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Introduction

These exemplar answers have been chosen from the summer 2017 examination series.

OCR is open to a wide variety of approaches and all answers are considered on their merits. These exemplars, therefore, should not be seen as the only way to answer questions but do illustrate how the mark scheme has been applied.

Please always refer to the specification (http://www.ocr.org.uk/qualifications/as-a-level-gce-english-literature-h072-h472-from-2015/) for full details of the assessment for this qualification. These exemplar answers should also be read in conjunction with the sample assessment materials and the June 2017 Examiners’ Report to Centres available on the OCR website http://www.ocr.org.uk/qualifications/.

The question paper, mark scheme and any resource booklet(s) will be available on the OCR website from summer 2018. Until then, they are available on OCR Interchange (school exams officers will have a login for this).

It is important to note that approaches to question setting and marking will remain consistent. At the same time OCR reviews all its qualifications annually and may make small adjustments to improve the performance of its assessments. We will let you know of any substantive changes.

Centres are encouraged to look across the range of exemplar scripts, not just at those on a specific set text; all scripts aim to be instructive in their approach to the Assessment Objectives, regardless of text choice.

Further candidate exemplars are also available on the CPD hub https://www.cpdhub.ocr.org.uk/.
Section 1 - Shakespeare

Hamlet

2 Hamlet

Either

(a) ‘The play Hamlet proves revenge to be a worthless cause.’
How far and in what ways do you agree with this view? [30]

Or

(b) ‘Polonius is not a tedious fool but a clever politician.’
How far and in what ways do you agree with this view of the role of Polonius in Hamlet? [30]

Question 2(b) - Level 6 response

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Shakespeare's presentation of the character of Polonius in Hamlet is one which presents a dilemma. Is Polonius a clever politician, or just a 'tedious fool'. Through Shakespeare's presentation of the character of Polonius, we are able to see many sides to him, and his instrumental role within the surveillance society within Denmark can be seen as Shakespeare criticising the society of 1600, or during the turn of the century, at the time when the play was written.

There is strong evidence in Act 1 scene 3 to suggest that although Polonius is a clever politician, he is able to conceal his true motives behind his thoughts and actions. In this scene, Polonius gives Laertes some fatherly advice on how to behave as a man, before Laertes embarks to Paris. The reception of the genuine advice 'To thine own self be true' from Laertes has been varied in different interpretations of Hamlet. In Bragaglia's 1880 play, Laertes genuinely...


This version of the play supports Rebecca Smith's
corroboration of Polonius as housing genuine 'love' for his
children. However, in Davis's 2004 version, this advice
is given by a bullying and forgetful Polonius, which is
not as well received by Laertes. The success however
of Polonius as a character can be down to how
he effectively employs 'Reynaldo' to spy on his
son, to ensure that he is following his advice.
He insists to Reynolds that he let Laertes 'play his
music' and so subtly he is able to gain information
about the actions of his son, without the knowledge
of his son. Thus, it appears apparent that during the
opening of the play, Polonius is highly effective as a
political figure, as well as a father.

However, there are aspects of Polonius which may
lead the audience to suggest that he truly is a
'fellow' and ridiculous character. As Dr Johnson
put, Polonius is a man that 'knew his mind
was once strong, but now knows not that it
has become weak.' He goes on to say 'now
Polonius appears to be an example of 'doteage
encroaching upon wisdom.' Evidence of Polonius'
unwise and circumstances tendencies can be found
when he is speaking to Reynaldo, and forgets
wilfully through the sentence what he was about to
say. This is a particularly worked out point, because
it can be regarded in sharp contrast to Claudius'
encounter with the gravedigger, in which Shakespeare
presents a character who is so meticulous with his
choice of language, that he appears to observe
blanket in his choice of word. When Claudius asks...
groundhog who was ‘bamned’, the groundhog answers it was a case of class. However, in comparison to the groundhog, the stammering and stumbling Polonius becomes an object of ridicule - ‘more water with less soap’.

When directly paired with Hamlet in conversation, the ridiculous Polonius is unable to engage effectively with him in verbal joust. This can be shown by the fact that Hamlet refers to him as a ‘fishmonger’ whilst putting on his ‘false dissemblance’. Although Polonius realises there is ‘melded to his madness’ as he is unable to respect to Hamlet. Therefore, his usage of words appears to be stammered when compared to the ‘pregnant’ naming behind Hamlet’s well-knighted words. Many critics such as John Dover Wilson believe that Shakespeare wrote the character of Polonius, in with the inspiration of the bumbling Lord Burghley, who was one of the Queen Elizabeth’s chief courtier during her reign. Some critics believe that Polonius ‘words, words, words’, without sufficient meaning behind them are a criticism of hyperbolic courtiers who only interact with their superiors verbally, in order to raise themselves. Thus, through blunt

However, as the play develops, Shakespeare reveals a more sinister and manipulating side to this seemingly honest courtier. A.C. Bradley argues that Polonius can be seen as an ‘extension’ of Claudius, and a Machiavellian side to Polonius can be revealed on closer analysis. Polonius can be
seen as making up part of the surveillance society prevalent in Denmark. Evidence of this comes from his deployment of the 'fox-like' Reynaldo to spy on his son. Adding to this, it is ultimately Polonius who gives Claudius the idea to 'hide behind an oar' after letting 'loose' his daughter to test Hamlet. There is very strong evidence throughout the play to suggest that Polonius has a commercial attitude towards the treatment of his children, having them as 'investments' to further his own purpose. Rebecca Smith. Evidence of this can be seen when in a long speech to Ophelia, he discussed the idea of preserving her virginity as a 'chaste treasure.' Later, his letting 'loose' of her also seen as similar evidence of this. The poisoning of Ophelia to further his own cause is a sinister aspect in Polonius, as he fails to recognize the love she truly has, namely his daughter. Polonius' participation in the surveillance society also leads to the idea that 'something is rotten in the state of Denmark.' The reference to Denmark as an 'a Dark place,' and as a 'rank,' 'unweeded garden' parallel throughout the entire play, reminding the audience of the cause of the 'rot.' Polonius' participation in the surveillance society can be seen as a part of the problem, and the cause of the 'rot.' manifestation of insubordination within Denmark. Thus Polonius not only shows himself to be an extension of the Machiavellian protagonist, but also a cause for the insubordinate throughout the play.
Examiner commentary

This response fully satisfies Level 6 criteria. A well-constructed and cogent argument is introduced with a balanced overview of the question, making a key link between Polonius and the functioning of a 'surveillance society' and follows through a series of qualified points (the concept of a 'clever politician' is seen as the capacity to operate whilst concealing one's true motives) supported by precise textual detail. Polonius’s interactions with his family are analysed closely and the response notes Polonius's 'verbose and circumlocutious tendency' – a sophistication in expression characteristic of the whole response. There are examples of illuminating insights such as the comparison of Polonius's interactions with Hamlet to the Prince's interactions with the Gravedigger. Productions are cited to good effect comparing different presentations of the same scene and a range of critical sources are cited from the canonical (Johnson, who described Polonius as 'dotage encroaching upon wisdom) to the contemporary (Rebecca Smith). Contextual knowledge is deployed sparingly but to excellent effect – Lord Burghley, the mocking of 'sycophantic courtiers' and the recognition of Polonius's 'Machiavellian' characteristics. The response reaches a well-judged conclusion arguing that Polonius is more than a tedious fool and displays political cleverness 'darkened' by some of his Machiavellian actions. An outstanding response.

(Level 6; 30 marks)
Question 6(a) - Level 6 response

6 a 'Twelfth Night' is one of Shakespeare’s romantic comedies. It involves themes of love as a cause of suffering, the uncertainty of gender and the folly of ambition. I will talk about whether or not I believe that it is a play about ‘the dangers of loving yourself’.

I believe the dangers of loving yourself shine through in the character of Malvolio. As a puritan, he is strongly disliked by Sir Toby, Maria, and Feste, although he is also disliked by the likes of Sir Andrew and Fabian because he completely opposes a good time. However, the Bsambe towards puritanical exterior is proved to be a veneer as he forgets what he preaches dressing in ‘yellow stockings’ and ‘cross gartered’ to try and win his lady’s love. It could be argued that Malvolio does not love himself but loves Olivia. I disagree! Prior to finding the supposed letter from Olivia, he to which he would have usually realised is a fall he had be not
Exemplar Candidate Work

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Furthermore, I believe that the dangers of loving yourself are shown through Orsino. Though he finds love with Viola, in the end, in his speech at the start of the play he states, ‘If music be the food of love, play on.’ He is in love with love; and wants it for himself. In his speech, he uses phrases like ‘dying fall’, ‘sickening’ and ‘excess’ the very sight of Olivia has made him lose his head instantly and he will perish if he cannot have her. He is Shakespeare’s most

hilarious, due to his unattractive personality and also because he is not of noble birth. Conversely, the feast of the Twelfth Night is when social hierarchies were being tuned up upside down – we see Maria climbing the social hierarchy by marrying Sir Toby, and so it may have been Malvolio’s reluctance to join in the anarchy to try and ‘blue’ class lines for himself. As Feste mocks ‘time bring in his own revenge’, basically telling Malvolio that it is only his fault that he is dug and made to ‘pay for covering his egotism with a drizzly jaccade.’

been so self-centred, he is dreaming about the clothes he would wear if he was a nobleman. He does not want to marry Olivia because he loves her, but because he wants to be of a higher class of social class. In the end, Malvolio is left truly hurt, as he exclaims, ‘I’ll be revenged on the whole pack of you!’ The manners find Malvolio’s attempts at love
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"Melancholy character ever. (Girard, 1991) He is obsessed with self-love and his priority is on desire, rather than pleasure. I agree with Girard here; he is in love with the idea of loving someone and being loved, so he can feel good about himself. After all, he seems to transfer his love from Olivia to Viola very quickly at the end of the play.

On the other hand, we are presented with some characters who are not motivated by self-love, and are sincere and good-natured. So, do not feel any danger, Viola, for example: Malamson, 1991, ‘she is gracious, differential, and focused on love’. Viola falls in love with Orsino but cannot be with him as he thinks her to be a man. ‘Cesario’ whilst Olivia has fallen in love with Cesario whom is actually a woman. Despite this, Viola repeatedly tries to win Olivia’s love for Orsino, despite loving Orsino and constantly rejecting Olivia’s invitations to be together. It is a sexual mess! Viola remains loyal and devoted in all of her exchanges, and the audience is overjoyed when she ends up with the man we truly believe she loves. As Orsino is as changeable as the ‘sea’ and as inconsistent in the ‘as an opal in the sunlight’, we can believe that he is able to shift his love from Olivia to Viola and Olivia (and many other characters in the play) describe him as ‘handsome’, ‘brave’, ‘courage’, ‘noble’, ‘gracious’, ‘wealthy’, and ‘virtuous’ - everything a young
A woman would need for a husband, so we can also see why Viola loves Orsino, and even cleverly tells Orsino whilst she is still being Cesario: ‘My Father had a daughter (and a man).

Overall, the dangers of loving yourself are depicted mainly through Malvolio and Orsino, who are paired at the conclusion of the play and during the play respectively. This differs from the character Viola, who is not self-centred, obsessed or loved, and so can deal with her pain during the play and is fulfilled at the end.

* Having said this, I did feel sorry for Malvolio after seeing Tim Carroll’s 2012 display of Twelfth Night. Played by Steven Fry, a Shakespearean actor, I felt sorry for Malvolio, as he seems truly desolate when the other lovers are rejoicing. He swears by the stars that ‘I am happy’, this was acted softly and full of emotion, so the final scene I felt sorry for him.

In the play written version of the play however, I did not feel for him at all and believed he deserved it.
Examiner commentary

This is a very secure level 6 response. After a succinctly focused introduction the response develops a well-constructed argument discussing the self-love of Malvolio and Orsino in a very appropriate register: the response notes that Malvolio’s ‘sombre stern puritanical exterior’ is maybe just a ‘veneer’ (AO1). A critic is cited appropriately and an alternative view of the question’s proposition is developed with a detailed consideration of Viola’s lack of self-love (AO5). Contextual knowledge is succinctly applied – for example, there is an appropriate reference to the significance of twelfth night festivities (AO3) and there is a very engaged reference to a 2012 production which was seen to shift the candidate’s response to Malvolio. There is a significant amount of quotation and some analysis (AO2) although the level of analysis is not sufficiently developed or extensive to warrant a mark right at the top of the level.

(Lowel 6; 28 marks)
3  Measure for Measure

Either

(a) ‘The play’s comedy is focused on a lively underworld.’

How far and in what ways do you agree with this view of Measure for Measure? [30]

Or

(b) ‘Duke Vincentio is essentially a wise ruler.’

How far and in what ways do you agree with this view of the role of the Duke in Measure for Measure? [30]

Question 3(b) - Level 5 response

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Shakespeare’s problem play Measure for Measure plucks many troubled characters and emphasises their flaws and imperfections through the themes of punishment and justice, sex and marriage and most importantly the corruption of the law and flawed judgment, something which was riddled around lightly in the Jacobean era. Many argue that Duke Vincentio is a ‘duke of dark corners’ but it could also be argued that the Duke has good intentions for Vienna, without the sense of acting on those intentions.

Importantly, Shakespeare presents the Duke in a highly empathetic, understanding way when he is disguised as a friar, disguise and substitution was highly comedic in the Jacobean era. He comforts Claudio about death, ‘if thou art rich, thou’art poor’, the Duke explains that everybody dies with the same status, whether one is a low-life or a respected noble. Claudio is fearful, ‘to me in cold obloquy’, his thoughts are emphasised by the use of ‘not’, a harrowing description of death, which was very much unexplored and genuinely feared during the Jacobean era. Although
the Duke, as a liar, has shown sympathy and knowledge in comforting and empathising, it is almost ignored how devious he is being; for a contemporary reader, the Duke's disguise would be a sense of comic relief in this tragic comedy, but his use of disguise and action of going into hiding emphasises how he has created the law to be 'more weak than weak', something unsuitable of a ruler; the positive d's in 'mock'd' and 'fear'd' emphasise thoroughly how the Duke has let power slip from his hand, resulting in the desperate resort to disguise.

Duke Vincentio could be argued to be a genuinely unwise, corrupt leader in many ways. His unprecedented, irrational decree at the end of the play are deemed 'morally unsatisfactory', by Crowther. Although it appears that the Duke 'entered in his own robes' to make a have a successful proclamation, emasculating of power, the 'punishments' he gives are weak and in some cases unexplainable. The Duke seems to opt for punishments of public humiliation and and embarrassment; Lucio has to marry Kate Keepdoun - a whore, this would have been deemed as social suicide - in the Jacobean era a woman full of purity and chastity was longed for, the opposite of a disgraceful woman.

Angelo is forced to marry Marina, he 'waits deceit more willingly than mercy', he is perhaps more understanding of his hatred than the Duke is; his use of 'crime' presents a hungry desire for death to meet him. Most shockingly in the chaotic denouement is the Duke's proposal to Isabella. The Duke has experienced Isabella's painful desire for her purity and virginity, and longing to be a bride of Christ, only to turn around and propose, 'Give me your hand and say yes and I will be mine'; the use of 'give' implies that the Duke's proposal is more instructive than licentious. Donna Freitas argues that the
Examiner commentary

This response just achieves level 6. A strength of this response is that it does present a well-constructed argument (AO1) and does offer alternative views of the proposition (AO5). The case is made for a benign view of the Duke's actions with some detailed discussion and with supportive quotation (AO2) of his role as friar and his 'good intentions' and 'empathising', although the case that he is 'wise' is not fully developed. The nature of the Duke's misrule is referenced and the denouement of the 'tragi-comedy' is unpacked in some detail. There is excellent analysis of, for example, the Duke's use of the 'instructive' words 'Give me your hand' when proposing to Isabella and of Isabella's 'harrowing silence'. Coleridge is quoted appropriately (AO5) to support a reading of the Duke's unsatisfactory and puzzling concluding judgements.

The response does include comparison of Jacobean and contemporary perceptions (AO3). Overall, this response, on balance, achieves level 6, though a mark securely in this level could have been achieved by a more developed consideration of the benign view of the Duke and a more explicit consideration of the concept and implications of what it is to be a 'wise ruler'.

(Level 5; 27 marks)
Question 5(a) - Level 6 (borderline) response

The Tempest can be seen as a play about the human need for second chances. Throughout the play, we see characters from nearly all the characters but the play manages to come back to order in the end.

Firstly, it can be seen that Prospero has been given a second chance as he chooses not to fulfill his revenge plot and is accepted once again as the Duke of Milan, which he gave up on. Coleridge has said that ‘it’s a prince that pardon so in some ways shows that he would have to give up his revenge in order to become a true Duke again.’ Prospero says at the end of Act 5 ‘This dark magic I here abjure’ but still describes it as ‘art.’ The use of describing the magic as art suggests a certain kind of beauty which could imply that he is reluctant to give it up. In the globe production, it is clear to see that...
this speech is played reluctantly definitely showing that he may not want to give it up. In the play, however, it is much more vague as what Prospero feels. Prospero still calls his magic 'dark' which shows that he knows he has misused it at times allowing acceptance for it. This could be seen as his first step to a second chance. He also exclaims that he will 'drawn my books'. The harsh prosaic sounds of the 'd' and 'b' enforces his reluctance to give up his unearthly power which could show his contempt side. Linking to the question, Prospero has been given a second chance in which he needs to regain earthly power.

Antonio, Prospero's brother was punished for the usurpation; however, it can be argued that he never had full justice. Letting Antonio free and gave him a second chance. However, the play doesn't exactly show how Antonio felt at the end. In the globe production, he is played as being shocked and unhappy that Prospero is alive implying no guilt on his behalf. Prospero tells Antonio and Sebastian that 'for now I will tell no tales'. The inverted syntax foregrounds 'for now' and could imply power over the usurpers when he returns as Duke. King James, in his book named 'True Law of Free Monarchies' tells readers that 'usurpers are monstrous and unnatural' possibly suggesting that they shouldn't have second chances even though Prospero
gives him one. King James' punishment for usurpers were that they were hung, drawn and quartered inflicting absolutely no second chances given. This could mean that Prospero isn't exactly the best ruler. At this point in Shakespeare's play, we see Prospero turning to earthly magic so as he does this, it may also give him some human qualities back such as compassion and therefore is why Antonio is given a second chance.

Alonsos, Prospero, using his magic left Alonso to believe that his son is dead to get his revenge for helping the usurpation with Antonio: 'That deep and dreadful organ pipe.' Alonso says this after Ariel appears as the Harpy and tells him his son is dead. The prosie 'ld' sounds could suggest guilt for his actions as the harpy makes it clear on what he has done. 'Organ pipes' have connotations of death and funeral further enhancing his guilt for his supposed loss. Shakespeare used Ariel as a harpy as he cares for Prospero and therefore makes this moment worse. Ariel describes Prospero as 'good' and Miranda as 'innocent' to garner irnance their wrong doings. 'innocent' can imply that they were both defenseless making the betrayal even worse. Harking back, Prospero still gives Alonso a second chance as he knows he has accepted his wrong doings.
Some critics such as McConnell have suggested that ‘Antonio and Sebastian have no heart’. This may be due to the fact that Shakespeare portrays no guilt at the end of this play suggesting that they haven’t recognised their sins. This could mean that they don’t even need a second chance as they do not feel pain.

In conclusion, the human need for second chances can be seen throughout the play within the characters of Alonso and Prospero however Sebastian and Antonio are not in need of a second chance as they do not feel sorrow.

Caliban is also given a second chance by Prospero after the rape of Miranda as he finally lets him free at end of the play. As an audience, we feel sympathy for Caliban. Maybe suggesting that he is in need of a second chance after the years of enslavement. ‘The clouds methought would open and snow riches’. In this quotes, caliban presents rain as ‘riches’ suggesting that he just wants his island back and therefore feeling remorse for what he did to Miranda. It also shows his closeness to the island and therefore is presented

5 a continued... as a noble savage and that Prospero took it from him... from a colonial perspective allowing a modern...
Examiner commentary

This response fully achieves level 5 criteria and has qualities which press level 6. The response is quite well-constructed discussing a range of characters systematically (AO1) supported by quotation and some very secure textual detail and analysis – for example, noting the effect of inverted syntax (AO2). The concept of ‘second chances’ is clearly understood and applied appropriately, to consider, for example, its relevance to Prospero and his desire for revenge and whether or not Antonio accepts his second chance. The position of Caliban is also considered and is taken as an opportunity to compare colonial with more modern attitudes to Caliban’s ‘second chance’. Productions are cited and discussed appropriately and two critics are reference to support and develop the argument (AO5). Contextual knowledge is shown in the reference to James I (AO3). The register and expression is appropriate though not consistently assured and precise – reference is made to Prospero’s ‘contempt side’ and, rather vaguely, ‘Prospero isn’t exactly the best ruler.’

(Level 6 (borderline); 26 marks)
Twelfth Night

6  Twelfth Night

Either

(a)  ‘A play about the dangers of loving yourself.’

How far and in what ways do you agree with this view of Twelfth Night? [30]

Or

(b)  ‘Viola’s disguise as Cesario gives her remarkable freedom.’

How far and in what ways do you agree with this view of the role of Viola in Twelfth Night? [30]

Question 6(b) - Level 6 (borderline) response  IS IT 6(A) OR (B)?

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<th>Throughout Twelfth Night, as many forms of disguise are celebrated in order to create a comical counterpoint. Although Viola’s disguise as Cesario is the main focus which drives the plot beyond the imaginable. The freedom she gains from becoming a ‘eunuch’ is limited due to the fact that her change in class results in her being subdued by those of a higher social status. At the start of the play, Viola’s ship capsizes and as a result she is forced to dress as a male. This is not done with malicious intent but instead, as a means of survival. Lydia Forbes, a Shakespearean critic, suggested that Viola’s character was ‘patent’ and ‘reasonable’ and remarkable freedom.</th>
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That ‘only the unreasonable in human nature forced her to disguise herself. The Captain suggests to Viola to "be his eunuch and I'll be your mute." The demanding nature of the phrase implies that the Captain cared as much about Viola's freedom as she herself should. He suggests to become Count Orsino's eunuch - a 'servant boy' - in order to escape the harsh forces of Illyria. By becoming a 'eunuch', Viola is changing her Class status by being under the power of somebody else. This limits her freedom as she becomes a worker. Although, some may say it increases her freedom as it allows the escape of potential imprisonment.

In Shakespearean tragedies, women roles before 1660 were exclusively for men. This would add confusion to the plot and more often groups engaging qualities.

In order to survive, Viola has to don a male. Henry Her self-consciousness and charm about her own disguise leads us to as an audience, to believe she dislikes whom she now had to become. She speaks "disguise, I see thou art a wickedness, wherein the pregnant enemy does much." She calls her disguise a "wickedness" insinuating that only bad things can come of her deception, for example the tricking of Orsino which is in a 'mixed up' love triangle. Although, the disguise, you could say,
Cured her life and her companions of her freedom. This is due to the fact that the country she comes from and Illyria are enemies. Therefore, you could assume that her disguise as Cesario brings her freedom, which overrides any side-effects. In Trevor Nunn’s 1996 film version of ‘Twelfth Night’, critics have argued that Viola’s character is very much aware of the harm she causes her her selfish ways mean. She takes note of how her ability to return some without being noticed and continues to keep her act. The play, written in 1601, was set in a time where a patriarchal society ruled all women. No woman had any freedom as they lived in the shadow of men. Therefore, if Viola had not taken up the disguise of Cesario, she would run the risk of being ruled by men, therefore subsidising her freedom as a woman.

Although some freedom through Viola’s disguise as Cesario can be justified, this is opposed by the play’s ending. After all is revealed, Duke Orsino continues to call Viola by her male name, all women in the play are married off and the talk about being Viola as a female is known about but never actually happens. Censor arising.
Says "let me see knee in that woman's needs". The imperative 'let me' implies that
arising is of a demanding nature. His power
over Viola is evident here, thus relates back
to the idea of a patriarchal society at the
time. He also uses the term 'woman's' as
oppose to a name. This objectify's Viola
and any freedom she expressed in the play
has been taken away by the over-powering
of men. Shakespeare himself was often
labelled as a feminist; although it is
unclear why. It is evident here, that in
Twelfth Night' he expressed some feminist's
ideas, for example the use of Viola's
reversed gender roles and Viola's subtle
freedom. Although, the ending suggests his
patriarchal ways still remain as freedom
is taken from not just Viola, but all
women.

Some critics believe that Shakespeare
could see some of Shakespeare's qualities
are portrayed through Viola, with
regards to freedom. He left his family
in 1592 to live in London and progresses
his career. Viola in the play often
unintentionally migrates to another
setting and explores an unusual type of
freedom, as Celia. Some may say
that there are arguments suggesting
that for Viola's disguise only enhances
her freedom, but there is also much
evidence to suggest it only confines
her more.
Examiner commentary

This is a strongly argued and engaged response to the question. Although the argument is not consistently fluent and cogent it does clearly make the case that Viola's disguise does release her from immediate danger ('the harsh forces of Illyria') and liberates her temporarily from the female's role to be 'ruled by men' (AO1) (although this central issue is not unpacked in any detail). The response notes Viola's own concern about her 'disguise', which she describes as a 'wickedness'. It is argued that this freedom is removed at the end of the play when, no longer in disguise as Cesario, Viola is once again objectified under the power of 'patriarchy' (AO3). An alternative view is presented that Viola's freedom when disguised is restricted by her shift of class and becoming 'a worker' 'subdued by those of a higher social status' (AO5). A critical viewpoint is cited relevantly and appropriate use is made of Nunn's production. Relevant contextual knowledge is shown in the references to class and patriarchy and the more speculative suggestion of a link between Viola's situation and the young Shakespeare's. There is some good textual detail, but the use of quotations and analysis is not consistently evident throughout the response (AO2).

(Level 6 (borderline); 26 marks)
1 Coriolanus

Either

(a) ‘In Coriolanus, Rome is a place of anger and self-interest.’

How far and in what ways do you agree with this view of the significance of Rome in the play? [30]

Or

(b) ‘Volumnia shapes her son’s entire career.’

How far and in what ways do you agree with this view of the relationship between Volumnia and Coriolanus? [30]

Question 1(a) - Level 5 response

1(a). Throughout the many characters within Coriolanus, there is a largely concurrent theme of motive. Specifically the motivation gained from self-interest, the desire to better one’s own standing within both a social hierarchy and one’s prosperity on a purely practical standing. However self interest is not entirely universal, with some characters acting in a way which could be interpreted not out of an individualistic sense of self-interest, but rather out of a channeled sense of anger. There are few characters who cannot have either of these motives attributed to them, and those who do not possess these values generally hold a lesser degree of importance within the general narrative of the play.

Rome is primarily composed of the plebeians, both in the literal sense of its population and the metaphorical sense of it’s administrative state. As a result, in the new republic of Rome the plebeians hold a degree of power physically and politically. The plebeians we see throughout the play are almost always acting directly in their own self-interest, and if
otherwise they are acting out of an unbridled hatred and rage, largely directed towards Coriolanus. The first scene of the play is centred around a conflict between the plebeians and the patricians, with the primary motive of the plebeians being the seizure of grain. Whilst this is arguably a reasonable request considering their potential hunger, it is still one acted primarily out of a desire to better their own material standing, advancing their own self interests. This desire could also be tethered to their anger, as their objection towards the patricians’ stockpiling of grain may be a resentment of their perceived impotency in the current political climate. A rudimentary understanding of the system of a republic would be that a plebeian is as much an integral part of the state as a patrician, and as a result should have access to equivalent fundamental privileges, such as access to grain. However the plebeians are denied what they may perceive as their right, therefore making their protests displays of anger as well as desire, all directed towards the requisitioning of grain from the patrician stockpile.

Within the later plebeian conflict in the play, namely when Coriolanus is making his plea to become consul, the plebeians are seen to distill their rage into its most refined form, and directing it solely on Coriolanus. It is worth noting that this follows a passive acceptance of Coriolanus, when the plebeians’ anger towards him has been diminished by his recent actions in warfare which have granted him the esteemed title of a war hero. With some provocation from the tribunes Sicinius and Brutus the plebeians are soon to remember their buried rage and do not take long to unleash it upon Coriolanus at the Capitol building, leading to the grand peripety of the play wherein Coriolanus is exiled. As a result we can draw an understanding of the plebeian’s rage wherein the anger is so intrinsic to their essential characters that it can never truly be quelled by traditionally heroic actions. As a
result anger can be considered as the largest component of their existence, influencing them in all that they do.

Because of these two scenes we can see both the value of anger and self-interest amongst the many plebeians of Rome being represented through their actions within the play. If we are to assume that the Republic of Rome was truly, at least at a purely constitutional level, composed of the common plebeians then we can by extension assume that the embodiment of Rome lies within the plebeians. If the plebeians are defined primarily by Shakespeare through both their self-interest and their anger, then we can infer an understanding wherein Rome itself is primarily directed by both anger and self-interest, making it on an intrinsic level a place evoking and representing these two attributes.

Of course these two values are not limited to the masses of the plebeians, as the many individual Roman patricians we see throughout the play do hold these motives highly. Coriolanus himself, being the most important Roman in the play, acts largely out of his anger. This anger is most noticeably directed towards the plebeians, with him detesting their mercurial need to be dissatisfied both in peace and in war. It would be reasonable to argue that it is Coriolanus’s anger and rage which provides his hamartia throughout the play, leading to his eventual downfall. It is his anger which deprives him of his ability to function on an efficient level as a politician as opposed to as a soldier, as within a military context his anger can be channeled towards something perceivably productive. However in this sense it could also be argued that it is Coriolanus’s anger which allows him glory in his life, with his temporary title of a war hero being the pinnacle of his political, military and social career. An extension of this argument could be to say that in the changing of his name
from Caius Martius to Coriolanus he has come to fully envelop rage and pride into his being, and has as a result become an embodiment of it, in a similar nature to the plebeians. As a result we can see some degree of dramatic irony throughout the conflicts between the plebeians and Coriolanus, as they both unknowingly share many fundamental characteristics. Both the ambiguous amalgamation of plebeians and the lone individual Coriolanus act as a representation of their home, specifically Rome. And through this representation they both paint a picture of Rome as a place seething with anger, and to a secondary extent self-interest.

Both the plebeians and Coriolanus come to embody anger moreso than self-interest. Yet there are key Roman figures who employ their self-interest in an impactful and destructive way. Specifically, the tribunes Brutus and Sicinius. Whilst an argument could be made towards them acting out of an altruistic desire to represent the needs and desires of the plebeian masses, their apparent manipulation of the plebeians indicates otherwise. The two characters plot Coriolanus’s eventual downfall, not out of anger towards him but rather out of a desire to better themselves politically using the plebeians as a tool to do so. It is arguably this which separates them fundamentally from the plebeians, and revokes their proposed links to them, as the plebeians act mostly out of their passion and anger, whereas the tribunes act mostly out of their personal desires, further defining the line between the common patrician and the common plebeian. Regardless of this separation the tribunes still come to represent the plebeians politically, and by an elaborate extension they come to represent Rome as a place itself. Therefore we can see the tribunes acting in conjunction with both Coriolanus and the plebeians to provide an image of Rome as a culmination of both anger and self-interest.
It is worth bearing in mind the specific reference to Rome, and the insinuated denial of these attributes to the other primary faction in the play, the Volscians, based out of Antium. The Volscian plebeians hold little to no significance within the play, seeming entirely passive in their existence, This passivity is directly antithetical to any theoretical embodiments of anger or self-interest, making the debatable embodiment of their state being fundamentally unrepresentative of the two attributes. There are only two named Volscian individuals given to us in the play, the spy Adrian and Coriolanus’s nemesis Aufidius. Adrian could arguably act out of self-interest, with his work arguably being to better his standing in the hierarchy of espionage, yet is more likely to simply be following his orders out of a desire to better the standing of his state, given the lack of anger or greed seen within his general tone. Aufidius more reasonably seems to hold a large degree of anger, specifically towards Coriolanus. However we can see him temporarily abandon his anger when Coriolanus attempts to join forces with him in Antium, reflecting both upon Aufidius’s political capability as well as his ability to suppress his anger for practical needs. As a result his anger does not appear to fundamentally compose his character, and his interest appears not mostly for his own individual gain but rather for the gain of the Volscians and the city of Antium itself in a pseudo-altruistic approach to politics. Because of these Volscian characters not representing anger or self-interest, and by extension not representing Antium as a place of anger or self-interest, we can make the assumption that Antium is built upon different attributes as its foundations. Even Coriolanus himself may appear to recognise this, in his wistful reference to it in his statement “There is a world elsewhere”.

In conclusion the characters which can be considered the key representations of Rome politically and physically all embody the values of anger and self-interest. This may be reflective of Shakespeare’s own opinion to the contemporary climate of Rome, considering the religious fervor of his time in conjunction with both anger and greed being deadly sins resented by many. Regardless of his opinion of it, he certainly represents Rome as a place of anger and self-interest through the means of its representative figures.

Examiner commentary

Overall, this response shows very secure understanding of the text and the key concepts in the question (AO1). The opening paragraph introduces an argument which deals explicitly with the concepts of anger and self-interest to be found in Rome (identified as not just a city but a republic (AO3)) and also suggests that consideration of the Volscians allows of an alternative view (AO5). The register is very appropriate - the response discusses the ‘degree of power’ wielded by the plebeians ‘physically and politically’ and how they show ‘unbridled hatred and rage’ towards Coriolanus. An appropriate literary register and awareness of the context of tragedy can be seen in the use of the Aristotelian concepts of hamartia and peripeteia, (misspelt as ‘peripety’) (AO2 and AO3). The response unpacks and compares the nature of the anger and self-interest across a range of characters (the plebeians, the tribunes and Coriolanus) in a well-constructed argument, which considers the positive as well as the negative consequences of anger and self-interest (AO1). An interesting alternative view is offered by considering that the Volscians may be seen to have more altruistic motivation. The response does echo the text quite closely but is lacking in close textual detail, quotations and analysis and this limits the mark (AO2). This is a significant weakness in a strong response. Although not a requirement, the response could have been enriched by references to stage/screen productions and critical views (AO5).

(Level 5; 25 marks)
4 Richard III

Either

(a) ‘Loyalty does no one any good in the world of Richard III.’
How far and in what ways do you agree with this view of the play? [30]

Or

(b) ‘Though clearly very different characters, Clarence and Hastings share a common fate.’
How far and in what ways do you agree with this view of the roles of Clarence and Hastings in Richard III? [30]

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Question 4(a) - Level 5 response

Loyalty does no one any good in the world of Richard III. This play is one of treachery, loyalty and lust for power. As is shown through the characters of Buckingham, Richard and, to a degree, Hastings.
To open the play we are presented with Richard’s first soliloquy, which in which he explains and lays out his motives for the rest of the play. From this we immediately know not to trust him, as he says: “I am determined to prove a villain. The word ‘determined’ has multiple connotations, suggesting that either he has determination and is willing to do bad, or that evil is not his destiny. An earlier contemporary audience would focus more on the latter as Richard is visually disabled, and this was believed to be a physical manifestation of evil. The Cumberbatch 2015 interpretation makes this disability very visually obvious, leading the viewers to pity Richard and become a little bit more loyal to him.

Later, we see how Buckingham is extremely loyal to Richard, to an extent which could suggest they are lovers in the Cook 1983 adaptation. Throughout the play we see Buckingham as an able assistant for Richard on his way to the throne. This is not until Margaret enters Richard, saying “Thy friends take for deep traitors, and, from here, we see a vast change in relationship between Richard and Buckingham. Shakespeare uses ‘thou’ to show how Margaret disrespects Richard and looks down on him. Buckingham and Richard speak to each other, using ‘they’, however this is to suggest infidelity and companionship. From this, it is clear that Margaret is not loyal to Richard, and she survives to the end of the play. Buckingham is loyal
to Richard but he does not survive, showing how his loyalty has ultimately done him no good.

Towards the end of the play, at least, the end of Richard, Richard demands the true murder of the princes. One of the murderers describes it as “the most arch deed of pitiless massacre”, hyperbolising how evil Richard is. It is at this point where Buckingham withdraws his loyalty to Richard, as Richard asks “Is it done?” and Buckingham does not wish to answer. This causes us to sympathise with feel sympathy for Buckingham since we already knew how Richard will react badly. At this point, we too have withdrawn our loyalty to Richard & as he is now needlessly killing children. Contritively, this is also an important moment as Richard III is simply tidying up propagandists’ and Shakespeare has to show how bad Richard is so he will be imprisoned for treason.

Buckingham’s death is ultimately a sign that Richard will die soon. Richard has killed one of the few people who were truly loyal to him, and this is shown through Richard’s dreams before the battle. The Centrebatch 2016 version has this scene as dark and foreboding, and Richard is told to “despair and die” repeatedly. If Buckingham was not loyal to Richard, he would not be dead, and Richard would not have developed conscience which is what finally breaks him. From this we can conclude
Examiner commentary

This response is a secure level 5. The opening paragraph introduces a focused argument which shows a clear understanding of the question (AO1). The question of loyalty is discussed in some detail with respect to Richard and Buckingham and their shared fates acknowledged. This discussion is supported by some good use of quotation and analysis (AO2) such as the ambiguity of ‘determined’ and the use of ‘thy’ as a sign of familiarity in conversations between Richard and Buckingham. Two productions are referenced appropriately (AO5) and there is an acknowledgement of the concept of Tudor propaganda (AO3) though this is not developed. Brief account is taken of Margaret’s ‘loyalty’ and an interesting observation is made concerning the loyalty of the audience. The points made are quite narrow in range (for example, account could have been taken of Hastings, Anne, Richmond), some points are under-developed, and the register and understanding, whilst mainly appropriate, is not consistently assured – Richard reacts ‘badly’ and ‘he is now needlessly killing children’. This meets the criteria for level 5 with some inconsistency.

(Level 5; 24 marks)
5 **The Tempest**

Either

(a) ‘The Tempest is a play about the human need for second chances.’

How far and in what ways do you agree with this view of the play? [30]

Or

(b) ‘Ariel is much more than merely Prospero’s servant.’

How far and in what ways do you agree with this view of the role of Ariel in *The Tempest*? [30]

**Question 5(b) - Level 5 response**

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5 b

<table>
<thead>
<tr>
<th>Name</th>
<th>Ariel does not</th>
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<tr>
<td>Ariel</td>
<td>name resource</td>
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<tr>
<td>Servant</td>
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<td>Caliban</td>
<td>magic</td>
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<td>Human</td>
<td>bloom</td>
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<td>Feels</td>
<td>Ariel</td>
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<td>Clemson</td>
<td>magical</td>
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<td>Pure</td>
<td>Caliban</td>
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<td>Agent</td>
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<td>(Alas)</td>
<td>happy banquet</td>
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<td>(Magic)</td>
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<td>Corn</td>
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Ariel is a servile spirit who is Prospero’s servant but also a willing helpful spirit. He is a spirit, he’s fly, he’s swim or to dive into the four’. It suggests Ariel is capable of all Prospero needs. Ariel also represents the basic elements: air, water and fire. Even though he can transform himself, he is ever necessary. Thus makes though.
```
Prosper uses Ariel as his servant. Ariel
is more than happy to undertake the
ruses.

Ariel is the spirit who creates the Tempest,
purely under Prospero’s command. The
Tempest represents not a literal storm, but
also a symbolic storm. Prospero was uprooted
by his brother Antonio which inherently destroyed the natural
order, the storm could convey the political
disruption caused by this event. The
natural order states that the king,
though Prospero once was, was no not
dam from God, so if anything natural
was to go wrong it would also affect
the noble too, represented by the storm.
The tempest roar is used for Prospero to
create the ugly conditions in order to
restore the natural order. And creates the
screaming
storm, ‘...not a blessing on their suffering
garments, but much cleaver than before’
which suggests no one was harmed during
this storm, as a bear fitt of noble men
was caught in this storm. In ancient
England sea breezes were seen as very
dangerous however the sea was seen to
have a dual nature, both dangerous and
beautiful. Ariel said ‘much cleaver’
which relates to the fact the sea is cleansing
and purifying, which could suggest that
the sea tempest could be the start of a
reconciliation and repentance as Antonio,
the usurper of Prospero was one near gone.
But Ariel unlike any other spirit has
human feelings, ‘do you love me master’.
<table>
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<tr>
<th>On deeply brave spirit, though suggested</th>
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<tr>
<td>even though she acts as a servant to</td>
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<td>Prospero. This question is very unusual</td>
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<td>as Ariel is a raceless spirit, supposedly</td>
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<td>Caliban having no feelings, yet he</td>
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<td>asks about human feelings.</td>
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<td>Caliban is also under the care of</td>
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<td>Prospero, however their relationship is</td>
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<td>unlike that of Ariel and Prospero. Instead</td>
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<td>'gabble like a thing most unhuman' Prospero</td>
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<td>seems sees Caliban as a savage,</td>
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<td>and as a creature which needs to be</td>
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<td>civilised by the Europeans. After Cali-</td>
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<td>ban's mother relationship was long,</td>
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<td>I love thee and envied thee all the qualities</td>
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<td>of mine, 'which shows that Caliban</td>
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<td>poor so kindly towards Prospero not</td>
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<td>'auld' him, and showed Prospero his</td>
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<td>proud possession, 'traveler after Caliban</td>
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<td>did seek to violate the honor of my</td>
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<td>child'. Prospero now rules Caliban. His</td>
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<td>reasons given by Prospero could show the</td>
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<td>poet's character qualities toward his daughters</td>
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<td>Miranda. Or perhaps it could suggest how</td>
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<td>he was angry due as Caliban would</td>
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<td>have taken away his daughter. Caliban,</td>
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<td>was seen to have a scurvy and a matter</td>
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<td>value. But Prospero soon held more</td>
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<td>highly, however occasionally he speaks</td>
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<td>admiral as if not were like Caliban 'the</td>
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<td>least malignancy there'. The word malignancy</td>
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<td>means a disease dangerous a deadly</td>
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<tr>
<td>disease. This is very unlike Prospero to be</td>
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</table>
Ariel is Prospero’s magical agent. Prospero presented Ariel from ‘a stowed place’ which he was kept captive in as he was ‘too delicate to understand many abhorred commands’ demanded by Sycorax, the previous witch on the island. The magic was imprisoning, and ‘sorrows tend me’, which suggests that Ariel was to spurn love and dignity to do such work. ‘Ariel does
nor have resources to spend off magic which
this needs great potency' suggests Bloom.
retaining the power Ariel could not
undertake tasks demanded by Sycorax.
however Sycorax and Prospero have strange
similitudes, they both have the power to
imprison, as Prospero says to Ariel 'I will
rend an act'. But from a feminist
perspective Sycorax could be seen as an
oppressed woman as we hear about her
through Prospero, treachery held by Ariel
it could show her to be a forceless woman,
there must be condemned as one men
op society cannot control her power or
magic.

Ariel under takes Prospero's magical needs,
'transforms into a Happy', the happy
greets me men of sun, earth and
sophisticated and more at a banquet table
which Prospero creates. The banquet
tables invite the men due to being
packed with food. Prepare a banquet
table is used in a holy communion, where
bread and wine raised broken however
are to table disappears up from of the men's
eyes, union symbolically represents new
the men are not accepted. Prospero has
not seen men so any guilt or repentance
for what they have done, instead they
would be indulged which shows their
true nature. The Faerie Ariel
says as a happy 'Fam Marian a good Prospero
which makes everyone require Prospero is
in support of all of me, 'good' suggest
that Prospero is the rightful king and
be have his due done be a un ordered, for he natural order to be restored. Also, 'suppliant' used by both Stephano and Metro on a comic level, 'suppliant some of your team' and one of the men of fun, 'and suppliant your brothers' on a more serious level. Both suggest me some thing. Suppliant suggests used suppose, was and been used by both levels of Society show that suppliant happens on all levels of Society.

And also uses songs un ordered to help Prosper with his 'project', 'full from pure they'

female wise of his bone are corall made', the song is sung by Ferdinand, it is sung to tell him that his father is dead. This is done so that Ferdinand can make his own decision about his future, and marriage with Miranda. The idea of the 'project' suggests the union between Miranda and Ferdinand, her own word. Project relates to idea of alimony. Her project in buying change base Meraux to gold, he is trying to change mess of fun is to good people. Really they can never happen.

Therefore Ariel is much more than merely Prospero servant, he is his inner mind, his magician and arguably his friend.
Examiner commentary

This response is a borderline level 4/5. It presents very competent and straightforward arguments relating to the range of Ariel's role in the play as spirit, agent of magic and Prospero's project and, in a more sophisticated section which certainly presses level 5, as a symbol of Prospero's 'superego' or intellect (AO1/AO5). There is evidence of quotation and some general discussion of the effects of language (AO2), for example, Prospero's reference to Ariel as a 'malignant thing' and his recognition of this 'thing of darkness which I acknowledge mine'. The concept of anagnorisis is relevantly applied to Prospero's change in awareness. Relevant comparisons are made between Ariel and Caliban, however, this section does border on a digression from the topic in hand and the argument's structure is loosened and weakened by other sections (for example, on Sycorax and on 'usurpation') which are not tightly focused on the question. There are one or two flashes of relevant contextual knowledge, such as the possible allusion to holy communion in the banquet masque (AO3)

(Level 5; 21 marks)
Discuss Milton's portrayal of Satan and Eve in this extract from Paradise Lost, Book 9.

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

Throughout this extract from Paradise Lost, Book 9, Milton portrays Satan and Eve very differently. We see a protagonist, Eve accompanied by her overwhelming innocence, and we also see an evil Satan with unparalleled capabilities. Milton uses a variety of figurative language, metaphorical sentences and contrasts to present two of the most vital characters in his Republican epic, Paradise Lost.

When describing Eve, Milton weaves in much feminine language, 'flowery plat', 'sheet crease', his use of such sensual imagery portrays Eve as being in an utter state of beauty and innocence. At the beginning of Book 9, Milton lengthily explains his reasons for not writing a romantic epic, however his beautiful use of romanticised, figurative language contrasts to his broad statement, 'graceful innocence', the use of 'graceful' provides us with a sense of Eve being light and genuine whilst in enignted by an innocence that she in seemingly subconscious of. Interestingly, Milton describes Eve as a 'fair virgin', aside from the chaste image of virginity, the use of 'fair' links to how the fruit is described: 'fair'. The fruit, after the fall, becomes 'followed' and 'fatal' - perhaps Milton perhaps be signifying that post-
Exemplar Candidate Work

<table>
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<tr>
<th>Lapworth tree is also ‘fatal’ and ‘fallacious’. The simple beauty of Eden that he is placed in adds to the imagery of hero, graces, innocent and genuine, ‘cedar, pine or palm’. These descriptions of the purity, promote peace, the alliteration of the peacefulness emphasises the beauty surrounding Eve. Milton, typically, refers to London where</th>
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<tr>
<td>‘Harsh, thick and venomous amoy the air’, the injection of this reference provides a ground for contrast – the contrast between stagnant city life and the pastoral, heaven-like garden in which the room. Milton was a learned scholar, being a Republican and the minister of foreign tongues he had had much intellect for the Jacobean era. This is proven well in the extract ‘Adonis’, ‘plein air’, and ‘laertes’ the display of mythology and the mysticism of it is contrasted to Eve and how she is ‘more delicate’. Milton presents Eve as a beautiful throughout Paradise Lost; Satan portrays her as a ‘Satan mistress’ whilst Adam portrays Eve as a ‘magician with much grace and innocence, which is, arguably, terminated when she consumes the ‘fatal’ fruit.</td>
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<tr>
<td>Throughout this extract, and essentially throughout Paradise Lost – books 9 and 10, Milton presents an uncomfortable sense of disgust and hatred for Satan – he is constantly linked to horrid thoughts and spiteful imagery. Satan is genuinely terrorising, ‘thou alone’, Milton emphasises Satan’s pleasure in Eden’s vulnerability – for arguable that Adam is reasonable, ‘nothing better in human than to study household goods’, far is not safe where ‘danger and dishonour leaks’, in the form of Satan, Milton portrays the fact that Satan is angered by feelings of emotion and desire for Eve in the way he describes her, ‘her heavenly form angelic but more soft’, the romanticised use of ‘soft’ provides a more empathetic</td>
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Examiner commentary

This response fully satisfies level 6 criteria. It is succinctly expressed and closely argued and written fluently in an entirely appropriate register. The tone is set in the introduction with its setting out a comparison between the 'pre-lapsarian Eve' and a Satan of 'wretched capabilities' (AO1). The argument makes a strong case that the presentation of Eve and Satan is representative and this is supported by consistently detailed analysis, with flashes of outstanding insight. For example, it is argued that the description of Eve as 'fair virgin' can be linked to later in the poem when the 'fair' fruit becomes (post Fall) 'fallacious' and 'fatal', a fate shared by the 'fair virgin'.

The response notes the use of figurative language, the significance of key words (such as 'graceful') and unpacks examples of the importance of sound in the effect of the verse (AO2). Links to the rest of the poem are supported by quotation (AO4) and there is a concise recognition of the importance of the wider context in references to the 'Republican poem' and contemporary London (AO3).

(Level 6; 30 marks)
11 Christina Rossetti: Selected Poems

Discuss Christina Rossetti’s presentation of Laura’s transformation in the following extract from *Goblin Market*.

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.

**Question 11 - Level 6 response**

Christina Rossetti’s *Goblin Market* involves themes of women and femininity, sin, sex, violence, and arguably drugs and alcohol. Some of these are displayed in the extract. I will also explore other parts of the poem, and other Rossetti poems, to explore her use of imagery, language and characteristics.

Firstly, Laura asks Lizzie if ‘have you tasted for my sake the forbidden fruit?’. This is the closest Rossetti comes to comparing the temptation of the goblin fruit to Eve’s temptation in the garden of Eden – the ‘forbidden fruit’.

The use of three ‘precatives’ display the severity of Laura’s actions in eating the fruit and giving in to her temptation, as the ‘precatives’ are tough. Rossetti supported the Anglo-Catholic movement that developed in the Church of England, and often write about religion, for example, ‘Good Friday: ‘the Sun and Moon, who hid their faces in the starless sky...A great honor of darkness at Good noon’. The ‘great darkness’ shows the
awful events surrounding Jesus’ death - similar to the darkness that is now inside Laura after eating the ‘evil’ goblin’s fruit. The ‘fearless’ goblin is harsh, ruthless, showing how for the moment Jesus’ death meant all hope was gone - as stars often represent hopes and dreams. This also resembles Laura’s situation as for the moment her giving into the ‘evil gift’ [that I would harm us] means her innocence is now gone.

Furthermore, the first stanza from the extract states Laura ‘kissed and kissed and kissed’ Lizzie. Laura almost seems out of control; as if the fruit has made her hyperactive. The stanza ends with ‘kissed and kissed her with a hungry mouth’.

The repetition emphasises the massive effect the fruit has had on her, but the addition of ‘with a hungry mouth’ almost makes Laura seem a predator that is trying to hunt for its next meal - like Laura is hunting for her next taste of goblin fruit. In the poem, Laura is described as ‘longing for the night’. Hartman: ‘Laura’s addiction is like a drug addiction’. Laura can only focus on her next fix, the night symbolises darkness, where the shocking events take place. Such as a young maid eating goblin fruit. Her violent fever during recovery could be her withdrawal symptoms being treated, as Victorian Britain was a time when medicalisation of drug
addiction was introduced.

In the second stanza from the extract, it ends with a simile, truly displaying how the fruit has transformed her into an autonomous individual. ‘Like a caged thing freed or like a flying flag when storms run’. The verb ‘caged’ is blunt whereas ‘freed’ is light, showing the before and after effect of the fruit. However, out of the four similes, only the final one involves humans: ‘armies’. This signifies wars and violence, foreshadowing and symbolising the war that will take place within Laura where the fruit is...

Not the fire smouldering there, AND overcome its lesser flame. This is a violent image of the battle inside of Laura.

The final three lines on the last stanza really show the dangers of the goblin fruit. ‘Pleasure past’ the pleasures are very harsh, representing the hard crash Laura will feel now she cannot have anymore fruit, and the Rhetoric ‘Is it death or is it life?’ shows Laura’s days now merge into one another, she is lost without the fruit.

Overall Laura’s transformation is seen as a rather dramatic, explicit violent one which (in the end) she can get over due to her sister: ‘There is no friend like a sister, in calm or stormy weather’.
Examiner commentary

This is a very secure level 6 response. Holistically, it represents a confident, detailed and well-constructed response to the poem. The understanding is precise, the register is consistently appropriate and the argument is expressed fluently and cogently (AO1). There is a range of analytical detail – phonology (the effect of fricatives and plosives), repetition, the unpacking of vivid lexis (‘hungry mouth’) and the analysis of similes and the ‘violent’ imagery of stanza 3 (AO2). The links to Eve and the Garden of Eden are precisely made and context is used judiciously – Rossetti’s Anglo-Catholic background and the awareness of drug addiction in Victorian Britain (AO3).

There is some evidence of precise connections made to the rest of the poem and another poem (AO4). Although the role of the Lizzie in the final stage of Laura’s transformation is briefly mentioned more attention to the conclusion of Laura’s transformation and the strong sense of cleansing and redemption could have improved what is an excellent response.

(Level 6; 29 marks)
Question 9 - Level 5 response

"Dejection: An Ode" was written in 1802 at a time of turbulence in Coleridge's life, of which is extremely prevalent in his poetry. With the use of exotic, erratic language and vivid imagery, the speaker's dejected mood is made entirely apparent.

In the first section, as this another one of Coleridge's classical conversation poems, we can see the speaker set the mood and setting of the place he is in. Coleridge uses words such as "tranquil", "burned by winds", "straw" to describe the winds around him. The soft sounding words reflect the sounds produced by the "Eden: lake" in line 8. There is a clear link to Coleridge's first conversation poem "The Fagle Haup", in which he discusses the relationship between man and nature. With this idea in mind we can see how the speaker is affected by nature. The line, "I see the old Moon in her lap, foretelling! The coming on of rain and equally "black," every "story" of her - do you have a story of your own. It is very clever. The word "old" suggests wisdom, warning the moon is wise making her statements accurate. And thus, when the speaker "hauls", a negative connotation of depression and sickness, we can immediately gather that something is wrong and the speaker feels dejected. In the very next line the speaker explains that the "guts were swelling" implying he feels the rise in anxiety and depression within him out the gods. This tells us Coleridge feels unique about to go on a flight of imagination, however with far more
The speaker continues “the cruel night?sumer driving loud and fast!” Coleridge’s steady began to use more agitated, fast paced language to portray the change in feeling. His use of exclamation marks and disjointed rhythm tells us that he feels a boiling up of anxiety and dejection which he is unable to handle.

The next section begins with quick, short words to describe the grief involved: the speaker has been thrown into. He says, “sigh, sigh, sigh, and dree, Artigal, dreegly, unpassioned grief.” Coleridge mostly uses one syllable words to show the rapid nature of the grief which he is feeling.

This poem was originally meant for Sara Hutchinson, someone who isn’t his wife, or anyone who he had strong feelings for. He did alter the poem to not make it so personal however when he refers to “O lady!” it is clear that he is referring to Sara. It is clear Coleridge feels conflicted between his true loves, nature and this lady. He describes his loss of inspiration from nature in the line, “will now blank an eye!” This links to his poem “In Pains of Sleep” where he also describes his loss of inspiration from nature. In the final two lines, “I see them all as excellently fair, I see, not feel how beautiful they are!” Here it is clear that Coleridge is aware that he can still see and describe the beauty of nature, whereas he is unable to feel it as the way he used to.

The third section continues this idea with, “my genial spirits fail!” projecting that his very soul is incapable of what it used to be able to do. Coleridge uses words such as “rain”, “linger” and “hope” to project the feeling of dejection and contradiction he feels inside.
Examiner commentary

This is a developed, well-constructed response written in an appropriate register with a good understanding of the text and the question (AO1). The form of the poem is accurately identified as a conversation poem and the response contains several examples of good close analysis of imagery (for example, the image of the moon) and of the effects of sound and rhythm – the effect of the change of rhythm and use of exclamatories upon the mood of the poem is noted (AO2). Appropriate links are made to two other poems (AO4) and the response shows a good understanding of the poem’s concern with the dejection induced by an altered relationship with nature and the complications created by his love for Sara Hutchinson (AO1 and AO3).

Closer and more incisive analysis of AO2 techniques and more development of the relationship between Coleridge’s dejection and his fear of a loss of passion, inspiration and imagination and more precise connections to other poems could have enriched the response.

(Level 5; 24 marks)
Discuss Christina Rossetti's presentation of Laura's transformation in the following extract from *Goblin Market*.

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.
The beginning of the extract shows her to be one of desperation and willingness to be freed from the downfall that was caused by the Goblin men as she "clung about her sister" which shows her need to protect. The scene of responsibility is also explored in the way where the speaker is shown not to ignore a place causing her to have "eyes full of tear" as she realises that she cannot enter. Rossetti's characterisation of Laura shows how she displays the idea of a Fallen Woman which is important as Rossetti volunteered at St Mary's Magdalen's Highgate for fallen women who were prostitutes and the idea that Laura is shown to be a fallen woman shows how overbearing desire can lead to one's downfall. As Rossetti worked closely with these Fallen Women he shows how the vulnerability of women is also explored in other poems in the collection who made Clare whose juxtaposition from Nell who was "dressed like a village maid" immediately indicates her transgression from being passive to a more active character.

As the extract continues, we are able to see how Laura becomes a victim of female entrapment however as "she kissed and kissed her" we are able to see how the sacrificial act of Lizzie who "tossed" her silver penny which was stolen for female genitalia shows how Laura is able to be freed from the curse of the Goblin men as she is redeemed through the use of a simile that she is "like a raging thing freed" which is symbolic of her female entrapment. As she kisses
Lizzie "with a hungry mouth" is sympathetic important in showing the extent of hardship which makes her a passive character as opposed to Lizzie who remains strong and active whilst the Goblin Man abuse her. The reader is able to see how Rossetti's use of female entrapment can also be explored in from The Antique where "a woman's words are weak" which shows how women are subjected to become victims of male patriarchy which links to the idea of female entrapment. Moreover, the sacrificial act of Lizzie mirrors Christ's sacrifice as this biblical allusion links the theme of sisterhood as Lizzie cradle her sister alluding to the idea of redemption and salvation and Laura is then able to have "pleasure past and anguish past" which shows her overcoming her downfall. The theme of sisterhood can also be shown as Rossetti dedicated the poem to her sister who became a nun which could be reflective of how Laura can overcome through the idea of religion. Additionally, through the use of the third person narrative shows how the reader as well as the poem's main purpose was to be told outward as

Rossetti at first said that the poem was meant to be a children's fairy tale which shows how the salvation of Laura and her transformation from a vulnerable, passive character allows her to now transcend these attributes and overcome the idea of becoming a 'fallen woman', however the contemplative ending of 'Is it death or is it life' indicate the duality of life and death and show how
Examiner commentary

This response shows a good understanding of the question and the extract. It has a clear line of development showing how Laura's transformation develops from a state of entrapment and desperation through being freed and experiencing redemption. The role of Lizzie’s ‘sacrificial act’ is clearly acknowledged (AO1). There is good use of quotation to support ideas but close analysis of textual detail and poetic techniques is less developed (AO2). Good use is made of contextual material – Rossetti’s work in Highgate and the use of biblical allusion (AO3). Links are made to the rest of the poem (the repetition of the phrase ‘come buy, come buy’) and other poems. These links are relevant but not fully developed (AO4). Overall, this is a quite secure level 5 but more AO2 analysis of imagery and form would have improved the response.

(Level 5; 23 marks)
Discuss the ways in which Tennyson portrays the speaker’s thoughts and feelings of madness in the following extract from *Maud*.

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

**Question 10 - Level 5 response**

| 10 | Throughout the extract and the poem as a whole, Tennyson portrays the persona as a man touched with symptoms of insanity, which is shown in his thoughts and feelings consistently in the poem. The idea of madness is effectively shown in the first stanza, with the use of continuous verbs, i.e., *driving, burying, marrying, burying*. The use of these verbs show the pace of the persona’s thoughts cycling through his mind, with the person thinking of marriage followed immediately by death. The use of death here could arguably be used to express the fatalistic attitude of the persona, whom constantly lives with dying as shown by the opening verse of the stanza, *Death, long dead*. This idea lines up the end of the poem where the narrator accept[s] the doom assigned, which shows he is ready to die, which was likely in the Crimean War of the 1850s where many men did not return home alive. |
In the first stanza, Tennyson uses onomatopoeic language to show the person’s madness, e.g. “clamour and rumble, and ringing and clatter.” The use of onomatopoeic sounds is implemented by Tennyson to show a cacophony of noise within the person’s mind. This creates a sense of chaos in his mind stemming from an averie of sound. This continues throughout the remaining part of the poem, sounds continue to haunt the persona, such as Maud’s “singing,” which shows he is driven mad through sound not visions.

Another point demonstrating the persona’s madness is his obsession with the business of others, even after he killed Maud’s brother, which was a crime punishable by death in the 19th Century. An example of this obsession is stanza 3, in which the persona remarks “a vile physician, babbling, The case of his patient - all for what?”. This shows the persona’s feelings of distain for those who try to help others so as it is all for nothing which is shown by the rhetorical question, emphasizing his nihilistic attitude. The persona also uses hyperbole with the persona answering his own rhetorical question with more nihilistic language, which highlights his obsession with death and suffering, “a world of the dead?”
Examiner commentary

This response just achieves level 5. It maintains a steady focus on the question and the extract; the argument has a clear line of development as it shows how the extract presents different aspects of the persona’s ‘madness’, including his thoughts on society (AO1). There is some evidence of good textual detail supported by appropriate terminology and analysis of effects: ‘consecutive verbs’, onomatopoeia, the sounds of Maud’s singing. Not all references to technique are developed (for example, the accurate but only glancing reference to ‘morbid imagery’) and some of the analysis lapses into imprecision (for example, the section concerned with the ‘random structure’ of the stanzas) (AO2).

Some precise links are made to the rest of the poem (AO4) but there is scant precise attention to context (AO3). Overall, this response is fully competent and just presses level 5 in the quality of its understanding and flashes of analysis.

(Level 5; 22 marks)
Question 7 - Level 4 response

The following extract is set just after January and May have married and January is showing May “frishe May” his garden where only be end May can go using a “silver a skirt” This is the build up to the main plot in the poem in which January May and Damyan meet in the tree to tree and meet the lustful desire for one another.

The garden Chaucer has given January January’s garden a biblical sense of the Garden of Eden where Adam and Eve as the “beautie of the gardyns would reverence the beauty of the Garden of Eden.

In this extract Chaucer shows the reader this skill of writing poetry and his use of knowledge which he adds to the extract and through-out the poem by using Pluto and Phe Proserpina and the imagery of them watching over the garden; However, to the reader we are
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**Exemplar Candidate Work**

Pluto and Proserpina were not extremely happy in marriage with Pluto actually forcing Proserpina to marry him.

Chaucer also uses a variety of rhyming couplets to pass through the poem but in this extract the is actually an increase in the amount which allows the extract to be read more gently which is questionable as to why Chaucer has done so. As the extract is almost the complete opposite of gentle however it could be the way create the build up to the next verse due to how calm the Chaucer has written it.

Chaucer repeats the use of adjective of “noble” when describing Januarie which can be said to be extremely ironic as it can be said that Januarie is far from “noble” due to his actions of sleeping around and only marrying to suit his desire and to allow him to not be sinned when he dies. This could also link into The Merchant’s Prologue as it could be said that the “Armed bestrid” and how unhappy the Merchant is in his marriage which could foreshadow the way Januarie is and the outcome of his marriage. Some argue whether The Merchant’s Tale was actually
has an important aspect to how the
Merchant's marriage hadecome so miserable for the Merchant.

The last two couples of the
exact can be seen to be completely
ironic jum as "Now thou hast braft him
by the yere, for some of which
desireth he too dlen" the fact that
Januarie creates a sense of humor
by making Januarie loose his eygight
and go blind is ironic to what
has just happened in the play
and what will happen. As before this
extract Januarie has been blind to
May's actions and her secret lust
between herself and Damyian however,
he still sent May to Damyian when he
was "sick" and which by doing so
almost manage lead May and Damyian
to the next stage as she was able
to place her "letter" box under
Damyian's pillow and used "signs"
to utmost direct him to what will
happen in the garden to meet Damyian's
"lust" and "lire" for "freshke May".

Chaucer also shows how blind Januarie
is as he then later writes the plot of
the poem that Januarie when he sees
May and Damyian in the tree that
he Januarie then forgives May as
Proserpina has given May the ability
to lie and talk her way out of her
wrong doings by saying her once
Januarie gets his sight back some things are “imagery”. This could link to the idea that the Merchant finds women so crafty and in the time era when Chaucer had written The Merchant’s Tale women who were often seen as “sartens blood” which also could be ironic to the snake in the Garden of Eden and Eve eating the apple.

Chaucer also repeat uses repetition for May in the way when discussing Januarie he often uses the adjective “freshe” to describe May this is also highbrow and ironic due to May’s actions with sexual actions later with Damyan after this extract but also some one could say that when May was introduced she was “well known” and due to her not being from a less wealthy family it could mean she was a prostitute which Januarie was “blind” to due to her beauty.

Lastly, the extreme irony Chaucer has used with the names of Januarie and May as Januarie is associated with winter and May with spring therefore, the contrast between the two names Chaucer has chosen also is ironic and also could foreshadow
Examiner commentary

This is a secure level 4 response. The introduction places the extract straightforwardly in its context in the Tale (AO4) and the argument is competently structured in a mainly appropriate register, though there are lapses in register and clarity: the response observes that Januarie has been ‘sleeping around’ and, of the form, the response comments ‘how calm Chaucer has written it’ (AO1). There is evidence of textual detail, competently analysed: the use of ‘noble’ and ‘fresshe’ May and the significance of the names. There is some very competent analysis of the ironic significance of Januarie’s blindness: ‘biraff him bothe his yeri’. The use of rhyming couplets is correctly noted but their effect is not clearly analysed: the couplets allow ‘the extract to be read more gentle’ (AO2). Sound links are made to the rest of the Tale and the character of the Merchant (AO4) and there is some appropriate acknowledgment of the allusion to Eden and the significance of the myth of Pluto and Proserpine (AO3). This response satisfies the AOs competently but does not press the secure understanding and sufficient analysis of detail which would press level 5.

(Level 4; 19 marks)
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