"> Excellent and consistently detailed understanding of text and question with critical concepts and terminology used accurately and consistently. Well-structured, coherent and detailed argument consistently developed with consistently fluent and accurate writing in appropriate register. |

Level 5: 11–12 marks

| | |
|--------------|--|
| AO2 (75%) | <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 (25%) | <ul style="list-style-type: none"> Good and secure understanding of text and question with critical concepts and terminology used accurately. Well-structured argument with clear line of development and a good level of coherence and accuracy of writing in appropriate register. |

Level 4: 8–10 marks

| | |
|--------------|---|
| AO2 (75%) | <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 (25%) | <ul style="list-style-type: none"> Competent understanding of text and question with critical concepts and terminology used appropriately. Straightforward arguments competently structured with clear writing in generally appropriate register. |

Level 3: 6–7 marks

| | |
|--------------|---|
| AO2 (75%) | <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 (25%) | <ul style="list-style-type: none"> • Some understanding of text and main elements of question with some appropriate use of critical concepts and terminology. • Some structured argument evident, lacking development and/or full illustration with some clear writing, some inconsistencies in register. |

Level 2: 3–5 marks

| | |
|--------------|---|
| AO2 (75%) | <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 (25%) | <ul style="list-style-type: none"> • Limited understanding of text and partial attempt at question with limited use of critical concepts and terminology. • Inconsistent writing, frequent instances of technical error with limited use of appropriate register. |

Level 1: 1–2 marks

| | |
|--------------|---|
| AO2 (75%) | <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. one or two) used (and likely to be incorrect), or no quotations used. |
| AO1 (25%) | <ul style="list-style-type: none"> • Very little or no connection with text; question disregarded with persistently inaccurate or no use of critical concepts and terminology. • Undeveloped, very fragmentary discussion with persistent serious writing errors that inhibit communication of meaning; very little or no use of appropriate register. |

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

Level Descriptors Section 1, part (b): Shakespeare

AO1 and **AO5** are equally weighted for this section. The weightings for the Assessment Objectives in this part (b) question are:

AO1 – 50%

AO5 – 50%

Level 6: 13–15 marks

| | |
|--------------|--|
| AO1 (50%) | <ul style="list-style-type: none"> • Excellent and consistently detailed understanding of text and question with consistently well-structured, coherent and detailed argument consistently developed. • Consistently fluent and accurate writing in appropriate register with critical concepts and terminology used accurately. |
| AO5 (50%) | <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. |

Level 5: 11–12 marks

| | |
|--------------|---|
| AO1 (50%) | <ul style="list-style-type: none"> • Good and secure understanding of text and question and well-structured argument with clear line of development. • Good level of coherence and accuracy of writing, in appropriate register with critical concepts and terminology used accurately. |
| AO5 (50%) | <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. |

Level 4: 8–10 marks

| | |
|--------------|---|
| AO1 (50%) | <ul style="list-style-type: none"> • Competent understanding of text and question with straightforward arguments competently structured. • Clear writing in generally appropriate register with critical concepts and terminology used appropriately. |
| AO5 (50%) | <ul style="list-style-type: none"> • Competent level of recognition and exploration of different interpretations of the text. • Competent level of recognition and exploration of changing critical views of the text over time. |

Level 3: 6–7 marks

| | |
|--------------|--|
| AO1 (50%) | <ul style="list-style-type: none"> Some understanding of text and main elements of question with some structured argument evident, lacking development and/or full illustration. Some clear writing, some inconsistencies in register and some appropriate use of critical concepts and terminology. |
| AO5 (50%) | <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. |

Level 2: 3–5 marks

| | |
|--------------|---|
| AO1 (50%) | <ul style="list-style-type: none"> Limited understanding of text and partial attempt at question with limited attempt to structure discussion; tendency to lose track of argument. Inconsistent writing, frequent instances of technical error, limited use of appropriate register and limited use of critical concepts and terminology. |
| AO5 (50%) | <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. |

Level 1: 1–2 marks

| | |
|--------------|--|
| AO1 (50%) | <ul style="list-style-type: none"> Very little or no connection with text; question disregarded with undeveloped, very fragmentary discussion. Persistent serious writing errors inhibit communication of meaning; very little or no use of appropriate register and persistently inaccurate (or no use) of critical concepts and terminology. |
| AO5 (50%) | <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. |

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

Level descriptors Section 2, Drama and poetry pre-1900

AO3 is the dominant assessment objective for this section. The weightings for the Assessment Objectives in this section are:

AO3 – 50%

AO4 – 25%

AO1 – 12.5%

AO5 – 12.5%

Level 6: 26–30 marks

| | |
|----------------|---|
| AO3 (50%) | <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, as appropriate to the question. Consistently developed and consistently detailed understanding of the significance and influence of the contexts in which literary texts are received, as appropriate to the question. |
| AO4 (25%) | <ul style="list-style-type: none"> Excellent and consistently detailed comparative analysis of relationships between texts. |
| AO1 (12.5%) | <ul style="list-style-type: none"> Excellent and consistently detailed understanding of texts and question; well-structured, coherent and detailed argument consistently developed; consistently fluent and accurate writing in appropriate register with critical concepts and terminology used accurately and consistently. |
| AO5 (12.5%) | <ul style="list-style-type: none"> Judgement consistently informed by exploration of different interpretations of texts. |

Level 5: 21–25 marks

| | |
|----------------|---|
| AO3 (50%) | <ul style="list-style-type: none"> Good, clear evaluation of the significance and influence of the contexts in which literary texts are written, as appropriate to the question. Good, clear evaluation of the significance and influence of the contexts in which literary texts are received, as appropriate to the question. |
| AO4 (25%) | <ul style="list-style-type: none"> Good, clear comparative analysis of relationships between texts. |
| AO1 (12.5%) | <ul style="list-style-type: none"> Good and secure understanding of texts and question; well-structured argument with clear line of development; good level of coherence and accuracy of writing in appropriate register with critical concepts and terminology used accurately. |
| AO5 (12.5%) | <ul style="list-style-type: none"> Good level of recognition and exploration of different interpretations of texts. |

Level 4: 16–20 marks

| | |
|----------------|---|
| AO3 (50%) | <ul style="list-style-type: none"> Competent understanding of the significance and influence of the contexts in which literary texts are written, as appropriate to the question. Competent understanding of the significance and influence of the contexts in which literary texts are received, as appropriate to the question. |
| AO4 (25%) | <ul style="list-style-type: none"> Competent comparative discussion of relationships between texts. |
| AO1 (12.5%) | <ul style="list-style-type: none"> Competent understanding of texts and question; straightforward arguments generally competently structured; clear writing in generally appropriate register with critical concepts and terminology used appropriately. |
| AO5 (12.5%) | <ul style="list-style-type: none"> Answer informed by some reference to different interpretations of texts. |

Level 3: 11–15 marks

| | |
|----------------|---|
| AO3 (50%) | <ul style="list-style-type: none"> Some understanding of the significance and influence of the contexts in which literary texts are written, as appropriate to the question. Some understanding of the significance and influence of the contexts in which literary texts are received, as appropriate to the question. |
| AO4 (25%) | <ul style="list-style-type: none"> Some attempt to develop comparative discussion of relationships between texts. |
| AO1 (12.5%) | <ul style="list-style-type: none"> Some understanding of texts and main elements of question; some structured argument evident, lacking development and/or full illustration; some clear writing, some inconsistencies in register with some appropriate use of critical concepts and terminology. |
| AO5 (12.5%) | <ul style="list-style-type: none"> Some awareness of different interpretations of texts. |

Level 2: 6–10 marks

| | |
|----------------|---|
| AO3 (50%) | <ul style="list-style-type: none"> Limited understanding of the significance and influence of the contexts in which literary texts are written, as appropriate to the question. Limited understanding of the significance and influence of the contexts in which literary texts are received, as appropriate to the question. |
| AO4 (25%) | <ul style="list-style-type: none"> Limited attempt to develop comparative discussion of relationships between texts. |
| AO1 (12.5%) | <ul style="list-style-type: none"> Limited understanding of text and partial attempt at question; limited attempt to structure discussion; tendency to lose track of argument; inconsistent writing, frequent instances of technical error, limited use of appropriate register with limited use of critical concepts and terminology. |
| AO5 (12.5%) | <ul style="list-style-type: none"> Limited awareness of different interpretations of texts. |

Level 1: 1–5 marks

| | |
|----------------|---|
| AO3 (50%) | <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, as appropriate to the question. Very little reference (and likely to be irrelevant) or no understanding of the significance and influence of the contexts in which literary texts are received, as appropriate to the question. |
| AO4 (25%) | <ul style="list-style-type: none"> Very little or no relevant comparative discussion of relationships between texts. |
| AO1 (12.5%) | <ul style="list-style-type: none"> Very little or no connection with text, question disregarded; undeveloped, very fragmentary discussion; persistent serious writing errors inhibit communication of meaning; very little or no use of appropriate register with persistently inaccurate (or no use) of critical concepts and terminology. |
| AO5 (12.5%) | <ul style="list-style-type: none"> Very little or no awareness of different interpretations of the text. |

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

| Question | Guidance | Marks |
|----------|--|-------|
| 1 (a) | <p>Coriolanus Discuss the following passage from Act 2 Scene 2, exploring Shakespeare's use of language and dramatic effects.</p> <p>In Section 1, part (a), 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.</p> <p>Answers should be informed and relevant, showing understanding of ways in which structure, form, language, imagery and dramatic effects shape meaning (AO2) blended into a coherent argument (AO1).</p> <p>Answers may see the contrast between Coriolanus's heroism in battle, as graphically described by Cominius, and his unwillingness to follow the Senate's formal and accustomed procedures in becoming Consul, and may note also the gradual 'closing in' of Sicinius and Brutus as his reluctance to 'speak to the people' becomes apparent. Cominius's opening speech uses highly dramatic language and imagery to focus on Coriolanus's heroic individuality: 'alone....aidless....now all's <u>his</u>'. He compares Coriolanus to 'a planet', and represents him as hardly human, an agent of 'shunless destiny' – and it is his doubled spirit, not his 'flesh' which 'runs reeking o'er the lives of men'. In this heightened language, he, using forceful verbs 'struck', 'pierce' 'run reeking' demonstrates Coriolanus's power, and stresses his indifference to 'spoils': for him the 'deeds' are an end in themselves. The Senators have so far acted as a chorus, echoing Cominius's praise, and proceed to the ritual of offering the consulship (with formal utterances such as 'the Senate, ...are well pleased/to make thee Consul'). It is important to note that Coriolanus has been offstage until this point: on his entry, his simple, direct and modest response contrasts with Cominius's rhetoric. As 'Master of Ceremonies' Menenius proceeds to the next stage: the impersonal statement 'it then remains' makes it clear that these are necessary formal stages, not a matter of choice. Sicinius's interjection 'the people must have their voices' may be seen in perceptive answers as prefiguring and provoking Coriolanus's lacerating irony in 'begging voices' later. He fuels the fire by suggesting that the people should not have the right to 'give' their voices – Brutus's 'mark you that' shows that Coriolanus is already fuelling a fire. Menenius's politician's attempt to 'keep the tone positive' (he almost slaps Coriolanus down with 'Do not stand upon't' which sounds like a hissed aside) leaves the passage on a slightly uncertain upbeat note. The passage therefore focuses on a scene in which key conflicts in the play become apparent.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 1, part (a): Shakespeare.</p> | 15 |

| Question | Guidance | Marks |
|----------|---|-------|
| 1 (b) | <p>Coriolanus 'More a victim of his own arrogance than of political plotting.' Using your knowledge of the play as a whole, show how far you agree with this view of the character Coriolanus. Remember to support your answer with reference to different interpretations.</p> <p>In Section 1, part (b), the equally weighted assessment objectives are AO1 and AO5.</p> <p>AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO5, Explore literary texts informed by different interpretations.</p> <p>Answers should be creative, informed and relevant (AO1) and supported with textual reference. The answer is in itself a response to a critical view, but may make reference to the interpretations of other audiences and readers (AO5), which may include a discussion of changing critical views of the play over time, and of both historic and contemporary performances of the play.</p> <p>The play is set in a world of divisions: plebeians and patricians, Romans and Volsci. Candidates will need to trace the ways in which Coriolanus, by his nature, seems at home only in the world of battle – his reaction to the Volscian attack is 'I am glad on't'. Candidates may choose, among other things, to comment on the contrast between Coriolanus's behaviour in battle, at home and in the public sphere: his diffidence (allied to anger and contempt) in following the forms prescribed for public office: his intemperate responses to the 'common people' and the process by which he alienates his own class, and succumbs to the provocations of the Tribunes. To underpin this, candidates need to look at the hero's relationship with his immediate family – his dominant mother, (her savage language, and joy in military honour) his wife and his son, and his closest ally and friend, Menenius. There is also a question over the relationship with Aufidius, Coriolanus's rival and, to an extent, counterpart. Once he has left Rome, their embassy to him, his behaviour in exile towards the end of the play, and the audience's response to his fate, are also important. In evaluating the accusation of arrogance, his reaction, in Act 5 scene 6 to the epithet 'boy' is also significant. It may be helpful given the reference to 'political plotting' in the question, to look at the degree to which the tribunes Sicinius and Brutus are opportunists, and how much strategists: how tactically do they seek to provoke him? In the end, the accusation of 'arrogance' requires a look at the way in which Coriolanus sees himself.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 1, part (b): Shakespeare.</p> | 15 |

| Question | Guidance | Marks |
|----------|---|-------|
| 2 (a) | <p>Hamlet Discuss the following passage from Act 3 Scene 4, exploring Shakespeare's use of language and its dramatic effects.</p> <p>In Section 1, part (a), 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.</p> <p>Answers should be informed and relevant, showing understanding of ways in which structure, form, language, imagery and dramatic effects shape meaning (AO2) blended into a coherent argument (AO1).</p> <p>The passage is unusual in that it has a number of crises and striking changes of tone. The extract starts with an confrontational imperative: Hamlet threatens with great firmness 'you shall not budge' until he holds a mirror up to 'the inmost part' of Gertrude. Her 'Thou wilt not murder me?' in panic-stricken response, provokes a cry for help from the hidden Polonius. With a sort of vicious irony – crying 'a rat' – Hamlet 'kills Polonius with a pass through the arras'. His cry 'O I am slain' and the confusion around line 10 – Hamlet perhaps hoping he has killed Claudius – moves on to a further shock for Gertrude – Hamlet's accusation 'to kill a king and marry with his brother'. After Hamlet's short, ironic but not unfeeling epitaph on Polonius, the revelation of Claudius's murder of Old Hamlet follows. Hamlet once again tries to establish a direct, focused personal interview, as at the beginning 'peace: sit you down' – replacing 'set you up a glass' with 'let me wring your heart'. The final section begins with Gertrude's angry 'what have I done?' and then ends in Hamlet's embittered description – highly coloured with imagery of corruption – of his mother's betrayal. The speeches are at times frenetic and broken, and at other times declamatory in tone– Hamlet admonishing his mother, and her counter-charges, together with a continuing undertone of fear on her part that he is completely out of control. Candidates may note the defiance of Gertrude's last speech, which suggests she that she is still not prepared to admit any fault.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 1, part (a): Shakespeare.</p> | 15 |

| Question | Guidance | Marks |
|----------|---|-------|
| 2 (b) | <p>Hamlet</p> <p>'Hamlet is destroyed by his impulsiveness, not his uncertainty.' Using your knowledge of the play as a whole, show how far you agree with this view of the character Hamlet. Remember to support your answer with reference to different interpretations.</p> <p>In Section 1, part (b), the equally weighted assessment objectives are: AO1 and AO5.</p> <p>AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO5, Explore literary texts informed by different interpretations.</p> <p>Answers should be creative, informed and relevant (AO1) and supported with textual reference. The answer is in itself a response to a critical view, but may make reference to the interpretations of other audiences and readers (AO5), which may include a discussion of changing critical views of the play over time, and which may include both historic and contemporary performances of the play.</p> <p>The question centres around those moments of impulse and action in the play which actually determine its outcome, contrasted with the sense of indecision and uncertainty which occupies so much of the play. Perhaps starting with the play's overarching mood of suspense, established in the opening scene, with its sense of the politically ominous and 'unspoken', answers may discuss Hamlet's cryptic and deliberately provocative behaviour in the court scenes: this might include his refusal to discard mourning and his deliberate rudeness to his uncle. His reaction to the news of the Ghost, and the conviction of his companions that the Ghost might tempt him to suicide needs to be examined: as does the 'impulsiveness' manifest in his conduct to his 'friends' after meeting the Ghost. His aggression and distance in his dealings with Ophelia, and his 'antic disposition' – especially his treatment of Rosencrantz and Guildenstern may be examined. His almost manic reaction to Claudius's behaviour while watching 'the Murder of Gonzago' may lead candidates to ask how considered is he in this behaviour? Further 'impulses' might include his decision not to kill Claudius at prayer – apparently on the spur of the moment – and his killing of Polonius. His hiding of Polonius's body and his macabre joking with the searchers, his opportunism at sea with the pirates, and his behaviour at Ophelia's funeral are all instances of 'impulsiveness': however, candidates may also talk about a growing sense of fatalism, which becomes pronounced in the final scenes: candidates may discuss his behaviour when challenged to the duel, his behaviour in the duel, his final forcing of poison down the king's throat, and his dying speech.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 1, part (b): Shakespeare.</p> | 15 |

| Question | Guidance | Marks |
|----------|---|-------|
| 3 (a) | <p>Measure for Measure Discuss the following passage from Act 1 Scene 3, exploring Shakespeare's use of language and its dramatic effects.</p> <p>In Section 1, part (a), 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.</p> <p>Answers should be informed and relevant, showing understanding of ways in which structure, form, language, imagery and dramatic effects shape meaning (AO2) blended into a coherent argument (AO1).</p> <p>For a speech which purports to offer explanations, this is very cryptic. It centres on the Duke's 'explanation' to Escalus of his desire to unleash 'tied-up' justice through Angelo. Candidates may comment on the language the Duke uses to describe himself: he despises 'witless bravery' and loves 'the life remov'd'. His instruction 'you will demand of me why I do this' is almost comic in effect: and in his description of the state of Vienna he offers graphic equine imagery of the loss of order and restraint: animal imagery continues in pictures of himself as a lazy lion 'that goes not out to prey'. Animal imagery is replaced by that of paternal or nursing guidance: he has been an overindulgent father, allowing domestic disorder 'the baby beats the nurse'. The two key phrases 'the rod/becomes more mock'd than fear'd' and 'liberty plucks justice by the nose' convey a sense of anarchy and the overturning of 'decorum'. While Friar Thomas's observation – that the Duke could have addressed the problem – is perfectly proper: the logic of the Duke's reply – claiming that he could not have addressed the misrule because he had allowed it – is not challenged. The final statement – the Duke says that he has <i>imposed</i> on Angelo the 'office' to avoid seeming a 'tyrant' – may be seen as either inconsistent or hypocritical. Similarly in the Duke's command to Friar Thomas to 'instruct' him how to impersonate a 'true friar' does not seem to take any account whatever of Friar Thomas's views. The whole exchange raises questions about the Duke's motivation which are central to the play.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 1, part (a): Shakespeare.</p> | 15 |

| Question | Guidance | Marks |
|----------|---|-------|
| 3 (b) | <p>Measure for Measure</p> <p>'A play in which power is invariably misused.' Using your knowledge of the play as a whole, show how far you agree with this view of <i>Measure for Measure</i>. Remember to support your answer with reference to different interpretations.</p> <p>In Section 1, part (b), the equally weighted assessment objectives are: AO1 and AO5.</p> <p>AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO5, Explore literary texts informed by different interpretations.</p> <p>Answers should be creative, informed and relevant (AO1) and supported with textual reference. The answer is in itself a response to a critical view, but may make reference to the interpretations of other audiences and readers (AO5), which may include a discussion of changing critical views of the play over time, and which may include both historic and contemporary performances of the play.</p> <p>Set in a corrupt society, misuse of power in the play takes many forms: candidates should examine the motivation and behaviour of those in power, from the central deception and assumption of disguise by the Duke, which may or may not be felt to be legitimate, to the hypocrisy of Angelo, both in his moral edicts and in his treatment of Isabella. Answers may talk about 'morality and mercy': they may look at the corrupt working of the judicial system, incompetent and cynical officers, and the use of lies (such as that about Claudio's death). They may also consider disguise, deceit, deceptive counsel (as in the Duke's advice to Claudio to reconcile himself to death), the substitution of 'executed men' and the betrayal by Angelo of Mariana. But the debate about the misuse of 'power' may also include a consideration of instances of power used positively: as in the power of virtue – Isabella's determination and moral rigour (which in itself leads her to treat Claudio harshly and to deceive Mariana) and Mariana's loyalty. An aspect of the play which especially present in Isabella's language is that of divine power and justice – she takes her right to act from 'He which is the top of judgement'. Some candidates may see the assumption on the Duke's part that he is entitled to Isabella's hand as the most questionable use of power in the play.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 1, part (b): Shakespeare.</p> | 15 |

| Question | Guidance | Marks |
|----------|--|-------|
| 4 (a) | <p><i>Richard III</i> Discuss the following passage from Act 4 Scene 3, exploring Shakespeare's use of language and its dramatic effects.</p> <p>In Section 1, part (a), 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.</p> <p>Answers should be informed and relevant, showing understanding of ways in which structure, form, language, imagery and dramatic effects shape meaning (AO2) blended into a coherent argument (AO1).</p> <p>The extract begins with a declamatory statement from Tyrrell who chooses language 'tyrannous' 'bloody' 'piteous' – which defines how he wishes the murder to be seen: he distances himself from Dighton and Forrest by evoking pathos. Describing them as 'Flesh'd villains' he admits 'suborning them' to this 'ruthless piece of butchery'. Though they are 'flesh'd villains', he claims they are appalled by their act–'thus both are gone with conscience and remorse'– they 'wept like two children'. In a bizarre parallel, the two murderers become weeping children themselves. Tyrrell creates a formal picture, like a tableau: candidates may comment on the almost sentimental memorial-like portrayal (note 'alabaster' – a tomb-material) of the princes 'girdling one another/ within their innocent alabaster arms'. Further pictorial details add to the 'staged' effect – roses, and the prayer book, signifying virtue and innocence. Forrest, both agent of death and narrator, hesitates and is supplanted by his co-murderer, Dighton who does the deed of smothering – and an air of expectancy is set up by Tyrrell's reference to 'the bloody king' – 'here he comes'. The ensuing dialogue makes much ironic play with the word 'happy' – Richard's desire to hear details 'thou shalt tell the process of their death'–and Tyrrell's exit, are followed by an almost gleeful recitation of Richard's current intrigues – his breezy choice of expression, 'meanly', 'bid the world goodnight' and the jaunty humour of 'a jolly thriving wooer'.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 1, part (a): Shakespeare.</p> | 15 |

| Question | Guidance | Marks |
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| 4 (b) | <p>Richard III</p> <p>'The chief attraction of <i>Richard III</i> is the presentation of innocence under threat.' Using your knowledge of the play as a whole, show how far you agree with this view of the play <i>Richard III</i>. Remember to support your answer with reference to different interpretations.</p> <p>In Section 1, part (b), the equally weighted assessment objectives are: AO1 and AO5.</p> <p>AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO5, Explore literary texts informed by different interpretations.</p> <p>Answers should be creative, informed and relevant (AO1) and supported with textual reference. The answer is in itself a response to a critical view, but may make reference to the interpretations of other audiences and readers (AO5), which may include a discussion of changing critical views of the play over time, and which may include both historic and contemporary performances of the play.</p> <p>Candidates should offer an evaluation of the ways in which innocence is threatened by Richard and his machinations, and of the degree to which this is the play's chief attraction. In establishing how far innocence is 'under threat' in the play, they may well make reference to the contempt in the play's opening scene with which Richard dismisses the 'true and just' King Edward, and the contemporary world as 'fair well-spoken days'. They may talk about the way in which he beguiles Clarence, and the contemptuous cynicism and outrageous openness with which he woos Lady Anne: they may also note that good and evil are not always clear-cut, as in the case of Clarence: the princes themselves, though represented as innocent, are also more than a match for Richard argumentatively. Richard is capable of feigning innocence, and claiming to be wronged, himself, and he even feigns religiosity, as in the 'seeming a saint' episode in Act 3 scene 7. Richard is by no means always just the enemy of the innocent: his guilty companions are all at risk, as Hastings discovers in Act 3. Queen Margaret defends her daughter, as Richard, increasingly desperate, is confronted in his nightmares by his victims. Candidates may argue that it is Richard's personality which is the play's chief attraction, and that the retribution of the last act satisfactorily concludes a dramatic sequence.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 1, part (b): Shakespeare.</p> | 15 |

| Question | | Guidance | Marks |
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| 5 | (a) | <p><i>The Tempest</i> Discuss the following passage from Act 3 Scene 1, exploring Shakespeare's use of language and its dramatic effects.</p> <p>In Section 1, part (a), 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.</p> <p>Answers should be informed and relevant, showing understanding of ways in which structure, form, language, imagery and dramatic effects shape meaning (AO2) blended into a coherent argument (AO1).</p> <p>Speaking from his 'soul', the passage begins with Ferdinand's tentative proffering of himself to Miranda (in his position in society – prince) and his unwanted kingly status (due to his father's presumed death – 'I would not so'). His labour is rather disgustingly compared to the work of a maggot 'the flesh-fly': nevertheless, he dedicates himself to her as a 'slave' through his menial task he is her 'patient log-man'. Her directness of expression contrasts with his formal, rather wordy address: 'Do you love me'—and his sacramentally affirmative oath (invoking heaven and earth as witnesses) contrasts with the simple honesty of 'I am a fool/ to weep at what I am glad of'. Prospero, observer and setter-up of this meeting, comments and blesses what is coming about, invoking the heavens, his comment 'which breeds...' chiming with the fecund image of '...all the more it seeks to hide itself, the bigger bulk it shows' in Miranda's next speech. Her asking for the prompting of 'plain and holy innocence' matches the apparent simplicity of her language, which she herself seems to criticise as 'bashful cunning'. She does not necessarily claim to be his equal but she matches his claim of service – 'to be your fellow /you may deny me: but I'll be your servant, /whether you will or no'. Their affirmation, a simple troth-plighting, is concluded by Prospero's world-weary 'so glad of this as they I cannot be' as he moves the action forward to address his other plans.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 1, part (a): Shakespeare.</p> | 15 |

| Question | Guidance | Marks |
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| 5 (b) | <p><i>The Tempest</i></p> <p>'The lovers are the chief source of hope in <i>The Tempest</i>.' Using your knowledge of the play as a whole, show how far you agree with this view of <i>The Tempest</i>. Remember to support your answer with reference to different interpretations.</p> <p>In Section 1, part (b), the equally weighted assessment objectives are: AO1 and AO5.</p> <p>AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO5, Explore literary texts informed by different interpretations.</p> <p>Answers should be creative, informed and relevant (AO1) and supported with textual reference. The answer is in itself a response to a critical view, but may make reference to the interpretations of other audiences and readers (AO5), which may include a discussion of changing critical views of the play over time, and which may include both historic and contemporary performances of the play.</p> <p>Candidates may discuss the importance Prospero accords to the young lovers, admonishing Miranda to pay attention, and guiding Ferdinand through a planned sequence of challenges. They may look at the way in which Prospero guides and admonishes Miranda in their first scene together: they may indeed see the entire play as a process of education for Miranda, with Prospero overseeing (from 'above') much of her life. She serves as the 'innocent eye' of the play, her hopeful 'brave new world' reaction contrasting with her father's more jaundiced view of mankind. As the play proceeds and Prospero's interwoven deceptions involve more layers of plot, the guidance of the lovers almost becomes a distracting preoccupation for him. Ferdinand also learns from his meeting with Miranda and candidates may wish to look at his reaction to the tasks imposed on him, and at his feelings about the loss of his father. Candidates may also wish to consider the significance of the masque, celebrating the alliance of two royal houses, and the partial reconciliation and meeting at the play's end. Candidates may look at other possible sources of hope in the play: they may look at Alonso's conversion, at Prospero's renunciation of marriage and return to government, and the importance of the final betrothal and plans for the marriage in the light of some less successful aspects of Prospero's planned revenge, such as his relations with his brother.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 1, part (b): Shakespeare.</p> | 15 |

| Question | | Guidance | Marks |
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| 6 | (a) | <p><i>Twelfth Night</i> Discuss the following passage from Act 3 Scene 1, exploring Shakespeare's use of language and its dramatic effects.</p> <p>In Section 1, part (a), 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.</p> <p>Answers should be informed and relevant, showing understanding of ways in which structure, form, language, imagery and dramatic effects shape meaning (AO2) blended into a coherent argument (AO1).</p> <p>Much of the extract has to do with Olivia's pride, and her reputation: she risks both with an open declaration of love. In commenting on this formal skirmish, in which Olivia attempts to provoke 'Cesario' to some declaration of 'his' feelings, candidates may well observe the way in which, in the complex and awkward first speech, she challenges 'Cesario' by accusing 'him' of enchantment, and attempts to provoke a response. In the guise of an apology for sending a ring 'in shameful cunning', she offers a challenge. Her bear-baiting image suggests that her honour is at risk. Viola's cryptic, brief answer 'I pity you', seized with enthusiasm, is played down, and even when she seems resigned to indifference, 'how apt the poor are to be proud', it seems the interview is over – 'there lies your way, due west'. Viola reminds Olivia of her mission 'You'll nothing, Madam, to my lord by me?' Olivia redoubles her assault by adopting another tack: she asks Viola to tell her what she thinks of her. In a wittily cryptic dialogue about deception, each accuses the other of deception. In the final twenty lines of the episode, in which rhyme is used formally but playfully, Olivia makes an open declaration of love: Viola's response, neatly rhymed turns down her offer of love. The whole concludes with metrical and argumentative neatness – but Olivia leaves the invitation to return open.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 1, part (a): Shakespeare.</p> | 15 |

| Question | | Guidance | Marks |
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| 6 | (b) | <p><i>Twelfth Night</i> ‘A play in which love proves to be full of surprises.’ Using your knowledge of the play as a whole, show how far you agree with this view of love in <i>Twelfth Night</i>. Remember to support your answer with reference to different interpretations.</p> <p>In Section 1, part (b), the equally weighted assessment objectives are: AO1 and AO5.</p> <p>AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO5, Explore literary texts informed by different interpretations.</p> <p>Answers should be creative, informed and relevant (AO1) and supported with textual reference. The answer is in itself a response to a critical view, but may make reference to the interpretations of other audiences and readers (AO5), which may include a discussion of changing critical views of the play over time, and which may include both historic and contemporary performances of the play.</p> <p>The play is filled with love in surprising aspects. It begins with the self-centred Orsino’s declaration that he will ‘surfeit’ on love, which seems to be (in him), an obsession. Candidates may work through the main relationships in the play, looking at love in its many aspects, including unrequited love, based in romantic idealism such as Orsino’s for Olivia, parodied romantic expectation such as Sir Andrew’s love for Olivia, or love based in misdirection and gender confusion such as Olivia’s for Cesario. They may also look at Olivia’s mourning love for her dead brother. They may see some love as based in vanity and ambition (they should look at Malvolio’s self-love, his declared love – ambitions towards Olivia leading to his graphic fantasies of domestic life with his mistress). Other affections are possibly based in pragmatism or practicality, such as Maria’s reciprocated affection for Sir Toby. And a surprising restoration at the end of the play shows sibling love as Viola is reunited with Sebastian, her lost brother. Much of the ‘surprise’ of love in the play results from the catalytic effect of Viola’s presence and dynamism in a self-absorbed and rather bored group. Feste both offers an ironic commentary on much that occurs, but also captures the world-weariness which seems to afflict many in the play.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates’ answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 1, part (b): Shakespeare.</p> | 15 |

| Question | Guidance | Marks |
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| 7 | <p>'Love is invariably possessive.'</p> <p>In the light of this view, consider ways in which writers explore love and possession. In your answer, compare one drama text and one poetry text from the above lists.</p> <p>In Section 2, the dominant assessment objective is: AO3.</p> <p>AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. The secondary assessment objective is AO4, Explore connections across literary texts.</p> <p>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; and AO5, Explore literary texts informed by different interpretations.</p> <p>In making the comparison (AO4), answers should demonstrate an understanding of the significance and influence of the contexts in which their texts were both written and received (AO3), and show confident use of terminology, organisation and coherence (AO1). They should also show an awareness of the views of other readers and audiences (AO5).</p> <p>Possessive love is a feature of several of the poetry texts, In Chaucer, candidates may discuss Januarie's attitude to love, and to his wife, and the ways in which he is caricatured by Chaucer: candidates may well also look at the relationship between Damyan (himself a semi-comic character) and May. In <i>Paradise Lost</i>, possessiveness affects the relationship between Adam and Eve, Satan's motivation, and the attitude of the creator to his tainted creation. In Coleridge's work, familial, paternal and romantic love are all strong concerns, while <i>Maud</i> looks at possessive love relationships in terms of expectation, jealousy, social norms and responsibility. Love, both human (renounced) and divine (accepted), is clearly a dominant concern in Rossetti's work.</p> <p>Looking at the drama texts, in <i>Edward II</i> the relationship of the King and Gaveston is central to the play, and his relationship with Isabella (and later hers with Mortimer) may well be examined. In <i>The Duchess of Malfi</i>, familial possessiveness, attitudes to marriage and to clandestine and parental love may be explored. Goldsmith makes love, and its relationship with class and status, a driving force in his play, both between Marlow and Kate and between Constance and Hastings. The possessive nature of love (especially Torwald's for Nora, but also Nora's for her children, and her love for Torwald which causes her to forge the signature) is a central focus of <i>A Doll's House</i>, as is also the case in the Wilde, where romantic intrigue – which almost suggests an overlap between possessive love and blackmail – is deeply entwined in the plot. Candidates are free to compare their texts in the light of their contemporary understanding of writers' effects and intentions, and are also free to disagree with the proposition if they wish.</p> | 30 |

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| | | <p>They are likely to compare attitudes to love in the texts as reflecting the social and moral attitudes of the different periods in which they are produced, as well as some of those which have received them. Responses may also argue contextual factors may also be influenced by differences in genre. In Webster's <i>The Duchess of Malfi</i> presentation of the Duchess's love for her steward is circumscribed by the hierarchy of Church and family honour, the luridness of a theatre of blood and the prejudices of its contemporary audience. <i>The Merchant's Tale</i> belongs to the lively but coarse Medieval genre of fabliau, so its humour at the expense of the <i>senex amans</i> is brisk and cynical. Answers are likely to identify with the poignant predicament of the Duchess more fully than with Chaucer's stereotypes, but the vitality of Chaucer's world, with his ability to burlesque almost anything, will appeal too.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 2, Drama and poetry pre-1900.</p> | |
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| Question | Guidance | Marks |
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| 8 | <p>‘Good writing about sexual relationships is invariably moral.’</p> <p>In the light of this view, consider ways in which writers explore the morality of sexual relationships. In your answer, compare one drama text and one poetry text from the above lists.</p> <p>In Section 2, the dominant assessment objective is: AO3.</p> <p>AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. The secondary assessment objective is AO4, Explore connections across literary texts.</p> <p>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; and AO5, Explore literary texts informed by different interpretations.</p> <p>In making the comparison (AO4), answers should demonstrate an understanding of the significance and influence of the contexts in which their texts were both written and received (AO3), and show confident use of terminology, organisation and coherence (AO1). They should also show an awareness of the views of other readers and audiences (AO5).</p> <p>It must be noted that the question does not necessarily simply refer to physical sexuality, but to the treatment of any relationship between the sexes. Sexual relationships are a key concern of most of the poetry texts. In Chaucer, candidates may discuss the morality of Chaucer’s depiction of Januarie’s attitude to marriage, to his need for sex, and his finding of a wife. They may also discuss the depiction of the clandestine relationship between Damyan and May, and the morality of the quasi-farcical ending of the <i>Tale</i>. In <i>Paradise Lost</i>, unfallen and fallen sexuality are described and are contrasted, and the contrast is clearly part of Milton’s didactic purpose. While Coleridge’s poetry has some sexual elements – in particular the sensual ambiguities of ‘Christabel’, the depiction of sexuality among the Victorians is more subtle, but some may see (and wish to discuss) sexual undertones in the works of both Tennyson and Rossetti – in the case of Tennyson, largely frustration and sexual jealousy, and in the case of Rossetti, her treatment of profane and divine love and her use of imagery.</p> <p>Among the drama texts, Marlowe’s treatment of <i>Edward II</i>’s homosexual relationship with Gaveston is central to the play, and candidates may well wish to discuss its biographical and social context. In <i>The Duchess of Malfi</i>, forbidden, quasi-incestuous familial relationships, and the Duchess’s clandestine marriage and dealings with her husband/servant may be explored. Sexuality is more implicit in the Goldsmith play, though flirtation, sexuality and class are central to the action. Sexual and amatory intrigue are also at the heart of Wilde’s play, and contemporary and authorial attitudes to sexuality are integral to the play’s effects: similarly in the Ibsen, Nora’s renunciation of Torwald, her family and her social role, (and Christina’s acceptance of Krogstad) seem designed to provoke audience response. All three of these</p> | 30 |

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| | | <p>texts may well be seen as moral in their purposes. Candidates are free to compare their texts in the light of their contemporary understanding of writers' effects and intentions, and are also free to disagree with the proposition (perhaps seeing 'good writing about sexual relationships' as quite separate from 'morality') if they wish.</p> <p>They are likely to compare attitudes to sex and sexuality in the texts as reflecting the social and moral attitudes of the different periods in which they are produced, as well as some of those which have received them. Contemporary readers of Coleridge's 'Christabel', which hints at an otherworldly lesbian seduction, may be seen as insulated from its full implications by the mores of the time. Marlowe's <i>Edward II</i> it could be argued, never hardens into sexual polemic for an Elizabethan audience, because the king's orientation is never made fully explicit in the dialogue. Answers are likely to find the subject of both plays more accessible and explicit than their original readers/audiences, with some arguing that Coleridge, in both 'Christabel' and 'Ancient Mariner' created staple sources for much modern Gothic writing, and Marlowe a play that remains contemporary in its outlook and concerns.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 2, Drama and poetry pre-1900.</p> | |
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| 9 | <p><i>'Men may seem to be more powerful than women, but the reality is very different.'</i></p> <p>In the light of this view, consider ways in which writers explore power and gender. In your answer, compare one drama text and one poetry text from the above lists.</p> <p>In Section 2, the dominant assessment objective is: AO3.</p> <p>AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. The secondary assessment objective is AO4, Explore connections across literary texts.</p> <p>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; and AO5, Explore literary texts informed by different interpretations.</p> <p>In making the comparison (AO4), answers should demonstrate an understanding of the significance and influence of the contexts in which their texts were both written and received (AO3), and show confident use of terminology, organisation and coherence (AO1). They should also show an awareness of the views of other readers and audiences (AO5).</p> <p>The balance of power between the genders is a concern of many of the set texts. The proposition suggests that in literature women subvert normal 'patriarchal' power structures and assumptions. Among the poetry texts, in the Chaucer text, much may be said about Januarie's use of economic and social power to acquire and control May, and about the ways in which she responds by using guile and intelligence to gain revenge for her own purposes. In <i>Paradise Lost</i>, the dynamics of Milton's depiction of the relationships between Adam and Eve, and between Eve and the Serpent, show a keen interest in the politics of argument and the exertion of rhetorical and emotional power. In <i>Maud</i> power, possessiveness and social status play a major role, though how far Maud (and women in general) have a voice in the poem is arguable. The power of female love, the importance of choice and the articulation of a sense of personal is clearly a dominant concern in Rossetti's work.</p> <p>Among the drama texts, in <i>Edward II</i> the relationship of the King and Gaveston is catalytic to the play's unfolding, so while Isabella's situation is relevant, it is perhaps not central. But in <i>The Duchess of Malfi</i> female powerlessness, (and yet her heroic dignity at the hands of corrupt and tyrannical men, perhaps triggering a discussion of the ennobling nature of tragic heroism) is explored in depth. Goldsmith's women have vitality and wit, and the degree to which this is used to exert power is well worth examining. <i>A Doll's House</i>, seems, as a play, to encapsulate the proposition in the question, while the Wilde play examines women's exertion of a range of types of power in a complex social sphere. Candidates are free to compare their texts in the light of their contemporary understanding of the representation of the</p> | 30 |

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| | | <p>social situations of men and women over the ages, and are also free to disagree with the proposition (seeing men as continually successful and dominant oppressors, for example) if they so wish. Candidates may wish to discuss the context of performance/reception compared with reading of the text.</p> <p>They are likely to compare attitudes to the empowerment of women in the texts as reflecting the social and moral attitudes of the different periods in which they are produced, as well as some of those which have received them. Responses may well show that a seventeenth century Puritan audience would have strongly approved of Milton, following his biblical source, explicitly subordinating Eve to the authority of Adam. They will probably argue that Ibsen's early audiences (when the play was not explicitly rewritten for them) found Nora's cosy world of birdcages and macaroons something like normative territory for middle class wives. Responses may consider the impact of twentieth century feminism on Milton's presentation of Eve; she is now typically a more complex and conflicted figure that was first supposed. They are likely to come down toughly on the ingredients of Nora's fool's paradise.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 2, Drama and poetry pre-1900.</p> | |
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| Question | Guidance | Marks |
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| 10 | <p>'Forbidden tastes are sweetest.'</p> <p>In the light of this view, consider ways in which writers explore the attraction of that which is forbidden. In your answer, compare one drama text and one poetry text from the above lists.</p> <p>In Section 2, the dominant assessment objective is: AO3.</p> <p>AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. The secondary assessment objective is AO4, Explore connections across literary texts.</p> <p>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; and AO5, Explore literary texts informed by different interpretations.</p> <p>In making the comparison (AO4), answers should demonstrate an understanding of the significance and influence of the contexts in which their texts were both written and received (AO3), and show confident use of terminology, organisation and coherence (AO1). They should also show an awareness of the views of other readers and audiences (AO5).</p> <p>The lure of the forbidden is a key feature of many of the texts. Among the poets, in Chaucer, the 'forbidden' could be seen to be the love of Damyan and May (consummated, ironically, up a fruit tree), and yet Januarie's sexual desire for the youthful May may in itself be seen to be represented as transgressive and grotesque. In <i>Paradise Lost</i>, the forbidden tastes are sweetest in anticipation: the act, and its consequences, may be seen as the focus of the entire poem. Satan's 'forbidden fruit' may be seen to be God's creation. Coleridge's poetry shows, in 'The Rime of the Ancient Mariner', the consequences of transgression: however the Mariner's motivation is less clear. <i>Maud</i> certainly deals with the forbidden: thwarted love and jealousy. Among Rossetti's poems <i>Goblin Market</i> could not more literally explore the sweetness of forbidden fruit!</p> <p>Looking at the idea of 'the forbidden' in drama texts, in <i>Edward II</i> the 'forbidden' relationship of the King and Gaveston is at the heart of the play's action. In <i>The Duchess of Malfi</i>, we encounter a forbidden match across social boundaries, and a brother's near incestuous fixation with his sister. In <i>Goldsmith</i> we encounter a character who can only make relationships across class boundaries, but is inhibited in his dealings with 'respectable' women. Nora's 'forbidden pleasures' are not just macaroons: <i>A Doll's House</i> we encounter a women who realises that she is forbidden to have a life or a mind of her own: for that 'forbidden taste' she sacrifices everything. Candidates are free to compare their texts in the light of their contemporary understanding of the idea of 'forbidden' tastes and their attractions, and are also free to disagree with the proposition (arguing that almost all the forbidden tastes described above may be illusions, or will lead to the downfall of those who taste them) if they wish. Candidates may wish to discuss the context of</p> | 30 |

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| | | <p>performance/reception compared with reading of the text.</p> <p>They are likely to compare attitudes to forbidden attractions in the texts as reflecting the social and moral attitudes of the different periods in which they are produced, as well as some of those which have received them. They may argue that Rossetti's original readers were likely to see the goblins peddling fruit and fruit-juice as an allegorical rendering of the Genesis story. Wilde's play might be seen as showing how women were kept out of Victorian public life, turning them as a result into judgmental puritans like Lady Chiltern. Those arguing for modern re-interpretation of 'Goblin Market' are likely to focus on its fascination with glutinous eroticism or issues of 'sisterhood'; those viewing <i>An Ideal Husband</i> in the light of the contemporary cult of Wilde may pick up on its prurient fascination with secrecy and transgression.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 2, Drama and poetry pre-1900.</p> | |
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| 11 | <p>‘Conflict in literature generally arises from misunderstanding.’ In the light of this view, consider ways in which writers make use of misunderstanding. In your answer, compare one drama text and one poetry text from the above lists.</p> <p>In Section 2, the dominant assessment objective is: AO3.</p> <p>AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. The secondary assessment objective is AO4, Explore connections across literary texts.</p> <p>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; and AO5, Explore literary texts informed by different interpretations.</p> <p>In making the comparison (AO4), answers should demonstrate an understanding of the significance and influence of the contexts in which their texts were both written and received (AO3), and show confident use of terminology, organisation and coherence (AO1). They should also show an awareness of the views of other readers and audiences (AO5).</p> <p>The literary catalyst of misunderstanding underpins many texts, more among the drama texts than the poetry. Among the poetry texts misunderstanding is most obviously at the centre of the more narrative poems: reading Chaucer, candidates may discuss Januarie’s misunderstanding of the nature and institution of marriage, or his ‘misunderstanding’ of the activity above him in the fruit tree. In <i>Paradise Lost</i>, a failure of understanding, rather than misunderstanding, characterises Eve’s feelings about God’s prohibition: much of the tension in the poem arises not from misunderstanding, but a failure of imagination or even wilful defiance, or calculated risk on the parts of Satan, Eve and Adam. In Coleridge’s work, it is possible to see the poems as movements towards understanding – in ‘Frost at Midnight’, where a process of thought gradually unifies thinker, setting and world, or in ‘The Ancient Mariner’, where understanding is the painful result of learning from the consequences of a destructive and foolish impulse.</p> <p>Misunderstanding is important as a plot element in the drama texts: principally in comedy, but also in the Victorian plays. Goldsmith makes confusion and misapprehension a driving force in his play, Toby’s trick creating comic situations both between Marlow and Kate and between Constance and Hastings. Misunderstanding of the nature of love and of marriage, and Torwald’s complete failure to understand his wife’s dilemma (or indeed her nature) is a central focus of <i>A Doll’s House</i>, whose denouement could be seen as Nora’s arrival at understanding of her situation: misunderstanding, compounded by hypocrisy also drives the plot of <i>An Ideal Husband</i>. Candidates are free to compare their texts in the light of their contemporary understanding of the idea of ‘misunderstanding’, and are also free to disagree with the proposition (seeing other plot elements as important sources of conflict) if they wish. Candidates may</p> | 30 |

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| | | <p>wish to discuss the context of performance/reception compared with reading of the text.</p> <p>They are likely to compare attitudes to misunderstanding in the texts provoking conflict as reflecting the social and moral attitudes of the different periods in which they are produced, as well as some of those which have received them. Readers may suggest that the Maud-persona's arguments that he is misunderstood, or at least unappreciated, are central to the poem. Goldsmith's <i>She Stoops</i> will probably be seen as an example of his self-defined 'laughing comedy' where mistaken identity and other deception become vehicles of amusement rather than of fashionable 'sentimental' display. More contemporary readings of <i>Maud</i> are likely to stress Tennyson's subtle evocation of the 'misunderstandings' of split personality disorder. Those reviewing <i>She Stoops</i> from a modern perspective are likely to focus on Tony Lumpkin's needy exploitative relationship with his mother, and the imbroglio of class and gender, in which Marlow can bed servant girls but barely speak to their mistress.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 2, Drama and poetry pre-1900.</p> | |
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| Question | Guidance | Marks |
|----------|--|-------|
| 12 | <p>'Rank and social status are enemies of happiness.'</p> <p>In the light of this view, consider ways in which writers explore the effects of rank and social status. In your answer, compare one drama text and one poetry text from the above lists.</p> <p>In Section 2, the dominant assessment objective is: AO3.</p> <p>AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. The secondary assessment objective is AO4, Explore connections across literary texts.</p> <p>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; and AO5, Explore literary texts informed by different interpretations.</p> <p>In making the comparison (AO4), answers should demonstrate an understanding of the significance and influence of the contexts in which their texts were both written and received (AO3), and show confident use of terminology, organisation and coherence (AO1). They should also show an awareness of the views of other readers and audiences (AO5).</p> <p>Ideas of rank and social status – and their consequences – figure in many of the set texts. Students of <i>The Merchant's Tale</i> may choose to look at the social gap between the wealthy Januarie and his bride: chosen in the marketplace she is both an object of lust and a commodity and may relate this to contemporary attitudes about marriage. She, in her turn, looks beneath her for romance: to Damyan the squire. His wealth and ambitions bring Januarie humiliation, but it is arguably his own fault. Though the pre-social world of <i>Paradise Lost</i> may not seem relevant here (its hierarchies are either angelic or diabolic), Satan's conception of his true status is at the root of his project, and 'knowledge of good and evil' is proffered to the first pair. This certainly does not bring happiness. Social status is not a principal concern for Coleridge, but social expectations and worldly status are both central to <i>Maud</i>, which is pervaded with consciousness of class. Candidates may wish to discuss assumptions about rank and social status, for example male entitlement, in the context of both the production of their set text and how this relates to contemporary attitudes.</p> <p>Among the drama texts, in <i>Edward II</i> commoner Gaveston's preferment is central to the play and concepts of status and power are important as the play develops. In <i>The Duchess of Malfi</i>, her status is the enemy of her happiness, trapping the Duchess in her class role and precipitating her downfall. Class, and social behaviour contrasts between different classes are at the centre of Goldsmith's comedy, and its social and plot confusions. Both in Wilde and Ibsen considerations of status are crucial to characterisation and plot: Torwald's respectability and his position in the</p> | 30 |

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| | | <p>community, the threat of disgrace, and Nora's rebellion against the role of wife and mother in which she is imprisoned. Wilde's play is set in the complex world of the Victorian aristocracy, and considerations of class, status, ambition and social responsibility are woven deeply into the action. Candidates are free to compare their texts in the light of their contemporary understanding of the idea of social class and its consequences, and are also free to disagree with the proposition (perhaps seeing rank and social status as conferring happiness, rather than subverting it) if they wish. Candidates may wish to discuss the context of performance/reception compared with reading of the text.</p> <p>They are likely to compare attitudes to rank and social status in the texts as reflecting the social and moral attitudes of the different periods in which they are produced, as well as some of those which have received them. Responses may point out that Webster's source tells the story of the Duchess of Malfi as a cautionary tale about the dangers of social climbing. They may point out that <i>Maud</i> is based on the penniless but well-connected Tennyson's efforts to marry money in the 1830s. A modern take on <i>The Duchess of Malfi</i> will view the Duchess's predicament in terms of gender, rather than exclusively in terms of wealth and rank, and may point to the crucial role in events of the low-born factotum, Bosola. Modern readings of <i>Maud</i> tend to be less concerned with dynastic niceties and resentments and more with the vistas of social injustice that open from time to time behind this poem: grimy nakedness dragging coal-trucks in unregulated mines or mothers killing babies for the burial fee.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 2, Drama and poetry pre-1900.</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% |
|-----------------|-------------|-------------|-------------|-------------|-------------|---------------|
| 1(a) | 2.5 | 7.5 | 0 | 0 | 0 | 10 |
| 1(b) | 5 | 0 | 0 | 0 | 5 | 10 |
| 2(a) | 2.5 | 7.5 | 0 | 0 | 0 | 10 |
| 2(b) | 5 | 0 | 0 | 0 | 5 | 10 |
| 3(a) | 2.5 | 7.5 | 0 | 0 | 0 | 10 |
| 3(b) | 5 | 0 | 0 | 0 | 5 | 10 |
| 4(a) | 2.5 | 7.5 | 0 | 0 | 0 | 10 |
| 4(b) | 5 | 0 | 0 | 0 | 5 | 10 |
| 5(a) | 2.5 | 7.5 | 0 | 0 | 0 | 10 |
| 5(b) | 5 | 0 | 0 | 0 | 5 | 10 |
| 6(a) | 2.5 | 7.5 | 0 | 0 | 0 | 10 |
| 6(b) | 5 | 0 | 0 | 0 | 5 | 10 |
| 7 | 2.5 | 0 | 10 | 5 | 2.5 | 20 |
| 8 | 2.5 | 0 | 10 | 5 | 2.5 | 20 |
| 9 | 2.5 | 0 | 10 | 5 | 2.5 | 20 |
| 10 | 2.5 | 0 | 10 | 5 | 2.5 | 20 |
| 11 | 2.5 | 0 | 10 | 5 | 2.5 | 20 |
| 12 | 2.5 | 0 | 10 | 5 | 2.5 | 20 |
| Totals | 10% | 7.5% | 10% | 5% | 7.5% | 40% |

Summary of updates

| Date | Version | Change |
|---------------|----------------|---|
| November 2019 | 2 | A contents page has been added to both components in this qualification, for easier navigation around each paper. |