

GCE

English Literature

Unit **H072/01**: Shakespeare and poetry pre-1900

Advanced Subsidiary GCE

Mark Scheme for June 2016

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


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

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

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Annotations used in the detailed Mark Scheme (to include abbreviations and subject-specific conventions)

| Annotation | Meaning |
|---|---|
|  | Blank Page – this annotation must 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 |
|  | Assessment Objective 5 |
|  | Attempted or insecure |
|  | Analysis |
|  | Detailed |
|  | Effect |
|  | Expression |
|  | Link |
|  | Answering the question |
|  | View |
|  | Relevant but broad, general or implicit |

Awarding Marks

The specific task-related guidance containing indicative content for each question will help you to understand how the level descriptors may be applied. However, this indicative content does not constitute the full mark scheme: it is material that candidates might use. For each specific task, the intended balance between different assessment objectives is clarified in both the level descriptors and the respective guidance section; dominant assessment objectives are flagged, or where assessment objectives are equally weighted this is made explicitly clear.

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

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

(iii) When the complete script has been marked:

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

Rubric Infringement

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

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

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

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

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

WEIGHTING OF ASSESSMENT OBJECTIVES

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

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

Level Descriptors – Section 1: Shakespeare

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

AO2 – 40%

AO1 – 30%

AO5 – 20%

AO3 – 10%

Level 6: 26-30 marks

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

Level 5: 21-25 marks

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

Level 4: 16-20 marks

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

Level 3: 11-15 marks

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

Level 2: 6-10 marks

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

Level 1: 0-5 marks

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

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

Level Descriptors – Section 2: Poetry

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

AO2 – 40%

AO1 – 30%

AO4 – 20%

AO3 – 10%

Level 6: 26-30 marks

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

Level 5: 21-25 marks

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

Level 4: 16-20 marks

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

Level 3: 11-15 marks

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

Level 2: 6-10 marks

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

Level 1: 0-5 marks

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

0 = No response, or no response worthy of credit

| Question | Guidance | Marks |
|----------|---|-------|
| 1 (a) | <p>'The Tribunes and the people do more harm than good in <i>Coriolanus</i>.' How far and in what ways do you agree with this view of the play?</p> <p>In Section 1, the dominant assessment objective is: AO2.</p> <p>AO2, Analyse ways in which meanings are shaped in literary texts. Answers are also assessed for AO1, Articulate informed, personal and creative responses, using associated concepts and terminology, and coherent, accurate written expression; AO5, Explore literary texts informed by different interpretations; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Answers should be informed and relevant, showing understanding of ways in which the author shapes meaning in the play (AO2) blended into a coherent argument (AO1). The answer is in itself a response to a critical view, but may make reference to the views of other audiences and readers and discuss changing critical views of the play over time (AO5). Answers should be informed by an understanding of contexts, which can include both historic and contemporary performances of the play (AO3).</p> <p>Candidates' sympathy for the Crowd is likely to be shaded. They are presented as the core of Roman democracy, even at this early stage in the City's history, but, like all Shakespearean crowds, they are likely to react to the last thing that happens and the last voice they hear. The numbered citizen roles, as in <i>Julius Caesar</i>, signpost the ebb and flow of feeling by doing just that. In the first scene Menenius persuades them of the importance of passing on all their good things to the Patricians. This is either brilliant oratory, or plain deception, depending on how the Parable of the Belly is interpreted. When Coriolanus appeals to them in the candidate's toga they are again disposed to be quiescent to Patrician demands, until his insolence and diffidence exasperates them. Thereafter they are inclined to do the will of the Tribunes, whose mantras they memorise, not always accurately. The Tribunes will probably be seen as career politicians, more interested in the mechanisms of politics than the art of the possible, or possibly as over-reachers, determined to kick their enemy Coriolanus out of Rome. Some candidates may see them as would-be instruments of justice. Their coup is brave but foolhardy, not foreseeing that Coriolanus with Aufidius and the Volscian army would turn up at the gates of Rome. Many will feel that democracy, even if devious and unscrupulous, is preferable to a Fascist dictatorship, backed by military power.</p> <p>The indicative content is intended to indicate aspects of questions which may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors: Shakespeare.</p> | 30 |

| Question | Guidance | Marks |
|----------|--|-------|
| 1 (b) | <p>'Without his sword, Coriolanus is nothing.' How far and in what ways do you agree with this view of the role of Coriolanus?</p> <p>In Section 1, the dominant assessment objective is: AO2.</p> <p>AO2, Analyse ways in which meanings are shaped in literary texts. Answers are also assessed for AO1, Articulate informed, personal and creative responses, using associated concepts and terminology, and coherent, accurate written expression; AO5, Explore literary texts informed by different interpretations; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Answers should be informed and relevant, showing understanding of ways in the author shapes meaning in the play (AO2) blended into a coherent argument (AO1). The answer is in itself a response to a critical view, but may make reference to the views of other audiences and readers and discuss changing critical views of the play over time. (AO5). Answers should be informed by an understanding of contexts, which can include both historic and contemporary performances of the play (AO3).</p> <p>Candidates are likely to focus on Coriolanus' difficulty in adapting to the political and legal processes with which he is faced and his reliance on violence to achieve his aims in the social as well as the military sphere. His awkwardness in asking for the voices of the people could be seen as a failing in judgement or as genuine reluctance to indulge in self-serving display. His strained relationship with his wife and son could show how lacking in humanity he is, although a counter argument would focus on his response to his mother in particular at the end. Some candidates may explore just what Coriolanus does achieve with his sword and how quick he is to reach for it when political situations challenge him, such as when dealing with the rioting citizens in the opening or when threatened by the Tribunes backed by a hostile crowd. A more sophisticated argument might point out that Coriolanus is not without rhetorical skill and is certainly not inarticulate, but has been so accustomed to violence from an early age that he is incapable of treating non-combatants as his moral or social equals. Some candidates might be drawn to a more heroic view of Coriolanus as a man of honour.</p> <p>The indicative content is intended to indicate aspects of questions which may feature in candidates' answers. It is not prescriptive, not is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors: Shakespeare.</p> | 30 |

| Question | Guidance | Marks |
|----------|---|-------|
| 2 (a) | <p>‘A play in which thought often gets in the way of action.’ How far and in what ways do you agree with this view of the play <i>Hamlet</i>?</p> <p>In Section 1, the dominant assessment objective is: AO2.</p> <p>AO2, Analyse ways in which meanings are shaped in literary texts. Answers are also assessed for AO1, Articulate informed, personal and creative responses, using associated concepts and terminology, and coherent, accurate written expression; AO5, Explore literary texts informed by different interpretations; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Answers should be informed and relevant, showing understanding of ways in the author shapes meaning in the play (AO2) blended into a coherent argument (AO1). The answer is in itself a response to a critical view, but may make reference to the views of other audiences and readers and discuss changing critical views of the play over time. (AO5). Answers should be informed by an understanding of contexts, which can include both historic and contemporary performances of the play (AO3).</p> <p>This is a familiar question in relation to <i>Hamlet</i> and can be tackled in many ways. A starting place would be Hamlet’s own recognition that ‘Enterprises of great pith and moment / With this regard their currents turn awry, / And lose the name of action.’ Hamlet could be seen as a man with a task to perform who frequently stops himself in order to reflect and consider with the result that no actions are taken. This could be extended to the discussion about Fortinbras’s army and Hamlet’s reflection on his own supposed cowardice in contrast with ‘the imminent death of twenty thousand men’. His reluctance to kill Claudius when he has the opportunity could be seen as another example of his thinking getting in the way of actions. Candidates who challenge the given view may point out that Hamlet is in fact active in many parts of the play including the business of double-crossing Rosencrantz and Guildenstern and that his device of the play is a carefully contrived form of action calculated to determine the truth of the Ghost’s utterance. The confrontation with Laertes over Ophelia’s grave also shows decisiveness in Hamlet, and in the final scene he seems motivated not just by resolution but something like impetuosity. Answers are likely to focus mostly on Hamlet although some may consider other characters such as Laertes and Fortinbras.</p> <p>The indicative content is intended to indicate aspects of questions which may feature in candidates’ answers. It is not prescriptive, not is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors: Shakespeare.</p> | 30 |

| Question | Guidance | Marks |
|----------|---|-------|
| 2 (b) | <p>‘Gertrude never loses the audience’s sympathy.’ How far and in what ways do you agree with this view of the role of Gertrude?</p> <p>In Section 1, the dominant assessment objective is: AO2.</p> <p>AO2, Analyse ways in which meanings are shaped in literary texts. Answers are also assessed for AO1, Articulate informed, personal and creative responses, using associated concepts and terminology, and coherent, accurate written expression; AO5, Explore literary texts informed by different interpretations; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Answers should be informed and relevant, showing understanding of ways in the author shapes meaning in the play (AO2) blended into a coherent argument (AO1). The answer is in itself a response to a critical view, but may make reference to the views of other audiences and readers and discuss changing critical views of the play over time. (AO5). Answers should be informed by an understanding of contexts, which can include both historic and contemporary performances of the play (AO3).</p> <p>This character based question may provoke a variety of responses from those who agree that Gertrude is fundamentally a sympathetic character who is perhaps out of her depth emotionally and politically for much of the play, to those who argue that she should share some of the blame for Hamlet’s depression by so quickly re-marrying and appearing to forget her first husband. Many answers will focus on the key scene in her bedroom when Polonius is killed and her response to Hamlet’s increasingly disturbing behaviour. Candidates will probably explore her admission to Hamlet that ‘These words like daggers enter in my ears’ and her concern for her son’s welfare, both mental and physical, all through the play. Some may choose to see her as weak rather than guilty, although some candidates may explore the possibility that Gertrude was aware of Claudius’ actions from the start, or suspected him. Her sensitivity towards Ophelia is likely to be the focus of some answers, suggesting that she at least did not share any sense that Hamlet was too elevated socially for Polonius’ daughter. At the end of the play her death is almost disregarded and can be almost comic depending on stage interpretation. She dies a victim of tragic irony, possibly aware of what she is doing when she drinks from the poisoned cup.</p> <p>The indicative content is intended to indicate aspects of questions which may feature in candidates’ answers. It is not prescriptive, not is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors: Shakespeare.</p> | 30 |

| Question | Guidance | Marks |
|----------|---|-------|
| 3 (a) | <p>‘Many of the play’s outcomes seem obviously unjust.’ How far and in what ways do you agree with this view of <i>Measure for Measure</i>?</p> <p>In Section 1, the dominant assessment objective is: AO2.</p> <p>AO2, Analyse ways in which meanings are shaped in literary texts. Answers are also assessed for AO1, Articulate informed, personal and creative responses, using associated concepts and terminology, and coherent, accurate written expression; AO5, Explore literary texts informed by different interpretations; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Answers should be informed and relevant, showing understanding of ways in the author shapes meaning in the play (AO2) blended into a coherent argument (AO1). The answer is in itself a response to a critical view, but may make reference to the views of other audiences and readers and discuss changing critical views of the play over time. (AO5). Answers should be informed by an understanding of contexts, which can include both historic and contemporary performances of the play (AO3).</p> <p>Candidates are likely to focus on the Duke as the manager of the play’s outcomes, and may argue that his quitting Vienna is irresponsible on several counts: abrogation of office and responsibility, and foolish (or wilful) negligence in picking the corrupt deputy, Angelo, to take his place. Most are likely to judge his efforts harshly, leading Vienna into more difficulties than its previously flouted laws. It may be felt he takes enormous risks with the lives of a number of his subjects, and it is just good fortune that neither Barnadine’s nor Claudio’s decapitated head ends up in the hangman’s bag. In short, he is not a minister of justice, but an irresponsible trickster who gets away with it. Moreover the final scene will seem to some a tissue of strange and arbitrary judgments. For example, the hypocritical and immoral Angelo ‘perceives he’s safe’ and is pardoned, whereas Lucio, whose sins, like Angelo’s, are generally of a sexual nature, is forced to marry a prostitute. The rationale is he told fantastical lies of the Duke which neither of them believed. Candidates may feel that <i>Measure for Measure</i> is a very slippery play. In performance it can be very dark and quizzical, or rumbustious and farcical. Reward any intelligent solution to the generic problems it raises. Some candidates may argue a more comic view of the Duke as an excellent Early Modern Magistrate, arranging the lives around him and offering his hand in marriage of the heroine at the end of the play.</p> <p>The indicative content is intended to indicate aspects of questions which may feature in candidates’ answers. It is not prescriptive, not is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors: Shakespeare.</p> | 30 |

| Question | Guidance | Marks |
|----------|--|-------|
| 3 (b) | <p>'In the course of the play, Isabella discovers who she is and what she stands for.' How far and in what ways do you agree with this view of the role of Isabella?</p> <p>In Section 1, the dominant assessment objective is: AO2.</p> <p>AO2, Analyse ways in which meanings are shaped in literary texts. Answers are also assessed for AO1, Articulate informed, personal and creative responses, using associated concepts and terminology, and coherent, accurate written expression; AO5, Explore literary texts informed by different interpretations; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Answers should be informed and relevant, showing understanding of ways in the author shapes meaning in the play (AO2) blended into a coherent argument (AO1). The answer is in itself a response to a critical view, but may make reference to the views of other audiences and readers and discuss changing critical views of the play over time. (AO5). Answers should be informed by an understanding of contexts, which can include both historic and contemporary performances of the play (AO3).</p> <p>Isabella is likely to be seen as one of the more attractive characters in this ambivalent play, tracing a path from the dogmatic novice, who asks for greater, not lesser restraints on her behaviour, to the Duke's resourceful sidekick, performing a bed-trick with Mariana and winning the chance to become a Duchess if she forsakes her vows and marries the Duke. In the play's early scenes she is a mixture of piety, humility (creeping out of Angelo's presence at the first 'no') and rich moral authority, as in the wonderful 'Proud man, dressed in a little base authority' speech. As the play progresses and Angelo's shifts become more devious she learns to distrust and even punish the 'corrupt deputy', but still from (to modern tastes) very high moral ground. For instance there is that notorious moment where she prefers her virginity to Claudio's life, speaking the line which sticks in the craw of all post-feminist actresses playing the role, 'More than our brother is our chastity.' Many will feel that what she learns in the course of the play is not to be so vindictively idealistic. Some blame irregularities in the text for her failure to answer the Duke's proposal, but it seems convincingly written, with appropriate motives (she can't make up her mind; she is too affronted for speech). It is a moment that both dangles and resists a comic ending for the play. Good answers are likely to decide to what extent her path through the play is one of moral growth or gathering moral confusion. The indicative content is intended to indicate aspects of questions which may feature in candidates' answers. It is not prescriptive, not is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors: Shakespeare.</p> | 30 |

| Question | Guidance | Marks |
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| 4 (a) | <p>'In the world of the play good people are powerless to defend themselves.' How far and in what ways do you agree with this view of the play <i>Richard III</i>?</p> <p>In Section 1, the dominant assessment objective is: AO2.</p> <p>AO2, Analyse ways in which meanings are shaped in literary texts. Answers are also assessed for AO1, Articulate informed, personal and creative responses, using associated concepts and terminology, and coherent, accurate written expression; AO5, Explore literary texts informed by different interpretations; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Answers should be informed and relevant, showing understanding of ways in the author shapes meaning in the play (AO2) blended into a coherent argument (AO1). The answer is in itself a response to a critical view, but may make reference to the views of other audiences and readers and discuss changing critical views of the play over time. (AO5). Answers should be informed by an understanding of contexts, which can include both historic and contemporary performances of the play (AO3).</p> <p>This question proposes a broad concept of 'the world of the play' which candidates may choose to interpret as the late medieval world of the historical events or a political environment which may in some ways transcend historical time. Arguments are likely to focus on the 'good' characters who are trapped by Richard's devices without even knowing what is happening, such as Clarence and perhaps Hastings, while some might argue that the statement also applies to people who are not entirely 'good' such as Buckingham. Note that 'good' is a relative term in the world of the play: 'false, fleeting, perjured' Clarence, one of Richard's most notable victims, has betrayed the monarchy during the civil wars. The most obvious focus for the question on 'good' characters would be the Princes in the Tower and candidates could examine precisely what level of protection is afforded them by the various adult characters in the play, including the false protection of Richard himself. A counter to the view expressed in the question might be found in the presentation of Richmond and Stanley, who do use courage and initiative to face up to evil oppression and some candidates might consider that the 'ghost' scene at the end shows us that the world of the play goes beyond the world of the living and that there remains a moral judgement even if the 'good' do suffer.</p> <p>The indicative content is intended to indicate aspects of questions which may feature in candidates' answers. It is not prescriptive, not is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors: Shakespeare.</p> | 30 |

| Question | Guidance | Marks |
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| 4 (b) | <p>'We admire Richard's intelligence even though we are shocked by his actions.' How far and in what ways do you agree with this view of the role of Richard?</p> <p>In Section 1, the dominant assessment objective is: AO2.</p> <p>AO2, Analyse ways in which meanings are shaped in literary texts. Answers are also assessed for AO1, Articulate informed, personal and creative responses, using associated concepts and terminology, and coherent, accurate written expression; AO5, Explore literary texts informed by different interpretations; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Answers should be informed and relevant, showing understanding of ways in the author shapes meaning in the play (AO2) blended into a coherent argument (AO1). The answer is in itself a response to a critical view, but may make reference to the views of other audiences and readers and discuss changing critical views of the play over time. (AO5). Answers should be informed by an understanding of contexts, which can include both historic and contemporary performances of the play (AO3).</p> <p>Many examples could be cited to show Richard's intelligence, such as his ability to suit his manner of speaking to the circumstances and context, so that his words to the Mayor and Citizens are designed to present him as humble and law abiding, even as a kind of Holy Innocent, while he is openly vicious in his discussions with Buckingham over who is to be killed. His intelligence is apparent in his ability to use any circumstances to achieve his goals, such as Hastings' familiarity with Shore's wife or the supposed prophecy that helps him dispose of Clarence. His political judgments are sharp and swift, especially his short way with Buckingham's circumspection when Edward's sons need to be killed. He woos Lady Anne with brutal directness, even audacity, feeling no remorse when she dies. He shares the details of many of his schemes with the audience in aside or soliloquy, making us feel like co-conspirators, flattered that we can appreciate his advanced thinking. Candidates may argue that Richard shows clear self-knowledge throughout the play and is aware of his own villainy and of his likely end. This emerges very clearly in his final soliloquy before Bosworth.</p> <p>The indicative content is intended to indicate aspects of questions which may feature in candidates' answers. It is not prescriptive, not is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors: Shakespeare.</p> | 30 |

| Question | Guidance | Marks |
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| 5 (a) | <p data-bbox="304 252 1839 320">‘A play which explores the nature of fatherhood.’ How far and in what ways do you agree with this view of <i>The Tempest</i>?</p> <p data-bbox="304 355 1048 387">In Section 1, the dominant assessment objective is: AO2.</p> <p data-bbox="304 422 1924 555">AO2, Analyse ways in which meanings are shaped in literary texts. Answers are also assessed for AO1, Articulate informed, personal and creative responses, using associated concepts and terminology, and coherent, accurate written expression; AO5, Explore literary texts informed by different interpretations; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p data-bbox="304 590 1924 722">Answers should be informed and relevant, showing understanding of ways in the author shapes meaning in the play (AO2) blended into a coherent argument (AO1). The answer is in itself a response to a critical view, but may make reference to the views of other audiences and readers and discuss changing critical views of the play over time. (AO5). Answers should be informed by an understanding of contexts, which can include both historic and contemporary performances of the play (AO3).</p> <p data-bbox="304 758 1928 1098">Prospero and Alonso both face major challenges as fathers, which can be seen in general human terms and also in the context of the patriarchal values of early modern society. For Alonso the supposed loss of his son in the shipwreck leaves him listless and depressed, while Prospero, in control, takes Miranda into his confidence. Exploration of the two fatherly roles indicates concern for inheritance and legitimacy as well as more obvious feelings of love and care. Prospero is not always a favourite with candidates, so they might criticise the unreasonable control with which he shields his daughter, the apparent cruelty of the tasks he sets his future son-in-law or his puritanical stipulations to both young people before the marriage. Others will feel he demonstrates that an important part of the role of a father is humility: passing on to others, such as Ferdinand, the children that we love. There is no set reading of this play, nor of this character. Some candidates might want to explore the quasi-paternal relationship Prospero has with both Ariel and at times Caliban as a parallel to his relationship with Miranda.</p> <p data-bbox="304 1101 1928 1201">The indicative content is intended to indicate aspects of questions which may feature in candidates’ answers. It is not prescriptive, not is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors: Shakespeare.</p> | 30 |

| Question | Guidance | Marks |
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| 5 (b) | <p>‘Caliban is nothing more than a “savage and deformed slave”.’ How far and in what ways do you agree with this view of the role of Caliban?</p> <p>In Section 1, the dominant assessment objective is: AO2.</p> <p>AO2, Analyse ways in which meanings are shaped in literary texts. Answers are also assessed for AO1, Articulate informed, personal and creative responses, using associated concepts and terminology, and coherent, accurate written expression; AO5, Explore literary texts informed by different interpretations; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Answers should be informed and relevant, showing understanding of ways in the author shapes meaning in the play (AO2) blended into a coherent argument (AO1). The answer is in itself a response to a critical view, but may make reference to the views of other audiences and readers and discuss changing critical views of the play over time. (AO5). Answers should be informed by an understanding of contexts, which can include both historic and contemporary performances of the play (AO3).</p> <p>The question refers to the description of Caliban in the ‘names of the actors’ at the head of the F-text. It is not clear who wrote this, nor what its status was meant to be, but it is a good if negative starting point for a debate about Caliban. Most candidates will start by engaging with its terms, perhaps treating them consecutively, perhaps together. There may be comparatively little to say about ‘deformed’, except that Prospero links physical with moral degeneracy and that many productions have devised grotesque costumes for the character. ‘Savage’ may introduce discussions of Caliban’s calculating brutality: the attempted rape of Miranda, the violent conspiracy against Prospero. But it may also introduce contemporary visions of savages and how they should be treated. Is Caliban incorrigibly ‘base’ (‘who stripes may move, not kindness’) or is he like Montaigne’s Cannibals, as described by Gonzalo, inhabitants of an earthly paradise? Shakespeare allows Caliban a sensitive, considering side, and this will be picked up in most responses. He is the island’s best natural historian, knowing where the quickest, freshest streams run, and able ‘to snare the nimble marmoset.’ He also, unlike many Shakespearean villains, has good dreams, and when they desert him ‘he cries to dream again’, a speech that formed a (wholly positive) soundtrack to the 2012 London Olympics. A key point, noted on better scripts, perhaps, is that Shakespeare seems to have conceived Caliban’s role entirely in blank verse, contrasting the drunken prose of his co-conspirators.</p> <p>The indicative content is intended to indicate aspects of questions which may feature in candidates’ answers. It is not prescriptive, not is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors: Shakespeare.</p> | 30 |

| Question | Guidance | Marks |
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| 6 (a) | <p data-bbox="304 252 1832 284">'In <i>Twelfth Night</i>, love changes everything.' How far and in what ways you do agree with this view of the play?</p> <p data-bbox="304 320 1048 352">In Section 1, the dominant assessment objective is: AO2.</p> <p data-bbox="304 389 1924 520">AO2, Analyse ways in which meanings are shaped in literary texts. Answers are also assessed for AO1, Articulate informed, personal and creative responses, using associated concepts and terminology, and coherent, accurate written expression; AO5, Explore literary texts informed by different interpretations; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p data-bbox="304 557 1924 687">Answers should be informed and relevant, showing understanding of ways in the author shapes meaning in the play (AO2) blended into a coherent argument (AO1). The answer is in itself a response to a critical view, but may make reference to the views of other audiences and readers and discuss changing critical views of the play over time. (AO5). Answers should be informed by an understanding of contexts, which can include both historic and contemporary performances of the play (AO3).</p> <p data-bbox="304 724 1928 1166">The upper plot of <i>Twelfth Night</i> is all about the transformations wrought by love: how two opinionated people, in love with themselves, fall in love with two wanderers from the sea, and manage to fix up two happy matches despite barriers of sex, disguise and misunderstanding. The underplot depends more on vindictiveness than love, but some may point out that under all his self-love selfless love of Olivia is Malvolio's core motive, and that Sir Toby, that old lecher, is finally entranced and captured by Maria. Orsino, something of a self-styled expert in love, finds his blandishments lost on the self-absorbed Olivia, but they play very well to Viola, especially in 2:4, when Orsino's lover's wisdom penetrates Cesario's disguise. Some candidates may find the convention of wooing (and winning) through disguise a little awkward, however. Even more likely to raise scepticism is the transfer of Olivia's affections from girl to boy in a couple of short scenes near the end of the play, and Orsino's from boy to girl in the play's final speeches; but answers may suggest that this is a play in which you get what you need, not what you think you want, and Shakespeare has prepared things well for these final transformations, not least the way the identity of the twins fuses and becomes almost interchangeable in their final reconciliation. Candidates may refer to the mechanics of all-male casting when the play was written. Feste provides a pointed, wry commentary on the nature of love in his songs, which are less interested in the changes love makes on time, than time makes on love.</p> <p data-bbox="304 1203 1928 1302">The indicative content is intended to indicate aspects of questions which may feature in candidates' answers. It is not prescriptive, not is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors: Shakespeare.</p> | 30 |

| Question | Guidance | Marks |
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| 6 (b) | <p>‘Cunning, amusing and sometimes cruel.’ How far and in what ways do you agree with this view of the role of Feste?</p> <p>In Section 1, the dominant assessment objective is: AO2.</p> <p>AO2, Analyse ways in which meanings are shaped in literary texts. Answers are also assessed for AO1, Articulate informed, personal and creative responses, using associated concepts and terminology, and coherent, accurate written expression; AO5, Explore literary texts informed by different interpretations; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Answers should be informed and relevant, showing understanding of ways in the author shapes meaning in the play (AO2) blended into a coherent argument (AO1). The answer is in itself a response to a critical view, but may make reference to the views of other audiences and readers and discuss changing critical views of the play over time. (AO5). Answers should be informed by an understanding of contexts, which can include both historic and contemporary performances of the play (AO3).</p> <p>Candidates may argue that Feste is the most enigmatic of the play’s major parts. He needs to be ‘cunning’, as he is less popular with Olivia than he was with the previous regime, and the steward Malvolio wants to turn him off. Throughout the play he takes cash-in-hand for jokes, most of which are clearly studied (Malvolio’s objection to him is that he is a ‘set’ kind of fool). He fares better as an entertainer with his music than his jokes. His songs are particularly relished by the old lechers, Toby and Sir Andrew, though they seem to miss the ‘cruel’ sub-text, (‘Youth’s a stuff will not endure’). His cruelty, however, is largely reserved for Malvolio, a whining Puritan to most characters, but a worthy object of revenge to him. Candidates may feel that the second phase of the practical joke against the steward (imprisonment in a dark room) goes too far, suggesting that Feste’s detachment from people can verge on the deranged. The final song, so inscrutable and so moving, will fit any reasonable reading of the character of Feste, like the rain that raineth every day, meaningless, life-giving, or malicious. There is unlikely to be much consensus on who he is, where he comes from, or even how long it is since he was ‘a little tiny boy’. Some will be swayed by the Trevor Nunn film, where he wanders in and out of the story like a (mild) force of nature. Context may involve the convention of Fools on the Elizabethan stage, Robert Armin, who created the part, and the Christmas convention of the Lord of Misrule.</p> <p>The indicative content is intended to indicate aspects of questions which may feature in candidates’ answers. It is not prescriptive, not is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors: Shakespeare.</p> | 30 |

| Question | Guidance | Marks | Question |
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| 7 | <p>Discuss Chaucer's portrayal of January, May and Damyan in the following extract from <i>The Merchant's Tale</i>. In your answer explore the author's use of language, imagery and verse form, and consider ways in which you find this extract characteristic of <i>The Merchant's Prologue and Tale</i>.</p> <p>In Section 2, the dominant assessment objective is: AO2.</p> <p>AO2, Analyse ways in which meanings are shaped in literary texts. Answers will also be assessed for AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; AO4, Explore connections across literary texts; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Answers should explore the author's use of language, imagery and verse form in the extract (AO2), using appropriate terminology and articulating a coherent, accurate and relevant response (AO1). They should relate the extract to the text as a whole (AO4), and may make reference to the significance and influence of relevant contexts (AO3).</p> <p>The passage is part of the description of January and May's wedding and contains many examples of ironic use of language. The first line restates the central idea of the Tale and includes the irony that the joke is too great to be written down at all. May is presented throughout the early part of the Tale as passive and available, reinforced here by her 'benigne chiere'. There is not much imagery <i>per se</i> in the passage, but candidates are likely to explore Chaucer's use of allusion, often with irony. Some candidates may pick up on the implication of the reference to Queen Esther who was looking meekly at the King while planning the death of her enemy. January starts to think of himself as the classical lover Paris with Helen, again an ironic comparison, given that he is far from the virile hero Paris, indeed is likely to be cuckolded by the end of the Tale, and here 'menaces' May rather than appeals to her. He fantasises about his sexual powers thinking they might be too much for his bride and overcome her: 'Al my corage it is so sharp and keene.' We are given an interior monologue by Chaucer which sits ironically with our understanding of what is likely to be going on. There is humour in January's impatience to clear the guests away while they are still dancing and casting spices around the house, and further irony in the introduction here of Damyan, in Courtly Love mode. Both men are 'ravisshed' by May and Damyan's Courtly Love credentials are established by his suffering 'verray peyne' simply on seeing her. Candidates are likely to make connections with other passages dealing with characterisation such as the wedding night of January and May. Some may argue that Chaucer's deft use of the decasyllabic couplet allows the narrative to develop with wit and pace.</p> <p>The indicative content is intended to indicate aspects of questions which may feature in candidates' answers. It is not prescriptive, not is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions This guidance should be used in conjunction with the Level Descriptors: Poetry.</p> | 30 | 30 |

| Question | Guidance | Marks |
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| 8 | <p>Discuss Milton’s portrayal of the transformation of the fallen angels in the following extract from <i>Paradise Lost Book 10</i>. In your answer explore the author’s use of language, imagery and verse form, and consider ways in which you find this extract characteristic of <i>Paradise Lost Books 9 and 10</i>.</p> <p>In Section 2, the dominant assessment objective is: AO2.</p> <p>AO2, Analyse ways in which meanings are shaped in literary texts. Answers will also be assessed for AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; AO4, Explore connections across literary texts; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Answers should explore the author's use of language, imagery and verse form in the extract (AO2), using appropriate terminology and articulating a coherent, accurate and relevant response (AO1). They should relate the extract to the text as a whole (AO4), and may make reference to the significance and influence of relevant contexts (AO3).</p> <p>Candidates are likely to note that this is one of the most vivid and dramatic moments in Book 10 in which the fallen angels are transformed into serpents. Satan has just finished his boasting speech outlining his achievements in the Garden of Eden and is expecting applause, so the shock of the hiss – both an indication of serpenthood and a traditional derisory response to a bad performance – is at first completely unexpected. Milton rapidly describes the changes in his bodily form in ways which emphasise his helplessness and unattractiveness – ‘His arms clung to his ribs, his legs entwining/Each other’ and he becomes a ‘monstrous’ serpent in direct contrast to the more romantic or heroic way he is described in Book 9 at the point of temptation. His wishes mean nothing, as the impressive oxymoron ‘supplanted down’ indicates. The physical description emphasises his literally fallen predicament (now prone on his belly), while his forked tongue continues to twist words and meanings. Milton’s description also makes much use of classical literature, a list of ‘complicated monsters’. As the detailed references here are complex, only the very best responses are likely to sort all of them out. Good answers are likely to analyse a range of verbal effects in the passage, for example the repetitions of ‘hiss’ and ‘hissing’. The passage is unusually and deliberately repetitive (‘dire’ ‘dire’ ‘dire’), to emphasise the monotony of renewed damnation. Milton also heaps one subordinate clause upon another (his so-called ‘impressionistic syntax’), emphasising the horrible sense of anti-climax. Candidates are likely to make connections with other dramatic descriptive passages, such as those involving Sin and Death, or Satan’s ‘glistening’ appearance as tempter.</p> <p>The indicative content is intended to indicate aspects of questions which may feature in candidates’ answers. It is not prescriptive, not is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors: Poetry.</p> | 30 |

| Question | Guidance | Marks | Question |
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| 9 | <p>Discuss Coleridge’s exploration of natural and supernatural elements in this extract from ‘The Rime of the Ancient Mariner’. In your answer explore the author’s use of language, imagery and verse form, and consider ways in which you find the poem characteristic of Coleridge’s work in your selection.</p> <p>In Section 2, the dominant assessment objective is: AO2.</p> <p>AO2, Analyse ways in which meanings are shaped in literary texts. Answers will also be assessed for AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; AO4, Explore connections across literary texts; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Answers should explore the author's use of language, imagery and verse form in the poem (AO2), using appropriate terminology and articulating a coherent, accurate and relevant response (AO1). They should relate the poem to the group they have studied as a whole (AO4), and may make reference to the significance and influence of relevant contexts (AO3).</p> <p>Candidates are likely to show that the passage is full of imagery which moves from natural to supernatural and explores the reaction of the Mariner to the strange forces which have afflicted him on his voyage. At the beginning of the extract the extended simile of the person walking on a lonesome road establishes the idea of expectation and fear. Answers are likely to suggest that the wind that follows is not a natural one as it has no effect on the sea but it also changes his emotional state from negative to positive, from fear to ‘welcoming’. The ship’s arrival in the harbour helped by the supernatural wind is emphasised by ideas of stillness and silence and moonlight, perhaps establishing a sense of the mystical not to be experienced in daylight. Candidates may show how the extract frequently juxtaposes the natural and familiar (‘mine own countree’) with the supernatural and strange (‘A man all light, a seraph man...’). Good answers may show how the colour crimson creates a dynamic contrast with the colourless moonlight and anticipates the arrival of the seraph men on each corpse, a triumphant image of resurrection, purging the guilt from the Mariner’s heart. Candidates may suggest that the poem develops an increasing mood of wonder and excitement through the use of exclamations and religious references such as ‘by the holy Rood!’, which signals associations with Gothic fiction written at about the same time. Some may suggest that Coleridge’s use of the ballad form is appropriate for sensational narrative. Some may suggest the marginal commentary is helpful, and gives a sense of a more detached voice than that of the Mariner. Candidates are likely to make connections with other poems which combine the natural and the supernatural such as ‘Kubla Khan’, and possibly to suggest that the atmosphere of tenseness and excitement in this passage is characteristic of much of Coleridge’s poetry.</p> <p>The indicative content is intended to indicate aspects of questions which may feature in candidates’ answers. It is not prescriptive, not is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors: Poetry</p> | 30 | 30 |

| Question | Guidance | Marks |
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| 10 | <p>Discuss ways in which Tennyson shows sudden changes in the speaker's mood in the following extract from <i>Maud</i>. In your answer explore the author's use of language, imagery and verse form, and consider ways in which you find the extract characteristic of <i>Maud</i>.</p> <p>In Section 2, the dominant assessment objective is: AO2.</p> <p>AO2, Analyse ways in which meanings are shaped in literary texts. Answers will also be assessed for AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; AO4, Explore connections across literary texts; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Answers should explore the author's use of language, imagery and verse form in the extract (AO2), using appropriate terminology and articulating a coherent, accurate and relevant response (AO1). They should relate the extract to the text as a whole (AO4), and may make reference to the significance and influence of relevant contexts (AO3).</p> <p>Candidates are likely to chart the progress of the speaker's mood through the extract, showing how his changes in attitude are expressed in language, imagery and verse form. They are likely to analyse his initial excitement at meeting Maud which builds until it is ready 'to burst in a colour'd flame', only to fade overnight to 'ashen-gray', revealing a dangerous instability of mood. His emerging distrust of the girl (her 'coquettish deceit') gives way to reflection which seems more self-aware: 'what shall I be at fifty / If I find the world so bitter / When I am but twenty-five?' Tennyson's language becomes richly descriptive in dealing with Maud's brother, whose fine appearance serves to emphasise his 'brutal scorn', and brings plenty of inventive contempt out of the persona, including such phrases as 'Dandy-despot' and 'That jewel'd mass of millinery'. Whereas the speaker wonders whether Maud's smile may be deceptive he is clear the Brother lacks the 'finer politic sense' to mask his scorn behind a smile, even though it might be to his benefit. The final inner anguish gnawing at the Narrator's feelings is that the Brother might simply be using Maud to smile in order to gain a 'wretched vote' for himself at the hustings, reminding us that this poem has a political and social strand as well as love. Candidates may refer to other parts of the poem which betray an uncontrolled mood, such as 'Sick, am I sick of a jealous dread?' or others showing a mixture of excitement and frustration when Maud appears. Good answers may note that the speaker's unstable thoughts are reflected in the constantly varying rhyme scheme, and that the narrator's initial flame colour'd mood reflects Tennyson's choice throughout the poem of thematic imagery featuring the colour red.</p> <p>The indicative content is intended to indicate aspects of questions which may feature in candidates' answers. It is not prescriptive, not is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions.</p> <p>This guidance should be used in conjunction with the Level Descriptors: Poetry</p> | 30 |

| Question | Guidance | Marks |
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| 11 | <p>Discuss Christina Rossetti's presentation of the speaker's sense of loss in 'Shut Out'. In your answer explore the author's use of language, imagery and verse form, and consider ways in which you find the poem characteristic of Rossetti's work in your selection.</p> <p>In Section 2, the dominant assessment objective is: AO2.</p> <p>AO2, Analyse ways in which meanings are shaped in literary texts. Answers will also be assessed for AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; AO4, Explore connections across literary texts; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Answers should explore the author's use of language, imagery and verse form in the poem (AO2), using appropriate terminology and articulating a coherent, accurate and relevant response (AO1). They should relate the poem to the group they have studied as a whole (AO4), and may make reference to the significance and influence of relevant contexts (AO3).</p> <p>In good answers, candidates may recognise an idealised, almost unreal quality belonging to the garden which the speaker can see through the iron bars of her prison; her sorrow is intensified by the loss of such perfection ('Pied with all flowers bedewed and green'). Many candidates are likely to suggest that Rossetti's imagery is a reference to the fall of Man and the loss of Eden, played out through very personal imagined landscape. Answers may recognise the personal and domestic language applied to Eden – or heaven – in the poem: '...bid my home remember me / Until I come to it again'. The lark's nest and the violet bed in the final stanza may well be recognised as the second-best manifestation of nature in its earthly reality, far removed from the 'delightful land' from which the speaker is shut out. Some answers may offer a more secular reading, perhaps the mood surrounding loss of or death of a loved one or the growth of personal depression. Another approach might be to see it as a rite of passage poem about adolescence and growing up; the iron gate being replaced with the stone wall through which nothing can be seen forms the poem's most significant image, a variation on the cherub with blazing sword at the end of Genesis. Connections are likely to be made to other poems which deal with loss, such as 'Twice', or with images of the fall such as 'Goblin Market'. The metre is actually the envelope stanza ABBA, where the stanza reaches affirmation in its central couplet, then falls back on the initial rhyme in its last line suiting a mood of grief and loss. It also makes it very difficult for the poem to make much headway, leaving the speaker enclosed in a negative mood.</p> <p>The indicative content is intended to indicate aspects of questions which may feature in candidates' answers. It is not prescriptive, not is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions.</p> <p>This guidance should be used in conjunction with the Level Descriptors: Poetry</p> | 30 |

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