

**A LEVEL**

**Examiners' report**

# **ENGLISH LITERATURE**

**H472**

For first teaching in 2015

**H472/01 Summer 2024 series**

# Contents

Introduction .....	4
Paper 1 series overview .....	5
Section 1 overview .....	8
Question 1 (a) .....	9
Question 1 (b) .....	9
Question 2 (a) .....	10
Question 2 (b) .....	14
Question 3 (a) .....	14
Question 3 (b) .....	15
Question 4 (a) .....	15
Question 4 (b) .....	16
Question 5 (a) .....	17
Question 5 (b) .....	17
Question 6 (a) .....	18
Question 6 (b) .....	19
Section 2 overview .....	25
Question 7 .....	26
Question 8 .....	27
Question 9 .....	28
Question 10 .....	32
Question 11 .....	33
Question 12 .....	34

## Introduction

Our examiners' reports are produced to offer constructive feedback on candidates' performance in the examinations. They provide useful guidance for future candidates.

The reports will include a general commentary on candidates' performance, identify technical aspects examined in the questions and highlight good performance and where performance could be improved. A selection of candidate answers is also provided. The reports will also explain aspects which caused difficulty and why the difficulties arose, whether through a lack of knowledge, poor examination technique, or any other identifiable and explainable reason.

Where overall performance on a question/question part was considered good, with no particular areas to highlight, these questions have not been included in the report.

A full copy of the question paper and the mark scheme can be downloaded from OCR.

### Would you prefer a Word version?

Did you know that you can save this PDF as a Word file using Acrobat Professional?

Simply click on **File > Export to** and select **Microsoft Word**

(If you have opened this PDF in your browser you will need to save it first. Simply right click anywhere on the page and select **Save as . . .** to save the PDF. Then open the PDF in Acrobat Professional.)

If you do not have access to Acrobat Professional there are a number of **free** applications available that will also convert PDF to Word (search for PDF to Word converter).

## Paper 1 series overview

H472/01 (Drama and Poetry pre-1900) is one of the three components which make up OCR's A Level in English Literature. The examination requires candidates to write about a Shakespeare play of their choice (from a set list of six texts), firstly commenting on a passage and secondly responding to an essay question. In the second half of the examination, candidates choose one of six questions and write an essay comparing two texts (one drama and one poetry) from a selection of ten works in total, written before 1900. This is a closed text examination.

Candidates are likely to perform well on the paper if they keep in mind the dominant Assessment Objective for each part: AO2 [linguistic analysis] in Section 1 (a); AO5 [different interpretations] in Section 2 (b); AO3 [the significance and influence of contexts] in Section 2. They will also succeed if they bear in mind the importance of coherent, accurate expression (AO1 – which applies in all three parts of the paper).

Candidates who did well on this paper generally:	Candidates who did less well on this paper generally:
<ul style="list-style-type: none"> <li>wrote accurately and legibly</li> <li>indicated on their script which questions they were answering</li> <li>wrote an appropriate amount for each question</li> <li>remembered the conventions of writing about literary texts in an examination context, bearing in mind the format and requirements of the paper</li> <li>remembered that English is a creative subject, and tried to be original and imaginative (rather than formulaic)</li> <li>made sensible question choices, answered the specific requirements of those questions, and did not infringe the rubric of the paper</li> <li>remembered to address the relevant Assessment Objectives for each question type</li> <li>displayed sound knowledge of terms such as 'poetry', 'verse', 'prose', 'blank verse', and 'iambic pentameter' when discussing the Shakespeare passage (but did not rely on punctuation in the passage, particularly exclamation marks, when presenting their analysis)</li> <li>considered linguistic features and dramatic devices as inherent elements of texts (rather than as techniques to be 'spotted')</li> <li>treated critical views, performance examples, and contextual information as 'organic' elements of the response (rather than as something to be added in).</li> </ul>	<ul style="list-style-type: none"> <li>wrote inaccurately or illegibly, or answered in note form (sometimes failing to indicate which question was being answered)</li> <li>wrote very short or very long responses</li> <li>produced answers which could be followed in a linear fashion by the examiner (rather than assembling a series of notes which had to be pieced together, perhaps by following a series of numbered/asterisked passages)</li> <li>wrote generally rather than responding to a specific question</li> <li>focused their response on the incorrect Assessment Objectives for that part of the paper</li> <li>answered on an incorrect combination of texts, although there was (again) a significant decline in rubric infringements during this series</li> <li>'twisted' responses away from the question to address a preferred topic when an expected passage or question was not set</li> <li>followed a knowledge-intensive approach (perhaps absorbed during the study of GCSE) and used complex literary terms for their own sake, or 'listed' examples of performances or critical views without blending these into the argument or used contextual information as 'bolted-on' material which was not integrated into responses.</li> </ul>

The paper was very well received. Positive comments were noted from candidates, centres and examiners. Examiners were again quick to comment on the degree of personal response, creative engagement, and relevant social/political discussion apparent in the responses of many candidates. This was especially welcome when answers responded to the specific questions set and when candidates considered the Assessment Objectives being covered. There was again this year an intent by candidates to explore (in a literary context) matters of race, gender, mental health, and climate change. During a period of perceived global crisis, and in the middle of a UK General Election campaign, candidates were keen to discuss matters of politics and corruption, with (for example) real politicians and members of the Royal Family sometimes being referenced in responses. The approach to the expression of ideas was generally formal and controlled in the current series. Candidates are again reminded that the assessment of this unit is holistic (and positive) and that formulaic approaches are not necessarily expected. Indeed, more creative approaches continued to serve many candidates very well, although centres would do well to remember that certain conventions do apply when expressing ideas about literary texts in an examination context.

Examiners did note that many of the techniques currently fashionable in the teaching of English at GCSE are beginning to make their way through to responses at A Level. Often these were very helpful, but, at times, a dependence on 'feature spotting' and on the use of knowledge for its own sake meant that answers did not always meet the expectations of the subject at this Level. Examiners did report, though, that it was again a real pleasure to mark so many impressive, thoughtful, and creative responses. Developments in the personal, imaginative, and original qualities of candidates' responses continue to increase. The key skills required for success in an examination, such as responding effectively to the question, managing time appropriately, and writing clearly and with accurate expression, were often demonstrated. It was again encouraging to conclude not only that the core skills of English Literature were being nurtured and refined by candidates, but also that the ability of candidates to focus the experience of their learning in examination conditions was generally notable and positive.

Although there was improvement in the presentation of responses during the current series, many examiners did comment on ongoing difficulties with expression and legibility. Candidates often used the time available very effectively, but quite many responses were seen which were either fragmentary or very long indeed. It should be remembered that an assessment of this kind does invite a formally structured set of responses. 'Think more; write less' continues to be a valued maxim for this paper. The number of scripts submitted in typed format this series once again increased significantly. The quality of typed work continues to improve generally, although some work was seen which was full of errors of expression. It was often good to infer that candidates had taken the time to check their typed work. Once again there were significant examples of poor handwriting during the current series. This is perhaps inevitable at a time when many candidates could rarely practice their handwriting during their course. Some answers were difficult to follow when examiners were presented with a series of non-chronological fragments which were loosely linked by a system of numbers, letters or asterisks.

## Assessment for learning



- candidates and centres are reminded that examiners approach the assessment of this unit positively and holistically
- it is not always necessary for candidates to use highly complex technical terminology to 'improve' their responses (AO2). 'Feature spotting' alone is rarely helpful, and the use of technical terms for their own sake generally adds very little to a candidate's overall response. Candidates should be encouraged to realise that they do not need to 'tick off' a long list of such terms in their responses, that linguistic effects can sometimes be described using more approachable means, and that any discussion of linguistic techniques is most effective when these are linked to the effect they have on the meaning and reception of a text
- contextual information (AO3) and critical/performance material (AO5) is most effective when it is used sparingly and in a targeted way to support the literary qualities of a response. 'Knowledge' which is 'bolted-on' often fails to add a great deal to a candidate's responses
- candidates are again reminded that answers do not need to be excessively lengthy for this unit. Excellent responses to the questions on the unit can be succinct and focused, and candidates are not expected simply to write as much as they can throughout the entire time allocated for the examination. 'Think more; write less' continues to be a good maxim for candidates to observe.

## Section 1 overview

### Key point call out - Shakespeare editions

It is worth reminding centres of OCR's stated policy to select passages for consideration in part (a) from the Alexander text of Shakespeare's works (published by Collins in the UK). This will have implications for the choice of edition used in the classroom.

### OCR support

Please remember that set text changes are being planned for the Shakespeare section of this unit in the future (from first teaching in September 2025). This will provide new opportunities for centres and candidates, and further details about the planned changes will be available from OCR in the months ahead.

Many impressive responses were seen to both parts (a) and (b) in Section 1. *Hamlet* was once again by far the most popular option choice in this part of the paper, but responses to all the set texts were seen. *Twelfth Night* was another popular choice, and there were many responses to *The Tempest* and *Measure for Measure*. There were quite a few responses to the less popular *Richard III*. Once again *Coriolanus* was not a popular choice. Candidates should be reminded that they are required to answer on the same play for parts (a) and (b). Different approaches are required for parts (a) and (b), with an emphasis on linguistic and dramatic effects (AO2) in the former, and on critical interpretations and performance examples (AO5) in the latter. Other Assessment Objectives (3 and 4) are not assessed in this part of the paper, although some candidates do not seem to be aware of this given the focus of their answers. Candidates are not expected to cover every aspect of the passage in part (a), and a line-by-line analysis is rarely the most suitable approach. Part (a) responses invite consideration of dramatic effects as much as linguistic techniques. For part (b) a more formal, developing structure to the response would-be appropriate. Reference to named critics and specific performances is not required, although these could be helpful in a part (b) response. Complex technical terminology is not necessarily expected, but if candidates do choose to use terms such as 'prose', 'verse', 'poetry', 'blank verse', and 'iambic pentameter', then they should be certain of their meaning and relevance. Some technical terms were used to great effect, but others seemed to have been absorbed less successfully into A-Level study from a more formulaic approach to the study of English at GCSE. It is always worth reminding candidates that some aspects of punctuation (often including exclamation marks) have sometimes been editorial additions to the plays.

## Question 1 (a)

### 1 *Coriolanus*

Answer **both** parts (a) and (b).

- (a) Discuss the following passage from Act 1 Scene 6, exploring Shakespeare's use of language and dramatic effects. [15]

This was not a popular text choice at all in the current series. Candidates chose to comment on the lively, exuberant (even ecstatic) quality of this passage and on the fact that the slightly disjointed nature of the meter (at times) tends to reflect this. The cumulative effect of the descriptions of acts of war was shown to be significant. Candidates pointed out that the passage is full of military references (both literal and figurative) and that there is a clear sense that acts of war are being both glorified, and misreported: rumour is rife on a battlefield. The comparison of aspects of battle to a wedding night provided an interesting area for speculation on the part of some candidates. Others chose to mention the verbal echo of another great Shakespearean warrior (Henry V) in the metaphor of the greyhound. Coriolanus' key conflict, with Aufidius, is signalled: already he wishes things to be determined in single combat. The fluctuations in rhetoric between Cominius and Marcius are notable. Candidates chose to comment on the fact that the play's hero is presented in a variety of complex perspectives - across the course of the play - as his difficult relationship with Rome (and its values) is explored. This scene probably confirms that Coriolanus is at his best in a military crisis ('Make you a sword of me?') which did not accord with the taste of all candidates.

## Question 1 (b)

- (b) 'A play about military values.'

Using your knowledge of the play as a whole, show how far you agree with this view of the play *Coriolanus*.

Remember to support your answer with reference to different interpretations.

[15]

A few answers to this question were seen. Some candidates found a great deal of supporting material for their essay in the passage section (a) for this play. Better answers ranged more widely. Most candidates agreed with the statement in the prompt quotation for this question - although some candidates chose to suggest that play is, in fact, about political as well as military issues, and considered how militarism infects family relationships in the play, between Coriolanus and his mother. The Tribunes' attempted coup shows Rome and war to be inseparable, and the military values presented require unquestioning unity and dedication from Roman citizens. Candidates sometimes chose to consider the fact that Coriolanus himself sometimes comes into conflict with the military values of Rome and dies an enemy of Rome at the hands of Rome's enemies. Some essays considered the view that there is little room for personal views or individual fulfilment in the military society of Rome (and that this is where the dramatic centre of the play originates). Candidates sometimes chose to cite a variety of performance versions of this play where military effects feature significantly.



## Question 2 (a)

### 2 *Hamlet*

Answer **both** parts **(a)** and **(b)**.

- (a)** Discuss the following passage from Act 3 Scene 3, exploring Shakespeare's use of language and dramatic effects. **[15]**

Once again this was the most popular single text on the paper. Candidates chose to comment on the intimacy and intensity of this important scene. They sometimes contextualised this scene of two characters and placed it within the play's mixture of private soliloquies and grand public 'performances'. Claudius is presented here in a very different context to his public assertion of authority at the start of the play. Here we glimpse his tortured soul and his moral predicament. Shakespeare presents these via a range of rhetorical and dramatic devices (notably exclamations and rhetorical questioning) which aptly portray the confusion of Claudius' mental state. Hamlet's response is famously unexpected. He does not show compassion to Claudius; nor does he seem to appreciate his dilemma. Instead, he argues that to kill Claudius in a state of grace defeats the purpose of his revenge. Some candidates argued that this is an unreasonable use of theology; others that it is a creative one. Many thought that not killing the King at this, his best opportunity, is more evidence of Hamlet's habitual procrastination. The scene is curiously intimate, albeit at cross purposes. Candidates were sometimes keen to point out the irony of the ending of the passage, where Hamlet does not register that Claudius' prayers are futile, that the King is not in a state of grace at all.

## Exemplar 1

2	a)	<p>This extract is of great significance in the play. It is the first time <del>Hamlet</del> Claudius admits his crime, and the Ghost's identity is thus affirmed. Here, Hamlet <sup>hears</sup> <del>watches</del> Claudius's admission after the mouse trap and watches with bated breath as Claudius begs for mercy from the heavens. Here, Claudius questions the judgement of a higher power, an aspect which he and Hamlet, throughout the play, explore, and are confounded by. Overall this extract deals with guilt, justice and most prominently, the ambiguity of fate and higher powers which guide our actions.</p> <p><del>Claudio</del> Shakespeare uses language to convey Claudius' guilt. and Claudius calls his crime 'rank', conveying a sense of disgust, exacerbated by the word 'smells', suggesting that he finds his own crime grotesque. <del>and here</del> This reveals an important new facet of Claudius's personality, complicating his role as a clear-cut villain. Claudius repeatedly uses the laments 'O!' This conveys the extent of his great anguish at his <del>the</del> current state. Claudius calls his soul 'lured', his bosom 'black as death' - all suggest corruption and the allusion to death suggests that his <del>more</del> crime has begun to eat at him, his morality and has a physical effect on him. The triadic structure: 'O wretched state! O <del>lured</del> soul bosom black as death! O lured soul'</p>
---	----	--

reinforces and exacerbates his feeling of malcontent, and his self-deprecation, ~~revealing his~~ complicating our view of him as a 'satyr' and a 'bloated king'. Shakespeare also uses tricolon structure - 'My crown, my own ambition and my queen' - to reinforce Claudius' initial greed and remind us of his corrupt nature. Claudius evokes Shakespeare involves the imagery of violence - 'thicker than Italy with brothers' blood' - to convey the notion that Claudius is haunted by his act, the physical act of violence. His exclamation (though grammar was added later) 'A brothers murder!' in the middle of the line exacerbates his horror at what he has done.

Shakespeare in this passage explores the recurring theme of divine justice and retribution which permeates the whole play. Claudius's uncertainty at ~~a~~ concerning <sup>dangerously</sup> ~~his~~ ~~own~~ mercy and his status in the afterlife is evoked by questions - 'What then? What rests?' His pithy, short questions evoke his desperation to understand whether he can be forgiven. He commands angels - 'Help angels. Haste away' - ~~forgetting~~ his hopelessness at redeeming himself, suggesting only divine powers can help him now. Similarly Hamlet's questions ~~the action~~ that ambiguity is highlighted in this passage; he questions 'how his audit stands who knows

same heaven?' Hamlet — to highlight his  
 vulnerability. Hamlet reinforces the theme of  
 divine justice by

His language is also used here to highlight  
 Hamlet's adoption of the revenge hero  
 exacerbated by Claudius' admissions  
 of guilt. He uses Caesar's 'And now I'll  
 do it —', 'Avillain kills my father;  
 to exacerbate his uncertainty. He conveys  
 his realisation — he describes his father before  
 his death — 'grossly / full of bread' to  
 emphasise the impurity of his  
 murder — 'grossly' conveying a sense of  
 disgust, while 'full of bread' emphasises the  
 contrast between Claudius' ~~his sins~~  
 piousness compared to old Hamlet

Exemplar 1 is a part (a) response to *Hamlet* demonstrating excellent and appropriate use of linguistic analysis (AO2).

## Question 2 (b)

(b) 'A play in which characters are preoccupied with justice and morality.'

Using your knowledge of the play as a whole, show how far you agree with this view of the play *Hamlet*.

Remember to support your answer with reference to different interpretations.

[15]

Many responses to this question were seen. This had the potential to be a wide-ranging question, although candidates sometimes chose to focus their response on a narrower aspect of the play (and they were entitled to do this and could perform very effectively as a result). Some candidates chose to focus on the private dilemmas of Claudius and/or Hamlet, as suggested by the passage in part (a), although there was plenty of potential to range more widely. The word 'preoccupied' sometimes prompted value judgements in some answers. Candidates could choose to consider 'justice and morality' as a single aspect of the play; others separated and defined the two terms as distinct categories. Many candidates chose to focus entirely on the implications of the issues in the prompt quotation for Hamlet (alone) and it was possible to construct a very successful answer using this approach, considering the implications of the murder of Old Hamlet and the way this leads to the hero's detailed considerations of revenge, retribution and injustice (with all these matters being considered from many different angles in the character's series of soliloquies and monologues, of course). Other clamourers for justice included Laertes, another would-be revenger; victims of injustice, or rough justice, included Ophelia and the capital sentence carried out on Rosencrantz and Guildenstern. The best answers sometimes engaged with, and evaluated, a series of critical perspectives (perhaps including references to named critics) about these issues. Candidates often also cited performance versions of the play which highlight issues of justice and morality.

## Question 3 (a)

### 3 *Measure for Measure*

Answer **both** parts (a) and (b).

(a) Discuss the following passage from Act 1 Scene 4, exploring Shakespeare's use of language and dramatic effects. [15]

This was a popular text choice in the current series (although perhaps not as popular as in recent years). Candidates chose to comment on many features in this telling and revealing extract. The opening of the passage introduces the convent as a female space, Vienna as a Catholic society, and the novice Isabella as a young idealist who wishes to be proved by the strictest curbs on her freedom. Lucio announces a prurient interest in Isabella's virginity, then retreats (jokily) into a double standard by which for him some women (nuns) are effectively saints, 'enskied' beyond sexual attentions. It is impossible to control the familiarity of his thoughts, though Isabella does her best to do this: 'You do blaspheme the good in mocking me.' In the final section of the extract Lucio focuses more on the current predicament of sexuality in Vienna, on the naturalness of Claudio's crime, the chilliness of the Deputy Angelo and (arguably) the irresponsibility of the Duke in putting him in charge. This scene, and contact with Lucio, arguably gives the idealistic Isabella a glimpse of the fallen world she will be dealing with when she goes out into the city.

## Question 3 (b)

(b) 'The play explores the importance of honesty and purity in love relationships.'

Using your knowledge of the play as a whole, show how far you agree with this view of *Measure for Measure*.

Remember to support your answer with reference to different interpretations.

[15]

Quite a few responses to this question were seen. Many candidates pointed out that the terms 'honesty' and 'purity' are probably not the first to come to mind when considering love relationships and sexual morality within the world of *Measure for Measure*. Indeed, many productions of the play tend to emphasise visual sexualised imagery (rather than honesty and purity) in their staging, and some answers cited some of these. Some candidates chose to explore the idea that the play shows, in the end, that purity, honesty and love have the potential to triumph, but moral extremism, like Isabella's ('more than our brother is our chastity') will need to be tempered to fit with a comic ending. Other 'difficult' manoeuvres taken up by sexual 'purity' include the bed-trick and Mariana's willingness to marry the wanton and perjured Angelo. Strong candidates were aware that this is an early seventeenth century Protestant play dealing with the irregularities (many condoned by a Duke disguised as a Friar) of a Catholic city. A carefully considered and synthesised exploration of the topic (perhaps incorporating a range of critical views and taking into consideration a number of performance examples) was found to be more rewarding than a simple list of behaviours or attitudes.

## Question 4 (a)

### 4 *Richard III*

Answer **both** parts (a) and (b).

(a) Discuss the following passage from Act 1 Scene 2, exploring Shakespeare's use of language and dramatic effects.

[15]

This was not a popular text choice, but some responses were seen. Candidates had plenty to say about this scene in the play. We witness Gloucester/Richard at his most audacious, theatrical and persuasive (and this is reflected throughout in his language). Candidates chose to comment on the techniques used by Richard to change radically the opinion of Lady Anne and, ultimately, it seems, to win her heart. Candidates sometimes chose to discuss the flattery used by Richard, the initial resistance from Anne, and then her apparent conversion. The stichomythia-type effect at the centre of the passage presents a turning point in the relationship between the two characters. Clearly the coda to the scene presents the previous events of it in a very different, and negative, light, as Richard seems amazed at the success of his own subterfuge. Some candidates chose to discuss the dramatic tension implicit in the onstage confrontation between these two characters, and the way Gloucester seems to boast of his slaughter of King Henry VI and the Prince of Wales, rather than conceal it. Details of specific facial expressions are described in the text, and the impact on the scene of the visual props (the sword and the ring) is highly dramatic and effective.



## Question 4 (b)

**(b)** 'The power of Richard's personality dominates the events of the play.'

Using your knowledge of the play as a whole, show how far you agree with this view of the play *Richard III*.

Remember to support your answer with reference to different interpretations.

**[15]**

Some responses to this question were seen. This question clearly leads on from the events presented in the passage-based question (a) but both the question and the prompt quotation here required candidates to consider the figure of Richard more widely. Most candidates tended to agree with the idea suggested, and demonstrated both that Richard is a powerful personality and that he dominates the events of the play, only losing his ability to control events in the final third. Better answers offered more than just a generalised character description of Richard or a list of the events he is involved in, concentrating instead on the way he dominates subsidiary characters, betrays those closest to him, like Clarence and Buckingham, and, perhaps most important, shares his charm and charisma (or his dark version of these qualities) with the audience, as if he is inviting them to join with him in winning a kingdom. Some candidates presented a more psychological treatment of the play, where Richard's disability or sense of victimhood represents his major motivation. As demonstrated in the passage for part (a) much of Richard's persuasive power lies in his linguistic skills, which dominate the scene not only with Lady Anne, but also the impeachment of Hastings and the pantomime of humility when he appears between two bishops. Investigation of different interpretations of Richard's character (AO5) sometimes included reference to theoretical approaches, named critics, historical sources and performance examples.

## Question 5 (a)

### 5 *The Tempest*

Answer **both** parts (a) and (b).

- (a) Discuss the following passage from Act 3 Scene 3, exploring Shakespeare's use of language and dramatic effects. [15]

This was a very popular text choice in the current series. This is the moment when Prospero's magic directly confronts his adversaries, Ariel snatching away a banquet in the disguise of a Harpy, and Alonso, who begins the scene with foolhardy courage, ending it by accepting his sinfulness. There was considerable potential for discussion of both linguistic and dramatic effects, especially the visual details given in (for Shakespeare) unusually elaborate stage directions. Candidates were sometimes tempted to discuss the performance history of this scene. The visitors to the island are temporarily silenced in this part of the play. Prospero makes a triumphalist speech, but from this point on his rage against the Neapolitans and Antonio will start to diminish. Ariel, who has so often seemed unwilling to perform tasks, seems in his element as an actor here. Alonso's speech of contrition represents his moment of complete conversion, albeit that he is still deceived into believing that his son has drowned. Like Caliban, the King becomes attuned to an isle full of noises, believing that the thunder 'basses his trespass.' Significantly nearly all of this seems to be lost on Sebastian and Ferdinand, who are still skirmishing away against Prospero's forces at the end of the scene. Candidates often chose to comment significantly on the dramatic, visual elements of this scene.

## Question 5 (b)

- (b) 'Punishment is a key element in the play.'

Using your knowledge of the play as a whole, show how far you agree with this view of *The Tempest*.

Remember to support your answer with reference to different interpretations.

[15]

Many responses to this question were seen. This topic clearly follows on from the events in the passage for the (a) part of this question. More successful answers ranged widely in their consideration of the theme of punishment. Candidates could choose to discuss, among others: the original punishment of Prospero (and by implication Miranda) in the events before the start of the play which are then recounted in Act I, scene ii; the brutal treatment of Ariel by Sycorax, a regime partly continued by the threats of Prospero; Prospero's discipline of Caliban, 'whom stripes may move, not kindness'; the mock-shipwreck of the visitors to the island by Prospero, the deceptive shows of bereavement; even the likely retribution due to Stephano and Trinculo for their part in the underplot conspiracy. More successful answers moved beyond a mere catalogue to consider the place of punishment more broadly in the dramatic momentum and thematic development of the play, sometimes considering what the play has to say about retribution, vengeance, forgiveness and reward, particularly in an early seventeenth century context. There was also plenty of room for candidates to satisfy A05 by considering different critical attitudes towards punishment, and by exploring different staging approaches to the play, especially those which are less favourable to Prospero (possibly referring to specific performances in the theatre or on film).



## Question 6 (a)

### 6 *Twelfth Night*

Answer **both** parts (a) and (b).

- (a) Discuss the following passage from Act 1 Scene 5, exploring Shakespeare's use of language and dramatic effects. [15]

This was a very popular text choice in the current series and plenty of responses were seen. There was a great deal to comment on in this intimate dialogue. Candidates were keen to contextualise the unusual situation being presented (in which nothing is as it seems in terms of gender, rank, affections and appearances). Candidates were required to remember, though, that linguistic and dramatic effects should be the focus of an answer. At the outset of the passage Olivia's vanity in her appearance, and Viola's quick suspicion she may be 'too proud', were sometimes highlighted. Candidates often commented on the language of love and affection Viola quickly employs, including the story of Echo, linked with self-preoccupied Narcissus (perhaps representing Olivia?). The whole of the 'willow cabin' speech is about selfless devotion, and the language of love (rich with poetic and figurative elements) becomes foregrounded. Things change as mistaken identity and changing affections affect the dramatic irony of the scene. A form of intimacy develops, and Olivia's interest in Orsino's messenger should become, as pointed out by some candidates, manifest to the audience ('You might do much'). There is a subtle shift in power during the scene as Olivia, hitherto 'fair cruelty', becomes herself a lover, and candidates sometimes chose to comment on consideration of rank and fortune covered in the dialogue. At the centre of the scene, Viola's 'willow cabin' speech was sometimes seen as a kind of turning point, the first time Viola talks uninhibitedly about her feelings for Orsino. Dramatically there is in fact a great deal taking place in this apparently static scene from the initial unveiling of Olivia to the final grand gesture of departure from Viola.

## Question 6 (b)

**(b)** 'A play which shows that love demands we risk everything.'

Using your knowledge of the play as a whole, show how far you agree with this view of *Twelfth Night*.

Remember to support your answer with reference to different interpretations.

**[15]**

Examiners saw many responses to this question across the series. Better answers to this question focused on the risks involved in love (and there are many of those in this play as the passage for part (a) has demonstrated) and of the requirement of love that everything needs to be yielded up to its power. The question and the prompt quotation resulted in a wide range of different responses and opinions: many were possible and acceptable, but they needed to be justified by the text. Some candidates suggested subtly that the response to the issue in the prompt quotation might be different for each of the characters involved in the play but that overall, a single, unified view of love and its associated risks emerges by the end of the piece. The women take monumental risks and are happy to take them. Sebastian and Orsino seem to awaken to destinies they fully embrace. Sir Andrew's 'risk' in courting Olivia proves very expensive. Sir Toby falls in love with a lady who organises both the house and the lives of its inhabitants. Malvolio confuses love with social ambition. Antonio risks and loses all. Candidates often enjoy discussing concepts of gender, sexuality and identity in connection with this play and these ideas were often contextualised by candidates in connection with the age of Shakespeare, with our modern world, and with opinions held personally by individual students. Such discussions were often welcome and effective, especially if they were based on the text itself, and if they used evidence from critics and performances to support ideas.

## Exemplar 2

6	b	<p> <del>Like high + dry, Antonio</del>  <del>Dr Will Tom, Viola + Orsino</del> </p> <p>             It can be argued that the <del>a</del> Twelfth Night shows that love demands the characters risk everything. Arguably, this risk is necessary for the comedic nature of the play to truly work, but through this risk <del>and</del> the cruelty of comedy and of the nature of love comes to light. Interpretations from theatre critic <del>like</del> Gridley and academic Dr Will Tom, as well as Simon Goolwin's Twelfth Night <del>the</del> theatre production allow for           </p>
---	---	---

further analysis of the risks made for love.

~~Great~~ Love often demands a sacrifice. The play shows that when in love, characters have to risk complete loss. Critic Lilla Gridley argued that "Illyria is a world where characters can easily be left high and dry", and through an examination of Antonio's character this outlook can be supported. Antonio risked everything for his love of Sebastian, and put his freedom and life at stake by following Sebastian into Illyria knowing that he had "~~enemies~~ enemies in Orsino's court." Antonio willingly allows ~~to~~ himself to be arrested after protecting Cesario, who he believed to be Sebastian from duelling Aguecheek, ~~but~~ but when the man he believes to be Sebastian doesn't appear to even recognise him ~~and~~ Antonio loses all the hope he had of building a relationship with Sebastian, claiming that a "witchcraft" drew

him in. Even when all is revealed and Sebastian and Antonio ~~reunite~~ reunite, ~~Antes~~ Antonio ends up alone; all the ~~love~~ love, "without retention or restraint" that he gave to Sebastian was for nothing, as in his absence Sebastian has married Olivia. Simon Godwin presents a ~~devastating~~ devastating perception of Antonio's loss ~~at~~ during the ending scene of his Twelfth Night. National Theatre Production; while Sebastian parties and celebrates with his wife, Antonio is last seen walking into dark madows with his hood raised, entirely alone. The risk he took in loving Sebastian resulted in complete loss, and Antonio was truly left "high and dry."

Twelfth Night shows that love ~~at~~ demands risking comfort. Academic Dr Will Form describes the play as "giddily fluid in its gender dynamics", and while

these dynamics produce most comedic aspects of the play, for the character of Viola love means leaving the comfort of her male identity as Cesario and ~~establishing~~ revealing herself as a woman. Viola understands that Orsino cannot love her if ~~she~~ she presents herself as a man, and so, despite truly embracing her deception ("I am a gentleman"), Viola has to establish her true sex as a woman in order to be with Orsino, risking her comfort and his displeasure by doing so. Her one comfort in Illyria is risked by her deception, and though she evidently ~~appear~~ appears happier as Cesario ("as I am a man") despite the confusion it creates ("disguise, I see thou art a wickedness") Viola chooses to risk it and admit to being a woman, knowing that it could completely alter her relationship and her future with Orsino. Tom's interpretation provides a charming and accurate



		assessment of the risks Viola takes & for love.
		Twelfth Night does indeed demand that the characters risk everything for love, and while these risks & can produce <del>strengths</del> positives, they can end in tragedy. From a modern perspective, these risks are all the more obvious due to the deeper understanding of gender, homosexuality and love, and this produces a far more sympathetic view of the play as a whole.

Exemplar 2, a part (b) response to *Twelfth Night* demonstrating excellent use of critical and performance material (AO5).

## Section 2 overview

Many very good responses to this section of the paper were seen. All texts (and questions) were covered, although certain choices were markedly more popular than others. Ibsen and Rossetti continue to be very popular authors in this context. The popularity of Webster, Chaucer and Milton seemed to grow in this series. Marlowe and Coleridge were seen less frequently than in recent series. Sadly, the recent rise in popularity of Goldsmith on the unit was not matched in the very few responses seen using *She Stoops to Conquer* this time. Wilde was much less popular than in recent series and hardly any work was seen on Tennyson's *Maud*.

All the questions in the section worked very well; candidates and examiners seemed to be very happy with them. Question 9 was notably popular. Plenty of responses to Questions 10 and 11 were seen. Centres and candidates are reminded that a focused and succinct (yet discursive) approach to this section of the paper is likely to be a successful one. Candidates now appear to be better at making a successful option choice for this section of the paper, although some responses were again incomplete and trailed off into lists or notes. Many answers were disjointed or separated into different sections so that the overall development was difficult to follow. Four different Assessment Objectives are covered in this section of the paper (although not AO2), but it is worth remembering that AO3 (context) carries a notional 50% of the marks. As a reminder: this does not mean that half of any response needs to be solely contextual material. Context should be used to inform and support a literary response, rather than being included as 'bolted-on' chunks of knowledge for its own sake. Although there has been a marked improvement in the use of context by candidates across the life of the current specification, it was noted by several examiners in the current series that GCSE-style approaches to the use of context often had a rather simplistic effect when used in an A Level examination paper.



## Question 7

You should use **one drama text** from the list and **one poetry text** from the list in your answer:

Drama	Poetry
Christopher Marlowe: <i>Edward II</i> John Webster: <i>The Duchess of Malfi</i> Oliver Goldsmith: <i>She Stoops to Conquer</i> Henrik Ibsen: <i>A Doll's House</i> Oscar Wilde: <i>An Ideal Husband</i>	Geoffrey Chaucer: <i>The Merchant's Prologue and Tale</i> John Milton: <i>Paradise Lost Books 9 &amp; 10</i> Samuel Taylor Coleridge: <i>Selected Poems</i> Alfred, Lord Tennyson: <i>Maud</i> Christina Rossetti: <i>Selected Poems</i>

### 7 'Isolation is not a natural state for people.'

In the light of this view, consider ways in which writers explore the effects of solitude and seclusion on human beings. In your answer, compare one drama text and one poetry text from the above lists.

[30]

This was a popular question. Responses were seen in connection with many of the possible text choice combinations. 'Isolation' was considered from a variety of perspectives: literal, metaphorical, social, cultural, enforced. A few candidates did refer (contextually) to recent experiences of the COVID-19 pandemic, but this was only relevant if connections were made with the texts under consideration. Many answers broadly agreed with the premise in the prompt quotation. The best answers sometimes considered the difference between 'isolation', 'solitude' and 'seclusion', often drawing different conclusions for each of these states of existence.

With reference to the most popular text choices - *The Duchess of Malfi* is frequently placed in a state of isolation by those around her, and this is often a source of pathos in the play. A sense of the isolation of small-town Norwegian life is present in *A Doll's House*, but it is Nora's awareness of her comfort and self-indulgence that drives the plot. Januarie wilfully brings down on himself elements of both physical and moral isolation in *The Merchant's Prologue and Tale*. In the set books from *Paradise Lost* Adam and Eve's fall separates them from everything (including God's beneficence), though the devil's lonely journey into the world of light may seem equally compelling. Rossetti's poetry sometimes meditates about the individual soul, sometimes, as in 'Goblin Market', seeming to reflect on the saving power of community.

## Question 8

### 8 'Literature thrives on presenting creative thinking and actions.'

In the light of this view, consider ways in which writers explore creativity and the imagination. In your answer, compare one drama text and one poetry text from the above lists.

[30]

Very few responses to this question were seen. Candidates who opted for this choice tended to produce impressive answers of a very high quality. Overall, candidates tended to agree with the statement in the prompt quotation and in a few cases, responses presented a passionate defence of literature and the arts at an apparent time of crisis. These answers were most effective, of course, when they were related back to the chosen texts and their contexts. Candidates presented thoughts and actions which were influenced by the imagination and creativity in a wide variety of contexts and at best answers were able to show that a creative approach generally offered substantial benefits to the various characters presented in these texts.

With reference to the most popular text choices - The Duchess of Malfi thinks creatively to hide her marriage and save her skin, but Bosola offers the most conspicuous account of creative resourcefulness. Nora in *A Doll's House* finds herself in an untenable situation: her final act in the play requires all her powers of original thought and action and anticipates the response of other women too. We witness a range of creative thinking in Chaucer's tale as the action from start to finish requires imaginative thinking and creative solutions on the part of all characters, including the Merchant himself. Many of the difficulties in *Paradise Lost* could be said to arise from an excess of imagination and creativity on the part of the two human protagonists and the consequences are, of course, extreme. Balance is provided by the ego and inexhaustible resourcefulness of Satan, which proves less attractive. Rossetti's poetry frequently demonstrates creative and imaginative responses to everyday situations to achieve satisfaction or transcendence (frequently on a religious level).

## Question 9

### 9 'Love has the strength to triumph over every challenge.'

In the light of this view, consider ways in which writers present the power and effects of love. In your answer, compare one drama text and one poetry text from the above lists.

[30]

This was the most popular question in this Section of the paper. Many responses were seen. It was reassuring to see many candidates uphold the value of love, although many were realistic enough to realise that in the literary contexts represented by many of the set texts there was sometimes little room for optimism. Better responses often took into consideration the words 'power' and 'effects' in the question, and all responses tended to be more effective if they moved beyond a mere list of loving/loved characters to synthesise a thorough answer which explored ideas in depth and in the light of the various contexts which the question and texts invited. Work was seen by examiners in connection with almost all the text combinations possible in this Section of the paper, but by far the most popular option was a comparison of Ibsen and Rossetti.

In *Edward II* neither the loves of King and Queen, nor the illicit loves of King for Gaveston or Isabella for Mortimer can triumph over the sordid political adventures of this play, although extravagant language sometimes begs to differ. The Duchess of Malfi finds herself in a similar position. As with Edward, her early optimism is superseded by the cruel truth of events. The comic conventions of *She Stoops to Conquer* make sure that it is love which indeed triumphs at the conclusion of the play – even if the *deus ex machina* is the unlikely Tony Lumpkin. In *A Doll's House* the love between Torvald and Nora fails because he fails to defend her at a critical moment. Dr Rank is a sick man, unable to bring his love to life. Only the unlikely relationship of the 'villain' Krogstad and Mrs Linde seems to flourish. 'The Triumph of Love' is explicitly questioned in *An Ideal Husband* and yet the fallible central couple are reconciled, and Lord Goring pairs off with the feisty Mabel. Candidates sometimes chose to argue that love is thoroughly undermined in *The Merchant's Prologue and Tale*, partly because of the cynicism of the Merchant himself. Had it been present in the relationships presented, then a better outcome for all might have been achieved. The love between Adam and Eve is a constant feature of *Paradise Lost* Books 9 and 10, but it is clearly not enough to triumph over every challenge presented to them in the poem, and much of Book 10 is given over to fruitless bickering. Love, whether in a context of romance or of brotherhood or of nature-worship is at the centre of the world presented by Coleridge in his poetry (and it certainly does usually offer transformative powers). 'Dejection: An Ode' offers an intriguing exception. In Tennyson's *Maud* we witness a confused and even warped version of love which reaches lyrical heights, but eventually plumbs the depths of hallucination and tragedy. Love (whether for a friend, a lover, or God) is a central theme in Rossetti's poetry. The relationship between earthly and heavenly love is one of her consistent subjects.

## Exemplar 3

		<p>             Like the secrecy in the Duchess of Malpi,              In the Merchant's Tale, love for Janeyan, or lack of love              for Januarie leads to May embarking on an affair.              Similarly to the Duchess, May too goes against              norms, at a time when women were the              property of their husbands when they were married,              with Dunlop suggesting Januarie views May as              his property in a feminist reading. Through the              symbolic use of letters, Janeyan and May are able              to communicate their intentions to meet as Janeyan              is 'lovesick' and May views Januarie's sex as              'not worth a bene' which uses proleptic irony as              previously Januarie views unmarried life as              'not worth a bene'. May's love can be seen as              subversive for the middle ages period as women              were viewed as in the image of Mary, and May              goes against that chaste depiction. Chaucer              subverts the typical courtly love genre with           </p>
--	--	--

the inclusion of familiar sexual content, such as when May is having sex with Janyan while on Janyan's back, 'in no throng', showing that the desire between May and Janyan transcends the typical expected, respectable behaviours of a longing, yearning man and a married woman in a courtly love romance. This shows how Chaucer is depicting the effects of love and desire somewhat ironically.

In both texts, the writers depict the effects of subverted love. In the Duchess of Malpi, Ferdinand and the Cardinal's individual loves show a subversion of the power of love. For example, upon Ferdinand finding out about the Duchess' marriage he becomes sick with a lycanthropic madness and wanting her dead. He has persistent visions of seeing her with a 'strong-thighed bargeman' or a 'lonely squire' suggesting his incestuous desire for his sister and the subverted love he feels for her presenting itself as jealousy. Going to her with a 'rapier' can be seen as a phallic symbol connoting his love and jealousy mixed with wanting her dead. <sup>in a psycho-analytical reading.</sup> The love the Cardinal has for purity shows how the power of his love leads to him ordering the death of the Duchess. He declares 'can the royal blood of Arragon and Castille be thus abainted?' showing his disgust at the mixing of royal blood with blood of a

		commoner. Webster draws from the real story of this family, who were extremely prideful of their lineage. Equally they were historically descended from the child of an illegitimate son of the King of Naples, suggesting the Cardinal's love of purity comes from a place of shame. Webster exemplifies the power of the Cardinal's love of purity by having him 'arranged the death of the Duchess and her children four days since', showing in a Marxist reading the significance the upper class place on their status.
--	--	---

Exemplar 3 is part of a response to Question 9 (using the Webster and Chaucer texts) demonstrating excellent use of contextual material (AO3).

## Question 10

### 10 'Self-belief is presented as a dangerous quality in literary texts.'

In the light of this view, consider ways in which writers present characters who believe strongly in themselves. In your answer, compare one drama text and one poetry text from the above lists.

[30]

This was a popular question, with many responses being seen by examiners. Many candidates were quick to leap on the chance to criticise excessive self-belief (with some lively references to the modern world of politics and royalty being presented, for example) although responses were clearly most successful when answers were focused on the chosen texts and their contexts. The question prompted several effective responses which explored a selection of the possible text combinations available, and the terms of the question meant that many candidates relished the opportunity to explore their (perceived) villains and disruptors in the selection of texts available.

Candidates could present the view that Edward II possesses self-belief that amounts to obstinacy, but the other leading characters in this play tend to be sure of themselves, bringing about the major confrontations. The Duchess of Malfi, conversely, expresses a great deal of self-doubt and humility, while her 'Aragonian brethren' push self-belief to the limits. Marlow's apparent self-belief in *She Stoops to Conquer* is in fact proven to be shallow in the play, and it is the more profound confidence of Kate which might be said to triumph. Self-belief is displayed (with a variety of strengths) by the different characters in *A Doll's House*. Candidates presented a variety of views about whether the self-belief required by Nora in her momentous final decision is a dangerous quality or not. In *An Ideal Husband* self-belief proves a necessary quality for survival in the social and political world of the play, but self-knowledge is shown to be ultimately even more important. The focused and determined characters in Chaucer's Prologue and Tale often show a degree of self-belief which belies their moral and social failings. The Merchant seems to suggest that too much self-belief leads to blinkered selfishness. In *Paradise Lost Books 9 and 10* candidates often chose to focus on the character of Satan in terms of the power and danger of self-belief, with Adam and Eve learning and God the Father teaching, the great lessons of humility and worship. Doubt is perhaps a quality seen more often than confidence in Coleridge's poetry, though calm, inward vision is clearly encouraged. The dangerous presumption of the Mariner leads to a lifelong penance. The self-belief of the narrator in *Maud* leads to delusion, violence and death and could clearly be presented as dangerous. In Rossetti's poetry self-belief in all kinds of religious display are discouraged, though Christian convictions often involve self-knowledge and self-belief.



## Question 11

### 11 'Literature shows that people are capable of significant change.'

In the light of this view, consider ways in which writers present and encourage development and change. In your answer, compare one drama text and one poetry text from the above lists.

[30]

This was another popular question in this Section of the paper. Once again candidates were quick to pick up on the idea of change (as mentioned in both the question statement and the prompt quotation) but only in better answers was there a sense of answers grappling with the key terms: 'significant', 'present' and 'encourage development'. On the whole candidates did tend to agree with the prompt quotation, and examiners read a wide variety of answers which explored the idea of change in all the texts in the set list (and in a wide variety of combinations). Change often seemed to be a positive phenomenon, but the negative impact of unregulated change was also examined in some answers. Crucial moments of change which help to define the structure and impact of iconic literary works (such as The Fall in *Paradise Lost* and Nora's departure in *A Doll's House*) were often focused on by candidates. Context was employed particularly effectively when it moved beyond generalisations to help an informed and perceptive analysis of the ways in which texts have been written and received.

The King in *Edward II* does at times embrace change, but very often this comes too late (and candidates sometime chose to express the idea that his tragedy partly emerges from obstinacy). The Duchess in *The Duchess of Malfi* steadfastly pursues her ideals, while Bosola's mercurial character, and the limits of his self-knowledge, can prove confusing for the audience. The world of *She Stoops to Conquer* is often one of fixed roles, especially in the case of Miss Neville and Lumpkin, but Kate arguably leads Marlow to much stronger self-awareness, and better understanding of the sexual politics of class. Many candidates agreed with the prompt quotation as it applies to the central events of *A Doll's House* (although it was important to remember that Nora's profound changes are met with steadfast immutability from many of those around her, especially Torvald). Wilde's *An Ideal Husband* is largely about growth towards self-knowledge, as Lord Chiltern's moral compromises and Lady Chiltern's Puritanism have come to terms with. Changes of the physical, mental and emotional kind are seen aplenty in *The Merchant's Prologue and Tale*, although candidates often argued that the main protagonists of the work display very little moral progress by the end of the work. Change is, of course, central to the events of *Paradise Lost* Books 9 and 10 (and on a momentous scale) but change at the level of individual character is less obvious, except in the case Adam and Eve, who learn the basis of religious understanding. Change is sometimes at the centre of events presented in Coleridge's poetry, especially when an epiphany inspires personal and moral understanding, though sometimes change is affected (such as is the case with the Mariner) by a process of sin and expiation. Candidates could choose to present the view that an inability to change or develop forms the centre of the tragedy in *Maud* (as most clearly evidenced in the unnamed narrator). Change and shifts in thought are often central in the poetic works of Rossetti. Many of the poems present a turning point, a way of seeing the world in a new way, and subsequent personal development, often with religious implications.



## Question 12

**12** 'Literature suggests that human beings are essentially pessimistic.'

In the light of this view, consider ways in which writers explore the existence and effects of negative thoughts and actions. In your answer, compare one drama text and one poetry text from the above lists.

[30]

Quite a few responses to this question were seen, although the topic was not popular overall. Candidates were able to explore negative thoughts and actions in every one of the set works, and several text combinations were seen. As ever, the best responses tended to explore all the elements of the question (as presented in both the prompt quotation and the main statement) and contextual information was most effective when it was used sensitively and organically to aid the literary qualities of answers (rather than being tacked on in large chunks of historical detail). Quite a few candidates were keen to cite contemporary social and cultural conditions to present the idea that the world is currently a rather pessimistic place. Such an approach was most successful when it was tied specifically to a relevant exploration of the chosen texts in relation to the question itself.

With reference to the most popular text choices, there are moments of surprising positivity from *The Duchess of Malfi* in the context of the threatening series of events she faces, but Bosola's habitual cynicism eventually wins out over his better self. *A Doll's House* is a play that demonstrates the strength of the moral shackles which bind Norwegian society but holds out hope for Nora's conversion in its final phase. It could be argued that all three main protagonists in Chaucer's Prologue and Tale demonstrate remarkable single-mindedness about achieving their own goals, but the overall impression of the work is one of cynical pessimism. Adam and (especially) Eve in *Paradise Lost Books 9 and 10* show some glimmers of ambition but for the most part this is a story exploring remorse at the human situation, grounded in original sin. Again, in the poetry of Rossetti there are experiences of frustration and temptation (such as in 'Goblin Market') but these often provide the initial stage of a more complex presentation of an optimistic view of the human condition (as displayed frequently in the context of God's love and redemption).

# Online courses

---

## Enhance your skills and confidence in internal assessment

### What are our online courses?

Our online courses are self-paced eLearning courses designed to help you deliver, mark and administer internal assessment for our qualifications. They are suitable for both new and experienced teachers who want to refresh their knowledge and practice.

### Why should you use our online courses?

With these online courses you will:

- learn about the key principles and processes of internal assessment and standardisation
- gain a deeper understanding of the marking criteria and how to apply them consistently and accurately
- see examples of student work with commentary and feedback from OCR moderators
- have the opportunity to practise marking and compare your judgements with those of OCR moderators
- receive instant feedback and guidance on your marking and standardisation skills
- be able to track your progress and achievements through the courses.

### How can you access our online courses?

Access courses from [Teach Cambridge](#). Teach Cambridge is our secure teacher website, where you'll find all teacher support for your subject.

If you already have a Teach Cambridge account, you'll find available courses for your subject under Assessment - NEA/Coursework - Online courses. Click on the blue arrow to start the course.

If you don't have a Teach Cambridge account yet, ask your exams officer to set you up – just send them this [link](#) and ask them to add you as a Teacher.

Access the courses **anytime, anywhere and at your own pace**. You can also revisit the courses as many times as you need.

### Which courses are available?

There are **two types** of online course: an **introductory module** and **subject-specific** courses.

The introductory module, Building your Confidence in Internal Assessment, is designed for all teachers who are involved in internal assessment for our qualifications. It covers the following topics:

- the purpose and benefits of internal assessment
- the roles and responsibilities of teachers, assessors, internal verifiers and moderators
- the principles and methods of standardisation
- the best practices for collecting, storing and submitting evidence
- the common issues and challenges in internal assessment and how to avoid them.

The subject-specific courses are tailored for each qualification that has non-exam assessment (NEA) units, except for AS Level and Entry Level. They cover the following topics:

- the structure and content of the NEA units
- the assessment objectives and marking criteria for the NEA units
- examples of student work with commentary and feedback for the NEA units
- interactive marking practice and feedback for the NEA units.

We are also developing courses for some of the examined units, which will be available soon.

### How can you get support and feedback?

If you have any queries, please contact our Customer Support Centre on 01223 553998 or email [support@ocr.org.uk](mailto:support@ocr.org.uk).

We welcome your feedback and suggestions on how to improve the online courses and make them more useful and relevant for you. You can share your views by completing the evaluation form at the end of each course.

## Need to get in touch?

If you ever have any questions about OCR qualifications or services (including administration, logistics and teaching) please feel free to get in touch with our customer support centre.

Call us on  
**01223 553998**

Alternatively, you can email us on  
**support@ocr.org.uk**


For more information visit

 **[ocr.org.uk/qualifications/resource-finder](https://ocr.org.uk/qualifications/resource-finder)**

 **[ocr.org.uk](https://ocr.org.uk)**

 **[facebook.com/ocrexams](https://facebook.com/ocrexams)**

 **[twitter.com/ocrexams](https://twitter.com/ocrexams)**

 **[instagram.com/ocrexaminations](https://instagram.com/ocrexaminations)**

 **[linkedin.com/company/ocr](https://linkedin.com/company/ocr)**

 **[youtube.com/ocrexams](https://youtube.com/ocrexams)**

## We really value your feedback

Click to send us an autogenerated email about this resource. Add comments if you want to. Let us know how we can improve this resource or what else you need. Your email address will not be used or shared for any marketing purposes.



**I like this**



**I dislike this**

Please note – web links are correct at date of publication but other websites may change over time. If you have any problems with a link you may want to navigate to that organisation's website for a direct search.



OCR is part of Cambridge University Press & Assessment, a department of the University of Cambridge.

For staff training purposes and as part of our quality assurance programme your call may be recorded or monitored. © OCR 2024 Oxford Cambridge and RSA Examinations is a Company Limited by Guarantee. Registered in England. Registered office The Triangle Building, Shaftesbury Road, Cambridge, CB2 8EA. Registered company number 3484466. OCR is an exempt charity.

OCR operates academic and vocational qualifications regulated by Ofqual, Qualifications Wales and CCEA as listed in their qualifications registers including A Levels, GCSEs, Cambridge Technicals and Cambridge Nationals.

OCR provides resources to help you deliver our qualifications. These resources do not represent any particular teaching method we expect you to use. We update our resources regularly and aim to make sure content is accurate but please check the OCR website so that you have the most up to date version. OCR cannot be held responsible for any errors or omissions in these resources.

Though we make every effort to check our resources, there may be contradictions between published support and the specification, so it is important that you always use information in the latest specification. We indicate any specification changes within the document itself, change the version number and provide a summary of the changes. If you do notice a discrepancy between the specification and a resource, please [contact us](#).

You can copy and distribute this resource in your centre, in line with any specific restrictions detailed in the resource. Resources intended for teacher use should not be shared with students. Resources should not be published on social media platforms or other websites.

OCR acknowledges the use of the following content: N/A

Whether you already offer OCR qualifications, are new to OCR or are thinking about switching, you can request more information using our [Expression of Interest form](#).

Please [get in touch](#) if you want to discuss the accessibility of resources we offer to support you in delivering our qualifications.