

Examiners' report

A LEVEL

ENGLISH LITERATURE

**OCR Level 3 Advanced GCE in
English Literature**

H472

For first teaching in 2015

H472/01 Summer 2025 series

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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 responses 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 [Teach Cambridge](#).

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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:
• moved beyond set structures characteristic of GCSE English in order to approach the subject at a more advanced level • remembered that English is a creative subject, and tried to be original and imaginative (rather than formulaic) • made sensible question choices, answered the specific requirements of those questions, and did not infringe the rubric of the paper • remembered to address the relevant Assessment Objectives for each question type • 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) - and there was an improvement in these areas in the current series • considered linguistic features and dramatic devices as inherent elements of texts (rather than as techniques to be 'spotted') • treated critical views, performance examples, and contextual information as 'organic' elements of the response (rather than as something to be added in) • were able to offer sound statements about basic historical context (such as in references to Elizabethan/Jacobean/Victorian settings) • wrote accurately and legibly • indicated on their script which questions they were answering	• wrote inaccurately or illegibly, or answered in note form • sometimes did not indicate which question was being answered • wrote very short or very long responses • wrote generally rather than responding to a specific question, or 'twisted' responses away from the question to address a preferred topic when an expected passage or question was not set • focused their response on the incorrect assessment objectives for that part of the paper • did not answer all parts of the paper (as required by the rubric) • followed a knowledge-intensive, formulaic approach which was largely divorced from an authentic literary response (and which was perhaps acquired during the study of GCSE) • used complex literary terms for their own sake • 'listed' examples of performances or critical views without blending these into the argument • used contextual information as 'bolted-on' material which was not integrated into responses.

Candidates who did well on this paper generally:	Candidates who did less well on this paper generally:
- wrote an appropriate amount for each question - remembered the conventions of writing about literary texts in an examination context, bearing in mind the format and requirements of the paper.	

On the whole the paper was very well received. Many positive comments from candidates, centres and examiners were noted. A few less positive comments were also received (and these will be covered in the relevant sections below) but there was no overall effect on the validity of the paper. Examiners did again report that it was a real pleasure to mark so many impressive, thoughtful, and creative responses. Examiners also again noted that many of the techniques often currently dominant in the study of English at GCSE are continuing to make their way through to responses at A Level. This is, of course, understandable but - at times - a reliance on 'feature spotting' (especially in the case of AO2 literary techniques and dramatic devices) and on the use of abstract points of 'knowledge' for their own sake meant that responses did not always meet the expectations of the subject at this level. Some developments in the personal, imaginative, and original qualities of candidates' responses do still continue to increase though. This reflects the fact that English Literature at this level is clearly a creative subject. 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 good to note in the current series that there was a general improvement in the presentation of ideas by candidates, and that the organisation of material within and across responses was usually effective, pragmatic and helpful. It was again encouraging to conclude that the core skills of English Literature were being nurtured and refined by candidates (and their teachers). Even if there is perhaps some sense of the subject English being 'at a crossroads' in the wider world, there was nonetheless in the current series a clear sense of the importance of the subject, and of the fact that students are enjoying it and profiting from it.

Examiners often commented that the degree of personal response, creative engagement, and relevant social/political discussion apparent in the responses of many candidates in recent series was not so obvious this year. Once again, this could possibly reflect the fact that adaptations to the teaching of English at GCSE are now beginning to impact aspects of performance at A Level. Nevertheless, when answers responded to the specific questions set, and when candidates considered the Assessment Objectives being covered, then it was still possible to achieve a great deal. The approach to the expression of ideas was generally formal and controlled in the current series. Considerable improvement in this area was apparent. Answers were presented clearly and in chronological order, and it was generally less of a challenge for examiners to follow the order of candidates' thoughts this year. Candidates are again reminded that the assessment of this component is holistic (and positive). Although centres would do well to remember that certain conventions do apply when expressing ideas about literary texts in an examination context, it is nevertheless the case that examiners never have a fixed idea of 'expected' responses to the questions set.

Candidates generally seemed to use the time available to them very effectively in this series. There were fewer fragmentary or very long 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. It was often good to infer that candidates had taken the time to check their typed (and handwritten) work. There were fewer examples of very poor handwriting this year. It was notable in the current series that there was often confusion about the details of historical periods (with terms such as 'Elizabethan', 'Jacobean', 'Victorian' and

'Edwardian' often being used indiscriminately) but it was also good to see that candidates' ability to use technical terminology to discuss Shakespeare's language (employing terms such as 'prose', 'verse', 'iambic pentameter' and 'blank verse') was often more effective than in recent series. 'Appearance and reality' was a very popular area of thematic discussion for candidates in the current series, although it should be remembered that this topic cannot always be applied to every question without discrimination.

Assessment for learning



- Candidates are again reminded that responses do not need to be excessively lengthy for this component. Excellent responses to the questions on the component can be succinct and focused, and candidates are not expected simply to write as much as they can throughout the entire time allotted for the examination. There were some improvements in this respect in the current series.
- 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 productive when these are linked to the effect they have on the meaning and reception of a text. It is worth emphasising these points as candidates 'step up' to A Level from structures which they might have acquired during the study of English at GCSE.
- 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 does not add a great deal to a candidate's responses. Again, some candidates who have been drilled in these techniques at GCSE might need to adjust their practice as they move up to A Level.
- Candidates and centres are reminded that examiners approach the assessment of this component positively and holistically. There are no 'expected' or 'correct' answers.

Section 1 overview

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. *The Tempest* was another popular choice, and there were many responses to *Twelfth Night* and *Measure for Measure*. There were also quite a few responses to *Richard III* in the current series. Once again *Coriolanus* was not an especially 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. 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, and it was notable that candidates were generally more willing to explore this aspect of the passage this year. 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. Once again, there was a substantial improvement in this area in the current series. It is always worth reminding candidates that some aspects of punctuation (often including exclamation marks) have sometimes been editorial additions to the plays.

OCR support



Please remember that set text changes are planned for the Shakespeare section of this component in the future (from first teaching in September 2025).

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.

Question 1 (a)

1 *CORIOLANUS*

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

- (a) Discuss the following passage from Act 2, Scene 3, exploring Shakespeare's use of language and dramatic effects. [15]

This was not a particularly popular text in the current series. Some concerns had been received about the layout of the passage in the question paper, but this did not have any negative effect on candidates' performance. Although *Coriolanus* has a history of despising the 'many headed multitude', the citizens are conscious of his recent heroic achievements at Corioli and seem inclined - as the passage begins - to give him what he wants. Candidates indicated that there is some humour as the dialogue suggests both supplicant and 'voices' want to make Coriolanus Consul, but that every word that is said on either side makes this outcome less likely. Some compared Coriolanus' appearance before the people in a toga of humility with his soldier's garb at Corioli. He seems to despise and insult the lower orders, 'Hob and Dick', whenever he encounters them. He is uncomfortable as a beggar and lets everybody know it. His asides, throughout the passage, are dismissive, even insulting: 'Bid them wash their faces/And keep their teeth clean.' Coriolanus' bitter high-handedness is contrasted with the conscientiousness of the citizens, prepared to discuss with him every point he brings up. Menenius, as often in the play, tries to coach his protégé into mildness and 'kindness'. As usual he fails. Candidates picked up that after a few words in blank verse between petitions, the scene 'comes down' into the marketplace. The rest of it is in prose, until Martius offers a sequence of rather dismissive couplets and half-rhymes.

Question 1 (b)

- (b) 'The behaviour of Coriolanus inspires both admiration and contempt.'

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]

This question was answered by comparatively few candidates. The chosen passage had shown Coriolanus at his most uncomfortable, arrogant and tetchy, failing to convince a quietly sympathetic audience that he deserves reasonable reward for his exploits as a soldier. With his patrician friends, especially in wartime, he can speak with appropriate deference, any hint of superiority driven down beneath modest blushes. With these citizens he can only notice their untidiness and poor hygiene. He is at his best when rallying troops, and knows how to make soldiers follow him, if not Plebeians. The Volscians, after his defection to them, seem to follow him as readily as the Romans did. The characters who hold Coriolanus in greatest contempt are the Tribunes. They view him as the incarnation of patrician high-handedness, and his behaviour towards them tends to back up this view. They are able to work on his pride, his insolence and his insults, and convince a relatively benign, long-suffering citizenry to expel him from Rome as a kind of traitor. Candidates suggested that the play tends to make Coriolanus' self-damaging side more obvious than his diffidence, especially the self-sacrificing awareness of his mother's authority that finally confirms his tragedy. Most candidates divided their response between 'admiration' and 'contempt', but examiners were sympathetic to responses that found it hard to get on with the hero of this play.

Question 2 (a)

2 *Hamlet*

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

- (a) Discuss the following passage from Act 5, Scene 2, exploring Shakespeare's use of language and dramatic effects. [15]

This was – by far – the most popular text on the paper. There was a great deal for candidates to comment on in these final moments from the play. Surrounded by a pile of dead bodies, Hamlet utters his dying speech, perhaps surprisingly giving his support to Fortinbras as the next ruler of Denmark. 'Minor' characters such as Osric, Fortinbras and the Ambassadors lead the play off in a new direction at its conclusion. The brief reference to Rosencrantz and Guildenstern (i.e. their deaths) closes their story as Horatio absolves Hamlet from guilt in killing them. The 'silence' of the play's other dominant voices is notable; Horatio is left to speak his famous elegiac couplet, but also to show how much in the play was down to chance and accident as well as malice. Candidates chose to comment on the historically significant context of the certainty and continuity provided by Fortinbras in the conclusion to the play. Dramatically there was also a great deal to comment on in this extract: the visual, militaristic crowding of the stage (complete with related sound effects), the deceased mixed with the remains of the gathering at the duel, and the image of the dead Hamlet being borne aloft (complete with – by now – familiar meta-theatrical reference to a 'stage') all provided material for candidates to comment on. Some also mused on what kind of a ruler Fortinbras will make: magnanimous prince or military dictator.

Question 2 (b)

- (b) 'The brutality and confusion of the play's ending is unsettling.'

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]

This was a very popular question. Although some candidates and centres had questioned the focus of the task, it did not affect the quality of the responses seen and indeed examiners commented repeatedly on how effectively this question had worked. Candidates were able to draw on material presented in the context passage in part (a) of the question, and also on earlier events in Act 5, scene 2. They were also able to refer to the rest of the play and could choose to explore the events of the conclusion of the play in the context of the events which take place during earlier stages. Candidates working at the top of the range were likely to take this latter approach and to present an overall vision of the play's treatment of brutality and confusion (but with particular focus on the events of Act 5). Most candidates tended to agree with the prompt quotation in the question (citing the series of violent events, the number of deaths, and also the intended dramatic complexity of the range of plot developments and manoeuvres). Some discussed an apparent sense of order which emerges at the end of the play. This was sometimes related to the tragic presentation of the protagonist and a sense of possible catharsis. Others chose to explore the closeness of the ending to revenge theatre, melodramas and the 'theatre of blood'. Candidates working at the top of the range were able to refer to a wide range of performances of *Hamlet* on stage and screen to support their views about the conclusion of the play in its broader context.

Exemplar 1

The brutality and confusion of the play's ending is firstly conveyed through Laertes and Claudius' deception that leads to Hamlet's death ^{by} an unjust manner. Claudius previously encourages Laertes in his distracted state of grief that "revenge should have no bounds", ~~causing Laertes to~~ fuelling Laertes' determination to "cut his throat i' th' church" (referring to Hamlet), and leading him to poison his rapier so as to unfairly kill him in their duel. The fact that before the fight commences Hamlet offers a sincere apology for having, ~~in~~ in his words, "shot mine arrow over the house and hurt my brother" only emphasises Laertes' ~~brutal~~ betrayal of him, as he lies to his face in the line "I accept your love like love and will not wrong it". From here onwards the chaos and confusion of the final scene increases with Gertrude's dramatic death creating a visual spectacle as she cries "the drink, the drink Hamlet - I am poisoned" ~~followed~~ followed by Claudius' death, violently and dramatically inflicted by Hamlet's impulses: "venom to thy work!"

Andrew Foley describes the ending of Hamlet as a "moral chaos" of "meaningless disorder" as a result, commenting negatively on the unnecessary brutality and confusion ~~in~~ in which everyone, regardless of their varying degrees of innocence or guilt, meets their demise.

// The unsettling atmosphere of confusion is furthered by Fortinbras' entrance as the new heir to the throne, as this makes audiences question the future of Denmark and whether corruption will continue throughout the land. Fortinbras is described earlier by Horatio as "of unimproved mettle, hot and full" painting a picture of him as fiery and hot-tempered, which is furthered by the brutal language

describing how he has "sharked up a list of landless resolute" in order to recover by "strong hand" the lands his father previously lost. The term "sharked up" presents him as a violent leader and his "landless" followers suggest unlawful behaviour, emphasised by the ^{contrasting} description of the legality of how the lands were lost to the old king of Norway in the same scene by Horatio. Furthermore, it is said of Fortinbras that he is of "divine ambition puffed" and would go to war "even for an egg-shell" all of which suggests brutality could continue to consume the court of Elsinore under Fortinbras' ruthless rule, contributing to the unsettling end. In Kenneth Branagh's film interpretation of the play, he presents Fortinbras' arrival as an invasion, with soldiers smashing palace windows to enter, which furthers this idea.

However, the ending could also be interpreted as ~~leaving~~ leaving audiences with hope for the future as it could be argued that corruption is in fact ~~not~~ removed from Denmark. Hamlet at times also describes Fortinbras as a "delicate and tender prince", admiring him for his strength to take action, presenting him as a good, strong leader, and indeed he seems to respect and sympathise with Hamlet at the end, stating he has "proved most royal". Additionally, while Hamlet and Laertes ~~are~~ are initially against each other, in his dying moments Laertes asks him to "exchange forgiveness" admitting all and claiming to be "justly killed with [his] own treachery", creating a sense of ~~final~~ resolution, while this idea of justice is built upon as it is said that Claudius is "justly killed",

		with Hamlet having finally completed his task throughout the whole play of revenging his father's "foul and most unnatural murder", adding to this resolution and finality. In this this way Hamlet achieves, in critic A.C. Bradley's words, "a sweetness and nobility of nature" that leaves the audience with a "feeling of peace" at the end. The fact that only Horatio survives, acting as a constant beacon of hope and stability throughout the play, further suggests that corruption and brutality are no more, as he promises to Hamlet to "report [him] and [his] cause aright", in order to prevent the return of any corruption into Denmark. The 2017 Almeida production starring Andrew Scott ends with all the deceased characters joining each other at the back of the stage, evoking a heavenly atmosphere that could contribute to this interpretation of the ending being peaceful rather than entirely brutal or confusing. Overall, while the ending certainly is unsettling in its elements of brutality and confusing, there is also room to view the end in a light of peacefulness and hope for the future.
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An excellent part (b) response to *Hamlet* demonstrating a focused response to the question and a range of AO5 approaches.

Question 3 (a)

3 *Measure for Measure*

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

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

This was a fairly popular text choice. Candidates chose to comment on a large range of linguistic and dramatic effects. They chose to contextualise the events in the passage as they fit into the rest of the revelatory final scene of the play, and as they relate to events taking place much earlier in the play. The events of the passage fit in well with the ambiguous nature of this 'problem play'. The tone swings from the deathly and the serious to the highly comical. The ordered verse of the Duke alternates with the inventive if deceptive prose of Lucio. Dramatic irony abounds, and much of the comedy of the situation arises from the audience's enjoyment of Lucio's ignorance as he insults the Duke (unknowingly) to his face. Even the usually judicious Escalus is deceived into arresting the disguised Duke. Candidates chose to comment on the dramatic impact of the scene, on the theatrical climax when the Duke's identity is disclosed, and the speed with which Angelo weighs up his altered situation. Angelo's solemn final words reminded candidates of the power of leaders, of the balance of justice and mercy explored in the play; but some felt his immediate guilty plea and remorse enabled him to get off very lightly. Candidates commented that this passage is just one stage in the extraordinarily protracted final scene of the play, with its many windings and turnings.

Question 3 (b)

- (b) 'The characters in the play are intent on deceiving others in order to protect themselves.'

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]

Many responses were seen to this question. Candidates were able to draw on a wide range of examples of deception. Some were inclined to produce a list, but others (probably working towards the top of the mark range) were more inclined to develop a sophisticated, evolving response about the interrelation of self-protection and the deception of others in *Measure for Measure*. It was possible to cite a wide range of relevant characters and events in the play (from the Duke's action in absenting/disguising himself to Mariana's compliance in the 'bed trick' with Angelo). The play is full of individual acts of deception and self-protection, but the question clearly invited candidates to make a connection between these two elements and – by implication – explore the moral world of the play. Some candidates were familiar with a wide range of performance examples of the play in which elements of deceit and protection of the self are emphasised in order to exaggerate dramatic irony and comic effects. Some candidates looked at a sequence of individual characters. Does Isabella deceive herself about her vocation? Is the Duke justified in deceiving his subjects by assuming a disguise? Why does Lucio seem so addicted to deception and lying? To what extent does deception bring about the fair outcomes demanded by the Gospels (*Measure for Measure*)?

Question 4 (a)

4 *Richard III*

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

- (a) Discuss the following passage from Act 1, Scene 3, exploring Shakespeare's use of language and dramatic effects. [15]

This play was reasonably popular in the current series. Candidates chose to comment on the bickering throughout this passage, on the bitter family feuds presented, and on the context of the King's fatal illness and Clarence's imprisonment. What humour the passage contains stems from Richard, and is characteristically ironical, self-pitying, histrionic and artful. Candidates commented on the fact that this atmosphere of rancour and decay is contained within a formal, courtly structure (and they sometimes pointed to the sense of false politeness which is disguised in regular pentameters). This is, of course, a political play – and established techniques of rhetoric abound in this passage, which help characters to express harsh sentiments within a courtly framework. The dramatic sense of comings-and-goings within the scene also provide the passage with a sense of motion and development, and the image of the sick King in the background is an ever-present contrast to these portrayals. There is a strong element of dramatic irony: the King is repenting of his harsh treatment of his brother Clarence, whereas Richard, all smiles, has just confined him to prison and is sending him to his death. The passage is most notable for resentment of the good fortune of the low-born Woodville family. Several aristocrats join in these gibes. The Queen is already expressing her fears, resentments and vulnerability, even before the death of her husband. The Yorkist faction are starting to turn on themselves, as Queen Margaret demonstrates.

Question 4 (b)

- (b) 'The royal court is portrayed as a dangerous combination of family troubles.'

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]

A substantial number of responses to this question were seen. It was acceptable to base a very good response on the opening scenes of the play alone, with their friction between Edward and his brothers, although candidates working at a high level in the mark scheme were likely to base their answer to part (b) on a wider range of examples. The family troubles in *Richard III* are often shown to be a reflection in miniature of the wider political troubles England experienced during this time of Civil War. Candidates were, of course, familiar with the concept of a royal family being a source of strife, and even cited current events in the UK as critical evidence for this view. Such material was useful if it was managed with relevance and subtlety. Family troubles are always a source of good drama. The most frequently cited events were murders within the family: Clarence and the princes in the tower. Candidates chose to draw on a range of performance examples of *Richard III* to highlight particular instances of character portrayals which have emphasised individual participants in the play's dysfunctional families. Some focused particularly on the sufferings of Richard's mother, cruelly-treated wife and (especially) Queen Elizabeth Woodville at the hands of their near relative Richard.

Question 5 (a)

5 *The Tempest*

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

- (a) Discuss the following passage from Act 2, Scene 2, exploring Shakespeare's use of language and dramatic effects. [15]

This was a very popular text choice. Candidates were keen to point out that this scene features the play's 'lower orders'; they had just seen royalty planning murder in the scene which precedes it. The clear comic tone establishes a new pace for the play at this stage, and the combination of characters (who are employed here for broadly comic effect) provides a counterpoint to the events of the play so far, especially the social structures established on the island. Candidates' attention was also drawn, in the language, to the natural world of this locale – and they were also reminded of the lingering presence of the passing storm which gives the play its title. The humour of this scene derives from both linguistic and physical sources; there was plenty of potential for candidates to comment on the visual impact of the juxtaposition of these three broadly comic characters; and the element of song provided another dimension in this respect. The informality, and the range of worldly and ribald references from Trinculo and Stephano, provides a sharp linguistic contrast to Caliban (with his strangely-acquired elevated tone - exclusively in blank verse - yet often sordid choice of subject). Answers often pointed out both the similarities and differences between Caliban and his visitors. The language of 'othering', of commerce, and of intolerance in the passage also provided fruitful areas of discussion, especially the exhibition of 'dead Indians' in Europe, the use of 'savages and men of Ind' in a derogatory manner and, possibly, the tendency even thus early in their relationship to treat Caliban as 'other'.

Question 5 (b)

- (b) 'Stephano, Trinculo and Caliban provide much more than just comic relief 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]

A substantial number of responses to this question were seen. Clearly this question follows on directly from the passage set for this play in part (a) of the question. Candidates were able to draw on material in that passage, but those working at the higher levels in the mark scheme were likely to range more widely in their reference and response. Most candidates were likely to discuss the role that these three characters have in the comic momentum of the play; some discussed the concept of 'comic relief' and the role of this in the Shakespearean dramatic arc. At a low level in the mark scheme some candidates were inclined to provide mere character sketches of the three figures mentioned in the question. Some more sophisticated candidates attempted to offer a thesis about how these characters are linked in the thematic world of the play (perhaps even offering a Marxist interpretation of revolution coming from 'below', although such a label was never expected). The '...much more than just...' element in the prompt quotation for the question proved to be a significant discriminator. Some candidates chose to relate the power-structures of this scene to critical theories about representation of the early stages of colonisation. There is also a range of performance examples of the play which were suitable for discussion. Examiners did not necessarily expect these to be cited or named specifically, even in a very impressive response.

Question 6 (a)

6 *Twelfth Night*

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

- (a) Discuss the following passage from Act 2, Scene 5, exploring Shakespeare's use of language and dramatic effects.

[15]

This was a fairly popular text choice. This central, comic scene from the play often inspired candidates to address both the linguistic and dramatic elements apparent in the passage. Many candidates chose to contextualise the passage and locate it in terms of the plot developments (and their eventual outcome) in this strand of the play. Malvolio speaks in a highly formal, even pretentious manner, befitting his purpose of social climbing. The words of the letter (actually written by Maria – as pointed out by many candidates) seem to match his register as well as his expectations. There is also contrast between the rhetorical devices of the letter and the less structured utterances of those who have managed the practical joke. Candidates were keen to comment on the layers of complexity and dramatic irony inherent in this plot device, as well as on the comic potential (both linguistic and visual) of the 'gulling' device. Some noted aspects of the growing relationship between Maria and Sir Toby, the way Malvolio has alienated the local yeomanry (Fabian) and the plaintive contributions of Sir Andrew, trying to stay in the centre of things, but already falling by the wayside. The stage directions to enable this scene of deception and eavesdropping are generally implicit rather than explicit, and candidates working at the top of the range chose to comment on how much a director and actors can bring to a modern production.

Question 6 (b)

- (b) 'A comedy driven by a series of misunderstandings.'

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]

A number of responses to this question were seen. Nearly every candidate tended to agree with the prompt quotation in this question. Less successful responses tended to take a 'listing' approach and simply presented a catalogue of the misunderstandings which are central to the plot of *Twelfth Night*. For candidates working in the upper levels, the approach was often more subtle. Some attempted to synthesise a theory about the linked misunderstandings in the play (and what they have to say about the nature of love, for example) and some even picked up on the term 'comedy' to offer views on the place of misunderstandings in the Shakespearean comic genre. Some showed that the play's humour is often propelled by misunderstanding, and that its often-praised structure is strongly dependent on it. Characters particularly involved in tangles of misunderstanding include: Antonio and Sebastian; Toby's exploitation of slow-witted Sir Andrew; Cesario as a function of the role of Viola; Olivia and Orsino, who find love without knowing whom they are loving; the gulling of Malvolio. Many responses tended to refer to the effect of misunderstandings on visual elements of performance (and the impact of these on audience members). This sense of performance sometimes extended as far as citing specific stage or screen versions of *Twelfth Night* (although – once again – this was not necessarily expected).

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 again markedly more popular than others. Ibsen and Rossetti continue to be exceptionally popular authors in this context. Webster, Chaucer and Milton were also popular. There was a distinct decrease in the popularity of the Wilde play. Marlowe, Goldsmith and Coleridge were seen less frequently than in recent series. Once again, hardly any work was seen on Tennyson. Some changes and updates to the texts made available in this section of the paper are currently being considered by OCR.

All the questions in the section worked very well; candidates and examiners seemed to be very happy with them. Question 8 was overwhelmingly popular. Discussion of 'the patriarchy' often featured in response to this question (and with varying degrees of success). Plenty of responses to Question 11 were also 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: fewer responses were incomplete or trailed off into lists or notes. 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 again 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</i> Books 9 & 10 Samuel Taylor Coleridge: <i>Selected Poems</i> Alfred, Lord Tennyson: <i>Maud</i> Christina Rossetti: <i>Selected Poems</i>

7 'Literature often depicts states of uncertainty and suspense.'

In the light of this view, consider ways in which writers present the tensions arising from a lack of certainty. In your answer, compare one drama text and one poetry text from the above lists.

[30]

This was not an especially popular question choice. When candidates did attempt this question, then they tended to agree with the statement in the prompt quotation. Answers covered a range of the texts on the set list. Responses tended to be most successful when candidates focused on specific examples of 'lack of certainty' in their chosen texts, and the best responses tended to engage effectively with the idea of 'tensions' (and their implied literary effects) in the question.

In *Edward II* there is a constant sense of uncertainty about Edward's own fate (and that of others) and about the future of the realm. The same condition exists in *The Duchess of Malfi* where the plot is always twisting, subterfuges misfire, and the Duchess's sufferings are protracted in a highly theatrical manner. Much of the uncertainty in *She Stoops to Conquer* arises from the elements of disguise which drive the comic plot of the play. In *A Doll's House* a palpable tension of uncertainty - arising from past and present events - exists throughout the play, reaching a climatic point in Nora's final, dramatic choice. In *An Ideal Husband* the continual presence of secrets and the past drives events throughout. *The Merchant's Tale* presents the tight plotting, and continual developments and surprises, of its fabliau plot and sources. Milton's *Paradise Lost* contrasts the certainty of God's justice and beneficence with the uncertain choices made by Adam, Eve and Satan (which leave humanity as a whole in a state of suspense). Coleridge's poetry often aspires to certainty but hangs back in a state of ambivalence. The narrator in *Maud* remains in a permanent state of physical, mental, emotional and moral suspense throughout the entire work - with no sense of resolution available to him. Rossetti's poetry often features the divided mind of the sinner and of temptation, or of the uncertainty of entrapment between this world and the next.

Question 8

8 'Characters in these texts usually conform to traditional perceptions of gender roles.'

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

[30]

This was - by far - the most popular question option in this section of the paper. It has been rare (in other series) to see a question which dominates this section of the paper in this way. A very large number of candidates seized the chance to write about the popular topic of gender in relation to their chosen pair of texts. Some candidates merely took the opportunity to reproduce pre-prepared material about a feminist approach to literature. Others engaged precisely with the specific terms of both the prompt quotation and the question. A few responses explored contemporary debates about 'genders' and applied these effectively – and in a literary context – to the texts under consideration. A few responses concentrated specifically (and effectively) on aspects of masculinity in their chosen texts.

Gender roles are frequently questioned in *Edward II*, where both the King (in particular) and Isabella (sometimes) are perceived by others to be assuming characteristics of the 'opposite' gender. The role of The Duchess of Malfi in a 'man's world' is also frequently at issue. Other people's perceptions of her suitability to govern as a woman are often at the heart of the drama. Characters in *She Stoops to Conquer* sometimes consciously perform according to preconceived notions of gender; we see this especially with Marlow and Kate. Questions about traditional gender roles are at the heart of the action in *A Doll's House*. Connections between gender, family, money and status are explored throughout the play, and are a key element of the play's climax. Gender roles in *An Ideal Husband* do not always conform to stereotypes. Mrs Cheveley is a good example of a woman with a shady past, but Lord Chiltern is a conflicted masculine equivalent. *The Merchant's Tale* makes use of stereotypes (the lusty old man, the lusty young man, the canny exploitative female) to show that the Medieval society portrayed is built on sexism. Gender is likely to be at the heart of any discussion of *Paradise Lost*, both in connection with the First Parents and also the male God the Father figure appearing in Book 10. Gender is prominent in Coleridge's poetry, especially the domestic conversation poems, the agonised love for Sara in 'Dejection' and the subversive gender politics of 'Christabel'. There is a battle in Tennyson's *Maud* between the narrator and the object of his affections, who is often compared with versions of the 'Angel in the House' stereotype. Rossetti's poetry offers a number of women choosing between earthly and heavenly love. The gender politics of *Goblin Market* also invited significant and extensive comment from some candidates.

Exemplar 2

8		Plan
		- Twice (presentation of men and women)
		- Short Story Maude Clare (presentation)
		- Tarantella + Silk Stocking
		- Miracle
		In both Ibsen's <i>A Dolls House</i> (ANH) and Rossetti's <i>Selected Poems</i> , gender roles are defined by the patriarchal Victorian societies in which they are set. For Rossetti, it is clear that the masculine influences (be it men or God) ultimately hold the power over women, ^{→ regardless of how much the women respect conformity} whereas Ibsen presents a more idealised depiction of gender roles where Nora is able to escape her traditional conformity, ^{to the patriarchy} only after being emphanitised and objectified by the men around her.
		In Rossetti's <i>Twice</i> , the assumedly female protagonist is faced with dissatisfaction

and pain at the love of a man, and so offers herself to God as the only other alternative. The poem begins with her offering her heart to a man who 'scanned it' and 'set it down' as 'not ripe'. The vulnerability to which she gives her heart compared with his judgement and thoughtless refusal of it shows the inequalities between their genders, as he has the choice not her. When he 'set it down it broke, broke but I did not mind', and in response she takes her broken heart to God instead. According to Boucher 'women in Victorian England were doubly judged: by both men and God; and this is inevitably true for this poem as the woman actually implores God to 'purge thou its dross away... whence none can pluck it out.' She attempts to protect her heart from men by offering it to God, but inevitably finds herself in the same controlling relationship with 'all that I have I bring, all that I am I give.' This is reflective of Rossetti's own engagement with James Collinson between 1848-50, eventually breaking it off due to their religious differences. But her ^{religious} fervour is evident in this poem - ~~off~~ the woman offering all of herself to god and in return

'shall not question much.' In Turse, the lack of choice women have is shown clearly as masculine influences rule over their lives.

However, in ADH Nora reclaims her autonomy and rejects the traditional role of wife and mother at the end of the play. When Torvald refuses to 'sacrifice' himself for her like she had already done to save his life, and her 'miracle of miracles' is not performed by him, she becomes aware of his self-serving nature and rejects it. Nora states that a 'great wrong' has been done to me, first by papa now by you' and no longer wants to be his 'doll wife'. This is reflective of the changing narrative around 'new women' in the late 1800s, with more women working white collar jobs than ever before (like Mrs Linde and Anne Marie in ADH.) Nora comes to the conclusion that she '(knows) nothing of the world' and wants to rediscover herself as a woman away from the male influence that has defined her entire being. In order to do this she rejects being a wife and mother - she uses Torvald's ^{own} words against him to agree that B isn't 'fit to educate the children' and

leaving them ~~all~~ without saying goodbye. This ending caused quite a stir when it was released - Meyer describing it as 'immoral' ~~as~~ in 1885 and ~~refers~~ changing the ending so that Nora actually stayed for the children, and Scott ~~also~~ called her a 'babyish little wife' in 1895. Though the ending of this play completely rejects ~~the~~ women's traditional gender roles, it is undoubtedly an idealised ^{and romanticised} depiction of a woman regaining her autonomy from the point of view of a male author (who he himself hypocritically claimed to 'not understand the cause of women'.)

In Rossetti's *Mauve Clave*, Mauve Clave does reject her role as a woman defined by men and her past relationships, but only to be deemed a 'fallen woman' by society while Nell, who accepts her role as a wife, ~~is~~ succeeds. Throughout the poem, Mauve Clave is sexualised and exoticised; 'like a queen'. However, Nell is regarded highly for her 'pale ness', often relating to virginity and innocence. ~~Thomas~~ Nell's new husband is Mauve Clave returns to Thomas 'her share of a fickle heart' and recounts how they 'naded ankle deep' but she 'washes her hands thereof' of their

relationship. Her ability to reject him shows a rejection of gender roles as submissive and subservient, but in her reclamation of power she is revealing her promiscuity and will therefore be branded as a 'fallen woman.' Rossetti worked closely with fallen women in her time at St Mary Magdalenes penitentiary between 1848-60, and many of her poems (such as *Sour Louise*) talk about the difficulties they face. However, there is no punishment for Thomas who has been equally sexually promiscuous, instead, as a man, he can simply continue married life with Nell who will 'love him till he loves (her) best.' Rossetti writes of

women who subvert traditional gender roles, but ultimately those who are subservient like Nora don't face social rejection and so are better off.

Besides the progressive ending, Nora is completely objectified, infantilised and sexualised by the men around her in *A Doll's House*. The play begins with her issues with money (which we later discover is for a selfless reason) and Torvald calling her names like 'squareship' and 'spendthrift'. There is then the scene with the 'flesh coloured stockings' where Dr Rank treats her like an object and nothing more. In De Gellian's production, she refused to include this scene as she deemed it 'degrading'. And then finally, the Tarantella. Torvald wants her to be 'helpless' and 'trembling' while simultaneously a 'hunteress' and a 'temptress'. This is a Nora plays into his idealised male fantasy of a 'Neapolitan fisher girl' and in doing so depicts both sides of the Madonna - whose complex to perform for his male gaze. Templeton describes *A Doll's House* as 'everywoman's struggle against everyman,' and based on the conformity to the patriarchal standards

and gender roles placed upon Nora, this is inevitably true.

Ultimately, both Ibsen and Rossetti write about men who ~~suicided~~ ^{suicided} because of the gender roles in ^{Victorian} patriarchal society, and the women who try to reject gender roles. For Ibsen, Nora ~~does~~ does reject her role as a wife and a mother in order to find herself away from men*, but Rossetti is far more of a realist (or pessimist) when it comes to women's choices as though she often depicts women who don't conform, they are ~~of~~ always punished for this in some way, by society or their own consciences.

* through his idealised depiction

An excellent response to Question 8 demonstrating a wide range of textual reference (AO1), appropriate use of contextual material (AO3) and sustained comparative analysis (AO4).

Question 9

9 'The refusal of characters to compromise makes for interesting literature.'

In the light of this view, consider ways in which writers explore characters' attitudes to negotiation and cooperation. In your answer, compare one drama text and one poetry text from the above lists.

[30]

This was not an especially popular question option. A few candidates did choose to engage with ideas about cooperation and negotiation in their set texts. Plenty of examples of compromise were provided, but these were always most effective when they were combined into a thesis which represented a specific view of the texts under consideration (incorporating comparative study, contextual awareness and critical perspectives) rather than just presenting a list of possible examples. The general view emerging from candidates who did choose this question was that compromise does indeed make for interesting literature, but that few examples of successful negotiation and cooperation are apparent in the set texts.

In the world of *Edward II* compromise is rarely an option available to characters. King Edward's diplomatic failings clearly lead to a tragic end for him. *The Duchess of Malfi* is about refusing to compromise on issues of family name and pride. Bosola is portrayed as the hungry malcontent who is always compromising morals for cash. In *She Stoops to Conquer*, by contrast, the need for compromise and negotiation is one of the lessons which several characters learn – and which contributes to a happy ending. The central message of *A Doll's House* emerges from Nora's clear unwillingness to compromise. She comes to understand the need to proceed without negotiation, and her ultimate decision (permanently or temporarily leaving her children) has become iconic in literary and social terms. *An Ideal Husband* is fundamentally about learning to compromise, specifically how to live with the moral temptations and frailties of human beings in high society. In *The Merchant's Tale* selfishness and self-centredness make the world go round. The ingenious plot and the use of the *deus ex machina* device mean no one has to compromise after all. In *Paradise Lost* Adam and Eve learn compromise to live in their fallen world; the devils, however, seem to remain quite uncompromising. The narrators and characters in Coleridge's poetry often develop an understanding of the need for cooperation and compromise (witness the Ancient Mariner), although vision doesn't always square with the domestic situation. Negotiation and cooperation are obviously absent from the (at times) dangerous mind-set of the narrative voice in Tennyson's *Maud*. An inability to address these requirements is at the heart of the downfall of the character. In Rossetti's poetry the consistent message is that characters must be willing to compromise where wishes or ego are concerned, but not on issues of Christian faith.

Question 10

10 'Literature is often about seeking rewards, earthly or heavenly.'

In the light of this view, consider ways in which writers explore the hunt for rewards, whether material or spiritual. In your answer, compare one drama text and one poetry text from the above lists.

[30]

Some responses to this question were seen, but – on the whole – it was not a popular option. When candidates did choose to opt for this question, they tended to agree with the ideas in the question and the prompt quotation. Some responses took great pains to distinguish between the idea of 'material' and 'spiritual' rewards, and the word 'heavenly' in the prompt quotation invited some (largely successful) consideration of religious issues – often reinforced by appropriate contextual awareness – in relation to the chosen pair of texts.

Much of *Edward II* explores the conflict between personal and broader rewards, with the King (among others) clearly being forced to make a choice between the two. The position in *The Duchess of Malfi* is sometimes a little more subtle but – once again – we witness characters (notably the Duchess herself, of course) having to justify her aims and compromise personal happiness against public ideals, current versus future rewards. *She Stoops to Conquer* is a play full of characters seeking rewards, and often these are unashamedly materialistic; love provides a more spiritual goal for some. The language of material rewards permeates *A Doll's House* as well. Ultimately, although, financial considerations are swept aside when an entirely different reward is sought by Nora at the end of the play. *An Ideal Husband* is another play full of the language of earthly, material rewards. It is only after the events of the play, and the achievement of resolution, that broader (arguably more spiritual) concerns are able to flourish. The rewards being sought by characters in *The Merchant's Tale* are obvious and all too earthly. Some candidates argued that the intervention of the gods provides a workable solution, others just worldly compromise. The central issue of *Paradise Lost* confronts the balance of earthly and spiritual rewards, insisting that obedience, not rebellion, leads to a profound outcome for all humanity. The rewards sought by the voices in the poetry of Coleridge are often heavenly or spiritual, whether the setting of the poem is domestic or fantastic. Choosing the wrong rewards (as with the Mariner) can entail a long process of expiation. The narrator in *Maud* ostensibly seeks the spiritual reward of love, but the disturbed vision presented by him suggests to the reader that his motives may be mixed or – at least – uncertain. Rossetti's world is one in which spiritual, heavenly rewards are frequently sought – and the struggle towards these often creates the literary interest in her works. In 'Goblin Market' the rewards (or threats) are sexual and/or commercial, and the poem strives to overcome these.

Question 11

11 'Some very effective writing deals with unhappy situations.'

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

[30]

This was a fairly popular question choice, and candidates who opted for this choice tended to offer overwhelming agreement in response to the ideas presented in the prompt quotation and question statement. Indeed many candidates seemed to relish the chance to consider these negative implications of their chosen set texts. A number of impressive responses did take the opposite approach, and were keen to find happiness and fulfilment in the texts under consideration. As ever, responses which went beyond mere lists – and which incorporated effective contextual material into their responses – tended to reach the upper areas of the mark levels more effectively.

Edward II is a play full of unhappy situations, both for the King (and other characters) on a personal level, but also for the realm more broadly (where a generally negative mood persists). *The Duchess of Malfi* is a study in the bitter infliction of suffering with the Malcontent, Bosola, as its central character. *She Stoops to Conquer* might be described as a play in which unhappy situations are resolved in order to achieve expected social outcomes. The dominating mood of *A Doll's House* is that society creates artificially cosseted spaces for women, in which they cannot be expected to be happy. In *An Ideal Husband* sinfulness and secrets help Wilde to produce an impressive and challenging moral play. Characters in *The Merchant's Tale* seek superficial happiness through their sexual antics, and pretty much achieve this. The Tale and its teller preserve a mood of irony, detachment and criticism. Satan is shown to be a permanently unhappy character in *Paradise Lost*, but some candidates found him to be an attractive, even a tragic figure. Ironically the unhappy predicament he fosters for Adam and Eve's condition leads to reasons for optimism for humanity in general. Coleridge presents a number of unhappy situations in his verse, especially 'The Pains of Sleep', the agony of the Ancient Mariner, and the presentation of depression in 'Dejection' with a tone of melancholia often dominating; his vision for humanity, though, is entirely optimistic and positive. *Maud* is a poem where the narrator's unhappy predicament and warped outlook colours everything, despite his efforts to redeem himself by 'pure and holy' love. Clearly both the plot and characters of the poem are saturated with unhappiness. Rossetti's poetry frequently questions unhappy situations, such as Laura's temptation and fall in 'Goblin Market'. The poet also offers an escape from them, generally through religious salvation.

Question 12

12 'Literary texts are rarely straightforward.'

In the light of this view, consider ways in which writers present complex situations. In your answer, compare one drama text and one poetry text from the lists opposite.

[30]

Some responses to this question were seen. Perhaps rather surprisingly, it did not prove to be a very popular option. When candidates did choose to respond to this question, they generally agreed with the statement in the prompt quotation. Although examiners were ready to hear either side of the argument being presented effectively, it was perhaps rewarding to note that most candidates choosing this question had perceived a great deal of complexity in the texts which they had studied over the previous two years. Candidates working towards the top of the mark range were often adept at exploring why complexity can be a positive characteristic of great literature. Useful contextual material was sometimes employed to support such ideas.

Edward II refuses to take sides between the wayward King and his bloodthirsty nobles. The shifting attitudes of Kent present the audience with a guide to what is going on. Complexity is a notable aspect of plot, character, themes and language in *The Duchess of Malfi*, with the divided motives and changing commitments of Bosola serving as a useful guide. *She Stoops to Conquer* shows how a well-structured comedy of misunderstanding can offer elaborate social comment, especially why Marlow can get on with servant girls but not with elegant women. *A Doll's House* presents a series of tautly complex dramatic situations defying simplistic expectations. The villain Krogstad seems to make a good husband for Mrs Linde. Nora is a criminal. Dr Rank is a tragic figure, all adding to the complexity of Ibsen's 'problem play'. Characters in *An Ideal Husband* find themselves drawn into increasingly complex situations which only resolve themselves when they learn to recognise not to judge human failings too severely. *The Merchant's Tale* suggests a damaged world pursuing materialistic values. Complexity may be seen in the leniency with which the characters are judged, or a level of irony introduced by the teller of the *Prologue and Tale*. Milton introduces all the complexities of the theology of the Fall into *Paradise Lost* Books 9 and 10, in Book 10 examining the complex destiny that now faces the fallen Adam and Eve. Characters and situations in Coleridge's poetry are often struggling to reach a position of harmony, troubled by the difficulty of communicating with another person, or of how to present the relationship between the human imagination and God. 'Complexity' might be an appropriate label for every aspect of Tennyson's poem *Maud*. Situations and characters are rarely straightforward, with the most extreme example being the narrative voice himself (of course). Rossetti's language is famously direct, simple and melodic, but the religious dilemmas that arise in her poetry are often tough and far from simple.

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