

English Literature

Advanced GCE

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

Mark Scheme for June 2011

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Mark schemes should be read in conjunction with the published question papers and the Report on the Examination.

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Any enquiries about publications should be addressed to:

OCR Publications
PO Box 5050
Annesley
NOTTINGHAM
NG15 0DL

Telephone: 0870 770 6622
Facsimile: 01223 552610
E-mail: publications@ocr.org.uk

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', make a holistic judgement to locate the answer in the appropriate mark band: regardless of any perceived deficiencies for particular AO s, how well does the candidate address the question?
- to place the answer precisely within the band and to determine the appropriate mark out of 30, consider the relevant AO s;
- bearing in mind the weighting of the AO s, place the answer within the band and award the appropriate mark out of 30.

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

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

(iii) When the complete script has been marked:

- if necessary, follow the instructions concerning rubric infringements;
- add together the marks for the two answers, to arrive at the total mark for the script;
- check the band descriptors for written communication. If performance in this aspect falls into a band significantly different from that of the script as a whole, review the total mark in the light of this judgement.

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.

Assessment Objectives Grid (includes QWC)

Question	AO1	AO2	AO3	AO4	Total
Section A	5	10	10	5	30
Section B	5	5	10	10	30
Totals	10	15	20	15	60

These are the Assessment Objectives for the English Literature specification as a whole, showing percentage weightings for this paper.

AO1	<p>Communication and Presentation</p> <p>articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression</p>	10%
AO2	<p>Structure, Form and Language</p> <p>demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts</p>	15%
AO3	<p>Connections and Comparisons</p> <p>explore connections and comparisons between different literary texts, informed by interpretations of other readers</p>	20%
AO4	<p>Significance and Influence of Contexts</p> <p>demonstrate understanding of the significance and influence of the contexts in which literary texts are written and understood</p>	15%

Band Descriptors: Section A: Shakespeare (Shown in order of weighting)

Band 6 26-30 marks	AO 2**	<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
	AO 3**	<ul style="list-style-type: none"> well informed and effectively detailed exploration of different readings of text
	AO 1*	<ul style="list-style-type: none"> excellent and consistently detailed understanding of texts and question consistently fluent, precise writing in appropriate register critical terminology used accurately and consistently well structured, coherent and detailed argument consistently developed
	AO 4*	<ul style="list-style-type: none"> 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
Band 5 21-25 marks	AO 2**	<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
	AO 3**	<ul style="list-style-type: none"> judgements informed by recognition of different readings of texts
	AO 1*	<ul style="list-style-type: none"> good and secure understanding of texts and question good level of coherence and accuracy in writing, in appropriate register critical terminology used accurately well structured argument with clear line of development
	AO 4*	<ul style="list-style-type: none"> good, clear evaluation of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question
Band 4 16-20 marks	AO 2**	<ul style="list-style-type: none"> some 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
	AO 3**	<ul style="list-style-type: none"> answer informed by some reference to different readings of texts
	AO 1*	<ul style="list-style-type: none"> competent understanding of texts and question clear writing in generally appropriate register critical terminology used appropriately straightforward arguments generally competently structured
	AO 4*	<ul style="list-style-type: none"> competent understanding of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question

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

Band Descriptors: Section B: Drama and Poetry pre-1800

Band 6 26-30 marks	AO 3**	<ul style="list-style-type: none"> • excellent and consistently detailed comparative analysis of relationships between texts • well informed and effective exploration of different readings of text
	AO 4**	<ul style="list-style-type: none"> • 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
	AO 1*	<ul style="list-style-type: none"> • excellent and consistently detailed understanding of texts and question • consistently fluent, precise writing in appropriate register • critical terminology used accurately and consistently • well structured, coherent and detailed argument consistently developed
	AO 2*	<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

Band 5 21-25 marks	AO 3**	<ul style="list-style-type: none"> • good, clear comparative analysis of relationships between texts • judgments informed by recognition of different readings of texts
	AO 4**	<ul style="list-style-type: none"> • good, clear evaluation of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question
	AO 1*	<ul style="list-style-type: none"> • good and secure understanding of texts and question • good level of coherence and accuracy in writing, in appropriate register • critical terminology used accurately • well structured argument with clear line of development
	AO 2*	<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

Band 4 16-20 marks	AO 3**	<ul style="list-style-type: none"> competent comparative discussion of relationships between texts answer informed by some reference to different readings of texts
	AO 4**	<ul style="list-style-type: none"> competent understanding of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question
	AO 1*	<ul style="list-style-type: none"> competent understanding of texts and question clear writing in generally appropriate register critical terminology used appropriately straightforward arguments generally competently structured
	AO 2*	<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
Band 3 11-15 marks	AO 3**	<ul style="list-style-type: none"> some attempt to develop comparative discussion of relationships between texts some awareness of different readings of texts
	AO 4**	<ul style="list-style-type: none"> some understanding of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question
	AO 1*	<ul style="list-style-type: none"> some understanding of texts and main elements of question some clear writing, some inconsistencies in register some appropriate use of critical terminology some structured argument evident, lacking development and/or full illustration
	AO 2*	<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
Band 2 6-10 marks	AO 3**	<ul style="list-style-type: none"> limited attempt to develop comparative discussion of relationships between texts limited awareness of different readings of texts
	AO 4**	<ul style="list-style-type: none"> limited understanding of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question
	AO 1*	<ul style="list-style-type: none"> limited understanding of texts and partial attempt at question inconsistent writing, frequent instances of technical error, limited use of appropriate register limited use of critical terminology limited attempt to structure discussion; tendency to lose track of argument
	AO 2*	<ul style="list-style-type: none"> limited discussion of effects (including dramatic effects) of language, form and structure descriptive or narrative comment; limited use of analytical methods limited or inconsistent use of quotations, uncritically presented

Band 1 0-5 marks	AO 3**	<ul style="list-style-type: none"> • very little or no relevant comparative discussion of relationships between texts • very little or no relevant awareness of different readings of texts
	AO 4**	<ul style="list-style-type: none"> • 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.
	AO 1*	<ul style="list-style-type: none"> • very little or no relevant understanding of texts • very inconsistent writing with persistent serious technical errors, very little or no use of appropriate register • persistently inaccurate or no use of critical terminology • undeveloped, very fragmentary discussion
	AO 2*	<ul style="list-style-type: none"> • very little relevant or no discussion of effects (including dramatic effects) of language, form and structure • very infrequent 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

Notes on the Task Section A**Henry IV Part 1****Either**

- 1 (a) A bitter man, fashioning a thankless role for a reluctant son.'

By analysing the presentation of the King and kingship in *Henry IV Part 1*, evaluate this view. **[30]**

Candidates are invited to consider the presentation of the King and kingship in the play, in the light of the critical view that 'he is a bitter man, fashioning a thankless role for a reluctant son.' (AO3) Candidates should explore the characterisation and role of the King, looking at his relationship with his son and at in particular at the appropriateness of the adjectives 'bitter', relating to the King, 'thankless', looking at kingship, and 'reluctant' as applied to Prince Hal. 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 context, past and present (AO4).

In section A, the dominant assessment objectives are AO 3 (**), to offer responses informed by interpretations of other readers, and AO 2 (**), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts.

Answers are also assessed for AO 1 (*), to articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression and AO 4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and understood.

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.

Or

- 1 (b) 'The world of the Tavern is more dramatically significant than the world of the court.'

Evaluate this view by exploring Shakespeare's use of contrasting settings in *Henry IV Part 1* **[30]**

This question invites candidates to examine the portrayal and significance of the world of the tavern as represented in the play, to look at the ways in which it contrasts with the court, and to evaluate the degree to which the evocation of contrasting social worlds is important to the play as a whole (AO3). Some may well disagree with the proposition. Answers should refer in detail to language and imagery as well as dramatic effects and methods (AO2) and should blend appropriate quotation into a coherent argument (AO1). Answers should be alert to the significance of context, past and present (AO4).

In section A, the dominant assessment objectives are AO 3 (**), to offer responses informed by interpretations of other readers and AO 2 (**), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts.

Answers are also assessed for AO 1 (*), to articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression and AO 4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and understood.

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.

Band 6 26-30 marks

- AO 3** Answers should show well informed and effectively detailed exploration of different readings of *Henry IV Part 1*.
- AO 2** In examining *Henry IV Part 1* answers should offer a well-developed and consistently detailed discussion of effects (including dramatic effects) of language, form and structure. They should show excellent and consistently effective use of analytical methods. They should offer consistently effective use of quotations and references to text, critically addressed, blended into discussion
- AO 1* Candidates should offer excellent and consistently detailed understanding of *Henry IV Part 1* in the light of the question with consistently fluent, precise writing in appropriate register. Critical terminology should be used accurately and consistently. The answer will be well structured, coherent and detailed, with its argument consistently developed.
- AO 4* Answers should show consistently well developed and consistently detailed understanding of the significance and influence of contexts in which the set *Henry IV Part 1* was originally written and has been understood by readers and audiences through time.

Band 4 16-20 marks

- AO 3** Answers should be informed by some reference to different readings of *Henry IV Part 1*.
- AO 2** In examining *Henry IV Part 1* answers should offer some developed discussion of effects (including dramatic effects) of language, form and structure. They should show competent use of analytical methods, with competent use of illustrative quotations and references to support discussion
- AO 1* Candidates should show competent understanding of *Henry IV Part 1* and question: writing should be clear, in a generally appropriate register. Critical terminology should be used appropriately, offering straightforward arguments generally competently structured.
- AO 4* Answers should show competent understanding of the significance and influence of contexts in which *Henry IV Part 1* was written and understood by readers and audiences through time.

Band 2 6-10 marks

- AO 3** Answers show limited awareness of different readings of *Henry IV Part 1*
- AO 2** In answering, there is limited discussion of effects (including dramatic effects) of language, form and structure. Comment is descriptive or narrative, with limited use of analytical methods and limited or inconsistent use of quotations, uncritically presented.
- AO 1* Candidates will show limited understanding of *Henry IV Part 1* and may make only a partial attempt at the question. Writing may be inconsistent, with frequent instances of technical error, or limited use of appropriate register. There may be limited use of critical terminology or a limited attempt to structure discussion; with a tendency to lose track of the argument.
- AO 4* Answers may show limited understanding of the significance and influence of contexts in which *Henry IV Part 1* was written and understood by readers and audiences through time.

Twelfth Night

Either

- 2 (a) By exploring the dramatic presentation of Orsino in *Twelfth Night*, evaluate the view that 'he is a romantic fantasist who urgently needs to be awakened to reality.' [30]

Candidates are invited to consider the dramatic presentation of Orsino in the play, in the light of the critical view that 'he is a romantic fantasist who urgently needs to be awakened to reality' (AO3). Candidates should explore the ways in which he is presented, the ways in which he reacts to other characters, and the ways in which audiences may respond to his speeches and actions. 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 context, past and present (AO4).

In section A, the dominant assessment objectives are AO 3 (**), to offer responses informed by interpretations of other readers, and AO 2 (**), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts.

Answers are also assessed for AO 1 (*), to articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression and AO 4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and understood.

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.

Or

- 2 (b) 'The real fascination of *Twelfth Night* lies in the undercurrents of danger and darkness beneath its comic surface'

By considering the dramatic effects of *Twelfth Night*, evaluate this view. [30]

This question invites candidates to examine both 'the comic surface' of *Twelfth Night* and to consider 'undercurrents of danger and darkness' in the play as a whole (AO3). The prompt 'real fascination' is intended to help candidates to articulate a sense that the contrasts mentioned in the question contribute to a dramatic richness. Candidates are free to agree or disagree with the proposition as they wish. Answers should refer in detail to language and imagery as well as dramatic effects and methods (AO2) and should blend appropriate quotation into a coherent argument (AO1). Answers should be alert to the significance of context, past and present (AO4).

In section A, the dominant assessment objectives are AO 3 (**), to offer responses informed by interpretations of other readers and AO 2 (**), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts .

Answers are also assessed for AO 1 (*), to articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression and AO 4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and understood.

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.

Band 6 26-30 marks

- AO 3** Answers should show well informed and effectively detailed exploration of different readings of *Twelfth Night*.
- AO 2** In examining *Twelfth Night* answers should offer a well-developed and consistently detailed discussion of effects (including dramatic effects) of language, form and structure. They should show excellent and consistently effective use of analytical methods. They should offer consistently effective use of quotations and references to *Twelfth Night*, critically addressed, blended into discussion
- AO 1* Candidates should offer excellent and consistently detailed understanding of *Twelfth Night* in the light of the question with consistently fluent, precise writing in appropriate register. Critical terminology should be used accurately and consistently. The answer will be well structured, coherent and detailed, with its argument consistently developed.
- AO 4* Answers should show consistently well developed and consistently detailed understanding of the significance and influence of contexts in which *Twelfth Night* was originally written and has been understood by readers and audiences through time.

Band 4 16-20 marks

- AO 3** Answers should be informed by some reference to different readings of text.
- AO 2** In examining *Twelfth Night* answers should offer some developed discussion of effects (including dramatic effects) of language, form and structure. They should show competent use of analytical methods, with competent use of illustrative quotations and references to support discussion
- AO 1* Candidates should show competent understanding of *Twelfth Night* and question: writing should be clear, in a generally appropriate register. Critical terminology should be used appropriately, offering straightforward arguments generally competently structured.
- AO 4* Answers should show competent understanding of the significance and influence of contexts in which *Twelfth Night* was written and understood by readers and audiences through time.

Band 2 6-10 marks

- AO 3** Answers show limited awareness of different readings of *Twelfth Night*.
- AO 2** In answering, there is limited discussion of effects (including dramatic effects) of language, form and structure. Comment is descriptive or narrative, with limited use of analytical methods and limited or inconsistent use of quotations, uncritically presented.
- AO 1* Candidates will show limited understanding of *Twelfth Night* and may make only a partial attempt at the question. Writing may be inconsistent, with frequent instances of technical error, or limited use of appropriate register. There may be limited use of critical terminology or a limited attempt to structure discussion; with a tendency to lose track of the argument.
- AO 4* Answers may show limited understanding of the significance and influence of contexts in which *Twelfth Night* was written and understood by readers and audiences through time.

Othello**Either**

- 3 (a) 'The relationship between Iago and Roderigo offers an ironic parallel to the main action of *Othello*'

By considering the dramatic presentation of their relationship, evaluate this view. [30]

Candidates are invited to consider the presentation of the relationship between Iago and Roderigo in the play, considering how far it may be seen as offering an ironic and dramatically significant parallel to the main action (AO3). 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 context, past and present (AO4).

In section A, the dominant assessment objectives are AO 3 (**), to offer responses informed by interpretations of other readers, and AO 2 (**), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts.

Answers are also assessed for AO 1 (*), to articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression and AO 4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and understood.

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.

Or

- 3 (b) 'The women in *Othello* are articulate, but frustratingly unable to save themselves from the cruelty of men.'

Evaluate this view by exploring the presentation of women and their situations in the play. [30]

This question invites candidates to examine the presentation of women in the play, in the light of the prompts 'articulate' and 'frustratingly unable to save themselves from the cruelty of men'. 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 context, past and present (AO4).

In section A, the dominant assessment objectives are AO 3 (**), to offer responses informed by interpretations of other readers and AO 2 (**), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts.

Answers are also assessed for AO 1 (*), to articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression and AO 4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and understood.

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.

Band 6 26-30 marks

- AO 3** Answers should show well informed and effectively detailed exploration of different readings of *Othello*.
- AO 2** In examining *Othello* answers should offer a well-developed and consistently detailed discussion of effects (including dramatic effects) of language, form and structure. They should show excellent and consistently effective use of analytical methods. They should offer consistently effective use of quotations and references to *Othello*, critically addressed, blended into discussion
- AO 1* Candidates should offer excellent and consistently detailed understanding of *Othello* in the light of the question with consistently fluent, precise writing in appropriate register. Critical terminology should be used accurately and consistently. The answer will be well structured, coherent and detailed, with its argument consistently developed.
- AO 4* Answers should show consistently well developed and consistently detailed understanding of the significance and influence of contexts in which *Othello* was originally written and has been understood by readers and audiences through time.

Band 4 16-20 marks

- AO 3** Answers should be informed by some reference to different readings of *Othello*.
- AO 2** In examining *Othello* answers should offer some developed discussion of effects (including dramatic effects) of language, form and structure. They should show competent use of analytical methods, with competent use of illustrative quotations and references to support discussion
- AO 1* Candidates should show competent understanding of *Othello* and question: writing should be clear, in a generally appropriate register. Critical terminology should be used appropriately, offering straightforward arguments generally competently structured.
- AO 4* Answers should show competent understanding of the significance and influence of contexts in which *Othello* was written and understood by readers and audiences through time.

Band 2 6-10 marks

- AO 3** Answers show limited awareness of different readings of *Othello*.
- AO 2** In answering, there is limited discussion of effects (including dramatic effects) of language, form and structure. Comment is descriptive or narrative, with limited use of analytical methods and limited or inconsistent use of quotations, uncritically presented.
- AO 1* Candidates will show limited understanding of *Othello* and may make only a partial attempt at the question. Writing may be inconsistent, with frequent instances of technical error, or limited use of appropriate register. There may be limited use of critical terminology or a limited attempt to structure discussion; with a tendency to lose track of the argument.
- AO 4* Answers may show limited understanding of the significance and influence of contexts in which *Othello* was written and understood by readers and audiences through time.

The Winter's Tale**Either**

- 4(a)** 'In *The Winter's Tale*, the younger characters offer solutions to the problems created by the old.'

By analysing the dramatic presentation of the younger characters in the play, evaluate this view. **[30]**

Candidates are invited to consider the dramatic presentation of the younger characters in the play (AO3) in the light of the proposition that 'the younger characters offer solutions to the problems created by the old.' 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 context, past and present (AO4).

In section A, the dominant assessment objectives are AO 3 (**), to offer responses informed by interpretations of other readers, and AO 2 (**), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts.

Answers are also assessed for AO 1 (*), to articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression and AO 4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and understood.

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.

Or

- 4(b)** 'Despite the play's apparently happy ending, Leontes' court never fully emerges from the darkness.'

Evaluate this view of *The Winter's Tale*. **[30]**

This question invites candidates to examine the dramatic effects of the play's conclusion in the light of the proposition that 'Leontes' court never fully emerges from the darkness'. Candidates are free to take issue with the assertion. (AO3). Answers should refer in detail to language and imagery as well as dramatic effects and methods (AO2) and should blend appropriate quotation into a coherent argument (AO1). Answers should be alert to the significance of context, past and present (AO4).

In section A, the dominant assessment objectives are AO 3 (**), to offer responses informed by interpretations of other readers and AO 2 (**), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts.

Answers are also assessed for AO 1 (*), to articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression and AO 4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and understood.

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.

Band 6 26-30 marks

- AO 3** Answers should show well informed and effectively detailed exploration of different readings of *The Winter's Tale*.
- AO 2** In examining *The Winter's Tale* answers should offer a well-developed and consistently detailed discussion of effects (including dramatic effects) of language, form and structure. They should show excellent and consistently effective use of analytical methods. They should offer consistently effective use of quotations and references to *The Winter's tale*, critically addressed, blended into discussion
- AO 1* Candidates should offer excellent and consistently detailed understanding of *The Winter's tale* in the light of the question with consistently fluent, precise writing in appropriate register. Critical terminology should be used accurately and consistently. The answer will be well structured, coherent and detailed, with its argument consistently developed.
- AO 4* Answers should show consistently well developed and consistently detailed understanding of the significance and influence of contexts in which *The Winter's Tale* was originally written and has been understood by readers and audiences through time.

Band 4 16-20 marks

- AO 3** Answers should be informed by some reference to different readings of text.
- AO 2** In examining *The Winter's Tale* answers should offer some developed discussion of effects (including dramatic effects) of language, form and structure. They should show competent use of analytical methods, with competent use of illustrative quotations and references to support discussion
- AO 1* Candidates should show competent understanding of *The Winter's tale* and question: writing should be clear, in a generally appropriate register. Critical terminology should be used appropriately, offering straightforward arguments generally competently structured.
- AO 4* Answers should show competent understanding of the significance and influence of contexts in which *The Winter's Tale* was written and understood by readers and audiences through time.

Band 2 6-10 marks

- AO 3** Answers show limited awareness of different readings of *The Winter's Tale*.
- AO 2** In answering, there is limited discussion of effects (including dramatic effects) of language, form and structure. Comment is descriptive or narrative, with limited use of analytical methods and limited or inconsistent use of quotations, uncritically presented.
- AO 1* Candidates will show limited understanding of *The Winter's Tale* and may make only a partial attempt at the question. Writing may be inconsistent, with frequent instances of technical error, or limited use of appropriate register. There may be limited use of critical terminology or a limited attempt to structure discussion; with a tendency to lose track of the argument.
- AO 4* Answers may show limited understanding of the significance and influence of contexts in which *The Winter's Tale* was written and understood by readers and audiences through time.

Notes on the Task Section B**Either**

- 5 'Evil characters are lonely characters – and their isolation fascinates us.'

In the light of this view, consider ways in which writers portray the isolation of evil characters. In your answer, compare one drama text and one poetry text. **[30]**

Candidates should explore connections and comparisons between their selected texts (AO3) through an identification and examination of 'lonely' or 'isolated' characters (AO2) and the effect of such characters on the reader. It is possible to disagree with the proposition: agreement or disagreement will need to be illustrated by detailed discussion of the effects of form, structure and language (AO2) and may also be linked to discussion of the significance and influence of contexts in which the texts are written and understood (AO4). Candidates should blend appropriate quotation and reference into a coherent argument (AO1).

In section B, the dominant assessment objectives are AO 3 (**), to explore connections and comparisons between different literary texts, informed by interpretations of other readers, and AO 4 (**), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and understood.

Answers are also assessed for AO 1 (*), to articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression and AO 2 (*), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts.

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.

Or

- 6 'Desire dazzles and destroys people like moths in a candle-flame.'

In the light of this view, consider ways in which writers present intense desires and their consequences. In your answer, compare one drama text and one poetry text. **[30]**

This question invites candidates to consider connections and comparisons between their selected texts (AO3) through an examination of the ways in which characters are shown to be motivated and destroyed by intense desires. 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 of contexts (AO4). Candidates may examine a range of different ways in which writers explore sexual relationships, and should blend appropriate quotation and reference into a coherent argument (AO1).

In section B, the dominant assessment objectives are AO 3 (**), to explore connections and comparisons between different literary texts, informed by interpretations of other readers, and AO 4 (**), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and understood.

Answers are also assessed for AO 1 (*), to articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression and AO 2 (*), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts.

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.

Band 6 *26-30 marks*

- AO 3** Answers should show excellent and consistently detailed comparative analysis of relationships between texts, and well informed and effective exploration of different readings of texts.
- AO 4** Answers should show 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.
- AO 1* Candidates should offer excellent and consistently detailed understanding of the texts in the light of the question with consistently fluent, precise writing in appropriate register. Critical terminology should be used accurately and consistently. The answer will be well structured, coherent and detailed, with its argument consistently developed.
- AO 2* Answers should offer a well-developed and consistently detailed discussion of effects of language, form and structure. They should show excellent and consistently effective use of analytical methods. They should offer consistently effective use of quotations and references to the set texts, critically addressed, blended into discussion.

Band 4 *16-20 Marks*

- AO 3** Answers should show competent comparative discussion of relationships between texts, informed by some reference to different readings of texts.
- AO 4** Answers should show competent understanding of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question.
- AO 1* Candidates should offer competent understanding of texts and question, using clear writing in generally appropriate register. Critical terminology should be used appropriately with straightforward arguments generally competently structured.
- AO 2* Answers should offer a generally developed discussion of effects (including dramatic effects) of language, form and structure. They should show competent use of analytical methods. They should offer competent use of illustrative quotations and references to support discussion.

Band 2 *6-10 Marks*

- AO 3** Answers should show a limited comparative discussion of relationships between texts, and a limited awareness of different readings of texts.
- AO 4** Answers should show limited understanding of texts and a partial attempt at the question.
- AO 1* Candidates may offer inconsistent writing, with frequent instances of technical error, and a limited use of appropriate register. There may be a limited use of critical terminology and a limited attempt to structure discussion, with a tendency to lose track of the argument.
- AO 2* Answers may show a limited discussion of effects (including the dramatic effects) of language, form and structure, offering descriptive or narrative comment, with limited use of analytical methods. They may offer limited or inconsistent use of quotations, uncritically presented.

Or

- 7 'Women are the subtler sex: more varied in their attractions, more ingenious in their stratagems.'

In the light of this view, discuss ways in which writers present women. In your answer, compare one drama text and one poetry text. **[30]**

Candidates should explore connections and comparisons between their selected texts (AO3) through an examination of the ways in which women are portrayed, in particular looking at the stratagems they adopt for living. Candidates may explore the 'subtlety' and 'variety' represented in their texts. They are free to disagree with the statement, entirely or in part. 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 of contexts (AO4). Candidates may find fruitful material in several of the set texts, and should blend appropriate quotation and reference into a coherent argument (AO1).

In section B, the dominant assessment objectives are AO 3 (**), to explore connections and comparisons between different literary texts, informed by interpretations of other readers, and AO 4 (**), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and understood. Answers are also assessed for AO 1 (*), to articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression and AO 2 (*), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts.

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.

Or

- 8 'Masques, poses, facades, deceptions – all are weapons in the battle of life'.

In the light of this view, consider ways in which writers present disguise and deception. In your answer, compare one drama text and one poetry text. **[30]**

This question invites candidates to consider the nature and effects of 'disguise and deception' through a comparison of two pre-1800 texts (AO3). They should explore the use of such weapons through an examination of 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). Fruitful material may be found in many of the texts set for the unit. They should blend appropriate quotation and reference into a coherent argument (AO1).

In section B, the dominant assessment objectives are AO 3 (**), to explore connections and comparisons between different literary texts, informed by interpretations of other readers, and AO 4 (**), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and understood.

Answers are also assessed for AO 1 (*), to articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression and AO 2 (*), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts.

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.

Band 6 *26-30 marks*

- AO 3** Answers should show excellent and consistently detailed comparative analysis of relationships between texts, and well informed and effective exploration of different readings of texts.
- AO 4** Answers should show 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.
- AO 1* Candidates should offer excellent and consistently detailed understanding of the texts in the light of the question with consistently fluent, precise writing in appropriate register. Critical terminology should be used accurately and consistently. The answer will be well structured, coherent and detailed, with its argument consistently developed.
- AO 2* Answers should offer a well-developed and consistently detailed discussion of effects of language, form and structure. They should show excellent and consistently effective use of analytical methods. They should offer consistently effective use of quotations and references to the set texts, critically addressed, blended into discussion.

Band 4 *16-20 Marks*

- AO 3** Answers should show competent comparative discussion of relationships between texts, informed by some reference to different readings of texts.
- AO 4** Answers should show competent understanding of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question.
- AO 1* Candidates should offer competent understanding of texts and question, using clear writing in generally appropriate register. Critical terminology should be used appropriately with straightforward arguments generally competently structured.
- AO 2* Answers should offer a generally developed discussion of effects (including dramatic effects) of language, form and structure. They should show competent use of analytical methods. They should offer competent use of illustrative quotations and references to support discussion.

Band 2 *6-10 Marks*

- AO 3** Answers should show a limited comparative discussion of relationships between texts, and a limited awareness of different readings of texts.
- AO 4** Answers should show limited understanding of texts and a partial attempt at the question.
- AO 1* Candidates may offer inconsistent writing, with frequent instances of technical error, and a limited use of appropriate register. There may be a limited use of critical terminology and a limited attempt to structure discussion, with a tendency to lose track of the argument.
- AO 2* Answers may show a limited discussion of effects (including the dramatic effects) of language, form and structure, offering descriptive or narrative comment, with limited use of analytical methods. They may offer limited or inconsistent use of quotations, uncritically presented.

Or

9 'In Literature, the main purpose of setting is to intensify the presentation of character '

In the light of this view, discuss the effects writers create by their use of settings. In your answer, compare one drama text and one poetry text. **[30]**

This question asks candidates to consider the ways in which writers use settings in their many forms, and the degree to which writers' use of settings affects the presentation of character, through a comparison of two pre 1800 texts (AO3). They should demonstrate a detailed critical understanding of the ways in which structure, form and language shape meaning (AO2), and in particular authors' use of irony. They should be alert to the significance of contexts (AO4). They should blend appropriate quotation and reference into a coherent argument (AO1).

In section B, the dominant assessment objectives are AO 3 (**), to explore connections and comparisons between different literary texts, informed by interpretations of other readers, and AO 4 (**), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and understood.

Answers are also assessed for AO 1 (*), to articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression and AO 2 (*), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts.

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.

Or

10 'We are both fascinated and repelled by the obsessions of others.'

In the light of this view, consider ways in which writers portray obsession and its effects. In your answer, compare one drama text and one poetry text. **[30]**

Candidates should explore connections and comparisons between their selected texts (AO3) through an examination of the ways in which obsession is portrayed, or can be seen as driving the characters. Candidates should explore 'obsession' as represented in their texts, and look at the role which obsession and obsessive behaviour play in making the texts compelling or memorable for the reader or audience. Some may agree, while others, expressing independent and informed views, may challenge the proposition (AO3). Detailed discussion of the effects of form, structure and language (AO2) may also be linked to discussion of the significance and effects of contexts - especially moral climates - in which the texts are, or have been, written and understood (AO4).

In section B, the dominant assessment objectives are AO 3 (**), to explore connections and comparisons between different literary texts, informed by interpretations of other readers, and AO 4 (**), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and understood.

Answers are also assessed for AO 1 (*), to articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression and AO 2 (*), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts.

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.

Band 6 26-30 marks

- AO 3** Answers should show excellent and consistently detailed comparative analysis of relationships between texts, and well informed and effective exploration of different readings of texts.
- AO 4** Answers should show 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.
- AO 1* Candidates should offer excellent and consistently detailed understanding of the texts in the light of the question with consistently fluent, precise writing in appropriate register. Critical terminology should be used accurately and consistently. The answer will be well structured, coherent and detailed, with its argument consistently developed.
- AO 2* Answers should offer a well-developed and consistently detailed discussion of effects of language, form and structure. They should show excellent and consistently effective use of analytical methods. They should offer consistently effective use of quotations and references to the set texts, critically addressed, blended into discussion.

Band 4 16-20 Marks

- AO 3** Answers should show competent comparative discussion of relationships between texts, informed by some reference to different readings of texts.
- AO 4** Answers should show competent understanding of the significance and influence of contexts in which literary texts are written and understood, as appropriate to the question.
- AO 1* Candidates should offer competent understanding of texts and question, using clear writing in generally appropriate register. Critical terminology should be used appropriately with straightforward arguments generally competently structured.
- AO 2* Answers should offer a generally developed discussion of effects (including dramatic effects) of language, form and structure. They should show competent use of analytical methods. They should offer competent use of illustrative quotations and references to support discussion.

Band 2 6-10 Marks

- AO 3** Answers should show a limited comparative discussion of relationships between texts, and a limited awareness of different readings of texts.
- AO 4** Answers should show limited understanding of texts and a partial attempt at the question.
- AO 1* Candidates may offer inconsistent writing, with frequent instances of technical error, and a limited use of appropriate register. There may be a limited use of critical terminology and a limited attempt to structure discussion, with a tendency to lose track of the argument.
- AO 2* Answers may show a limited discussion of effects (including the dramatic effects) of language, form and structure, offering descriptive or narrative comment, with limited use of analytical methods. They may offer limited or inconsistent use of quotations, uncritically presented.

OCR (Oxford Cambridge and RSA Examinations)
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CB1 2EU

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Facsimile: 01223 552553

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