

**English Literature**

Advanced GCE

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

**Mark Scheme for January 2013**

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















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

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

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## Annotations

Annotation	Meaning
	Assessment Objective 1
	Assessment Objective 2
	Assessment Objective 3
	Assessment Objective 4
	Effect
	Link
	View
	Analysis
	Detailed
	Expression
	Answering the question
	Positive Recognition
	Attempted or insecure
	Relevant but broad, general or implicit

**Subject-specific Marking Instructions****Awarding Marks**

- (i) Each question is worth 30 marks.
- (ii) For each answer, award a single overall mark out of 30, following this procedure:
- refer to the question-specific Notes on the Task for descriptions of bands of discussion and likely content;
  - using 'best fit', as in 10. above, make a holistic judgement to locate the answer in the appropriate band descriptor: how well does the candidate address the question?
  - to place the answer precisely within the band and to determine the appropriate mark out of 30, consider the relevant AOs;
  - bearing in mind the weighting of the AOs, place the answer within the band and award the appropriate mark out of 30.

Mark positively. Use the lowest mark in the band only if the answer is borderline/ doubtful.

Use the full range of marks, particularly at the top and bottom ends of the mark range.

- (iii) When the complete script has been marked:

- if necessary, follow the instructions concerning rubric infringements;
- add together the marks for the two answers, to arrive at the total mark for the script.

**Rubric Infringement**

Candidates may infringe the rubric in one of the following ways:

- only answering one question;
- answering two questions from Section A or two from Section B;
- answering more than two questions.

If a candidate has written three or more answers, mark all answers and award the highest mark achieved in each Section of the paper.

These are the **Assessment Objectives** for the English Literature specification as a whole.

<b>AO1</b>	articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression
<b>AO2</b>	demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts
<b>AO3</b>	explore connections and comparisons between different literary texts, informed by interpretations of other readers
<b>AO4</b>	demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received

## Mark Scheme Level Descriptors

## Section A

<b>Band 6</b>  <b>26 – 30 marks</b>	AO 2**	<ul style="list-style-type: none"> <li>well-developed and consistently detailed discussion of effects (including dramatic effects) of language, form and structure</li> <li>excellent and consistently effective use of analytical methods</li> </ul>
	AO 3**	<ul style="list-style-type: none"> <li>well informed and effectively detailed exploration of different readings of text</li> </ul>
	AO 1*	<ul style="list-style-type: none"> <li>excellent and consistently detailed understanding of texts and question</li> <li>consistently fluent, precise writing in appropriate register</li> <li>critical terminology used accurately and consistently</li> <li>well structured, coherent and detailed argument consistently developed</li> </ul>
	AO 4*	<ul style="list-style-type: none"> <li>consistently well developed and consistently detailed understanding of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question</li> </ul>
<b>Band 5</b>  <b>21 – 25 marks</b>	AO 2**	<ul style="list-style-type: none"> <li>developed and good level of detail in discussion of effects (including dramatic effects) of language, form and structure</li> <li>good use of analytical methods</li> <li>good use of quotations and references to text, generally critically addressed</li> </ul>
	AO 3**	<ul style="list-style-type: none"> <li>judgements informed by recognition of different readings of texts</li> </ul>
	AO 1*	<ul style="list-style-type: none"> <li>good and secure understanding of texts and question</li> <li>good level of coherence and accuracy in writing, in appropriate register</li> <li>critical terminology used accurately</li> <li>well structured argument with clear line of development</li> </ul>
	AO 4*	<ul style="list-style-type: none"> <li>good, clear evaluation of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question</li> </ul>
<b>Band 4</b>  <b>16 – 20 marks</b>	AO 2**	<ul style="list-style-type: none"> <li>generally developed discussion of effects (including dramatic effects) of language, form and structure</li> <li>competent use of analytical methods</li> <li>competent use of illustrative quotations and references to support discussion</li> </ul>
	AO 3**	<ul style="list-style-type: none"> <li>answer informed by some reference to different readings of texts</li> </ul>
	AO 1*	<ul style="list-style-type: none"> <li>competent understanding of texts and question</li> <li>clear writing in generally appropriate register</li> <li>critical terminology used appropriately</li> <li>straightforward arguments generally competently structured</li> </ul>
	AO 4*	<ul style="list-style-type: none"> <li>competent understanding of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question</li> </ul>

<b>Band 3</b>  <b>11 – 15 marks</b>	AO 2**	<ul style="list-style-type: none"> <li>• some attempt to develop discussion of effects (including dramatic effects) of language, form and structure</li> <li>• some attempt at using analytical methods</li> <li>• some use of quotations/references as illustration</li> </ul>
	AO 3**	<ul style="list-style-type: none"> <li>• some awareness of different readings of texts</li> </ul>
	AO 1*	<ul style="list-style-type: none"> <li>• some understanding of texts and main elements of question</li> <li>• some clear writing, some inconsistencies in register</li> <li>• some appropriate use of critical terminology</li> <li>• some structured argument evident, lacking development and/or full illustration</li> </ul>
	AO 4*	<ul style="list-style-type: none"> <li>• some understanding of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question</li> </ul>
<b>Band 2</b>  <b>6 – 10 marks</b>	AO 2**	<ul style="list-style-type: none"> <li>• limited discussion of effects (including dramatic effects) of language, form and structure</li> <li>• descriptive or narrative comment; limited use of analytical methods</li> <li>• limited or inconsistent use of quotations, uncritically presented</li> </ul>
	AO 3**	<ul style="list-style-type: none"> <li>• limited awareness of different readings of texts</li> </ul>
	AO 1*	<ul style="list-style-type: none"> <li>• limited understanding of text and partial attempt at question</li> <li>• inconsistent writing, frequent instances of technical error</li> <li>• limited use of appropriate register</li> <li>• limited use of critical terminology</li> <li>• limited attempt to structure discussion; tendency to lose track of argument</li> </ul>
	AO 4*	<ul style="list-style-type: none"> <li>• limited understanding of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question</li> </ul>
<b>Band 1</b>  <b>0 – 5 marks</b>	AO 2**	<ul style="list-style-type: none"> <li>• very little relevant or no discussion of effects (including dramatic effects) of language, form and structure</li> <li>• very infrequent commentary; very little or no use of analytical methods</li> <li>• very few quotations (eg 1 or 2) used (and likely to be incorrect), or no quotations used</li> </ul>
	AO 3**	<ul style="list-style-type: none"> <li>• little or no awareness of different readings of texts</li> </ul>
	AO 1*	<ul style="list-style-type: none"> <li>• very little or no relevant understanding of text and very little relevant attempt at question</li> <li>• very inconsistent writing with persistent serious technical errors, very little or no use of appropriate register</li> <li>• persistently inaccurate or no use of critical terminology</li> <li>• undeveloped, very fragmentary discussion</li> </ul>
	AO 4*	<ul style="list-style-type: none"> <li>• very little reference to (and likely to be irrelevant) or no understanding of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question</li> </ul>

\*\*\* Stars denote relative weighting of the assessment objectives

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## Section B

<b>Band 6</b> <b>26 – 30 marks</b>	AO 3**	<ul style="list-style-type: none"> <li>• excellent and consistently detailed comparative analysis of relationships between texts</li> <li>• well informed and effective exploration of different readings of text</li> </ul>
	AO 4**	<ul style="list-style-type: none"> <li>• consistently well developed and consistently detailed understanding of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question</li> </ul>
	AO 1*	<ul style="list-style-type: none"> <li>• excellent and consistently detailed understanding of texts and question</li> <li>• consistently fluent, precise writing in appropriate register</li> <li>• critical terminology used accurately and consistently</li> <li>• well structured, coherent and detailed argument consistently developed</li> </ul>
	AO 2*	<ul style="list-style-type: none"> <li>• well-developed and consistently detailed discussion of effects (including dramatic effects) of language, form and structure</li> <li>• excellent and consistently effective use of analytical methods</li> </ul>
<b>Band 5</b> <b>21 – 25 marks</b>	AO 3**	<ul style="list-style-type: none"> <li>• good, clear comparative analysis of relationships between texts</li> <li>• judgments informed by recognition of different readings of texts</li> </ul>
	AO 4**	<ul style="list-style-type: none"> <li>• good, clear evaluation of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question</li> </ul>
	AO 1*	<ul style="list-style-type: none"> <li>• good and secure understanding of texts and question</li> <li>• good level of coherence and accuracy in writing, in appropriate register</li> <li>• critical terminology used accurately</li> <li>• well structured argument with clear line of development</li> </ul>
	AO 2*	<ul style="list-style-type: none"> <li>• developed and good level of detail in discussion of effects (including dramatic effects) of language, form and structure</li> <li>• good use of analytical methods</li> <li>• good use of quotations and references to text, generally critically addressed</li> </ul>
<b>Band 4</b> <b>16 – 20 marks</b>	AO 3**	<ul style="list-style-type: none"> <li>• competent comparative discussion of relationships between texts</li> <li>• answer informed by some reference to different readings of texts</li> </ul>
	AO 4**	<ul style="list-style-type: none"> <li>• competent understanding of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question</li> </ul>
	AO 1*	<ul style="list-style-type: none"> <li>• competent understanding of texts and question</li> <li>• clear writing in generally appropriate register</li> <li>• critical terminology used appropriately</li> <li>• straightforward arguments generally competently structured</li> </ul>
	AO 2*	<ul style="list-style-type: none"> <li>• generally developed discussion of effects (including dramatic effects) of language, form and structure</li> <li>• competent use of analytical methods</li> <li>• competent use of illustrative quotations and references to support discussion</li> </ul>



<b>Band 3</b>  <b>11 – 15 marks</b>	AO 3**	<ul style="list-style-type: none"> <li>• some attempt to develop comparative discussion of relationships between texts</li> <li>• some awareness of different readings of texts</li> </ul>
	AO 4**	<ul style="list-style-type: none"> <li>• some understanding of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question</li> </ul>
	AO 1*	<ul style="list-style-type: none"> <li>• some understanding of texts and main elements of question</li> <li>• some clear writing, some inconsistencies in register</li> <li>• some appropriate use of critical terminology</li> <li>• some structured argument evident, lacking development and/or full illustration</li> </ul>
	AO 2*	<ul style="list-style-type: none"> <li>• some attempt to develop discussion of effects (including dramatic effects) of language, form and structure</li> <li>• some attempt at using analytical methods</li> <li>• some use of quotations/references as illustration</li> </ul>
<b>Band 2</b>  <b>6 – 10 marks</b>	AO 3**	<ul style="list-style-type: none"> <li>• limited attempt to develop comparative discussion of relationships between texts</li> <li>• limited awareness of different readings of texts</li> </ul>
	AO 4**	<ul style="list-style-type: none"> <li>• limited understanding of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question</li> </ul>
	AO 1*	<ul style="list-style-type: none"> <li>• limited understanding of texts and partial attempt at question</li> <li>• inconsistent writing, frequent instances of technical error, limited use of appropriate register</li> <li>• limited use of critical terminology</li> <li>• limited attempt to structure discussion; tendency to lose track of argument</li> </ul>
	AO 2*	<ul style="list-style-type: none"> <li>• limited discussion of effects (including dramatic effects) of language, form and structure</li> <li>• descriptive or narrative comment; limited use of analytical methods</li> <li>• limited or inconsistent use of quotations, uncritically presented</li> </ul>
<b>Band 1</b>  <b>0 – 5 marks</b>	AO 3**	<ul style="list-style-type: none"> <li>• very little or no relevant comparative discussion of relationships between texts</li> <li>• very little or no relevant awareness of different readings of texts</li> </ul>
	AO 4*	<ul style="list-style-type: none"> <li>• very little reference to (and likely to be irrelevant) or no understanding of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question.</li> </ul>
	AO 1*	<ul style="list-style-type: none"> <li>• very little or no relevant understanding of texts</li> <li>• very inconsistent writing with persistent serious technical errors, very little or no use of appropriate register</li> <li>• persistently inaccurate or no use of critical terminology</li> <li>• undeveloped, very fragmentary discussion</li> </ul>
	AO 2*	<ul style="list-style-type: none"> <li>• very little relevant or no discussion of effects (including dramatic effects) of language, form and structure</li> <li>• very infrequent commentary; very little or no use of analytical methods</li> <li>• very few quotations (eg 1 or 2) used (and likely to be incorrect), or no quotations used</li> </ul>

Question		Indicative Content	Marks	Guidance	
				Content	Levels of response
1	(a)	<p>Candidates are invited to consider the importance (prompted by 'strength') of the 'breadth' of the play, in the light of the critical view that 'the play's strength lies in the breadth of its exploration of English society' (AO3). Candidates should explore the varied manifestations of England and its situation in the play, looking at the dramatic effects of the presentation of the worlds of the court and the tavern, of the rebels and the King, at issues of political and social stability, at the presentation of war and the personal and public dilemmas which the play portrays.</p> <p>Answers should be supported with detailed textual reference and appropriate quotation, showing a critical understanding in analysing ways in which structure, form, language, imagery and dramatic effects shape meaning (AO2) blended into a coherent argument (AO1), and they should be alert to the significance of relevant contexts, such as the social contrasts and political tensions in Shakespeare's sources and in his own times (AO4).</p>	30	<p>In section A, the dominant assessment objectives are AO3 (**), to offer responses informed by interpretations of other readers, and AO2 (**), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts.</p> <p>Answers are also assessed for AO1 (*), to articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression and AO4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and understood.</p> <p>This guidance is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions.</p>	<p><b>Band 6</b> 26–30 marks</p> <p><b>Band 5</b> 21–25 marks</p> <p><b>Band 4</b> 16–20 marks</p> <p><b>Band 3</b> 11–15 marks</p> <p><b>Band 2</b> 6–10 marks</p> <p><b>Band 1</b> 0–5 marks</p>

Question		Indicative Content	Marks	Guidance	
				Content	Levels of response
	(b)	<p>This question invites candidates to examine the degree to which the play 'questions the balance between duty and pleasure' and the ways in which such a balance is presented (AO3). Candidates may well wish to explore Prince Hal's divided loyalties – between those to his father and the Crown and those to Falstaff and the world of the Tavern. Candidates may see other such tensions – within characters such as Falstaff and some of the Prince's companions, for example. Candidates are invited to discuss the ways in which such issues are called into question.</p> <p>Answers should refer in detail to language and imagery as well as dramatic effects and methods (AO2) and should blend appropriate quotation into a coherent argument (AO1). Answers may be alert to the significance of relevant contexts, such as issues of political stability and succession in Shakespeare's sources and in his own time (AO4).</p>	30	<p>In section A, the dominant assessment objectives are AO3 (**), to offer responses informed by interpretations of other readers, and AO2 (**), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts.</p> <p>Answers are also assessed for AO1 (*), to articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression and AO4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and understood.</p> <p>This guidance is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions.</p>	<p><b>Band 6</b> 26–30 marks</p> <p><b>Band 5</b> 21–25 marks</p> <p><b>Band 4</b> 16–20 marks</p> <p><b>Band 3</b> 11–15 marks</p> <p><b>Band 2</b> 6–10 marks</p> <p><b>Band 1</b> 0–5 marks</p>

Question		Indicative Content	Marks	Guidance	
				Content	Levels of response
2	(a)	<p>Candidates are invited to consider the dramatic presentation of Viola and of Illyria in the play in the light of the critical view that she 'awakens Illyria from its obsession with the past' (AO3). Candidates should explore the proposition by looking in detail both at the world Viola encounters – at its melancholy, its fixity, and its concerns with what has already happened – and at the ways and the extent to which she may be said to challenge and 'awaken' it. They may also consider her reluctance to take on a masculine role, and discuss how far she actually achieves her aims.</p>	30	<p>In section A, the dominant assessment objectives are AO3 (**), to offer responses informed by interpretations of other readers, and AO2 (**), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts.</p> <p>Answers are also assessed for AO1 (*), to articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression and AO4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and understood.</p> <p>This guidance is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions.</p>	<p><b>Band 6</b> 26–30 marks</p> <p><b>Band 5</b> 21–25 marks</p> <p><b>Band 4</b> 16–20 marks</p> <p><b>Band 3</b> 11–15 marks</p> <p><b>Band 2</b> 6–10 marks</p> <p><b>Band 1</b> 0–5 marks</p>

Question		Indicative Content	Marks	Guidance	
				Content	Levels of response
	(b)	<p>This question invites candidates to evaluate the view that 'despite its festive moments, sadness haunts the play' <i>Twelfth Night</i>. Candidates may explore the festive context and identify 'festive moments' but also need to show a detailed sense of where 'sadness' is manifested in the play. (AO3). They may, in particular, look at the behaviour of Toby and his companions in the unsettling of the household and tricking of Malvolio, and the comic ironies of Viola's situation, contrasted with the melancholies of bereavement, of unrequited love, of Feste's songs, and of Malvolio's final treatment.</p>	30	<p>In section A, the dominant assessment objectives are AO3 (**), to offer responses informed by interpretations of other readers, and AO2 (**), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts.</p> <p>Answers are also assessed for AO1 (*), to articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression and AO4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and understood.</p> <p>This guidance is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions.</p>	<p><b>Band 6</b> 26–30 marks</p> <p><b>Band 5</b> 21–25 marks</p> <p><b>Band 4</b> 16–20 marks</p> <p><b>Band 3</b> 11–15 marks</p> <p><b>Band 2</b> 6–10 marks</p> <p><b>Band 1</b> 0–5 marks</p>

Question		Indicative Content	Marks	Guidance	
				Content	Levels of response
3	(a)	<p>Candidates are invited to consider the importance of the political and military situation and milieu to the overall impact of <i>Othello</i> (AO3). The question challenges conventional readings of the play as a domestic tragedy: candidates are being asked to look at the masculine/military context (and maybe by implication, the marginalisation of women) and at management of empire with consequent questions of status and authority.</p> <p>Answers should alert to the significance of relevant contexts including contemporary racial attitudes (AO4).</p>	30	<p>In section A, the dominant assessment objectives are AO3 (**), to offer responses informed by interpretations of other readers, and AO2 (**), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts.</p> <p>Answers are also assessed for AO1 (*), to articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression and AO4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and understood.</p> <p>This guidance is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions.</p>	<p><b>Band 6</b> 26–30 marks</p> <p><b>Band 5</b> 21–25 marks</p> <p><b>Band 4</b> 16–20 marks</p> <p><b>Band 3</b> 11–15 marks</p> <p><b>Band 2</b> 6–10 marks</p> <p><b>Band 1</b> 0–5 marks</p>

Question		Indicative Content	Marks	Guidance	
				Content	Levels of response
	(b)	<p>This question invites candidates to examine the paradox which lies at the heart of the presentation of Othello. Candidates need to consider both Othello's 'heroism' in terms of report, reputation and action, and his 'foolishness' – which some might see as his credulity, or as his emotional insecurity. The question focuses on the ambiguity or 'paradox' of this characterisation, and invites the candidates to evaluate whether it is in this paradox that the power of the play lies.</p>		<p>In section A, the dominant assessment objectives are AO3 (**), to offer responses informed by interpretations of other readers, and AO2 (**), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts.</p> <p>Answers are also assessed for AO1 (*), to articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression and AO4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and understood.</p> <p>This guidance is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions.</p>	<p><b>Band 6</b> 26–30 marks</p> <p><b>Band 5</b> 21–25 marks</p> <p><b>Band 4</b> 16–20 marks</p> <p><b>Band 3</b> 11–15 marks</p> <p><b>Band 2</b> 6–10 marks</p> <p><b>Band 1</b> 0–5 marks</p>

Question		Indicative Content	Marks	Guidance	
				Content	Levels of response
4	(a)	<p>Candidates are invited to consider the improbable or unexpected elements in the play, and how far they are 'crucial to the power of the play' (AO3). Candidates should explore in detail the nature and effects of such 'improbable' or 'unexpected' elements as Leontes' sudden jealousy, the move from the darker world of his court to the pastoral world of the second part, the use of the Oracle and of natural symbolism, and the stratagem of the 'statue', and evaluate how far such qualities in the play may be seen as increasing its power.</p> <p>Answers should be alert to the significance of relevant contexts, such as masque and contemporary ideas of the court and the country (AO4).</p>	30	<p>In section A, the dominant assessment objectives are AO3 (**), to offer responses informed by interpretations of other readers, and AO2 (**), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts.</p> <p>Answers are also assessed for AO1 (*), to articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression and AO4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and understood.</p> <p>This guidance is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions.</p>	<p><b>Band 6</b> 26–30 marks</p> <p><b>Band 5</b> 21–25 marks</p> <p><b>Band 4</b> 16–20 marks</p> <p><b>Band 3</b> 11–15 marks</p> <p><b>Band 2</b> 6–10 marks</p> <p><b>Band 1</b> 0–5 marks</p>



Question		Indicative Content	Marks	Guidance	
				Content	Levels of response
	(b)	<p>This question invites candidates to examine the dramatic effects of the play in the light of the proposition that 'the female characters are the most significant in the play – they drive the plot, and bring about its resolution' (AO3). Candidates evaluate how far they agree with the statement, looking perhaps at the ways in which the action is furthered by the women, and the ways in which they prepare and achieve resolution at the end. They are free to disagree or qualify the view – some may see women as only partially filling the described roles.</p> <p>Answers should be alert to the significance of relevant contexts – such as contemporary attitudes to women (AO4).</p>	30	<p>In section A, the dominant assessment objectives are AO3 (**), to offer responses informed by interpretations of other readers, and AO2 (**), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts.</p> <p>Answers are also assessed for AO1 (*), to articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression and AO4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and understood.</p> <p>This guidance is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions.</p>	<p><b>Band 6</b> 26–30 marks</p> <p><b>Band 5</b> 21–25 marks</p> <p><b>Band 4</b> 16–20 marks</p> <p><b>Band 3</b> 11–15 marks</p> <p><b>Band 2</b> 6–10 marks</p> <p><b>Band 1</b> 0–5 marks</p>

Question			Indicative Content	Marks	Guidance	
					Content	Levels of response
5			<p>This question invites candidates to consider the ways in which humour may be said to help us 'to come to terms with human weakness' through a comparison of two pre 1800 texts (AO3). Candidates are expected to compare the use of humour in their two texts in the light of this comment: they need to illustrate their argument with specific instances (AO2) but they are also free to disagree with the thrust of the proposition.</p>	30	<p>In section B, the dominant assessment objectives are AO3 (**), to offer responses which explore connections and comparisons between different literary texts, informed by interpretations of other readers, and AO4 (**), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and understood.</p> <p>Answers are also assessed for AO1 (*), to articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression and AO2 (*), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts.</p> <p>This guidance is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well focused answers and implicit as well as explicit responses to questions.</p>	<p><b>Band 6</b> 26–30 marks</p> <p><b>Band 5</b> 21–25 marks</p> <p><b>Band 4</b> 16–20 marks</p> <p><b>Band 3</b> 11–15 marks</p> <p><b>Band 2</b> 6–10 marks</p> <p><b>Band 1</b> 0–5 marks</p>

Question			Indicative Content	Marks	Guidance	
					Content	Levels of response
6			<p>This question invites candidates to consider readers' and audiences' reactions to 'the spectacle of sinfulness' through a comparison of two pre 1800 texts (AO3). The prompts 'spectacle' and 'delight' add an implication of voyeuristic enjoyment (as distinct from moral instruction) which may prove catalytic, but with which they are also free to disagree. Candidates may examine a range of different ways in which writers explore 'sinfulness'.</p>	30	<p>In section B, the dominant assessment objectives are AO3 (**), to offer responses which explore connections and comparisons between different literary texts, informed by interpretations of other readers, and AO4 (**), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and understood.</p> <p>Answers are also assessed for AO1 (*), to articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression and AO2 (*), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts.</p> <p>This guidance is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well focused answers and implicit as well as explicit responses to questions.</p>	<p><b>Band 6</b> 26–30 marks</p> <p><b>Band 5</b> 21–25 marks</p> <p><b>Band 4</b> 16–20 marks</p> <p><b>Band 3</b> 11–15 marks</p> <p><b>Band 2</b> 6–10 marks</p> <p><b>Band 1</b> 0–5 marks</p>

Question			Indicative Content	Marks	Guidance	
					Content	Levels of response
7			This question invites candidates to consider the ways in which writers treat pride and its dangerous consequences through a comparison of two pre 1800 texts (AO3). The added 'phrase 'the harder the fall' invites a consideration of the relationship between the degrees of pride and their ultimate consequences.	30	<p>In section B, the dominant assessment objectives are AO3 (**), to offer responses which explore connections and comparisons between different literary texts, informed by interpretations of other readers, and AO4 (**), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and understood.</p> <p>Answers are also assessed for AO1 (*), to articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression and AO2 (*), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts.</p> <p>This guidance is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well focused answers and implicit as well as explicit responses to questions.</p>	<p><b>Band 6</b> 26–30 marks</p> <p><b>Band 5</b> 21–25 marks</p> <p><b>Band 4</b> 16–20 marks</p> <p><b>Band 3</b> 11–15 marks</p> <p><b>Band 2</b> 6–10 marks</p> <p><b>Band 1</b> 0–5 marks</p>

Question			Indicative Content	Marks	Guidance	
					Content	Levels of response
8			This question invites candidates to consider the extent to which writers portray love as 'a kind of madness', through a comparison of two pre 1800 texts (AO3). They should explore the nature of love – and its consequences – in their chosen texts, and may consider how far the behaviour of characters in love is represented as 'madness'.	30	<p>In section B, the dominant assessment objectives are AO3 (**), to offer responses which explore connections and comparisons between different literary texts, informed by interpretations of other readers, and AO4 (**), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and understood.</p> <p>Answers are also assessed for AO1 (*), to articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression and AO2 (*), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts.</p> <p>This guidance is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions.</p>	<p><b>Band 6</b> 26–30 marks</p> <p><b>Band 5</b> 21–25 marks</p> <p><b>Band 4</b> 16–20 marks</p> <p><b>Band 3</b> 11–15 marks</p> <p><b>Band 2</b> 6–10 marks</p> <p><b>Band 1</b> 0–5 marks</p>

Question			Indicative Content	Marks	Guidance	
					Content	Levels of response
9			<p>This question asks candidates to consider the significance of the passage of time in literature, and the ways in which writers use such passage of time, through a comparison of two pre 1800 texts (AO3). They might consider the idea of the inevitability of an event, such as death or judgement: conversely, they may consider ideas of eternity or of the infinite.</p>	30	<p>In section B, the dominant assessment objectives are AO3 (**), to offer responses which explore connections and comparisons between different literary texts, informed by interpretations of other readers, and AO4 (**), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and understood.</p> <p>Answers are also assessed for AO1 (*), to articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression and AO2 (*), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts.</p> <p>This guidance is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well focused answers and implicit as well as explicit responses to questions.</p>	<p><b>Band 6</b> 26–30 marks</p> <p><b>Band 5</b> 21–25 marks</p> <p><b>Band 4</b> 16–20 marks</p> <p><b>Band 3</b> 11–15 marks</p> <p><b>Band 2</b> 6–10 marks</p> <p><b>Band 1</b> 0–5 marks</p>

Question			Indicative Content	Marks	Guidance	
					Content	Levels of response
10			This question invites candidates to consider the proposition that 'literary texts must end', and the ways in which writers achieve narrative conclusion, through a comparison (AO3) of two pre-1800 texts. The prompting quotation may lead them to discuss the varied ways in which writers represent characters' reactions to the idea of inevitable death, whether reflective, sybaritic or defiant, or the means by which endings conclude the shaped forms of narratives or verses.	30	<p>In section B, the dominant assessment objectives are AO3 (**), to offer responses which explore connections and comparisons between different literary texts, informed by interpretations of other readers, and AO4 (**), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and understood.</p> <p>Answers are also assessed for AO1 (*), to articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression and AO2 (*), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts.</p> <p>This guidance is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well focused answers and implicit as well as explicit responses to questions.</p>	<p><b>Band 6</b> 26–30 marks</p> <p><b>Band 5</b> 21–25 marks</p> <p><b>Band 4</b> 16–20 marks</p> <p><b>Band 3</b> 11–15 marks</p> <p><b>Band 2</b> 6–10 marks</p> <p><b>Band 1</b> 0–5 marks</p>

## APPENDIX 1

## Assessment Objectives Grid (includes QWC)

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



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