

GCE

English Literature

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

Advanced GCE

Mark Scheme for June 2017

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This mark scheme is published as an aid to teachers and students, to indicate the requirements of the examination. It shows the basis on which marks were awarded by examiners. It does not indicate the details of the discussions which took place at an examiners' meeting before marking commenced.

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

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

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Annotation	Meaning
	Positive Recognition
	Assessment Objective 1
	Assessment Objective 2
	Assessment Objective 3
	Assessment Objective 4
	Attempted or insecure
	Analysis
	Detailed
	Effect
	Expression
	Link
	Answering the question

Question	Indicative Content	Marks	Guidance	
				Levels
1a	<p>Candidates are likely to look in detail (AO2) at the separate characters, their various interactions with each other as lovers, friends and rivals as well as the effects created by their presentation as a group of four. Some candidates will consider social conventions and the extent to which the Lovers conform to the expectations these set up. It does not matter if candidates consider Shakespeare's Athens as the equivalent of an Elizabethan city, or an effort at historical re-creation. The male lovers may be seen as less strongly individualized than the female. Hermia and Helena develop considerable individuality in some productions, at least while they are quarrelling, Helena's fierceness contrasting with Hermia's apparently more manipulative personality. Some may feel that Hermia and Lysander's love duet ('The course of true love never did run smooth') profits from this pair's lack of individuality: they speak for lovers everywhere. Effective responses will show understanding of the concept of literary stereotyping. There is no need to look for equal treatment of all four lovers. Candidates may show awareness of recent critical debate on relevant topics (AO3), most probably the impact of feminist readings (Helena's conservatism, Hermia's feistiness); they may also refer to recent productions.</p>	30	<p>In section A, the dominant assessment objectives are AO3 (**), to offer responses informed by interpretations of other readers, and AO2 (**), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts.</p> <p>Answers are also assessed for AO1 (*), to articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression and AO4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and understood.</p> <p>This guidance is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions.</p>	<p>Level 6 26 – 30 marks</p> <p>Level 5 21 – 25 marks</p> <p>Level 4 16 – 20 marks</p> <p>Level 3 11 – 15 marks</p> <p>Level 2 6 – 10 marks</p> <p>Level 1 0 – 5 marks</p>

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1b	<p>This question invites candidates to examine the idea that ‘it is a simplification to say that the Court represents order and the Forest disorder.’ The two settings provide a framework for the action. Candidates are likely to explore the contrasts represented by the settings such as civilisation/nature or the fairy/human world and the extent to which these overlap throughout the play. Some candidates may wish to discuss the idea that the Court and the Forest also represent a complex balance of forces, presided over by their respective rulers; they may also explore the associated notion that the forest has laws like the city, and that one setting can learn from the other, particularly when characters from the Athenian court have been exposed to the forest. Some may feel that the 1950s concept of the ‘Green World’ (Northrop Frye) is still highly relevant to the play (AO3). In this reading the Courtly World is enriched by contact with the complex mixture of imagination, dreams, folklore and hidden desires that the forest represents. At the end of the play many will suggest that the two worlds of Court and Forest meet when the fairies arrive to bless the marriages. Candidates may refer to recent productions.</p>	30	<p>In section A, the dominant assessment objectives are AO3 (**), to offer responses informed by interpretations of other readers, and AO2 (**), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts.</p> <p>Answers are also assessed for AO1 (*), to articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression and AO4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and understood.</p> <p>This guidance is intended to indicate aspects of questions that may feature in candidates’ answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions.</p>	<p>Level 6 26 – 30 marks Level 5 21 – 25 marks Level 4 16 – 20 marks Level 3 11 – 15 marks Level 2 6 – 10 marks Level 1 0 – 5 marks</p>

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2a	Candidates may discuss, with appropriate detail (AO2), any of the various ways in which Cleopatra is presented. Many will see 'infinite variety' as the key to her character, generating a range of emotion from the practical and devious to the regal and domineering, the latter especially demonstrated towards the end of the play. There is some scope to consider how other characters depict her, too (or how she influences them to do so), especially the usually sceptical Enobarbus, who sells the myth of the Queen of Nile to eager Roman listeners. Cleopatra is, in a way, the heir of the Pharaohs and of Alexander the Great, so there is plenty of scope for her to build a queenly image. At the end of the play she dresses as the goddess Isis. But she also compares herself with a nurse, a milkmaid and a drudge. Some candidates may compare Cleopatra to the other, less mercurial, female characters, especially Octavia. Candidates may be aware of current critical views of the play (AO3), particularly those taking issue with the Victorian view that Cleopatra's less exalted qualities (manipulativeness, deviousness etc) show the 'dark side' of women. There may be reference to recent productions.	30	<p>In section A, the dominant assessment objectives are AO3 (**), to offer responses informed by interpretations of other readers, and AO2 (**), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts.</p> <p>Answers are also assessed for AO1 (*), to articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression and AO4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and understood.</p> <p>This guidance is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions.</p>	<p>Level 6 26 – 30 marks</p> <p>Level 5 21 – 25 marks</p> <p>Level 4 16 – 20 marks</p> <p>Level 3 11 – 15 marks</p> <p>Level 2 6 – 10 marks</p> <p>Level 1 0 – 5 marks</p>

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				Levels
2b	Honour is a recurring theme; it is part of the code of conduct which governs ‘manly’ behaviour on and off the battlefield. As such, it can be ‘won’ or ‘lost’ and it needs to be continually demonstrated. Octavius points out how much Roman virtue Antony demonstrated in his pursuit of the rebel consuls (1:4), and how little he is showing now. Antony’s ‘dishonour’ may focus on his betrayal of Octavia, his mistakes as a general and the botched break-out at Actium. Answers may also evaluate Pompey’s refusal to murder his guests during the party in Act 2 Scene 7, a key scene where the rebel leader holds his honour more highly than political success. Candidates may also wish to discuss the notion of ‘honourable death’ and what this confers on the character concerned. Both Antony and Cleopatra choose the ‘high Roman’ fashion of suicide, and Cleopatra’s choice of death rather than dishonourable exhibition in Rome will be seen as key by many. Octavius guards the appearance of his honour with care, while often acting deviously or pragmatically.	30	<p>In section A, the dominant assessment objectives are AO3 (**), to offer responses informed by interpretations of other readers, and AO2 (**), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts.</p> <p>Answers are also assessed for AO1 (*), to articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression and AO4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and understood.</p> <p>This guidance is intended to indicate aspects of questions that may feature in candidates’ answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions.</p>	<p>Level 6 26 – 30 marks</p> <p>Level 5 21 – 25 marks</p> <p>Level 4 16 – 20 marks</p> <p>Level 3 11 – 15 marks</p> <p>Level 2 6 – 10 marks</p> <p>Level 1 0 – 5 marks</p>

Question	Indicative Content	Marks	Guidance	
				Levels
3a	<p>Candidates should explore with relevant illustrative detail (AO2) King Lear's actions in the play, weighing up to what extent he compromises, or sees the value of compromise. Many will feel that he never so clearly 'wants it all' as in the love-test scene, where he demands the quiet life of retirement, absolute obedience and affection from all three daughters who will also look after his possessions and lands; meanwhile he insists on retaining one hundred knights and all the attributes of a king. Candidates are likely to argue that later in the play Lear starts to learn the value of compromise (the bargains with the delinquent daughters, for instance). The storm, however, leads him to brood on the extreme sufferings of unaccommodated man, and his madness seems to teach him mainly that everybody is motivated by an uncompromising mixture of sexual desire and self-interest. Answers are likely to argue that he gains a measure of (temporary) restraint when he is reunited with Cordelia. Some candidates may point out that Gloucester is less stubborn and learns more quickly than Lear (AO3); there is likely to be reference to recent productions.</p>	30	<p>In section A, the dominant assessment objectives are AO3 (**), to offer responses informed by interpretations of other readers, and AO2 (**), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts.</p> <p>Answers are also assessed for AO1 (*), to articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression and AO4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and understood.</p> <p>This guidance is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions.</p>	<p>Level 6 26 – 30 marks</p> <p>Level 5 21 – 25 marks</p> <p>Level 4 16 – 20 marks</p> <p>Level 3 11 – 15 marks</p> <p>Level 2 6 – 10 marks</p> <p>Level 1 0 – 5 marks</p>

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3b	<p>This question invites candidates to evaluate the view that 'In the world of <i>King Lear</i>, deceiving others is how you get on.' (AO3) Most will grasp that the phrase 'the world' of the play enables them to explore the point of view of very self-interested characters (e.g. Oswald), comparing it with the wholly altruistic (e.g. Kent). Candidates are likely to look in appropriate detail (AO2) at the various deceptions practised within the play, particularly Edmund's scheme to disinherit Edgar. Many will point out that the deceiver (Edmund) gets on just as easily as those (Regan, Goneril and Cornwall) who are more upfront about their cruelty (Goneril's major deception is practiced on her sister). A key argument is likely to be that many of the play's most significant actions show selfless devotion, not ambitious deceit, from Gloucester's old retainer and Cornwall's servant, to the Fool's home truths and Kent's resourceful constancy. Oswald, that anachronistic Renaissance courtier, is a perfect example of the middle-ranking hypocrisy that gets on in this play. Lear himself clearly believes the title proposition, or at least says so on Dover Beach. References to recent productions, as always, will be of value.</p>	30	<p>In section A, the dominant assessment objectives are AO3 (**), to offer responses informed by interpretations of other readers, and AO2 (**), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts.</p> <p>Answers are also assessed for AO1 (*), to articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression and AO4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and understood.</p> <p>This guidance is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions.</p>	<p>Level 6 26 – 30 marks</p> <p>Level 5 21 – 25 marks</p> <p>Level 4 16 – 20 marks</p> <p>Level 3 11 – 15 marks</p> <p>Level 2 6 – 10 marks</p> <p>Level 1 0 – 5 marks</p>

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4a	<p>Candidates need to look in detail (AO2) at Miranda's relationship with Prospero, meaning that in some responses there will be as much about Prospero as about her. Even in the first scene there is room for her intelligence and moral sense to 'prompt questions' of her father, and responses are likely to explore whether Miranda's sense of duty has limits. She seems to view the recalcitrant Caliban exactly as he does, for example, yet she pays little heed to Prospero's warnings about Ferdinand. Answers are also likely to explore the way in which love of Ferdinand (in 3:1) lifts her to a general sense of independence. Good answers may also consider Miranda's transition from daughter to wife, highlighted by the wider views of human and social life included in the masque, and how this affects her relationship with Prospero, who seems more interested in his own salvation in the final movement of the play, leaving the lovers to their destiny. Miranda's high view of human nature remains a characteristic throughout the play (O brave new world!), though some will seize upon the vignette of the chess game, in which she appears to condone cheating. Candidates may be alert to critical views of the play (AO3), and may refer to recent productions.</p>	30	<p>In section A, the dominant assessment objectives are AO3 (**), to offer responses informed by interpretations of other readers, and AO2 (**), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts.</p> <p>Answers are also assessed for AO1 (*), to articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression and AO4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and understood.</p> <p>This guidance is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions.</p>	<p>Level 6 26 – 30 marks</p> <p>Level 5 21 – 25 marks</p> <p>Level 4 16 – 20 marks</p> <p>Level 3 11 – 15 marks</p> <p>Level 2 6 – 10 marks</p> <p>Level 1 0 – 5 marks</p>

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4b	<p>This question invites candidates to evaluate the statement ‘authority is there to be challenged.’ (AO3). No play in the canon is more hospitable to varying readings than <i>The Tempest</i>, whether political, allegorical or philosophical. Consequently candidates are likely to view Prospero’s authority in various ways, from the benign to the tyrannical, with some arguing that the more resolute, authoritarian Prospero is overcome by his more magnanimous other self (‘the rarer action is in virtue than in vengeance’). Antonio may be enlisted to show the limitations of Prospero’s forgiveness. Some may point to the important first scene, in which the courtiers have demonstrably less authority over the storm than the professional sailors. Difficult servant/master relationships, such as Caliban and Ariel with Prospero, and the desire of underlings to seize authority (for example the brutal alliance between Stephano and Caliban) may also be addressed. Answers may also consider the possibility that authority is relinquished when it is no longer needed. Candidates may be alert to recent critical readings of the play which have returned it from a colonial to a Mediterranean setting (AO3); they are likely to refer to recent productions, including Julie Taymor’s film.</p>	30	<p>In section A, the dominant assessment objectives are AO3 (**), to offer responses informed by interpretations of other readers, and AO2 (**), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts.</p> <p>Answers are also assessed for AO1 (*), to articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression and AO4 (*), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and understood.</p> <p>This guidance is intended to indicate aspects of questions that may feature in candidates’ answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions.</p>	<p>Level 6 26 – 30 marks</p> <p>Level 5 21 – 25 marks</p> <p>Level 4 16 – 20 marks</p> <p>Level 3 11 – 15 marks</p> <p>Level 2 6 – 10 marks</p> <p>Level 1 0 – 5 marks</p>

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				Levels
5	<p>This question invites candidates to consider the ways in which 'Love brings out the best and worst in mankind' (AO3) by looking with appropriately detailed reference (AO2) at the treatment of 'love' in their chosen texts. There is scope to explore the darker portrayal of love as lust or desire, particularly in the three Jacobean plays, where more innocent or conventional forms of love are side-lined or done down. <i>The Rivals</i> offers more Romantic possibilities, though Faulkland's version of sentimental love is rather self-indulgent. The poetry texts provide many variations on romantic love, from the Wife of Bath's rather aggressive sentimentality to Milton's celebration of an ideal marriage (and exploration of its vulnerability). Love in Blake and Marvell is subtle and many faceted, the dark and light side both investigated with great psychological acuity, as in 'The Clod and the Pebble' or 'The Gallery'. Answers may also discuss contextualised gender roles which are often controlled by social convention (AO4). All texts offer appropriate material.</p>	30	<p>In section B, the dominant assessment objectives are AO3(**), to explore connections and comparisons between different literary texts, informed by interpretations of other readers, and AO4 (**), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and understood.</p> <p>Answers are also assessed for AO1 (*), to articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression and AO2 (*), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts.</p> <p>This guidance is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions.</p>	<p>Level 6 26 – 30 marks Level 5 21 – 25 marks Level 4 16 – 20 marks Level 3 11 – 15 marks Level 2 6 – 10 marks Level 1 0 – 5 marks</p>

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				Levels
6	<p>This question invites candidates to consider the idea that ‘Literature usually mixes humour with a tinge of cruelty’ through a comparison of their two pre-1800 texts (AO3). Ford and Webster both introduce humour as the ‘horrid’ or toxic side of their Italianate setting (murder and torture as stage-shows) while Volpone crafts the humour of brutal excess and exquisite exploitation. Sheridan’s satirical targets (especially Faulkland and Mrs Malaprop) are often made cruelly ridiculous. The Wife of Bath raises a laugh at the expense of most if not all of her previous husbands, with dark knockabout comedy focusing on Jankin. Milton’s humour is subtle, often packed into epic simile or learned reference; Marvell’s is equally subtle, and just as troubling, as in the displays of learned wit in such poems as the enigmatic and troubling ‘The Fawn’. Though there is not a lot of humour in Blake some may find unexpected black humour in poems such as “A Poison Tree”. Many answers will simply describe humorous effects, but better ones will focus on the element of cruelty. All texts offer appropriate material.</p>	30	<p>In section B, the dominant assessment objectives are AO3 (**), to explore connections and comparisons between different literary texts, informed by interpretations of other readers, and AO4 (**), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and understood.</p> <p>Answers are also assessed for AO1 (*), to articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression and AO2 (*), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts.</p> <p>This guidance is intended to indicate aspects of questions that may feature in candidates’ answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions.</p>	<p>Level 6 26 – 30 marks</p> <p>Level 5 21 – 25 marks</p> <p>Level 4 16 – 20 marks</p> <p>Level 3 11 – 15 marks</p> <p>Level 2 6 – 10 marks</p> <p>Level 1 0 – 5 marks</p>

Question	Indicative Content	Marks	Guidance	
				Levels
7	<p>This question invites candidates to consider the proposition that 'Literature shows us that marriage is often an arena for conflict' through a comparison of two pre 1800 texts (AO3). All of the set texts offer examples of marriage. In the Jacobean plays the unions are bleak and frequently tempestuous, with virtuous wives such as Isabella (in <i>The White Devil</i>) and Celia (in <i>Volpone</i>) linked to lightweight or exploitative husbands. Parma in <i>Tis Pity She's a Whore</i> is the focus of a number of plots concerning cuckoldry and sexual excess. In Sheridan it is the road to marriage, rather than marriage itself, that is the scene of conflict, though all the characters, even Mrs Malaprop, have vigorous marital ambitions, Lydia's keen to control her husband, Julia's to be controlled. Marriage is more obviously an ideal in <i>Paradise Lost</i> and Marvell's serene 'Upon Appleton House', though in both texts there is scope for threat and discord. The Wife of Bath turns marriage into a (comparatively creative) battleground. Blake tends to focus on the darker side of marriage, the 'marriage hearse' analysed with cruel acuity. By exploring the representation of marriage, good answers are likely to explore the causes of conflict, potential resolutions and consider the influence of accepted societal norms. (AO4) All texts offer appropriate material.</p>	30	<p>In section B, the dominant assessment objectives are AO3(**), to explore connections and comparisons between different literary texts, informed by interpretations of other readers, and AO4 (**), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and understood.</p> <p>Answers are also assessed for AO1 (*), to articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression and AO2 (*), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts.</p> <p>This guidance is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions.</p>	<p>Level 6 26 – 30 marks Level 5 21 – 25 marks Level 4 16 – 20 marks Level 3 11 – 15 marks Level 2 6 – 10 marks Level 1 0 – 5 marks</p>

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8	<p>The drama texts offer opportunities to explore openings, scene setting and the presentation of characters and their histories, with Giovanni's chop-logic with the friar, Lodowick's banishment, and Volpone's address to his earthly saint (money) all providing arresting starts. <i>The Rivals</i> begins in Lydia's boudoir, which is also her library, offering something like a survey of fashionable reading habits. Candidates may wish to explore the fact that Book Nine of <i>Paradise Lost</i> is a discrete episode within a wider narrative, Milton setting the scene with an autobiographical interlude that includes plenty of backstory. The Wife of Bath's <i>Prologue and Tale</i> is also part of a larger text, though the Wife draws attention to herself rather than her part in Chaucer's larger purpose. Marvell and Blake provide scope too for the discussion of narrative beginnings, especially when the former takes us on a philosophic journey through a situation or landscape, or when Blake jumps into ballad-like narratives with challengingly naïve narrators. The question does not confine answers to the beginning of texts; better responses will show how openings often contain proleptic hints of what is to come, or will explore the developing structure of the work. (AO4) is likely to be literary rather than historical. All texts offer appropriate material.</p>	30	<p>In section B, the dominant assessment objectives are AO3(**), to explore connections and comparisons between different literary texts, informed by interpretations of other readers, and AO4 (**), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and understood.</p> <p>Answers are also assessed for AO1 (*), to articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression and AO2 (*), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts.</p> <p>This guidance is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions.</p>	<p>Level 6 26 – 30 marks</p> <p>Level 5 21 – 25 marks</p> <p>Level 4 16 – 20 marks</p> <p>Level 3 11 – 15 marks</p> <p>Level 2 6 – 10 marks</p> <p>Level 1 0 – 5 marks</p>

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				Levels
9	<p>This question asks candidates to consider the idea that ‘villains are always fascinating’ through a comparison of two pre-1800 texts (AO3). Both audience or reader perception and the reactions of other characters are likely to shape answers. Candidates writing on Jacobean drama may well explore the mixed emotions which the complex character of villains often provokes, for example Volpone’s aestheticism and Mosca’s audacity. Giovanni in <i>‘Tis Pity</i> and Vittoria in <i>The White Devil</i> also seem designed to provoke ambiguity, as does that selfconscious artist Lodowick (‘I limbed this night-piece and it was my best.’ In <i>The Rivals</i> scheming Mrs Malaprop and Sir Lucius have moments of charm or vulnerability, while sympathy for Milton’s devil in his moments of ‘stupid goodness’, and for the Wife of Bath – egregious, manipulative, but satisfied – should produce satisfying answers. Marvell’s subtlety and sophistry may lead to identification of unexpected villains, such as Cromwell and even the hero of ‘To his Coy Mistress’. Some candidates may explore the ‘villains’ in Blake’s poetry as representatives of social injustice. The moral stances underpinning the texts may lead to an understanding of societal norms and their influences (AO4). All texts offer appropriate material.</p>	30	<p>In section B, the dominant assessment objectives are AO3(**), to explore connections and comparisons between different literary texts, informed by interpretations of other readers, and AO4 (**),to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and understood.</p> <p>Answers are also assessed for AO1 (*), to articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression and AO2 (*),to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts.</p> <p>This guidance is intended to indicate aspects of questions that may feature in candidates’ answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions.</p>	<p>Level 6 26 – 30 marks Level 5 21 – 25 marks Level 4 16 – 20 marks Level 3 11 – 15 marks Level 2 6 – 10 marks Level 1 0 – 5 marks</p>

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10	<p>This question invites candidates to consider the proposition that ‘Literature often brings to the familiar a hint of mystery’ through a comparison (AO3) of two pre–1800 texts. The question invites candidates to consider how writers creatively present familiar situations in ways which seem new or unfamiliar. All the Jacobean texts have Italian settings, full of surprises for an English audience. This is especially true of the highly stylised setting of Venice in Jonson’s <i>Volpone</i>. Vittoria is sometimes frail and unsophisticated, more often a woman of mystery (‘the devil in crystal’). <i>Tis Pity</i> seems to tell a straightforward moral tale, but ‘pities’ Annabella in and for her sufferings. <i>The Rivals</i> has much comedy of misunderstanding, and deliberate mystification, Lydia particularly surprising us (and her lover) with her attitude to love. There are many unexpected depths in the apparently familiar <i>The Wife of Bath’s Prologue and Tale</i>, not least the effortless way she turns male strength to weakness, argues herself out of corners and makes a hero out of a rapist. Milton brings the depiction of our immortal parents down to earth, thus humanising his poem (the opposite of what the question demands). Marvell’s writing, thinking and subjects are full of artful surprises, often making commonplace locations and images the starting point for something much larger. Blake’s <i>Songs</i>, especially, combine familiar settings with hints of heavenly significance. All texts offer appropriate material.</p>	30	<p>In section B, the dominant assessment objectives are AO3(**), to explore connections and comparisons between different literary texts, informed by interpretations of other readers, and AO4 (**), to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and understood.</p> <p>Answers are also assessed for AO1 (*), to articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression and AO2 (*), to demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts.</p> <p>This guidance is intended to indicate aspects of questions that may feature in candidates’ answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions.</p>	<p>Level 6 26 – 30 marks</p> <p>Level 5 21 – 25 marks</p> <p>Level 4 16 – 20 marks</p> <p>Level 3 11 – 15 marks</p> <p>Level 2 6 – 10 marks</p> <p>Level 1 0 – 5 marks</p>

APPENDIX 1

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

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