



GCE

English Literature

H072/01: Shakespeare and poetry pre-1900

AS Level

Mark Scheme for June 2025

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

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

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

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Mark Scheme
MARKING INSTRUCTIONS

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**PREPARATION FOR MARKING
RM ASSESSOR**

1. Make sure that you have accessed and completed the relevant training packages for on-screen marking: *RM Assessor Online Training: OCR Essential Guide to Marking*.
2. Make sure that you have read and understood the mark scheme and the question paper for this unit. These are available in RM Assessor
3. Log-in to RM Assessor and mark the **required number** of practice responses (“scripts”) and the **required number** of standardisation responses.

MARKING

1. Mark strictly to the mark scheme.
2. Marks awarded must relate directly to the marking criteria.
3. The schedule of dates is very important. It is essential that you meet the RM Assessor 50% and 100% (traditional 40% Batch 1 and 100% Batch 2) deadlines. If you experience problems, you must contact your Team Leader (Supervisor) without delay.
4. If you are in any doubt about applying the mark scheme, consult your Team Leader by telephone, email or via the RM Assessor messaging system.
5. **Crossed-Out Responses**
Where a candidate has crossed out a response and provided a clear alternative then the crossed-out response is not marked. Where no alternative response has been provided, examiners may give candidates the benefit of the doubt and mark the crossed-out response where legible.

Rubric Error Responses – Optional Questions

Where candidates have a choice of question across a whole paper or a whole section and have provided more answers than required, then all responses are marked and the highest mark allowable within the rubric is given. Enter a mark for each question answered into RM Assessor, which will select the highest mark from those awarded. *(The underlying assumption is that the candidate has penalised themselves by attempting more questions than necessary in the time allowed.)*

Multiple-Choice Question Responses

When a multiple-choice question has only a single, correct response and a candidate provides two responses (even if one of these responses is correct), then no mark should be awarded (as it is not possible to determine which was the first response selected by the candidate).

When a question requires candidates to select more than one option/multiple options, then local marking arrangements need to ensure consistency of approach.

Contradictory Responses

When a candidate provides contradictory responses, then no mark should be awarded, even if one of the answers is correct.

Short Answer Questions (requiring only a list by way of a response, usually worth only one mark per response)

Where candidates are required to provide a set number of short answer responses then only the set number of responses should be marked. The response space should be marked from left to right on each line and then line by line until the required number of responses have been considered. The remaining responses should not then be marked. Examiners will have to apply judgement as to whether a 'second response' on a line is a development of the 'first response', rather than a separate, discrete response. *(The underlying assumption is that the candidate is attempting to hedge their bets and therefore getting undue benefit rather than engaging with the question and giving the most relevant/correct responses.)*

Short Answer Questions (requiring a more developed response, worth two or more marks)

If the candidates are required to provide a description of, say, three items or factors and four items or factors are provided, then mark on a similar basis – that is downwards (as it is unlikely in this situation that a candidate will provide more than one response in each section of the response space).

Longer Answer Questions (requiring a developed response)

Where candidates have provided two (or more) responses to a medium or high tariff question which only required a single (developed) response and not crossed out the first response, then only the first response should be marked. Examiners will need to apply professional judgement as to whether the second (or a subsequent) response is a 'new start' or simply a poorly expressed continuation of the first response.

6. Always check the pages (and additional objects if present) at the end of the response in case any answers have been continued there. If the candidate has continued an answer there, then add the annotation 'SEEN' to confirm that the work has been seen and mark any responses using the annotations in section 11.

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7. There is a NR (**No Response**) option. Award NR (No Response):

- if there is nothing written at all in the answer space
- OR if there is a comment which does not in any way relate to the question (e.g., 'can't do', 'don't know')
- OR if there is a mark (e.g., a dash, a question mark) which is not an attempt at the question.

Note: Award 0 marks – for an attempt that earns no credit (including copying out the question).

8. The RM Assessor **comments box** is used by your Team Leader to explain the marking of the practice responses. Please refer to these comments when checking your practice responses. **Do not use the comments box for any other reason.**

9. *Assistant Examiners will send a brief report on the performance of candidates to their Team Leader (Supervisor) via email by the end of the marking period. The report should contain notes on particular strengths displayed as well as common errors or weaknesses. Constructive criticism of the question paper/mark scheme is also appreciated.*

10. For answers marked by levels of response: Not applicable in F501

To determine the level – start at the highest level and work down until you reach the level that matches the answer

To determine the mark within the level, consider the following

Descriptor	Award mark
On the borderline of this level and the one below	At bottom of level
Just enough achievement on balance for this level	Above bottom and either below middle or at middle of level (depending on number of marks available)
Meets the criteria but with some slight inconsistency	Above middle and either below top of level or at middle of level (depending on number of marks available)
Consistently meets the criteria for this level	At top of level

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11. Annotations

Annotation	Meaning
	Blank Page – this annotation must be used on all blank pages within an answer booklet (structured or unstructured) and on each page of an additional object where there is no candidate response.
	Positive Recognition
	Assessment Objective 1
	Assessment Objective 2
	Assessment Objective 3
	Assessment Objective 4
	Assessment Objective 5
	Attempted or insecure
	Analysis
	Detailed
	Effect
	Expression
	Link
	Answering the question
	View
	Relevant but broad, general or implicit

12. Subject Specific Marking Instructions

Awarding Marks

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

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

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

- (iii) When the complete script has been marked:
 - if necessary, follow the instructions concerning rubric infringements;
 - add together the marks for the two answers, to arrive at the total mark for the script.

Rubric Infringement

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

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

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

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

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

WEIGHTING OF ASSESSMENT OBJECTIVES

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

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

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Level Descriptors – Section 1: Shakespeare

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

AO2 – 40%

AO1 – 30%

AO5 – 20%

AO3 – 10%

Level 6: 26-30 marks

AO2 (40%)	- Well developed and consistently detailed discussion of effects (including dramatic effects) of language, form and structure. - Excellent and consistently effective use of analytical methods. - Consistently effective use of quotations and references to text, critically addressed, blended into discussion.
AO1 (30%)	- Excellent and consistently detailed understanding of text and question. - Consistently fluent and accurate writing in appropriate register. - Critical concepts and terminology used accurately and consistently. - Well structured, coherent and detailed argument consistently developed.
AO5 (20%)	- Judgement consistently informed by exploration of different interpretations of the text. - Judgement consistently informed by changing critical views of the text over time.
AO3 (10%)	Consistently developed and consistently detailed understanding of the significance and influence of the contexts in which literary texts are written and received, as appropriate to the question.

Level 5: 21-25 marks

AO2 (40%)	- Developed and good level of detail in discussion of effects (including dramatic effects) of language, form and structure. - Good use of analytical methods. - Good use of quotations and references to text, generally critically addressed.
AO1 (30%)	- Good and secure understanding of text and question. - Good level of coherence and accuracy of writing, in appropriate register. - Critical concepts and terminology used accurately. - Well-structured argument with clear line of development.
AO5 (20%)	- Good level of recognition and exploration of different interpretations of the text. - Good level of recognition and exploration of changing critical views of the text over time.

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AO3 (10%)	• Good, clear evaluation of the significance and influence of the contexts in which literary texts are written and received, as appropriate to the question.
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Level 4: 16-20 marks

AO2 (40%)	• Generally developed discussion of effects (including dramatic effects) of language, form and structure. • Competent use of analytical methods. • Competent use of illustrative quotations and references to support discussion.
AO1 (30%)	• Competent understanding of text and question. • Clear writing in generally appropriate register. • Critical concepts and terminology used appropriately. • Straightforward arguments competently structured.
AO5 (20%)	• Answer informed by some reference to different interpretations of the text. • Answer informed by some reference to changing critical views of the text over time.
AO3 (10%)	• Competent understanding of the significance and influence of the contexts in which literary texts are written and received, as appropriate to the question.

Level 3: 11-15 marks

AO2 (40%)	• Some attempt to develop discussion of effects (including dramatic effects) of language, form and structure. • Some attempt at using analytical methods. • Some use of quotations/references as illustration.
AO1 (30%)	• Some understanding of text and main elements of question. • Some clear writing, some inconsistencies in register. • Some appropriate use of critical concepts and terminology. • Some structured argument evident, lacking development and/or full illustration.
AO5 (20%)	• Some awareness of different interpretations of the text. • Some awareness of changing critical views of the text over time.
AO3 (10%)	• Some understanding of the significance and influence of the contexts in which literary texts are written and received, as appropriate to the question.

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Level 2: 6-10 marks

AO2 (40%)	- Limited discussion of effects (including dramatic effects) of language, form and structure. - Description or narrative comment; limited use of analytical methods. - Limited or inconsistent use of quotations, uncritically presented.
AO1 (30%)	- Limited understanding of text and partial attempt at question. - Inconsistent writing, frequent instances of technical error, limited use of appropriate register. - Limited use of critical concepts and terminology. - Limited attempt to structure discussion; tendency to lose track of argument.
AO5 (20%)	- Limited awareness of different interpretations of the text. - Limited awareness of changing critical views of the text over time.
AO3 (10%)	Limited understanding of the significance and influence of the contexts in which literary texts are written and received, as appropriate to the question.

Level 1: 0-5 marks

AO2 (40%)	- Very little or no relevant discussion of effects (including dramatic effects) of language, form and structure. - Only very infrequent phrases of commentary; very little or no use of analytical methods. - Very few quotations (e.g. 1 or 2) used (and likely to be incorrect), or no quotations used.
AO1 (30%)	- Very little or no connection with text; question disregarded. - Persistent serious writing errors inhibit communication of meaning; very little or no use of appropriate register. - Persistently inaccurate or no use of critical concepts and terminology. - Undeveloped, very fragmentary discussion.
AO5 (20%)	- Very little or no awareness of different interpretations of the text. - Very little or no awareness of changing critical views of the text over time.
AO3 (10%)	Very little reference (and likely to be irrelevant) or no understanding of the significance and influence of the contexts in which literary texts are written and received, as appropriate to the question.

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

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Level Descriptors – Section 2: Poetry

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

AO2 – 40%

AO1 – 30%

AO4 – 20%

AO3 – 10%

Level 6: 26-30 marks

AO2 (40%)	- Well developed and consistently detailed discussion of effects of language, imagery and verse form. - Excellent and consistently effective use of analytical methods. - Consistently effective use of quotations and references to text, critically addressed, blended into discussion.
AO1 (30%)	- Excellent and consistently detailed understanding of poem and question. - Consistently fluent and accurate writing in appropriate register. - Critical concepts and terminology used accurately and consistently. - Well structured, coherent and detailed argument consistently developed.
AO4 (20%)	Excellent and consistently detailed analysis of connections across the text.
AO3 (10%)	Consistently developed and consistently detailed understanding of the significance and influence of the contexts in which literary texts are written and received, as appropriate to the question.

Level 5: 21-25 marks

AO2 (40%)	- Developed and good level of detail in discussion of effects of language, imagery and verse form. - Good use of analytical methods. - Good use of quotations and references to text, generally critically addressed.
AO1 (30%)	- Good and secure understanding of poem and question. - Good level of coherence and accuracy of writing, in appropriate register. - Critical concepts and terminology used accurately. - Well-structured argument with clear line of development.
AO4 (20%)	Good, clear analysis of connections across the text.

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AO3 (10%)	• Good, clear evaluation of the significance and influence of the contexts in which literary texts are written and received, as appropriate to the question.
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Level 4: 16-20 marks

AO2 (40%)	• Generally developed discussion of effects of language, imagery and verse form. • Competent use of analytical methods. • Competent use of illustrative quotations and references to support discussion.
AO1 (30%)	• Competent understanding of poem and question. • Clear writing in generally appropriate register. • Critical concepts and terminology used appropriately. • Straightforward arguments competently structured.
AO4 (20%)	• Competent discussion of connections across the text.
AO3 (10%)	• Competent understanding of the significance and influence of the contexts in which literary texts are written and received, as appropriate to the question.

Level 3: 11-15 marks

AO2 (40%)	• Some attempt to develop discussion of effects of language, imagery and verse form. • Some attempt at using analytical methods. • Some use of quotations/references as illustration.
AO1 (30%)	• Some understanding of poem and main elements of question. • Some clear writing, some inconsistencies in register. • Some appropriate use of critical concepts and terminology. • Some structured argument evident, lacking development and/or full illustration.
AO4 (20%)	• Some attempt to develop discussion of connections across the text.
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AO4 (20%)	Limited attempt to develop discussion of connections across the text.
AO3 (10%)	Limited understanding of the significance and influence of the contexts in which literary texts are written and received, as appropriate to the question.

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AO2 (40%)	- Very little or no relevant discussion of effects of language, imagery and verse form. - Only very infrequent phrases of commentary; very little or no use of analytical methods. - Very few quotations (e.g. 1 or 2) used (and likely to be incorrect), or no quotations used.
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AO3 (10%)	Very little reference (and likely to be irrelevant) or no understanding of the significance and influence of the contexts in which literary texts are written and received, as appropriate to the question.

0 = No response, or no response worthy of credit

Question		Guidance	Marks
1	(a)	‘A play in which all the characters put themselves first.’ How far and in what ways do you agree with this view of the play <i>Coriolanus</i>? [30] In Section 1, the dominant assessment objective is: AO2. AO2, Analyse ways in which meanings are shaped in literary texts. Answers are also assessed for AO1, Articulate informed, personal and creative responses, using associated concepts and terminology, and coherent, accurate written expression; AO5, Explore literary texts informed by different interpretations; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. Answers should be informed and relevant, showing understanding of ways in which the author shapes meaning in the play (AO2) blended into a coherent argument (AO1). The answer is in itself a response to a critical view, but may make reference to the views of other audiences and readers and discuss changing critical views of the play over time. (AO5). Answers should be informed by an understanding of contexts, which can include both historic and contemporary performances of the play (AO3). Some of the characters obviously put their own interests first: the Tribunes, where self-importance goes with their political territory, or Tullus Aufidius, whose self-absorbed observation of his great adversary enables him to stage the coup that brings him down. Volumnia’s stridency and partisanship arguably have a more selfless quality, if potentially a more erratic one, than straightforward self-interest. Titus Lartius and Cominius’s professional self-interest aligns them squarely behind the Republic and its army. The crowd, as always in Shakespeare, is viewed as a cloud of shifting self-interests, easily controlled by professional oratory. Menenius arguably sees beyond his own interests, but he has a big ego and is aware of his status as a ‘character’, everybody’s friend in the forum, and, as the Parable of the Belly shows, in his set-pieces he is not averse to showing off. Many answers will find Coriolanus’s own self-interests harder to discern: his heroic solitariness in battle, his bumptiousness during the candidacy, defiance of the Tribunes, alignment with Tullus, submission to his mother’s pleas, are all poor political choices, directly against his interests as soldier and politician. There is certainly something brooding and unstable about the pride which drives him. Many will view this as the product of a burning ego and an entrenched patrician self-seeking. Others may conclude that Coriolanus is the only character in the play capable of, or foolish enough to operate from selfless, even heroic motives The indicative content is intended to indicate aspects of questions which may feature in candidates’ answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors: Shakespeare.	30

1	(b)	‘Menenius is generally right about things.’ How far and in what ways do you agree with this view of the role of Menenius Agrippa in the play <i>Coriolanus</i>? [30] In Section 1, the dominant assessment objective is: AO2. AO2, Analyse ways in which meanings are shaped in literary texts. Answers are also assessed for AO1, Articulate informed, personal and creative responses, using associated concepts and terminology, and coherent, accurate written expression; AO5, Explore literary texts informed by different interpretations; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. Answers should be informed and relevant, showing understanding of ways in the author shapes meaning in the play (AO2) blended into a coherent argument (AO1). The answer is in itself a response to a critical view but may make reference to the views of other audiences and readers and discuss changing critical views of the play over time. (AO5). Answers should be informed by an understanding of contexts, which can include both historic and contemporary performances of the play (AO3). Menenius is an accomplished observer, witty, entertaining, and able to amuse the people as easily as the senators. His ‘Parable of the Belly’ demonstrates that he doesn’t respect the working plebeians very much, believing the core of the Republic to be its patrician consumers. Yet he rejoices that he has always ‘loved the people’; which means he gets on with them: he thinks they are ‘passing cowardly’ and ‘lack discretion.’ This makes him an influential figure in all the forum scenes. He grasps how critical it is that Coriolanus must abase himself before them in the candidate’s toga, coaches him before his ordeal, delights in the partial success of the man who is almost an adopted son to him, insists Coriolanus return the Tribunes’ vitriol ‘mildly’. He is always shrewd about his young protégée’s political intractability: ‘Could he not speak ‘em fair?’ Yet he is fully aware of the dangers of Coriolanus’ full-blown arrogance, and understands that if the young man possesses nobility it is nobility ‘too noble for the world’. He is just as salty with the Tribunes, who have brought rebellion on Rome, and he follows Cominius in the common effort to change Coriolanus’s mind about the siege. He is a partial if gifted guide to the audience throughout the play, except in those final efforts at diplomacy, where Coriolanus’s guards refuse to recognise him. Coriolanus dismisses him brusquely, even cruelly. As a political commentator he ends the play disappointed, but not disgraced. The indicative content is intended to indicate aspects of questions which may feature in candidates’ answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors: Shakespeare.	30
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Question		Guidance	Marks
2	(a)	‘In the play, <i>Hamlet</i>, retaliation does more harm than good.’ How far and in what ways do you agree with this view of the play <i>Hamlet</i>? [30] In Section 1, the dominant assessment objective is: AO2. AO2, Analyse ways in which meanings are shaped in literary texts. Answers are also assessed for AO1, Articulate informed, personal and creative responses, using associated concepts and terminology, and coherent, accurate written expression; AO5, Explore literary texts informed by different interpretations; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. Answers should be informed and relevant, showing understanding of ways in the author shapes meaning in the play (AO2) blended into a coherent argument (AO1). The answer is in itself a response to a critical view, but may make reference to the views of other audiences and readers and discuss changing critical views of the play over time. (AO5). Answers should be informed by an understanding of contexts, which can include both historic and contemporary performances of the play (AO3). Some will point out that the entire first act is devoted to private and public confirmation (via the troubled appearance of the ghost and perceived ‘rottenness in the State of Denmark’) that Claudius murdered his brother. But when Act 2 arrives Hamlet’s conspiracy to retaliate by killing the King does not appear to have advanced at all. He draws from philosophy a sense that political and theological issues may not be clear-cut in matters of revenge. The most famous soliloquy in the play suggests it might be better to kill oneself, not Claudius. Many candidates will argue that the retaliation theme strengthens when Laertes returns as would-be revenger of father and sister, with Hamlet as his intended victim. Some may point out that the literary origins of <i>Hamlet</i> lie in the revenge play of the 1590s, particularly Kyd’s <i>The Spanish Tragedy</i> and Shakespeare’s own <i>Titus Andronicus</i>. So Laertes brings all the rhetoric of the revenge play to the graveyard scene, which Hamlet entertainingly caps with 1590s rhetoric, ‘Pelion upon Ossa’; yet it is Laertes, not Hamlet, who colludes with Claudius. He, not Hamlet, perjures himself in a false truce before the duel. Eventually Hamlet unexpectedly ‘sweeps to his revenge’ having taken brutal toll on the efforts of his old school-friends on Claudius’s behalf. Answers to questions of motive never come easily in <i>Hamlet</i>, so look for a range of responses, some commending the ‘wild justice’ of getting one’s own back, others condemning it as a primitive, self-defeating, self-perpetuating response. The indicative content is intended to indicate aspects of questions which may feature in candidates’ answers. It is not prescriptive, not is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors: Shakespeare.	30

2	(b)	‘Ophelia is drawn into a corrupt world through no fault of her own.’ How far and in what ways do you agree with this view of the role of Ophelia in the play Hamlet? [30] In Section 1, the dominant assessment objective is: AO2. AO2, Analyse ways in which meanings are shaped in literary texts. Answers are also assessed for AO1, Articulate informed, personal and creative responses, using associated concepts and terminology, and coherent, accurate written expression; AO5, Explore literary texts informed by different interpretations; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. Answers should be informed and relevant, showing understanding of ways in the author shapes meaning in the play (AO2) blended into a coherent argument (AO1). The answer is in itself a response to a critical view, but may make reference to the views of other audiences and readers and discuss changing critical views of the play over time. (AO5). Answers should be informed by an understanding of contexts, which can include both historic and contemporary performances of the play (AO3). The part of Ophelia is intriguing but sketchy. Many readings of her character and situation are possible. The most obvious point is that she becomes one of the play’s victims, innocent or partly innocent. Her madness suggests depths of feeling and confusion about her sexuality, her involvement in and fear of relationships; her drowning suggests a ritual of watery purification, like baptism. Her gender suggests she will become a target for manipulation at the corrupt Danish Court, and also from members of her own family, including the (over?) protective Laertes. She is clear that she loved Hamlet, and responded to that love while she believed in it; but in 2:1 we find her embroiled in her father’s machinations, recounting to him apparently unsatisfactory impressions of Hamlet’s ‘antic disposition’. This is also the scene in which Polonius, having interrogated his daughter, concocts elaborate schemes with Reynaldo to spy on his son. Much depends on how the candidate views the efforts of the ageing spymaster to engage his daughter in his schemes. Is he a fishmonger (a bawd) ‘loosing’ his daughter to spy on her quarry? How much does Ophelia know of her father’s machinations? How much does she deserve or understand the double-entendre of the nunnery scene, or Hamlet’s gross allusion to her ‘country matters’? Is she a victim of a callous parent’s machination? of Hamlet’s selfish or inconclusive lovemaking? Ophelia is likely to be seen as a victim of all that is ‘out of joint’ at the Danish Court, from its gender politics to its casual compromise of personal privacy. The indicative content is intended to indicate aspects of questions which may feature in candidates’ answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-	30
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			focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors: Shakespeare	
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Question			Guidance	Marks
3	(a)		‘A kind of debate between law and liberty.’ How far and in what ways do you agree with this view of <i>Measure for Measure</i>? [30] In Section 1, the dominant assessment objective is: AO2. AO2, Analyse ways in which meanings are shaped in literary texts. Answers are also assessed for AO1, Articulate informed, personal and creative responses, using associated concepts and terminology, and coherent, accurate written expression; AO5, Explore literary texts informed by different interpretations; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. Answers should be informed and relevant, showing understanding of ways in the author shapes meaning in the play (AO2) blended into a coherent argument (AO1). The answer is in itself a response to a critical view, but may make reference to the views of other audiences and readers and discuss changing critical views of the play over time. (AO5). Answers should be informed by an understanding of contexts, which can include both historic and contemporary performances of the play (AO3). The play is often held to expound the gospel passage indicated in the title, Matthew 7:2, ‘For in the same way you judge others, you will be judged, and with the measure you use, it will be measured to you.’ ‘Judgment’ has ‘slept’ in Vienna, allowing brothels to spring up in the suburbs, without the necessary curbs statutes should provide. Angelo, whose blood is very ‘snow-broth’ and who seems a model of detachment, tries to restore the balance with brutal new laws, putting down the bawdy houses but also making sex outside marriage a capital crime. As usual on the stage the debate between law and liberty tends to resolve itself on the libertarian side, though often with the unexpectedness of farce rather than the weight of courtroom drama. The puritanical lawmaker, Angelo, turns out to be corrupt and scored with sexual guilt, while the Church is represented by a novice nun and a Duke somewhat erratically impersonating a Friar. There are a number of set piece speeches in the play that might have been written for debating: Isabella’s attack on masculine temerity in her confrontation with Angelo; the Friar’s extended advice to be absolute for death; Claudio’s horror of the tomb and eternity. Most candidates will agree that Angelo’s harsh laws need to be countermanded, but some may not like the libertarianism of the Duke-Friar when it goes so far as to claim Isabella as his bride in the final scene.	

			The indicative content is intended to indicate aspects of questions which may feature in candidates' answers. It is not prescriptive, not is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors: Shakespeare.	
3	(b)		‘The only characters who deserve our sympathy are Claudio and Lucio.’ How far and in what ways do you agree with this view of the roles of Claudio and Lucio in <i>Measure for Measure</i>? [30] In Section 1, the dominant assessment objective is: AO2. AO2, Analyse ways in which meanings are shaped in literary texts. Answers are also assessed for AO1, Articulate informed, personal and creative responses, using associated concepts and terminology, and coherent, accurate written expression; AO5, Explore literary texts informed by different interpretations; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. Answers should be informed and relevant, showing understanding of ways in the author shapes meaning in the play (AO2) blended into a coherent argument (AO1). The answer is in itself a response to a critical view, but may make reference to the views of other audiences and readers and discuss changing critical views of the play over time. (AO5). Answers should be informed by an understanding of contexts, which can include both historic and contemporary performances of the play (AO3). These two are the characters who most obviously stand on the side of life and against harsh justice, Claudio because he is a young man in love threatened with death, Lucio because he seems to have built an heroic career as a gentleman of leisure and pleasure. Claudio, threatened by draconian new laws against fornication, as good as married in English Law, more graphic in his descriptions of the horrors of the tomb than any man in Shakespeare, is likely to seem wholly deserving of our sympathy, especially when his life is weighed in the balance with his sister's puristic idealism: 'More than our brother is our chastity.' Lucio may prove harder to like, as sex-addict, getter of bastards and wonderfully inventive liar, especially in his gratuitous and unprofitable calumny of the Duke, whom he claims is the 'old fantastical Duke of dark corners.' However it is hard to argue with his outrage when men are about to be executed for performing a natural bodily function: 'Why, what a ruthless thing is this in him [Angelo], for the rebellion of a cod-piece to take away the life of a man!' The Duke insists he take better care of his family and, after a moan or two, it looks as if he's going to. Some may argue that, for all her dangerous ideals, Isabella is an energetic, virtuous and resourceful figure, especially in her dealings with Angelo. Some may put in a good word for Pompey, and even Barnardine. It is less likely that candidates will find the Duke's bizarre behaviour sympathetic, but some may, especially if he is read as a Godlike figure.	

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			The indicative content is intended to indicate aspects of questions which may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors: Shakespeare	
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Question		Guidance	Marks
4	(a)	‘A tragedy with plenty of laughs.’ How far and in what ways do you agree with this view of the play <i>Richard III</i>? [30] In Section 1, the dominant assessment objective is: AO2. AO2, Analyse ways in which meanings are shaped in literary texts. Answers are also assessed for AO1, Articulate informed, personal and creative responses, using associated concepts and terminology, and coherent, accurate written expression; AO5, Explore literary texts informed by different interpretations; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. Answers should be informed and relevant, showing understanding of ways in the author shapes meaning in the play (AO2) blended into a coherent argument (AO1). The answer is in itself a response to a critical view, but may make reference to the views of other audiences and readers and discuss changing critical views of the play over time. (AO5). Answers should be informed by an understanding of contexts, which can include both historic and contemporary performances of the play (AO3). There have been a few chilling productions of the play which eschewed humour, such as Simon Russell Beale at Stratford in 1993, but most Richards induct us with grim jollity into the mysteries of usurpation, astonished that imbeciles flatter him or find him handsome, or that women succumb to his fawning wiles. The death of Clarence has a risible side, not just the unlikely means of execution but the way one of the murderers inconveniently ties himself up in conscientious knots. There are plenty of ‘witty’ contributions from Buckingham too, explaining how difficult it is to set a crowd alight, especially when the people won’t listen to him because they only listen to the Recorder. He concludes by organising the sanctimonious pantomime of Richard between the Bishops. In the fourth act Richard’s heartlessness becomes quite grisly, as when Richard’s mother, whom he attempts to silence with a military band, demands he ‘hear her a word/For I shall never speak to thee again.’ His total reply is the monosyllable ‘So!’, which Bernard Shaw thought ‘told more of Richard than a dozen stabbings and baby smotherings.’(4.4.181-82). In the final scenes Richard first loses control of events and becomes cantankerous and remorseful, even before the moral atmosphere is stacked so heavily against comedy at Bosworth. Olivier’s performance remains the datum: brutal, watchful, threateningly camp. The indicative content is intended to indicate aspects of questions which may feature in candidates’ answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors: Shakespeare.	30

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4	(b)	‘Richard’s disability is the key to his character and behaviour.’ How far and in what ways do you agree with this view of the role of Richard in the play <i>Richard III</i> [30] In Section 1, the dominant assessment objective is: AO2. AO2, Analyse ways in which meanings are shaped in literary texts. Answers are also assessed for AO1, Articulate informed, personal and creative responses, using associated concepts and terminology, and coherent, accurate written expression; AO5, Explore literary texts informed by different interpretations; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. Answers should be informed and relevant, showing understanding of ways in the author shapes meaning in the play (AO2) blended into a coherent argument (AO1). The answer is in itself a response to a critical view, but may make reference to the views of other audiences and readers and discuss changing critical views of the play over time. (AO5). Answers should be informed by an understanding of contexts, which can include both historic and contemporary performances of the play (AO3). Richard begins the play advertising the deformity that keeps him from lolling on the lewd love-beds and donning the silken dalliance of his brother’s Court. He claims to be more suited to subterfuge and stratagem, though the sunny fortunes of the House of York do give him space, despite his deformity, to ‘court an amorous looking glass’. Shakespeare’s sources (Hall, Holinshed, More) profess a link between ugliness of body and wickedness of soul. The choric ladies never miss an opportunity to point out Richard’s extraordinary appearance: he was born with teeth, could gnaw a crust at two hours old, resembles a toad or bottled spider, with a ‘stone-hard’ heart. His home, like any ‘cacodemon’, should be hell. There is plenty of evidence of Richard’s martial prowess, despite now proven curvature of the spine, but Shakespeare has him chopped down in a single scene, a demonic king without a horse, too ugly and desperate to contend with saintly Richmond. Some will allude to productions of the play, such as that featuring David Troughton or (long ago) Marius Goring, where Richard’s disability is seen as a psychological explanation for his needy, self-advertising cruelty. Most will see Richard as the product of Tudor animosity and propaganda, though an excellently contorted villainous part. Richard is not above using his own deformities for political ends, as when he suddenly alleges that Hastings’ consort Jane Shore has cursed his arm and caused it to wither. The indicative content is intended to indicate aspects of questions which may feature in candidates’ answers. It is not prescriptive, not is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors: Shakespeare.	30
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Question		Guidance	Marks
5	(a)	‘The play suggests that everyone needs forgiveness.’ How far and in what ways do you agree with this view of <i>The Tempest</i>? [30] In Section 1, the dominant assessment objective is: AO2. AO2, Analyse ways in which meanings are shaped in literary texts. Answers are also assessed for AO1, Articulate informed, personal and creative responses, using associated concepts and terminology, and coherent, accurate written expression; AO5, Explore literary texts informed by different interpretations; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. Answers should be informed and relevant, showing understanding of ways in the author shapes meaning in the play (AO2) blended into a coherent argument (AO1). The answer is in itself a response to a critical view, but may make reference to the views of other audiences and readers and discuss changing critical views of the play over time. (AO5). Answers should be informed by an understanding of contexts, which can include both historic and contemporary performances of the play (AO3). Most will agree that Christian forgiveness is a keynote of the play, although its value needs to be learned by nearly everyone except Gonzalo, including Prospero himself. Many will view as a turning point in the action Ariel persuading his master to tear up his plans for revenge, as the ‘rarer action is in virtue than in vengeance.’ Some may take the view that Caliban, in particular, is more sinned against than sinning, and needs understanding as much as forgiveness, and that the sordid ambition and drunkenness of Stephano owes as much to the class system as to natural vice. Others will offer the W.H. Auden’s reading of the play’s closure in <i>The Sea and the Mirror</i>, arguing that Sebastian doesn’t seem to understand the forgiveness offered him and that Antonio passively but pointedly resists it. Only Alonso, of the three men of sin confronted by the Harpy, is suitably contrite and takes Ariel’s offer of a free life ensuing. Some may cling to older readings of the play as an early exercise in colonisation, where Prospero is shown to use his powers less to civilise and educate than to exploit and control. Even his otherwise impeccable daughter, Miranda, may need indulgence, as she has learned to cheat at cards. The final moment, where Prospero, taking on the humility of an actor, begs forgiveness of the audience, will be seen as significant by many. The indicative content is intended to indicate aspects of questions which may feature in candidates’ answers. It is not prescriptive, not is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors: Shakespeare.	30

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5	(b)	‘As a trio Caliban, Stephano and Trinculo carry real menace.’ How far and in what ways do you agree with this view of the roles of Caliban, Stephano and Trinculo in <i>The Tempest</i>? [30] In Section1, the dominant assessment objective is: AO2. AO2, Analyse ways in which meanings are shaped in literary texts. Answers are also assessed for AO1, Articulate informed, personal and creative responses, using associated concepts and terminology, and coherent, accurate written expression; AO5, Explore literary texts informed by different interpretations; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. Answers should be informed and relevant, showing understanding of ways in the author shapes meaning in the play (AO2) blended into a coherent argument (AO1). The answer is in itself a response to a critical view, but may make reference to the views of other audiences and readers and discuss changing critical views of the play over time. (AO5). Answers should be informed by an understanding of contexts, which can include both historic and contemporary performances of the play (AO3). The conspiracy scenes work better on stage than when read, and the sense of a murderous but somewhat ineffectual conspiracy brewing is very clear, partly because Caliban has shifted allegiance to Stephano and his wondrous bottle, trusting him in everything, partly because Caliban is full of hints as to how to perform the slaughter of his former master (‘cut his weasand with thy knife’). This is clearly an opportunity Caliban has long dreamed of. He has staked out his quarry and his weaknesses, and means to use the animosity of the sailors to hit them hard. The problem is not, however, with Caliban, who dreams of murder and is capable of rape, but with his companions, a timid jester and a drunken sot, who are easily (and comically) deceived and reproved by Ariel, and deceived by the swirling, poetic noises of the isle, which Caliban finds a source of consolation rather than menace. Many will explain how significant the counter conspiracy of the three underlings is in establishing the shape of the play, and how the antimasque of the hunting dogs complements the elegant masque of the nuptial goddesses, but few will feel these scenes have the menace of Antonio’s conspiracy, at least his version of twelve years before. Prospero momentarily forgets that ‘the beast Caliban’ is up to something, and has to act fast. A satisfying moment comes when Prospero reminds the Lords that responsibility for the insurrection is general: the servants are their responsibility, but Prospero must acknowledge the dark menace of Caliban as his own. The indicative content is intended to indicate aspects of questions which may feature in candidates’ answers. It is not prescriptive, not is it exclusive; examiners must be careful to reward original but well-	30
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			focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors: Shakespeare.	
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Question		Guidance	Marks
6	(a)	‘A play that focuses more on the pains than the pleasures of love.’ How far and in what ways do you agree with this view of <i>Twelfth Night</i>? [30] In Section 1, the dominant assessment objective is: AO2. AO2, Analyse ways in which meanings are shaped in literary texts. Answers are also assessed for AO1, Articulate informed, personal and creative responses, using associated concepts and terminology, and coherent, accurate written expression; AO5, Explore literary texts informed by different interpretations; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. Answers should be informed and relevant, showing understanding of ways in the author shapes meaning in the play (AO2) blended into a coherent argument (AO1). The answer is in itself a response to a critical view, but may make reference to the views of other audiences and readers and discuss changing critical views of the play over time. (AO5). Answers should be informed by an understanding of contexts, which can include both historic and contemporary performances of the play (AO3). Orsino begins the play surfeiting on the sweets of love, obsessively directing his pleasures and pains to the cruel she who seems to luxuriate on the neighbouring estate. She is too distracted by some combination of grief or ego or torpor to respond other than negatively. The opening of the play seems to concern itself, therefore, more with the pangs of love than its pleasures. Feste sings of the joys of youth (which will not endure), the ubiquity of death, and (later) the vicissitudes (the wind and the rain) that plague us every day. Orsino and Viola are the first to challenge this view of love in the curious scene where he seems to fall in love with Cesario’s (non-existent) sister through her disguise. Even then, however, the pain of love, death by unrequited longing, is to the fore. It takes several more scenes for Orsino to cleave to his cross-dressed mistress in a public space (after threatening to kill her) and for Olivia, after having been confusingly roused by a spontaneous attraction for Sebastian’s sister, to settle for Sebastian himself as a force of nature. Only then is a comic ending celebrating the pleasures of love assured. This is a play in which love finds a way to grant what is needed, not what the loves think they want. It is also a play that leaves peripheral figures with the pain of ruined hopes: Andrew Aguecheek mourning his having been ‘adored once’, Malvolio smoking with the ruin of his marital ambitions, and frustrated Antonio, who set his heart on the inconstancy of (male) youth.	30

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6	(b)		‘Olivia is frequently surprised at the depth of her own feelings.’ How far and in what ways do you agree with this view of the role of Olivia in <i>Twelfth Night</i>? [30] In Section1, the dominant assessment objective is: AO2. AO2, Analyse ways in which meanings are shaped in literary texts. Answers are also assessed for AO1, Articulate informed, personal and creative responses, using associated concepts and terminology, and coherent, accurate written expression; AO5, Explore literary texts informed by different interpretations; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. Answers should be informed and relevant, showing understanding of ways in the author shapes meaning in the play (AO2) blended into a coherent argument (AO1). The answer is in itself a response to a critical view, but may make reference to the views of other audiences and readers and discuss changing critical views of the play over time. (AO5). Answers should be informed by an understanding of contexts, which can include both historic and contemporary performances of the play (AO3). At the beginning of the play Olivia is smothered by feelings for her dead brother, finding it difficult to respond to the joshing of Feste or to engage in his rivalry with Malvolio. Her early scenes are largely reclusive, her only energy is expending in batting away the charms of Orsino. Her awakening comes in 2:4, where Cesario's embassy awakens personal pride in her appearance (more than the audience is expecting) and a self-conscious admission of consuming love ('Even so quickly may one catch the plague'). Cesario's rather effusive effort to train Echo to speak her name is taken quite seriously by Olivia, who is at once transported to the retreats of pastoral love (has she ever been there before?). Malvolio's bitter passion drifts by her without being fully noticed, though she remains preoccupied with her own status, viewing him as beneath her. Sebastian's appearance, however, finds her unstinting in her commitment to a fresh world of love, and determined to legitimize her passion by marriage. Her authority drives the last moments of the play, conciliating Sir Toby and the lighter people, and entreating Malvolio to a peace, for he 'hath been notoriously abused.' Olivia seems to grow progressively in stature and feeling as the play unfolds, finishing as a model lover and an expert mistress of ceremonies. In a recent Globe production Mark Rylance was able to control much of the play from the role of Olivia.	30

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Question			Guidance	Marks
7			Discuss Chaucer's presentation of the ways in which Januarie tries to show that old men should choose young wives. In your answer explore the author's use of language, imagery and verse form, and consider ways in which you find the extract characteristic of <i>The Merchant's Prologue and Tale</i>. [30] In Section 2, the dominant assessment objective is: AO2. AO2, analyse ways in which meanings are shaped in literary texts. Answers will also be assessed for AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; AO4, Explore connections across literary texts; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. Answers should explore the author's use of language, imagery, and verse form in the extract (AO2), using appropriate terminology and articulating a coherent, accurate and relevant response (AO1). They should relate the extract to the text as a whole (AO4) and may make reference to the significance and influence of relevant contexts (AO3). This is a continuation of Januarie's argument that marriage is the best place for aged sensualists like himself, following a catalogue of authorities to this effect. The narrative introduction to the passage is brusque and free from irony, but when Januarie starts speaking his views are so self-interested and misogynistic that irony is not needed. He wants to get all his counsellors and friends to look out for a young wife, taking their model from the animal kingdom, where old pike (like himself) are top of the food-chain, and the best food is fresh veal, female, and under thirty years of age. He also makes clear he dislikes craft in a woman, especially one who has gone about the world and attended many schools. Craft here sounds almost like Januarie's synonym for inconveniently intelligent. His ideal woman is like candle-wax, something he can mould with his hands. He is himself crafty enough to argue that an old wife would force him to commit adultery. She might be the direct cause of his damnation. This passage includes the notorious crux of 'Wade's boat', which has defied explication by Chaucer scholars for centuries. Be sympathetic to those who steer round it. The reference probably means something like 'old wives are canny enough to steer	30

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		through difficult waters.’ The couplets often bring out Januarie’s hectoring emphases and their underpinning lechery: ‘a yong thing may men gye/Right as men may warm wex with hands plye.’ The indicative content is intended to indicate aspects of questions which may feature in candidates’ answers. It is not prescriptive, not is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors: Poetry.	
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Question		Guidance	Marks
8		Discuss Milton’s presentation of the way in which Satan and Sin celebrate the joining of Heaven and Hell in this extract. In your answer explore the author’s use of language, imagery and verse form, and consider ways in which you find the extract characteristic of <i>Paradise Lost</i>, Books 9 & 10 [30 In Section 2, the dominant assessment objective is: AO2. AO2, analyse ways in which meanings are shaped in literary texts. Answers will also be assessed for AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; AO4, Explore connections across literary texts; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. Answers should explore the author’s use of language, imagery, and verse form in the extract (AO2), using appropriate terminology and articulating a coherent, accurate and relevant response (AO1). They should relate the extract to the text as a whole (AO4) and may make reference to the significance and influence of relevant contexts (AO3) This is the triumphal meeting between Satan, Sin (who says a great deal) and Death (who is a silent supporting presence). The main purpose of their meeting is to inspect the bridge that after the Fall joins Heaven to Earth. Sin’s speech offers Satan a series of flattering reminders of what he has accomplished, and how nearly related to him she is, so that they function as a kind of mystic composite being. The bridge is first described as ‘stupendous’, then, after Sin has discussed its purpose, more darkly as ‘portentous.’ Sin is keen to remind Satan that the bridge, though it was the work of Death, is of his doing, and confirms the significance of this unholy parody Trinity’: Sin, the Devil her consort and their dark son, Death. Sin’s choice of words to describe the ‘triune’ relationship, ‘joined in connection sweet’, perhaps ironically touches on its incestuous character. There is a great deal of play with titles. God is reduced by Sin to ‘our foil in Heav’n’, while Satan acquires the title ‘Prince of Darkness’ and describes himself a ‘Antagonist of Heaven’s Almighty	30

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		King.’ Everyone is delighted with the unification of Hell with Heaven and Earth by what amounts to infernal invasion, and Satan’s rhetoric gladly celebrates ‘one realm, one continent of easy thoroughfare. Sin suggests Satan now may have a chance to ‘try thee now more dangerous to his throne.’ Satan does not deny this possibility, and rhetorical celebrations of the Fall continue. The indicative content is intended to indicate aspects of questions which may feature in candidates’ answers. It is not prescriptive, not is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors: Poetry.	
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Question		Guidance	Marks
9		Discuss Coleridge’s view of constancy in ‘Constancy to an Ideal Object’. In your answer explore the author’s use of language, imagery and verse form, and consider ways in which you find the poem characteristic of Coleridge’s work in your selection. (30) In Section 2, the dominant assessment objective is: AO2. AO2, analyse ways in which meanings are shaped in literary texts. Answers will also be assessed for AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; AO4, Explore connections across literary texts; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. Answers should explore the author’s use of language, imagery, and verse form in the extract (AO2), using appropriate terminology and articulating a coherent, accurate and relevant response (AO1). They should relate the extract to the text as a whole (AO4) and may make reference to the significance and influence of relevant contexts (AO3). In this late poem (1828?) Coleridge takes long views of human life. His view of ‘the porch of Death’ in this poem is particularly striking, as if ‘Hope and Despair’ meet in our last hours like strangers bumping into one another, sheltering from a storm. He concludes that the quaintly named ‘fairy people’ of the ‘future day’ will be powerless to save us then, and that having kept ‘Constant to an Ideal Object’ won’t help us much either. So what is the value of Constancy at all? After some speculative quatrains the poet warms to his task and settles into heroic couplets for a description of the domestic bliss he has sought ought all his life. He covets ‘a home, an English home, and thee!’ He is recalling his lost beloved, Sara Hutchinson, but any object of lost, ideal affection would do just as well. The second verse paragraph concludes with little reminiscences of a number of previous poems: the ‘peacefulest cot’ of ‘Frost at Midnight’ and (not ultimately all that peaceful) the cottage of ‘The Aeolian Harp’. The image of an impotent Helmsman ‘on an ocean waste and wide’ recalls ‘The	30

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		Ancient Mariner.’ The strongest reminiscence is of the beautiful futility of nature and Coleridge’s desperate love for Sara in ‘Dejection’. The poem is completed and unified by the astonishing Romantic image of the Spectre of the Brocken with which it concludes, the illusion that we see our own Double as a huge shadow in the mist, glowing like a saint. Pursuing it is futile. But it is not ‘nothing’. ‘Constancy’ is ultimately a quest to come to terms with the fascinating ‘other’ that is oneself. The indicative content is intended to indicate aspects of questions which may feature in candidates’ answers. It is not prescriptive, not is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors: Poetry.	
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Question		Guidance	Marks
10		Discuss Tennyson’s presentation of the narrator’s feelings about Maud in this extract. In your answer explore the author’s use of language, imagery and verse form, and consider ways in which you find the extract characteristic of <i>Maud</i> . (30) In Section 2, the dominant assessment objective is: AO2. AO2, analyse ways in which meanings are shaped in literary texts. Answers will also be assessed for AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; AO4, Explore connections across literary texts; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. Answers should explore the author’s use of language, imagery, and verse form in the extract (AO2), using appropriate terminology and articulating a coherent, accurate and relevant response (AO1). They should relate the extract to the text as a whole (AO4) and may make reference to the significance and influence of relevant contexts (AO3). The opening stanza suggests the <i>Maud</i> persona is looking for philosophic detachment despite the mindless buzzing of the insects that surround him, but the fourteeners (never a smooth rhythm) heave and pitch, suggesting that his insights will be troubled and not entirely reliable. Maud, the ‘milkwhite faun’, is better company than the screaming geese of the first paragraph, but there is, as usual, something chilly about her, possibly reflected in the cold marble image of her mother. The persona keeps his distance from her with his usual complaint, that she has been coddled: ‘You have but fed on the roses and lain in the lilies of life’). There is also the possibility that flowers in this stanza might be poisoned. With Section V the metre changes to a swinging march. Now Maud seems to be singing in an untroubled world of outdoor freshness. The only snag is that it is a ‘martial song liker a trumpet’s call’ and the onset of The Crimean War has been much in the mind of the poem. Maud’s bell-like voice and gem-like feet seem to reprove the speaker, possibly urging	30

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		him to go out to Russia and fight. The final stanza sees the persona fall, in his mind's eye, before his beloved on the glowing meadow grass. He is determined to keep the martial voice and the joyous girl separate, distinguishing between them with troubling precision: 'Not her, not her, but a voice.' The final section takes us away from the sunshine and military ardour and into the 'wannish glare' of a stormy morning. The mood of the persona has changed again. The indicative content is intended to indicate aspects of questions which may feature in candidates' answers. It is not prescriptive, not is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors: Poetry.	
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Question		Guidance	Marks
11		Discuss the presentation of desire in 'Soeur Louise de la Miséricorde'. In your answer explore the author's use of language, imagery and verse form, and consider ways in which you find the extract characteristic of Christina Rossetti's poetry. (30) In Section 2, the dominant assessment objective is: AO2. AO2, analyse ways in which meanings are shaped in literary texts. Answers will also be assessed for AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; AO4, Explore connections across literary texts; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. Answers should explore the author's use of language, imagery, and verse form in the extract (AO2), using appropriate terminology and articulating a coherent, accurate and relevant response (AO1). They should relate the extract to the text as a whole (AO4) and may make reference to the significance and influence of relevant contexts (AO3). This is a monologue by the first mistress of Louis XIV of France, in the King's favour from 1661 to 1667, created Duchess of La Vallière. After bearing the King a son, she gradually subtracted herself from the French Court entering a Carmelite Convent at the age of just 30 and taking the name Louise, Sister of Mercy. She lived to be 64, spending more than half her life in the convent. This biographical context will be very useful, but do not expect it on every good script. Rossetti's poem is in pentameter, four lines of each stanza following Tennyson's <i>In Memoriam</i> rhyme scheme, combining the tugging forward movement of the couplet with the quatrain's tendency to stasis, as the Sister continues to meditate on her 'vain desire.' The last line of the stanza is supernumerary, a refrain, a reminder of the familiar verse from <i>Ecclesiastes</i>, but in this case finding the consuming 'vanity' of life to be human desire. The arduousness of the process of forgetting desire is signalled by the insistent repetition of key words and phrases (a familiar technique of	30

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		Rossetti's) and, particularly by the use of internal rhyme, which seems to trap the process of forgetting among twigs of memory. Some of the imagery of a soul stuck in slippery mud seems to come from the Psalms (Psalms 40, 69:2-22); this is incongruously blended with memories of a garden plot (at the royal palace?), which distant garden also supplies the 'rose of life', now dried to prickles. This is one of the more ascetic poems in the selection, with potent self-reproof as in 'Good Friday' and a sense of the need for vigilance and the need to bear disappointment as in 'Shut Out'; the sense of the resilience of desire reminds us of the combats of the flesh in 'Goblin Market'. The indicative content is intended to indicate aspects of questions which may feature in candidates' answers. It is not prescriptive, not is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors: Poetry.	
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APPENDIX 1

Assessment Objective weightings for this component are given as percentages.

Assessment Objectives Grid

Question	AO1 %	AO2 %	AO3 %	AO4 %	AO5 %	Total %
1a	7.5	10	2.5	0	5	25
1b	7.5	10	2.5	0	5	25
2a	7.5	10	2.5	0	5	25
2b	7.5	10	2.5	0	5	25
3a	7.5	10	2.5	0	5	25
3b	7.5	10	2.5	0	5	25
4a	7.5	10	2.5	0	5	25
4b	7.5	10	2.5	0	5	25
5a	7.5	10	2.5	0	5	25
5b	7.5	10	2.5	0	5	25
6a	7.5	10	2.5	0	5	25
6b	7.5	10	2.5	0	5	25
7	7.5	10	2.5	5	0	25
8	7.5	10	2.5	5	0	25
9	7.5	10	2.5	5	0	25
10	7.5	10	2.5	5	0	25
11	7.5	10	2.5	5	0	25
Totals	15%	20%	5%	5%	5%	50%

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