

**GCE**

**English Literature**

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

Advanced GCE

**Mark Scheme for June 2014**

OCR (Oxford Cambridge and RSA) is a leading UK awarding body, providing a wide range of qualifications to meet the needs of candidates of all ages and abilities. OCR qualifications include AS/A Levels, Diplomas, GCSEs, Cambridge Nationals, Cambridge Technicals, Functional Skills, Key Skills, Entry Level qualifications, NVQs and vocational qualifications in areas such as IT, business, languages, teaching/training, administration and secretarial skills.

It is also responsible for developing new specifications to meet national requirements and the needs of students and teachers. OCR is a not-for-profit organisation; any surplus made is invested back into the establishment to help towards the development of qualifications and support, which keep pace with the changing needs of today's society.

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.

OCR will not enter into any discussion or correspondence in connection with this mark scheme.

© OCR 2014

These are the annotations, (including abbreviations), including those used in scoris, which are used when marking

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

**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 levels of discussion and likely content;
  - using 'best fit', as in 10. above, make a holistic judgement to locate the answer in the appropriate level descriptor: how well does the candidate address the question?
  - to place the answer precisely within the level 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 level and award the appropriate mark out of 30.

Mark positively. Use the lowest mark in the band level 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 Band 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> <li>consistently effective use of quotations and references to text, critically addressed, blended into discussion</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

\*\*

\*

### 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> <li>• consistently effective use of quotations and references to text, critically addressed, blended into discussion</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>	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> </ul>



<b>16 – 20 marks</b>		<ul style="list-style-type: none"> <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>	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</li> </ul>

<b>0 – 5 marks</b>		which literary texts are written and understood, as appropriate to the question.
	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>

## MARK SCHEME

Question	Indicative Content	Marks	Guidance	
				Bands
1a	<p>Candidates are invited to consider the presentation of Oberon in the play, in the light of the critical view that ‘though he is called “king of shadows” (he) brings order and renewal to the play.’ (AO3) Candidates should therefore explore - with detailed evidence (AO2) Oberon’s role in the play, examining his ‘shadow’ side – his characterisation, including his jealousy, his manipulation of events and his behaviour to Titania - and the balance of destructiveness and creativity in the way in which he catalyses, dominates and concludes the action, using the terms in the statement to guide their exploration. They are free to disagree with the proposition, but must make their case with evidence. They may well be aware of recent critical views of Oberon and his role in the drama (AO3), and may refer to recent productions.</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 (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>Band 6 26 – 30 marks</p> <p>Band 5 21 – 25 marks</p> <p>Band 4 16 – 20 marks</p> <p>Band 3 11 – 15 marks</p> <p>Band 2 6 – 10 marks</p> <p>Band 1 0 – 5 marks</p>

Question	Indicative Content	Marks	Guidance	
				Bands
1b	<p>This question invites candidates to examine the centrality of the idea of 'learning to see more clearly' in the play. Candidates may well choose to look at 'seeing' in relation to love: they may consider the use of the love potion on eyes, the use of invisibility and magical deception, of mazes, darkness, obscured understanding and the world of faerie. They may discuss the play's use of the imagery of sight and seeing. They may discuss Bottom's transformation and Titania's reaction to it, and even the use of 'light' in the Pyramus and Thisbe play. They may also discuss the significance of the idea of clear sight in relation to the idea of 'dreams' and 'dreaming'. The prompt also encourages candidates to think about the idea of 'learning to see' – through experience or as a result of magic or deception. They may show awareness of current critical debate on relevant topics (AO3), and may refer to recent productions.</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 (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>Band 6 26 – 30 marks</p> <p>Band 5 21 – 25 marks</p> <p>Band 4 16 – 20 marks</p> <p>Band 3 11 – 15 marks</p> <p>Band 2 6 – 10 marks</p> <p>Band 1 0 – 5 marks</p>

Question	Indicative Content	Marks	Guidance	
				Bands
2a	<p>This question invites candidates to explore the role of Cleopatra in the play in the light of the proposition that ‘Cleopatra is always performing a role. That is her strength; that is her weakness.’ (AO3). Candidates may explore, with appropriate detail, (AO2) Cleopatra’s innate theatricality of manner: they may look at the variety of ways in which her ‘performing’ gives her strength to rule in a masculine-dominated world, and at the ways in which she exerts control. They may look at the ‘weakness’ side of the proposition by examining her emotionalism, her frivolity, and the ways in which at times, she is perceived by other characters as untrustworthy. They may explore her variety of moods, and they may explore her sense of being a character on stage: answers should evaluate how far this theatricality may be seen as both a strength and weakness. They may be aware of critical views of Cleopatra and her role in the play (AO3), and may refer to recent productions. 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 (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>Band 6 26 – 30 marks</p> <p>Band 5 21 – 25 marks</p> <p>Band 4 16 – 20 marks</p> <p>Band 3 11 – 15 marks</p> <p>Band 2 6 – 10 marks</p> <p>Band 1 0 – 5 marks</p>

Question	Indicative Content	Marks	Guidance	
				Bands
2b	Candidates are invited to consider the dramatic presentation of personality and political issues in the play in the light of the critical view that that 'politics in Antony and Cleopatra is more about personalities than about issues' (AO3). Candidates need to evaluate the degree to which characters' motivations may be seen as political and how much personal, with appropriate close textual detail (AO2), and should explore the degree to which issues of politics dominate the play and how far it is a play of personal conflict. They may choose to examine the conflict between Antony's personal and political lives, the ways in which Octavius's personal life is involved in his political activities (including his use of his sister), and the degree to which Cleopatra's political behaviour stems from her personality. In evaluating the statement, they need to indicate the degree to which they agree with the proposition. They may be alert to critical views of the play (AO3), and may refer to recent productions. 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 (AO4).	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>Band 6 26 – 30 marks</p> <p>Band 5 21 – 25 marks</p> <p>Band 4 16 – 20 marks</p> <p>Band 3 11 – 15 marks</p> <p>Band 2 6 – 10 marks</p> <p>Band 1 0 – 5 marks</p>

Question	Indicative Content	Marks	Guidance	
				Bands
3a	<p>Candidates are invited to consider the character and presentation of Cordelia, in the light of the prompt that she ‘brings to the play heroism, compassion and judgement.’ (AO3). Candidates should explore, with relevant detail (AO2) her actions and characterisation in the play: her response to the love-test, her subsequent reaction to her father and her sister, her marriage, and her combative and redemptive roles towards the play’s end. Each of the key terms in the proposition should be reflected in the answer, and answers should evaluate the proposition, with which they are free to disagree. They may be alert to critical views of the play (AO3), and may refer to recent productions. 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 (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>Band 6 26 – 30 marks</p> <p>Band 5 21 – 25 marks</p> <p>Band 4 16 – 20 marks</p> <p>Band 3 11 – 15 marks</p> <p>Band 2 6 – 10 marks</p> <p>Band 1 0 – 5 marks</p>

Question	Indicative Content	Marks	Guidance	
				Bands
3b	<p>This question invites candidates to evaluate the view that '<i>King Lear</i> is a study of brutality, not only of human beings, but also of the natural world.' Candidates should look in appropriate detail (AO2) at the various kinds of brutality: among major characters within families from Cordelia's and Kent's banishment and Lear's initial behaviour, to the gradual brutalisation of relations between Lear and his daughters: also Gloucester's treatment of his sons, and their contrasting responses to him. Familial brutality culminates in the brutality of Gloucester's blinding and Cordelia's hanging. In the natural world, candidates may look at the brutality of the elements, the ferocity of the storm and Lear's response to it, and the growing sense of what 'unaccommodated man' feels. They may also feel that the dramatic conclusion to the play is in itself brutal. They may be alert to critical views of the play (AO3), and may refer to recent productions. 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 (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>Band 6 26 – 30 marks</p> <p>Band 5 21 – 25 marks</p> <p>Band 4 16 – 20 marks</p> <p>Band 3 11 – 15 marks</p> <p>Band 2 6 – 10 marks</p> <p>Band 1 0 – 5 marks</p>



Question	Indicative Content	Marks	Guidance	
				Bands
4a	<p>This question invites candidates to examine the role and dramatic presentation of Prospero in <i>The Tempest</i> by evaluating the observation that he ‘who means to teach, ends up learning more than anyone’. (AO3). Candidates need to look in some detail (AO2) at the ways in which he attempts to teach, in particular at his upbringing of Miranda, his handling of Caliban, and his attempts to control events on the island by his carefully planned choreographing of the storm. Candidates may consider his use of Ariel, and of magic and illusion. Conversely, answers may look at how his controlling plans are thwarted by events, by the reluctance of individuals to co-operate with him, and by the ways in which events and individuals ‘turn the tables’, supporting their evaluation by detailed reference. Candidates may well wish to consider the ironies of the incomplete reconciliation at the play’s end, and to discuss Prospero’s final speech. They may be alert to critical views of the play (AO3), and may refer to recent productions. 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 (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>Band 6 26 – 30 marks</p> <p>Band 5 21 – 25 marks</p> <p>Band 4 16 – 20 marks</p> <p>Band 3 11 – 15 marks</p> <p>Band 2 6 – 10 marks</p> <p>Band 1 0 – 5 marks</p>

Question	Indicative Content	Marks	Guidance	
				Bands
4b	<p>This question invites candidates to examine the significance of spectacular and theatrical elements in the play in the light of the statement ‘the play’s spectacular action asserts the power and value of theatre’ (AO3). Candidates may wish to look, with some detailed discussion (AO2), at the significance of the play’s island setting, at the ways in which the storm is evoked by language as well as effects, at the sometimes ‘slapstick’ qualities of the comedy scenes, at the use of masque elements and magical effects, such as invisibility, and the evocative use of language and dramatic effects to create a complex theatrical experience.</p> <p>They may be alert to critical views of the play (AO3), and may refer to recent productions. 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 (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>Band 6 26 – 30 marks</p> <p>Band 5 21 – 25 marks</p> <p>Band 4 16 – 20 marks</p> <p>Band 3 11 – 15 marks</p> <p>Band 2 6 – 10 marks</p> <p>Band 1 0 – 5 marks</p>

Question	Indicative Content	Marks	Guidance	
				Bands
5	<p>This question invites candidates to consider the ways in which 'a writer's choice of setting is always significant' (AO3) by looking with appropriately detailed reference (AO2) at the use of settings in their two chosen texts. The prompt 'court, city or country' is added to help to give precision to the idea of historical attitudes to setting, beyond 'rooms' or 'spaces'. In looking at the 'significance' of setting candidates may compare the significance of the chosen location of dramatic texts (for example, Venice, Bath, or Mediterranean countries), with ways in which settings are chosen and used in poetry.</p> <p>They should demonstrate a detailed critical understanding of the ways in which structure, form and language shape meaning (AO2) and they should be alert to the significance and influence of relevant contexts (AO4). Candidates may examine a range of different ways in which writers use settings, and should blend appropriate quotation and reference into a coherent argument (AO1).</p>	30	<p>In section B, the dominant assessment objectives are AO3 (**), to 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>Band 6 26 – 30 marks</p> <p>Band 5 21 – 25 marks</p> <p>Band 4 16 – 20 marks</p> <p>Band 3 11 – 15 marks</p> <p>Band 2 6 – 10 marks</p> <p>Band 1 0 – 5 marks</p>

Question	Indicative Content	Marks	Guidance	
				Bands
6	<p>This question invites candidates to consider the nature of 'great' - dominating or larger-than-life characters – 'putting on a show' through a comparison of their two pre-1800 texts (AO3). Given that the current text selection involves a large number of such characters, it is hoped that the prompting quotation may prove catalytic, but nevertheless it is one with which candidates are also free to disagree. They need to look in detail (AO2) at the ways in which such characters are established, and also at the degree to which some of them explicitly show a sense of address to an audience.</p> <p>They should demonstrate a detailed critical understanding of the ways in which structure, form and language shape meaning (AO2) and they should be alert to the significance and influence of relevant contexts (AO4). Candidates may examine a range of different ways in which writers create 'larger-than-life' characters, and should blend appropriate quotation and reference into a coherent argument (AO1).</p>	30	<p>In section B, the dominant assessment objectives are AO3 (**), to 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>Band 6 26 – 30 marks</p> <p>Band 5 21 – 25 marks</p> <p>Band 4 16 – 20 marks</p> <p>Band 3 11 – 15 marks</p> <p>Band 2 6 – 10 marks</p> <p>Band 1 0 – 5 marks</p>

Question	Indicative Content	Marks	Guidance	
				Bands
7	<p>This question invites candidates to consider the idea that "literature rarely shows power being used well" through a comparison of two pre 1800 texts (AO3). Candidates need to examine in some detail (AO2) the varieties of ways in which their texts show the abuse of power, be it political, social, sexual or economic. It is possible that examples of the wise use of power may be fruitfully cited in disagreement with the proposition.</p> <p>They should demonstrate a detailed critical understanding of the ways in which structure, form and language shape meaning (AO2) and they should be alert to the significance and influence of relevant contexts (AO4). Candidates may find fruitful material for the study of the use of power in several of the set texts, and should blend appropriate quotation and reference into a coherent argument (AO1).</p>	30	<p>In section B, the dominant assessment objectives are AO3 (**), to 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>Band 6 26 – 30 marks</p> <p>Band 5 21 – 25 marks</p> <p>Band 4 16 – 20 marks</p> <p>Band 3 11 – 15 marks</p> <p>Band 2 6 – 10 marks</p> <p>Band 1 0 – 5 marks</p>

Question	Indicative Content	Marks	Guidance	
				Bands
8	<p>This question invites candidates to consider the proposition that experience all too often leads to disillusionment, through a comparison of two pre 1800 texts (AO3). Some answers may see experience as a positive thing: texts may indeed contrast, providing ample material for an argument. Candidates will need to compare in some detail (AO2) the ways in which their chosen texts portray the effects of experience, in order to explore the proposition.</p> <p>Answers will need to be illustrated by close reference to structure, form and language (AO2). Candidates should also demonstrate understanding of contexts in which their selected texts were written and/or have been understood, for example by critics and/or other readers (AO3/4). They should blend appropriate quotation and reference into a coherent argument (AO1).</p>	30	<p>In section B, the dominant assessment objectives are AO3 (**), to 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>Band 6 26 – 30 marks</p> <p>Band 5 21 – 25 marks</p> <p>Band 4 16 – 20 marks</p> <p>Band 3 11 – 15 marks</p> <p>Band 2 6 – 10 marks</p> <p>Band 1 0 – 5 marks</p>

Question	Indicative Content	Marks	Guidance	
				Bands
9	<p>This question asks candidates to consider the idea that "literature shows us that sexual desire must be restrained" through a comparison of two pre 1800 texts (AO3). Candidates need to examine in some detail (AO2) the varieties of ways in which their texts show the power and consequences of sexual desire. The question makes a general proposition which implies a moral imperative; however, some texts may be said to convey the opposite message, and, given evidence, candidates are quite free to disagree with the proposition. The comparative nature of the task may be very helpful in defining subtle differences in moral stance between chosen texts.</p> <p>Answers should demonstrate a detailed critical understanding of the ways in which structure, form and language shape meaning (AO2) and should be alert to the significance and influence of relevant contexts (AO4). Candidates may examine a range of different ways in which writers depict sexual desire and its consequences, and should blend appropriate quotation and reference into a coherent argument (AO1).</p>	30	<p>In section B, the dominant assessment objectives are AO3 (**), to 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>Band 6 26 – 30 marks</p> <p>Band 5 21 – 25 marks</p> <p>Band 4 16 – 20 marks</p> <p>Band 3 11 – 15 marks</p> <p>Band 2 6 – 10 marks</p> <p>Band 1 0 – 5 marks</p>

Question	Indicative Content	Marks	Guidance	
				Bands
10	<p>This question invites candidates to consider the proposition that ‘literature must above all, help us to see the world afresh’ through a comparison (AO3) of two pre-1800 texts. The prompting quotation may lead them to discuss ways in which writers achieve freshness of perception and illuminating insight in setting, situation or characterisation, or in exploring aspects of experience, and the question demands some detailed attention to language (AO2). The question’s ‘must, above all’ implies a moral imperative, with which candidates are free to disagree.</p> <p>Answers should demonstrate a detailed critical understanding of the ways in which structure, form and language shape meaning (AO2) and they should be alert to the significance and influence of relevant contexts (AO4).</p>	30	<p>In section B, the dominant assessment objectives are AO3 (**), to 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>Band 6 26 – 30 marks</p> <p>Band 5 21 – 25 marks</p> <p>Band 4 16 – 20 marks</p> <p>Band 3 11 – 15 marks</p> <p>Band 2 6 – 10 marks</p> <p>Band 1 0 – 5 marks</p>



**APPENDIX 1**

Use this space for a generic mark scheme grid that applies across the question paper

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

**APPENDIX 2**

Use this space if you have extensive subject specific information that is inappropriate to include in 12 above.

**OCR (Oxford Cambridge and RSA Examinations)**  
**1 Hills Road**  
**Cambridge**  
**CB1 2EU**

**OCR Customer Contact Centre**

**Education and Learning**

Telephone: 01223 553998

Facsimile: 01223 552627

Email: [general.qualifications@ocr.org.uk](mailto:general.qualifications@ocr.org.uk)

[www.ocr.org.uk](http://www.ocr.org.uk)

For staff training purposes and as part of our quality assurance programme your call may be recorded or monitored

**Oxford Cambridge and RSA Examinations**  
**is a Company Limited by Guarantee**  
**Registered in England**  
**Registered Office; 1 Hills Road, Cambridge, CB1 2EU**  
**Registered Company Number: 3484466**  
**OCR is an exempt Charity**

**OCR (Oxford Cambridge and RSA Examinations)**  
**Head office**  
**Telephone: 01223 552552**  
**Facsimile: 01223 552553**

© OCR 2014

