



Oxford Cambridge and RSA

AS Level English Literature

H072/01 Shakespeare and poetry pre-1900

Sample Question Paper

Date – Morning/Afternoon

Time allowed: 1 hour and 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.
- 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

Coriolanus
Hamlet
Measure for Measure
Richard III
The Tempest
Twelfth Night

Answer **one** question from this section. You should spend 45 minutes on this section.

1 *Coriolanus***Either**

- (a) ‘*Coriolanus* is a play in which actions speak louder than words.’

How far and in what ways do you agree with this view?

[30]**Or**

- (b) ‘As the play unfolds, it becomes increasingly hard to sympathise with *Coriolanus*.’

How far and in what ways do you agree with this view?

[30]**2 *Hamlet*****Either**

- (a) ‘In the world of *Hamlet* trust is a rare commodity.’

How far and in what ways do you agree with this view of the play?

[30]**Or**

- (b) ‘A great surprise of the play is that Claudius has a conscience.’

How far and in what ways do you agree with this view?

[30]

3 *Measure for Measure***Either**

- (a) 'The few good characters shine out in a dark, corrupt world.'

How far and in what ways do you agree with this view of *Measure for Measure*?

[30]**Or**

- (b) 'The pardoning of Angelo at the play's end is shocking.'

How far and in what ways do you agree with this view?

[30]**4** *Richard III***Either**

- (a) 'There is always humour in the cruelty of the play *Richard III*.'

How far and in what ways do you agree with this view?

[30]**Or**

- (b) 'The women in *Richard III* are more than just victims.'

How far and in what ways do you agree with this view?

[30]

5 *The Tempest***Either**

- (a) 'A play about self-discovery.'

How far and in what ways do you agree with this view of *The Tempest*?

[30]**Or**

- (b) 'At crucial moments, Prospero misuses his power.'

How far and in what ways do you agree with this view?

[30]**6 *Twelfth Night*****Either**

- (a) 'A play driven by disguise and deception.'

How far and in what ways do you agree with this view of *Twelfth Night*?

[30]**Or**

- (b) 'In the end, the audience sympathises with Malvolio.'

How far and in what ways do you agree with this view?

[30]

Section 2—Poetry pre-1900

Geoffrey Chaucer: *The Merchant's Prologue and Tale*

John Milton: *Paradise Lost Books 9 & 10*

Samuel Taylor Coleridge: *Selected Poems*

Alfred, Lord Tennyson: *Maud*

Christina Rossetti: *Selected Poems*

Answer **one** question from this section. You should spend 45 minutes on this section.

7 Geoffrey Chaucer: *The Merchant's Prologue and Tale*

Discuss Chaucer's portrayal of Damyan and his situation in the following extract from *The Merchant's Tale*.

In your answer explore the author's use of language, imagery and verse form, and consider ways in which you find this extract characteristic of *The Merchant's Prologue and Tale*.

[30]

This sike Damyan in Venus fyr
 So brenneth that he dyeth for desyr,
 For which he putte his lyf in aventure.
 No lenger myghte he in this wise endure,
 But prively a penner gan he borwe, 5
 And in a lettre wroot he al his sorwe,
 In manere of a compleynt or a lay,
 Unto his faire, fresshe lady May;
 And in a purs of sylk, heng on his sherte
 He hath it put, and leyde it at his herte. 10
 The moone, that at noon was thilke day
 That Januarie hath wedded fresshe May
 In two of Tawr, was into Cancre glyden;
 So longe hath Mayus in hir chambre abyden,
 As custume is unto thise nobles alle. 15
 A bryde shal nat eten in the halle
 Til dayes foure, or thre dayes atte leeste,
 Ypassed been; thanne lat hire go to feeste.
 The fourthe day compleet fro noon to noon,
 Whan that the heighe masse was ydoon, 20
 In halle sit this Januarie and May,
 As fressh as is the brighte someres day.
 And so bifel how that this goode man
 Remembred hym upon this Damyan,
 And seyde, Seynte Marie! how may this be, 25
 That Damyan entendeth nat to me?
 Is he ay syk, or how may this bityde?
 His squieres, whiche that stooden ther bisyde,

Excused hym by cause of his siknesse,
Which letted hym to doon his bisynesse; 30
Noon oother cause myghte make hym tarye.
That me forthynketh, quod this Januarie,
He is a gentil squier, by my trouthe!
If that he deyde, it were harm and routhe.
He is as wys, discreet, and as secree 35
As any man I woot of his degree,
And therto manly, and eek servysable.

8 John Milton: *Paradise Lost* Books 9 & 10

Discuss Milton's portrayal of Adam and Eve's actions and their consequences in the following extract from *Paradise Lost* Book 9.

In your answer explore the author's use of language, imagery and verse form, and consider ways in which you find this extract characteristic of *Paradise Lost* Books 9 and 10.

[30]

So said he, and forbore not glance or toy
 Of amorous intent, well understood
 Of Eve, whose Eye darted contagious Fire.
 Her hand he seized, and to a shady bank,
 Thick overhead with verdant roof embowered 5
 He led her nothing loath; Flowers were the Couch,
 Pansies, and Violets, and Asphodel,
 And Hyacinth, Earths freshest softest lap.
 There they their fill of Love and Loves disport
 Took largely, of their mutual guilt the Seal, 10
 The solace of their sin, till dewy sleep
 Oppressed them, wearied with their amorous play.
 Soon as the force of that fallacious Fruit,
 That with exhilarating vapour bland
 About their spirits had played, and inmost powers 15
 Made err, was now exhaled, and grosser sleep
 Bred of unkindly fumes, with conscious dreams
 Encumbered, now had left them, up they rose
 As from unrest, and each the other viewing,
 Soon found their Eyes how opened, and their minds 20
 How darkened; innocence, that as a veil
 Had shadowed them from knowing ill, was gone,
 Just confidence, and native righteousness
 And honour from about them, naked left
 To guilty shame he covered, but his Robe 25
 Uncovered more, so rose the Danite strong
 Herculean Samson from the Harlot-lap
 Of Philistean Delila, and waked
 Shorn of his strength, They destitute and bare
 Of all their virtue: silent, and in face 30
 Confounded long they sate, as stricken mute,
 Till Adam, though not less then Eve abashed,
 At length gave utterance to these words constrained.

O Eve, in evil hour thou didst give ear
 To that false Worm, of whomsoever taught 35
 To counterfeit Mans voice, true in our Fall,
 False in our promised Rising; since our Eyes
 Opened we find indeed, and find we know
 Both Good and Evil, Good lost, and Evil got,

Bad Fruit of Knowledge, if this be to know, 40
Which leaves us naked thus, of Honour void,
Of Innocence, of Faith, of Purity,
Our wonted Ornaments now soiled and stained,
And in our Faces evident the signs
Of foul concupiscence; whence evil store; 45
Even shame, the last of evils; of the first
Be sure then.

9 Samuel Taylor Coleridge: *Selected Poems*

Discuss ways in which extraordinary thoughts arise from ordinary situations in *The Aeolian Harp*.

In your answer explore the author's use of language, imagery and verse form, and consider ways in which you find the poem characteristic of Coleridge's work in your selection.

[30]

The Aeolian Harp

My pensive SARA ! thy soft cheek reclined
 Thus on mine arm, most soothing sweet it is
 To sit beside our Cot, our Cot o'ergrown
 With white-flower'd Jasmin, and the broad-leav'd Myrtle,
 (Meet emblems they of Innocence and Love !) 5
 And watch the clouds, that late were rich with light,
 Slow saddening round, and mark the star of eve
 Serenely brilliant (such should Wisdom be)
 Shine opposite ! How exquisite the scents
 Snatch'd from yon bean-field ! and the world so hush'd ! 10
 The stilly murmur of the distant Sea
 Tells us of silence. And that simplest Lute,
 Plac'd length-ways in the clasping casement, hark !
 How by the desultory breeze caress'd,
 Like some coy maid half-yielding to her lover, 15
 It pours such sweet upbraiding, as must needs
 Tempt to repeat the wrong ! And now, its strings
 Boldlier swept, the long sequacious notes
 Over delicious surges sink and rise,
 Such a soft floating witchery of sound 20
 As twilight Elfins make, when they at eve
 Voyage on gentle gales from Faery-Land,
 Where Melodies round honey-dropping flowers,
 Footless and wild, like birds of Paradise,
 Nor pause, nor perch, hovering on untam'd wing ! 25
 O! The one life within us and abroad
 Which meets all motion and becomes its soul,
 A light in sound, a sound-like power in light,
 Rhythm in all thought, and joyance every where— 30
 Methinks, it should have been impossible
 Not to love all things in a world so fill'd ;
 Where the breeze warbles, and the mute still air
 Is Music slumbering on her instrument.
 And thus, my Love ! as on the midway slope 35
 Of yonder hill I stretch my limbs at noon,
 Whilst thro' my half-clos'd eye-lids I behold
 The sunbeams dance, like diamonds, on the main,
 And tranquil muse upon tranquility ;
 Full many a thought uncall'd and undetain'd, 40

And many idle flitting phantasies,
 Traverse my indolent and passive brain,
 As wild and various, as the random gales
 That swell and flutter on this subject Lute !
 And what if all of animated nature 45
 Be but organic Harps diversly fram'd,
 That tremble into thought, as o'er them sweeps
 Plastic and vast, one intellectual breeze,
 At once the Soul of each, and God of all ?
 But thy more serious eye a mild reproof 50
 Darts, O belovéd Woman ! nor such thoughts
 Dim and unhallow'd dost thou not reject,
 And biddest me walk humbly with my God.

Meek Daughter in the Family of Christ ! 55
 Well hast thou said and holily disprais'd
 These shapings of the unregenerate mind ;
 Bubbles that glitter as they rise and break
 On vain Philosophy's aye-babbling spring.
 For never guiltless may I speak of him, 60
 The Incomprehensible ! save when with awe
 I praise him, and with Faith that inly feels ;
 Who with his saving mercies healéd me,
 A sinful and most miserable man,
 Wilder'd and dark, and gave me to possess 65
 Peace, and this Cot, and thee, heart-honour'd Maid !

10 Alfred, Lord Tennyson: *Maud*

Discuss Tennyson's portrayal of his speaker's resentment of people and society in the following extract from *Maud*.

In your answer explore the author's use of language, imagery and verse form, and consider ways in which you find the extract characteristic of *Maud*.

[30]

From *Maud*

I

Sick, am I sick of a jealous dread?
 Was not one of the two at her side
 This new-made lord, whose splendour plucks
 The slavish hat from the villager's head?
 Whose old grandfather has lately died, 5
 Gone to a blacker pit, for whom
 Grimy nakedness dragging his trucks
 And laying his trams in a poison'd gloom
 Wrought, till he crept from a gutted mine
 Master of half a servile shire, 10
 And left his coal all turn'd into gold
 To a grandson, first of his noble line,
 Rich in the grace all women desire,
 Strong in the power that all men adore,
 And simper and set their voices lower, 15
 And soften as if to a girl, and hold
 Awe-stricken breaths at a work divine,
 Seeing his gewgaw castle shine,
 New as his title, built last year,
 There amid perky larches and pine, 20
 And over the sullen-purple moor
 (Look at it) pricking a cockney ear.

II

What, has he found my jewel out?
 For one of the two that rode at her side
 Bound for the Hall, I am sure was he: 25
 Bound for the Hall, and I think for a bride.
 Blithe would her brother's acceptance be.
 Maud could be gracious too, no doubt
 To a lord, a captain, a padded shape,
 A bought commission, a waxen face, 30
 A rabbit mouth that is ever agape—
 Bought? what is it he cannot buy?
 And therefore splenetic, personal, base,

A wounded thing with a rancorous cry,
 At war with myself and a wretched race, 35
 Sick, sick to the heart of life, am I.

III

Last week came one to the county town,
 To preach our poor little army down,
 And play the game of the despot kings,
 Tho' the state has done it and thrice as well: 40
 This broad-brimm'd hawker of holy things,
 Whose ear is cramm'd with his cotton, and rings
 Even in dreams to the chink of his pence,
 This huckster put down war! can he tell
 Whether war be a cause or a consequence? 45
 Put down the passions that make earth Hell!
 Down with ambition, avarice, pride,
 Jealousy, down! cut off from the mind
 The bitter springs of anger and fear;
 Down too, down at your own fireside, 50
 With the evil tongue and the evil ear,
 For each is at war with mankind.

11 Christina Rossetti: *Selected Poems*

Discuss Rossetti's portrayal of earthly and heavenly love in *Twice*.

In your answer explore the author's use of language, imagery and verse form, and consider ways in which you find the poem characteristic of Rossetti's work in your selection.

[30]

Twice

I took my heart in my hand (O my love, O my love), I said: Let me fall or stand, Let me live or die,	
But this once hear me speak – (O my love, O my love) – Yet a woman's words are weak; You should speak, not I.	5
You took my heart in your hand With a friendly smile, With a critical eye you scanned, Then set it down, And said: It is still unripe, Better wait a while; Wait while the skylarks pipe, Till the corn grows brown	10 15
As you set it down it broke – Broke, but I did not wince; I smiled at the speech you spoke, At your judgment that I heard: But I have not often smiled Since then, nor questioned since, Nor cared for corn-flowers wild, Nor sung with the singing bird.	20
I take my heart in my hand, O my God, O my God, My broken heart in my hand: Thou hast seen, judge Thou My hope was written on sand, O my God, O my God: Now let Thy judgment stand- Yea, judge me now	25 30

This contemned of a man,
This marred one heedless day,
This heart take Thou to scan
Both within and without: 35
Refine with fire its gold,
Purge Thou its dross away –
Yea, hold it in Thy hold,
Whence none can pluck it out.

I take my heart in my hand – 40
I shall not die, but live –
Before Thy face I stand;
I, for Thou callest such:
All that I have I bring,
All that I am I give,
Smile Thou and I shall sing, 45
But shall not question much.

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Oxford Cambridge and RSA

AS Level English Literature

H072/01 Shakespeare and Poetry pre-1900

SAMPLE MARK SCHEME

Duration: 1 hour 30 minutes

MAXIMUM MARK 60

This document consists of 30 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. where 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 e-mail.

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

10. For answers marked by Levels of response:

- 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) Each question is worth 30 marks.
- (ii) For each answer, award a single overall mark out of 30, following this procedure:
- refer to the question-specific Guidance for likely indicative content
 - using the level descriptors for the appropriate section, make a holistic judgement to locate the answer in the appropriate level descriptor: how well does the candidate address the question? Use the 'best fit' method, as in point 10 above
 - place the answer precisely within the level, considering the relevant AOs
 - bearing in mind the weighting of the AOs, adjust the answer within the level and award the appropriate mark out of 30.

Note: Mark positively. Use the lowest mark in the level only if the answer is borderline / doubtful. Use the full range of marks, including at the top and bottom ends of the mark range.

(iii) When the complete script has been marked:

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

Rubric Infringement

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

- only answering one question;
- answering two questions from Section 1 or two from Section 2;
- answering more than two questions.

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

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

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

WEIGHTING OF ASSESSMENT OBJECTIVES

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

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

Level Descriptors – Section 1: Shakespeare

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

AO2 – 40%

AO1 – 30%

AO5 – 20%

AO3 – 10%

Level 6: 26-30 marks

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

Level 5: 21-25 marks

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

Level 4: 16-20 marks

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

Level 3: 11-15 marks

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

Level 2: 6-10 marks

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

Level 1: 0-5 marks

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

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

Level Descriptors – Section 2: Poetry

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

AO2 – 40%

AO1 – 30%

AO4 – 20%

AO3 – 10%

Level 6: 26-30 marks

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

Level 5: 21-25 marks

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

Level 4: 16-20 marks

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

Level 3: 11-15 marks

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

Level 2: 6-10 marks

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

Level 1: 0-5 marks

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

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

Question		Guidance	Marks
1	(a)	<p>'Coriolanus is a play in which actions speak louder than words.' How far and in what ways do you agree with this view?</p> <p>In Section 1, the dominant assessment objective is: AO2.</p> <p>AO2, Analyse ways in which meanings are shaped in literary texts. Answers are also assessed for AO1, Articulate informed, personal and creative responses, using associated concepts and terminology, and coherent, accurate written expression; AO5, Explore literary texts informed by different interpretations; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Answers should be informed and relevant, showing understanding of ways in which the author shapes meaning in the play (AO2) blended into a coherent argument (AO1). The answer is in itself a response to a critical view, but may make reference to the views of other audiences and readers and discuss changing critical views of the play over time. (AO5). Answers should be informed by an understanding of contexts, which can include both historic and contemporary performances of the play (AO3).</p> <p>Set in a Rome where the audience is made aware by graphic description of the threat of its Volscian neighbours, the play is conducted against a background of polarisation and conflict: from the first scene the audience are aware of the plebeians' hatred of Coriolanus and from the first it is clear that Coriolanus comes from a most peculiar domestic background. Violent imagery dominates the play, not only in the triumphant return of Coriolanus, with Cominius's bloody description of war, but also in the reaction to imagery of his 'bloody brow' when his mother declares herself the source of his valour 'thy valiantness..thou sucked'st it from me'. The internal tensions between patricians and people over the 'showing of scars' leads to the patricians' provoked but pragmatic 'casting loose' of Coriolanus. Physical playing through of martial actions - the showing of scars in the marketplace and bloody heroism of an epic kind are all celebrated in the play, together with a masculinity demonstrated by violence which even pervades the home, affecting family relations - 'how he mammoock'd it!' - and actions are invariably played out in the most direct way - such as Volumnia's humiliating kneeling before her son. The play ends in an impulsive act of violence: "Kill! Kill! Kill! Kill!" Candidates may find that both actions and words are crucial to this play, but that the violence in it is unusually both enthusiastic and graphic.</p> <p>The indicative content is intended to indicate aspects of questions which may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors: Shakespeare.</p>	30

Question		Guidance	Marks
1	(b)	<p>'As the play unfolds, it becomes increasingly hard to sympathise with Coriolanus.' How far and in what ways do you agree with this view?</p> <p>In Section 1, the dominant assessment objective is: AO2.</p> <p>AO2, Analyse ways in which meanings are shaped in literary texts. Answers are also assessed for AO1, Articulate informed, personal and creative responses, using associated concepts and terminology, and coherent, accurate written expression; AO5, Explore literary texts informed by different interpretations; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Answers should be informed and relevant, showing understanding of ways in the author shapes meaning in the play (AO2) blended into a coherent argument (AO1). The answer is in itself a response to a critical view, but may make reference to the views of other audiences and readers and discuss changing critical views of the play over time. (AO5). Answers should be informed by an understanding of contexts, which can include both historic and contemporary performances of the play (AO3).</p> <p>Candidates may well argue that while he is introduced as a military hero, Coriolanus, initially diffident in the face of praise, becomes increasingly intransigent in the face of challenge and public attack: his growing sarcasm and outspokenness in public utterances culminating in the patricians 'cutting their losses' to avoid civil unrest. Candidates will need to trace the ways in which attitudes to the central figure change and develop as the play progresses. For much of the play, the audience are bystanders in a Roman forum; they witness the debate over Coriolanus's refusal to follow due political process, but they also witness, in the few more intimate scenes the oddity of his domestic background: the pathos of the muted suffering of his wife, and the chilling and brutal militaristic triumphalism of his mother. Therefore, candidates must examine how far understanding of these two spheres ultimately leads to sympathy. There is no doubt that Coriolanus acts on deeply held convictions: whether such attitudes are justified, and whether he regains audience sympathy in the latter part of the play is a matter for discussion. Some candidates may see that to leave matters so finely balanced is in itself a remarkable feat. Nevertheless, candidates are free to disagree with the entire central proposition, perhaps seeing him as both comprehensible and sympathetic.</p> <p>The indicative content is intended to indicate aspects of questions which may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors: Shakespeare.</p>	30

Question		Guidance	Marks
2	(a)	<p>'In the world of <i>Hamlet</i> trust is a rare commodity.' How far and in what ways do you agree with this view of the play?</p> <p>In Section 1, the dominant assessment objective is: AO2.</p> <p>AO2, Analyse ways in which meanings are shaped in literary texts. Answers are also assessed for AO1, Articulate informed, personal and creative responses, using associated concepts and terminology, and coherent, accurate written expression; AO5, Explore literary texts informed by different interpretations; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Answers should be informed and relevant, showing understanding of ways in the author shapes meaning in the play (AO2) blended into a coherent argument (AO1). The answer is in itself a response to a critical view, but may make reference to the views of other audiences and readers and discuss changing critical views of the play over time. (AO5). Answers should be informed by an understanding of contexts, which can include both historic and contemporary performances of the play (AO3).</p> <p>The world of Elsinore is a world of suspicion, rumour and eavesdropping. From the tension of the opening scene, with tensely exchanged passwords and an air of expectation, where the guards do not know what to expect, whom to trust, or even what the Danish state is doing. The air of suspicion is compounded by the first court scene with its air of challenge and suspicion - glossing over deliberate rudeness in favour of ritualised pronouncements. This seems to be a world where 'court' behaviour suppresses individual feeling. In this world geared up for war, Hamlet seems justifiably unsure who he can trust: one University friend is to be trusted, but the others (quite reasonably) not: and by using various provocative means to test his situation (the 'antic disposition', rudeness to Ophelia and her father, aggression and mockery with Rosacrantz and Guildenstern for example) Hamlet both investigates and complicates his own situation. Candidates will identify eavesdropping - Hamlet watching the King, and his mother, and Polonius's fatal eavesdropping on Hamlet. One trust - Gertrude's trust in Claudius - only disappears late in the play: but throughout, Hamlet's faith in Horatio seems secure. The play is full of eavesdropping, espionage, secrets, provocations and lies. Answers need to explore these pervasive aspects of the play, looking at the ways in which suspicion and deceit contribute to the tragedy.</p> <p>The indicative content is intended to indicate aspects of questions which may feature in candidates' answers. It is not prescriptive, not is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors: Shakespeare.</p>	30

Question		Guidance	Marks
2	(b)	<p>'A great surprise of the play is that Claudius has a conscience.' How far and in what ways do you agree with this view?</p> <p>In Section 1, the dominant assessment objective is: AO2.</p> <p>AO2, Analyse ways in which meanings are shaped in literary texts. Answers are also assessed for AO1, Articulate informed, personal and creative responses, using associated concepts and terminology, and coherent, accurate written expression; AO5, Explore literary texts informed by different interpretations; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Answers should be informed and relevant, showing understanding of ways in the author shapes meaning in the play (AO2) blended into a coherent argument (AO1). The answer is in itself a response to a critical view, but may make reference to the views of other audiences and readers and discuss changing critical views of the play over time. (AO5). Answers should be informed by an understanding of contexts, which can include both historic and contemporary performances of the play (AO3).</p> <p>Candidates might argue that (like Macbeth) Claudius's interest as a villain lies in the extent to which he knows he is in the wrong, is tormented by it, yet cannot escape from his actions. Candidates will need to look at those (relatively few) moments of self-revelation when Claudius's conscience is apparent - principally the prayer scene, and the speech 'how sharp a lash...', and then to discuss the questionable nature of that conscience: he feels guilt, but is not prepared to forgo the benefits of his crimes: he still, surprisingly, expects to be able to pray, but as the situation becomes increasingly desperate, his attempts to silence Hamlet become increasingly cynical (the English mission) and excessive (poisoning both the sword and the pearl). It is interesting that he is made by Shakespeare to share his guilt with the audience, and accidentally with Hamlet, but not with Gertrude. Does conscience make him more, or less, interesting as a character? Perceptive answers may look at the term 'surprise' in the question (how does Claudius's conscience affect an audience's reaction to the play?) or (possibly) refer to other villains who show similar intermittent moral awareness, such as Macbeth. Some may choose to consider that the possession of a conscience does not actually make him any more likeable: many candidates may feel that he neither elicits nor deserves sympathy, since his conscience seems to be of a particularly limited kind.</p> <p>The indicative content is intended to indicate aspects of questions which may feature in candidates' answers. It is not prescriptive, not is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors: Shakespeare.</p>	30

Question		Guidance	Marks
3	(a)	<p>'The few good characters shine out in a dark, corrupt world.' How far and in what ways do you agree with this view of <i>Measure for Measure</i>?</p> <p>In Section 1, the dominant assessment objective is: AO2.</p> <p>AO2, Analyse ways in which meanings are shaped in literary texts. Answers are also assessed for AO1, Articulate informed, personal and creative responses, using associated concepts and terminology, and coherent, accurate written expression; AO5, Explore literary texts informed by different interpretations; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Answers should be informed and relevant, showing understanding of ways in the author shapes meaning in the play (AO2) blended into a coherent argument (AO1). The answer is in itself a response to a critical view, but may make reference to the views of other audiences and readers and discuss changing critical views of the play over time. (AO5). Answers should be informed by an understanding of contexts, which can include both historic and contemporary performances of the play (AO3).</p> <p>There is no doubt that 'goodness' is at risk in the Vienna of the play. Answers should explore the idea of goodness in relation to the play's various levels of darkness and corruption: Angelo's clear cruelty and hypocrisy, the Duke's refusal to directly address 'judicial neglect', and his (perhaps ironic) disguise as a friar, the judicial and moral chaos of Vienna and Angelo's pursuit of forbidden sex, both with Isabella and Mariana. The 'few good characters' would need to be identified, and there may be considerable disagreement who they are: Escalus is clearly moral and trustworthy, and Mariana and Claudio both suffer. As principal embodiment of positive qualities, Isabella's 'goodness' begins with worryingly over-enthusiastic religious devotion, and also encompasses huge assumptions about the sacredness and worth of her own virtue. Given her persuasion of Mariana and Claudio, candidates might find her 'goodness' arguable. Answers should explore the 'dark, corrupt world' of the city, its stews and prisons, where executed men's heads may be substituted as a trick: some of the darkness and corruption may be seen by candidates as proceeding from the complex and sometimes contradictory moral attitudes of the city's rulers and their agents. It will be interesting to see how many candidates believe the Duke to be a 'good' character.</p> <p>The indicative content is intended to indicate aspects of questions which may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors: Shakespeare.</p>	30

Question		Guidance	Marks
3	(b)	<p>'The pardoning of Angelo at the play's end is shocking.' How far and in what ways do you agree with this view?</p> <p>In Section 1, the dominant assessment objective is: AO2.</p> <p>AO2, Analyse ways in which meanings are shaped in literary texts. Answers are also assessed for AO1, Articulate informed, personal and creative responses, using associated concepts and terminology, and coherent, accurate written expression; AO5, Explore literary texts informed by different interpretations; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Answers should be informed and relevant, showing understanding of ways in the author shapes meaning in the play (AO2) blended into a coherent argument (AO1). The answer is in itself a response to a critical view, but may make reference to the views of other audiences and readers and discuss changing critical views of the play over time. (AO5). Answers should be informed by an understanding of contexts, which can include both historic and contemporary performances of the play (AO3).</p> <p>Candidates will need to look closely at the ways in which Angelo is presented: undoubtedly highly intelligent, and initially the embodiment of moral rectitude, he is a surgical user of logic. Candidates need to look closely at the way in which Angelo is introduced to us in the play: at the ways in which his self-doubt is both expressed and questioned, and at the process of his complete moral disintegration when he meets Isabella. Answers should look at his subsequent history, as he tries to entrap Isabella before himself becoming entrapped in 'the bed trick'. The question's focus centres on the effect of Angelo's behaviour on an audience: the way in which the play creates a sense of desire for justice and an appetite for an unmasking. His conduct when confronted by his actions and the audience's reaction to him in the final scenes also need to be looked at closely: it is possible to argue that the play induces in an audience precisely the sense of moral condemnation which is its subject matter: so does Angelo deserve mercy? Is the Duke's pardoning of him shocking, and, given the play's concerns, why it is so? Is it possible to see pardon as a punishment for a fallen man who, by his own estimation, deserves death?</p> <p>The indicative content is intended to indicate aspects of questions which may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors: Shakespeare.</p>	30

Question		Guidance	Marks
4	(a)	<p>‘There is always humour in the cruelty of the play <i>Richard III</i>.’ How far and in what ways do you agree with this view?</p> <p>In Section 1, the dominant assessment objective is: AO2.</p> <p>AO2, Analyse ways in which meanings are shaped in literary texts. Answers are also assessed for AO1, Articulate informed, personal and creative responses, using associated concepts and terminology, and coherent, accurate written expression; AO5, Explore literary texts informed by different interpretations; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Answers should be informed and relevant, showing understanding of ways in the author shapes meaning in the play (AO2) blended into a coherent argument (AO1). The answer is in itself a response to a critical view, but may make reference to the views of other audiences and readers and discuss changing critical views of the play over time. (AO5). Answers should be informed by an understanding of contexts, which can include both historic and contemporary performances of the play (AO3).</p> <p>Crucial to this task is the idea that for a villain ‘bottled spider’ Richard is supremely engaging: his use of soliloquy and the almost child-like delight he takes in machination. Candidates need to look at the means by which this is communicated - the direct appeal to the audience, and the use of rhetoric. The pervasive and energetic delight which Richard takes in his deliberate villainy - his ironically humorous view of his own actions, which elicits both the audience’s amusement, and perhaps its complicity - needs to be documented and discussed, together with the almost melodramatic tone of much of the play when dealing with innocence and doom. His behaviour, in which he seems to take delight, is sometimes grotesque (as in his enjoying the tale of the Princes’ death over dinner) and sometimes blatantly and comically hypocritical (as in the show of piety before the people of London) - in both episodes approaching comedy in its effect. At times the humour is blatant and shocking (such as in the wooing of Lady Anne): sad moments can also approach the melodramatic, as in the description of the Princes’ death. Even the hauntings of Richard’s last night and his fate on the battlefield are ambiguous, approaching melodrama, and a similar ambiguity of feeling characterises an audience’s reaction to his villainy. Candidates may feel that Richmond’s verdict ‘the bloody dog is dead’, though forceful, is less than adequate as an epitaph.</p> <p>The indicative content is intended to indicate aspects of questions which may feature in candidates’ answers. It is not prescriptive, not is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors: Shakespeare.</p>	30

Question		Guidance	Marks
4	(b)	<p>'The women in <i>Richard III</i> are more than just victims.' How far and in what ways do you agree with this view?</p> <p>In Section 1, the dominant assessment objective is: AO2.</p> <p>AO2, Analyse ways in which meanings are shaped in literary texts. Answers are also assessed for AO1, Articulate informed, personal and creative responses, using associated concepts and terminology, and coherent, accurate written expression; AO5, Explore literary texts informed by different interpretations; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Answers should be informed and relevant, showing understanding of ways in the author shapes meaning in the play (AO2) blended into a coherent argument (AO1). The answer is in itself a response to a critical view, but may make reference to the views of other audiences and readers and discuss changing critical views of the play over time. (AO5). Answers should be informed by an understanding of contexts, which can include both historic and contemporary performances of the play (AO3).</p> <p>There is no doubt the women are victims in the play: but they are more than that, and they have more of a voice and an effect than may at first appear. Candidates will need to trace the roles and fate of women in the play. They may note that some (such as Lady Anne) are indeed victims: she is both repelled and wooed by Richard, who has killed both her husband and her father. The flagrant audacity of this scene is breathtaking, as is Richard's enjoyment of it: normal morality seems swept aside by flattery, in a mixture of bravado and rhetoric, and it is a lesson both in his technique and in his callousness. This happens early in the play: and in 1.3 Queen Margaret catalogues his evils and his accomplices. In the fourth act, Queen Margaret appears in the role of nemesis, and in her devastating catalogue of his evils 'I had an Edward till a Richard killed him...' she becomes part of the process of his downfall. As Queen Margaret and the Duchess of York take their revenge by becoming the voices of condemnation in the play: a third, Queen Elizabeth, actually manages to outwit him, and secures the succession.</p> <p>The indicative content is intended to indicate aspects of questions which may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors: Shakespeare.</p>	30

Question		Guidance	Marks
5	(a)	<p>‘A play about self-discovery.’ How far and in what ways do you agree with this view of <i>The Tempest</i>?</p> <p>In Section 1, the dominant assessment objective is: AO2.</p> <p>AO2, Analyse ways in which meanings are shaped in literary texts. Answers are also assessed for AO1, Articulate informed, personal and creative responses, using associated concepts and terminology, and coherent, accurate written expression; AO5, Explore literary texts informed by different interpretations; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Answers should be informed and relevant, showing understanding of ways in the author shapes meaning in the play (AO2) blended into a coherent argument (AO1). The answer is in itself a response to a critical view, but may make reference to the views of other audiences and readers and discuss changing critical views of the play over time. (AO5). Answers should be informed by an understanding of contexts, which can include both historic and contemporary performances of the play (AO3).</p> <p>In an historical sense, <i>The Tempest</i> is a play about finding oneself on an island - in terms of character, a play about the effects of an island on its inhabitants and unwilling visitors. The question may be taken in the sense of 'learning a lesson about oneself' - and it demands an examination of the effects of the action of the play on its principal characters. Candidates may see Prospero as having 'set up' the situation to provoke change or repentance: this certainly is the impression that he gives Miranda in their first scene together. He takes great care to explain himself, and candidates may wish to consider the ways in which the experience of each of the separated groups of arriving shipwrecked visitors changes as they encounter the island, under Prospero's stage management. This is not, however, always secure - as he lost his Dukedom to neglect, Prospero has in the past endangered Miranda's innocence by misjudging Caliban, and at times he may seem only precariously in control of the play's action. Answers need to look at the extent to which characters are changed by the events of the play: clearly Ferdinand and Miranda have been altered, and in the case of the 'bad' characters, most emerge chastened and repentant. Many may see Prospero himself as learning about his limitations - he eventually renounces his magic, and apparently sees the limitations of revenge, and of his 'rough magic'. While some characters, such as Caliban, seem changed: others (notably Antonio) seem little altered by what has happened.</p> <p>The indicative content is intended to indicate aspects of questions which may feature in candidates' answers. It is not prescriptive, not is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors: Shakespeare.</p>	30

Question		Guidance	Marks
5	(b)	<p>'At crucial moments, Prospero misuses his power.' How far and in what ways do you agree with this view?</p> <p>In Section 1, the dominant assessment objective is: AO2.</p> <p>AO2, Analyse ways in which meanings are shaped in literary texts. Answers are also assessed for AO1, Articulate informed, personal and creative responses, using associated concepts and terminology, and coherent, accurate written expression; AO5, Explore literary texts informed by different interpretations; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Answers should be informed and relevant, showing understanding of ways in the author shapes meaning in the play (AO2) blended into a coherent argument (AO1). The answer is in itself a response to a critical view, but may make reference to the views of other audiences and readers and discuss changing critical views of the play over time. (AO5). Answers should be informed by an understanding of contexts, which can include both historic and contemporary performances of the play (AO3).</p> <p>The question invites candidates to look at the ways in which Prospero manages events and relationships in the play, both by his use of magic, with the agency of Ariel, and by his manipulation and controlling of personalities and events. The answer needs to look in some detail at specific moments in the play. Candidates may discuss Prospero's project as a whole, as partially revealed to Miranda in their first scene together: his changes of mood, from near-sentimentality to rage - especially when dealing with Ariel (to whom he is sometimes cruel, sometimes tender). They might discuss the violence of his threats to Ariel and Caliban, and the use of dramatic and terrifying devices such as the storm (which certainly frightens Miranda) and the harpy. They may consider at his apparently tyrannical impulses and language - especially when dealing with Caliban. They may also discuss his heavily didactic tendency, and his (perhaps arrogant) desire to reveal his antagonists to themselves. Answers may also look at his apparent difficulty in controlling his moods, his misplaced focusing of attention (he becomes too heavily involved with what he is doing to be in control at times - as seems to have been the case when he lost his title), and his urge to control by the use of magic. In reaching a judgement, answers need to consider Prospero's renunciation of magic at the play's resolution, and may also discuss the appeal he makes in the epilogue.</p> <p>The indicative content is intended to indicate aspects of questions which may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors: Shakespeare.</p>	30

Question		Guidance	Marks
6	(a)	<p>‘A play driven by disguise and deception.’ How far and in what ways do you do agree with this view of <i>Twelfth Night</i>?</p> <p>In Section 1, the dominant assessment objective is: AO2.</p> <p>AO2, Analyse ways in which meanings are shaped in literary texts. Answers are also assessed for AO1, Articulate informed, personal and creative responses, using associated concepts and terminology, and coherent, accurate written expression; AO5, Explore literary texts informed by different interpretations; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Answers should be informed and relevant, showing understanding of ways in the author shapes meaning in the play (AO2) blended into a coherent argument (AO1). The answer is in itself a response to a critical view, but may make reference to the views of other audiences and readers and discuss changing critical views of the play over time. (AO5). Answers should be informed by an understanding of contexts, which can include both historic and contemporary performances of the play (AO3).</p> <p>Viola’s gender disguise as Cesario is clearly central to the question: candidates need to look at the ways in which Viola’s disguise acts as a catalyst in the emotionally enervate world of Illyria. Sent by the love-sick Orsino as ambassador to Olivia, she provokes love herself: the ensuing misunderstanding and emotional upset seems to transfer itself to Olivia’s entire household. However, there are other forms of disguise in the play, such as Feste’s disguise as Sir Thopas and Antonio’s need - for his safety in Illyria - to disguise his identity. ‘Deception and disguise’ calls for a look at Viola’s motives for her assumed identity: once she has become Cesario, candidates may choose to look at the ways in which she plays with her role of ‘page’ in her dealings both with Orsino and with Olivia. Disguise leads to farce when it seems that Viola is to be involved in her duel with Sir Andrew. Olivia’s disguise by its very nature leads to deception: however, other elements of deception also drive the plot: the subplot tricking Malvolio, which upsets domestic and social order, and which is followed through to a point where the treatment of Malvolio almost becomes disturbing. Candidates may wish to consider Feste as a particularly ambiguous character: The word ‘driven’ is designed to encourage candidates to look at the ways in which disguise and deception are important as catalysts to the shape and comic effects of the play.</p> <p>The indicative content is intended to indicate aspects of questions which may feature in candidates’ answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors: Shakespeare.</p>	30

Question		Guidance	Marks
6	(b)	<p>'In the end, the audience sympathises with Malvolio.' How far and in what ways do you agree with this view?</p> <p>In Section 1, the dominant assessment objective is: AO2.</p> <p>AO2, Analyse ways in which meanings are shaped in literary texts. Answers are also assessed for AO1, Articulate informed, personal and creative responses, using associated concepts and terminology, and coherent, accurate written expression; AO5, Explore literary texts informed by different interpretations; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Answers should be informed and relevant, showing understanding of ways in the author shapes meaning in the play (AO2) blended into a coherent argument (AO1). The answer is in itself a response to a critical view, but may make reference to the views of other audiences and readers and discuss changing critical views of the play over time. (AO5). Answers should be informed by an understanding of contexts, which can include both historic and contemporary performances of the play (AO3).</p> <p>To evaluate the statement, candidates need to look at Malvolio's part in the play as whole, looking at his role in the socially ordered world of Illyria and in Olivia's household. They may look at his self-absorbed 'puritanism', (perhaps bringing contextual knowledge to bear on his characterisation.) In answers, candidates might wish to weigh his moralistic and aggressive behaviour and his sense of self-importance against the humiliation of his fate. Repeatedly engaged in sanctimoniously upbraiding the 'rioters', Malvolio is also observed, both by the conspirators and by the audience, in a way in which no other character is seen, indulging his private fantasies. In particular, his decoding of the letter to fit his private fantasies is worthy of close attention. Answers need to look at the ways in which his behaviour transgresses social hierarchy and the ways in which he allows himself to harbour fantasies which may in themselves be found ludicrous and alienating. Good answers might also consider other characters' reactions to him: he provokes strong views, not least in Olivia. Some may feel sympathy for him, and candidates may be aware of differing attitudes to the Malvolio sub-plot over time, among different critics and audiences. Candidates may refer to their experience of performance, and also have some knowledge of attitudes to social hierarchy and to the treatment of madness in Shakespeare's time.</p> <p>The indicative content is intended to indicate aspects of questions which may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors: Shakespeare.</p>	30

Question	Guidance	Marks
7	<p>Discuss Chaucer's portrayal of Damyan and his situation in the following extract from <i>The Merchant's Tale</i>. In your answer explore the author's use of language, imagery and verse form, and consider ways in which you find this extract characteristic of <i>The Merchant's Prologue and Tale</i>.</p> <p>In Section 2, the dominant assessment objective is: AO2.</p> <p>AO2, Analyse ways in which meanings are shaped in literary texts. Answers will also be assessed for AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; AO4, Explore connections across literary texts; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Answers should explore the author's use of language, imagery and verse form in the extract (AO2), using appropriate terminology and articulating a coherent, accurate and relevant response (AO1). They should relate the extract to the text as a whole (AO4), and may make reference to the significance and influence of relevant contexts (AO3).</p> <p>The passage is largely concerned with Damyan - his yearning for May, and his absence from his duties when she returns to the hall to eat, (as is customary) four days after her marriage. Candidates may choose to comment on the dramatic description of Damyan's passion, which 'so brenneth that he dyen for desyr.' In true courtly tradition he turns to verse: is Chaucer satirising Damyan's handling of his emotions by penning a letter 'in manner of a complaynt or a lay', and his secreting it in 'a purs of silke..leyed...at his herte' '? Candidates may thus comment on his silent sorrow (in the courtly tradition - allowing AO3 comment). The workings of the planets signal the move into the next episode, which reflects contemporary aristocratic marital practice: and it also establishes the 'new order' in the wealthy household. After mass on the fourth day, a tableau reveals all the household present at table, with 'fressh' May sitting beside that 'good' man (more irony here?), Januarie. Though Damyan can think of nothing but May, it is Januarie who remembers Damyan. Damyan's fellow squires make his excuse: he is sick. He would be absent for no other reason. Certainly not, says Januarie 'he is a gentil squier'. Candidates may note the irony of Januarie's praise for Damyan's gentility - 'wys, discreet, and secree', and Januarie's admiration for his 'manly' 'servysable' qualities may also deserve comment. The extract is clearly central to the narrative, being the point in the poem at which Damyan's love is established, but it is also helpful in its depiction of the life of the household and in its ironies.</p> <p>The indicative content is intended to indicate aspects of questions which may feature in candidates' answers. It is not prescriptive, not is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions This guidance should be used in conjunction with the Level Descriptors: Poetry.</p>	30

Question	Guidance	Marks
8	<p>Discuss Milton's portrayal of Adam and Eve's actions and their consequences in the following extract from <i>Paradise Lost Book 9</i>. In your answer explore the author's use of language, imagery and verse form, and consider ways in which you find this extract characteristic of <i>Paradise Lost Books 9 and 10</i>.</p> <p>In Section 2, the dominant assessment objective is: AO2.</p> <p>AO2, Analyse ways in which meanings are shaped in literary texts. Answers will also be assessed for AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; AO4, Explore connections across literary texts; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Answers should explore the author's use of language, imagery and verse form in the extract (AO2), using appropriate terminology and articulating a coherent, accurate and relevant response (AO1). They should relate the extract to the text as a whole (AO4), and may make reference to the significance and influence of relevant contexts (AO3).</p> <p>The extract takes place just after the fall, and shows the act and the aftermath of the first experience of 'fallen' sexuality. Eve and Adam, both now fully aware of what they are doing - as the 'contagious fire' of their mutual look shows - willingly indulge themselves, taking 'their fill' of sensuality. Candidates may comment on the horticultural lyricism 'Flowers were the couch' with which Milton describes the first guilty act of sex. Mutuality - 'mutual guilt' - is emphasised, and sex is seen as a 'solace of their sin': they are compensating for their transgression by indulgence in pleasure - they glut themselves 'They their fill.....took largely'. Then they sleep. The next nine lines in effect describe the hangover: they had been intoxicated by the 'exhilarating vapour bland' - now they awake, with their 'eyes opene' and their 'minds... darkened' language itself turning darker in lines 12 to 13 with 'oppressed', 'fallacious Fruit' and in line 15 'grosser sleep'. The corruption of their vision now they have lost the 'veil' of innocence makes them aware of their true nakedness. The comparison with the weakened Samson shows them 'stricken mute'. 'destitute and bare' and in his closing speech Adam articulates with awful precision how 'true in our Fall, false in our promised rising' they have changed - 'our wonted ornaments now soiled and stained' and 'in our faces evident the signs/of foul concupiscence'. Clearly candidates will find this a pivotal episode: it reflects the central concerns of the book as a whole, and depicts a tragic transition from the unfallen to the fallen state.</p> <p>The indicative content is intended to indicate aspects of questions which may feature in candidates' answers. It is not prescriptive, not is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors: Poetry.</p>	30

Question	Guidance	Marks
9	<p>Discuss ways in which extraordinary thoughts arise from ordinary situations in <i>The Aeolian Harp</i>. In your answer explore the author's use of language, imagery and verse form, and consider ways in which you find the poem characteristic of Coleridge's work in your selection.</p> <p>In Section 2, the dominant assessment objective is: AO2.</p> <p>AO2, Analyse ways in which meanings are shaped in literary texts. Answers will also be assessed for AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; AO4, Explore connections across literary texts; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Answers should explore the author's use of language, imagery and verse form in the poem (AO2), using appropriate terminology and articulating a coherent, accurate and relevant response (AO1). They should relate the poem to the group they have studied as a whole (AO4), and may make reference to the significance and influence of relevant contexts (AO3).</p> <p>The poem is explicitly addressed by Coleridge to his wife, Sara. Candidates need to explore the evocation of the poet's situation in the first twelve lines - the cottage, the garden with its symbolic plants, and the sky whose overarching presence encloses it. They may observe the key word 'silence', at the end of the first part, which leads into the lyrical and sensual description of the action of the wind on the Aeolian harp in the window. The language of fairyland ('honey-dropping flowers') takes Coleridge to the greater philosophical observations of line 26 onwards in which he seems to find a kind of joyful synaesthesia ('a light in sound, a sound-like power in light') in the concept of 'one life': then, in a circular motion, his thoughts return to the harp. In the final section, from line 35, he celebrates his state of meditative relaxation, and in effect describes the associative process of the poem itself, as the 'intellectual breeze' 'trembles into thought'. In line 50 we are recalled to the present as the poet sees his wife's 'mild reproof' for his glittering 'bubbles' of thought. In the final section the poet appears to be reproving himself for these wanderings of his 'unregenerate' mind: the poem ends on a note of thankfulness where it began, with peace, the cottage, and the company of his wife. The poem offers elegant meditative circularity, discursiveness, and the discovery of the transcendent through an everyday situation. Candidates may well find this poem very characteristic of his works in its concern with the idea of nature and the transcendental, and characteristic in particular of Coleridge's 'conversation' poems in its gentle meditateness, its episodic structure, and its circularity, which offers a 'completed' meditative experience.</p> <p>The indicative content is intended to indicate aspects of questions which may feature in candidates' answers. It is not prescriptive, not is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors: Poetry</p>	30

Question	Guidance	Marks
10	<p>Discuss Tennyson's portrayal of his speaker's resentment of people and society in the following extract from <i>Maud</i>. In your answer explore the author's use of language, imagery and verse form, and consider ways in which you find the extract characteristic of <i>Maud</i>.</p> <p>In Section 2, the dominant assessment objective is: AO2.</p> <p>AO2, Analyse ways in which meanings are shaped in literary texts. Answers will also be assessed for AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; AO4, Explore connections across literary texts; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Answers should explore the author's use of language, imagery and verse form in the extract (AO2), using appropriate terminology and articulating a coherent, accurate and relevant response (AO1). They should relate the extract to the text as a whole (AO4), and may make reference to the significance and influence of relevant contexts (AO3).</p> <p>Candidates may choose to comment on the bitter and rancorous tone of the whole piece: rich in rhetorical questions and exclamations, angrily denouncing both the 'new-made lord' and his attraction to Maud. The speaker seems almost to be sickened by his own bitterness as the extract progresses. It begins in the first section with a vigorous and embittered denunciation of 'the new-made lord' and 'his noble line': the description of his miner grandfather 'gone to a blacker pit' - the result of his exploitation of men in 'the poisoned gloom' of a 'gutted mine'. The new lord and his 'gewgaw castle' on the moor provoke servile admiration from 'all men' who 'simper' and admire it as it pricks 'a cockney ear'. Having denounced the Castle's owner, surrounded by sycophants, the speaker's jealousy is provoked in the second section- 'what, has he found my jewel out?' - by the sight of him accompanying Maud to the Hall, and by suspicion of the effect of his appearance on her. The speaker caricatures the 'new-made lord' as a sort of uniformed scarecrow - 'a padded shape/A bought commission, a waxen face/A rabbit mouth' - though his view of her - 'Maud could be gracious too' - does not seem to credit her with much discrimination. The writer admits that he is 'splenetic, personal, base' - because of a conviction that money can buy everything - including 'my jewel': he sees himself as 'at war with myself and a wretched race'. The 'wretched race' is exemplified in the third section by the preacher, a 'broad-brimmed hawker of holy things' who spoke in the neighbouring town. Thus the bitterness moves from personal attacks on individuals to a comment his own situation: 'at war with mankind'. The whole seems to offer a bitter and rhetorically forceful picture of thwarted love, jealousy and despair. Candidates may well find that the extract encapsulates several aspects of <i>Maud</i> as a whole: its forcefulness, its use of direct and vigorous language, allied to quite subtle verse-forms, and a preoccupation with social mores.</p> <p>The indicative content is intended to indicate aspects of questions which may feature in candidates' answers. It is not prescriptive, not is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors:</p> <p>Poetry</p>	30

Question	Guidance	Marks
11	<p>Discuss Rossetti's portrayal of earthly and heavenly love in <i>Twice</i>. In your answer explore the author's use of language, imagery and verse form, and consider ways in which you find the poem characteristic of Rossetti's work in your selection.</p> <p>In Section 2, the dominant assessment objective is: AO2.</p> <p>AO2, Analyse ways in which meanings are shaped in literary texts. Answers will also be assessed for AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; AO4, Explore connections across literary texts; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Answers should explore the author's use of language, imagery and verse form in the poem (AO2), using appropriate terminology and articulating a coherent, accurate and relevant response (AO1). They should relate the poem to the group they have studied as a whole (AO4), and may make reference to the significance and influence of relevant contexts (AO3).</p> <p>In writing about this poem, candidates may comment on the declamatory, confessional tone of its first person opening. The heart is seen as an object, and its physical presence 'I took' 'You took' 'I take' forms an almost choric opening to episodes of the poem, The first stanza is tentative, dealing with earthly love - 'a woman's words are weak' - its address is to an unidentified other party 'O my love, O my love'. Setting down her hand, the ambiguous 'other' ('critical eye' but 'friendly smile') offers a summary decision - 'it is still unripe'. Her earthly love has been rejected, and this tentative self-exposure leads in stanza three to a silently broken heart. The speaker internalises her hurt, "I smiled", yet is rejected: she is changed deeply - 'I have not often smiled/since then'. As cornflowers and songbirds, representatives of the temporal world, are left behind, she turns to God. The poem divides symmetrically, as moving on to spiritual love in the fourth stanza it reiterates the passionate tone of the first, offering herself for judgement in fiery terms "Yea, judge me now". The penultimate stanza seems to rededicate the heart which was once proffered on a 'heedless day': now it is to be purged by 'refining fire', and offered to the secure hold of God's hand 'where none can pluck it out'. The author welcomes the fire's purgation: and in the final affirmative stanza, commits herself to standing 'before Thy face', offering herself singing, in response to God's smile. Candidates may wish to discuss the ways in which the poem's effect is cumulative, with repetition and short, declaratory lines: the whole building to a conclusion which is both affirmative 'All that I have I bring' and almost quizzically self-deprecating 'Smile thou and I shall sing/But shall not question much'. For candidates the poem may well offer a chance to discuss Rossetti's dramatic use of rhetoric and verse form, her preoccupation with the tension between human and divine love, and the intense nature of her poetic language.</p> <p>The indicative content is intended to indicate aspects of questions which may feature in candidates' answers. It is not prescriptive, not is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors: Poetry</p>	30

APPENDIX 1

Assessment Objective weightings for this component are given as percentages.

Assessment Objectives Grid

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