



GCE

English Literature

Unit **H072/01**: Shakespeare and poetry pre-1900

Advanced Subsidiary GCE

Mark Scheme for June 2017

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

















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

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

OCR will not enter into any discussion or correspondence in connection with this mark scheme.

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Annotations used in the detailed Mark Scheme (to include abbreviations and subject-specific conventions)

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

1. 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%)	<ul style="list-style-type: none"> 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%)	<ul style="list-style-type: none"> 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%)	<ul style="list-style-type: none"> 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%)	<ul style="list-style-type: none"> 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%)	<ul style="list-style-type: none"> 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%)	<ul style="list-style-type: none"> 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%)	<ul style="list-style-type: none"> 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%)	<ul style="list-style-type: none">• 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%)	<ul style="list-style-type: none"> • 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%)	<ul style="list-style-type: none"> • Competent understanding of text and question. • Clear writing in generally appropriate register. • Critical concepts and terminology used appropriately. • Straightforward arguments competently structured.
AO5 (20%)	<ul style="list-style-type: none"> • 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%)	<ul style="list-style-type: none"> • 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%)	<ul style="list-style-type: none"> • 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%)	<ul style="list-style-type: none"> • 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%)	<ul style="list-style-type: none"> • Some awareness of different interpretations of the text. • Some awareness of changing critical views of the text over time.
AO3 (10%)	<ul style="list-style-type: none"> • 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%)	<ul style="list-style-type: none"> 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%)	<ul style="list-style-type: none"> 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%)	<ul style="list-style-type: none"> Limited awareness of different interpretations of the text. Limited awareness of changing critical views of the text over time.
AO3 (10%)	<ul style="list-style-type: none"> 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: 1-5 marks

AO2 (40%)	<ul style="list-style-type: none"> 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%)	<ul style="list-style-type: none"> 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%)	<ul style="list-style-type: none"> 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%)	<ul style="list-style-type: none"> 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%)	<ul style="list-style-type: none"> 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%)	<ul style="list-style-type: none"> 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%)	<ul style="list-style-type: none"> Excellent and consistently detailed analysis of connections across the text.
AO3 (10%)	<ul style="list-style-type: none"> 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%)	<ul style="list-style-type: none"> 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%)	<ul style="list-style-type: none"> 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%)	<ul style="list-style-type: none"> Good, clear analysis of connections across the text.

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AO3 (10%)	<ul style="list-style-type: none"> • 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%)	<ul style="list-style-type: none"> • 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%)	<ul style="list-style-type: none"> • Competent understanding of poem and question. • Clear writing in generally appropriate register. • Critical concepts and terminology used appropriately. • Straightforward arguments competently structured.
AO4 (20%)	<ul style="list-style-type: none"> • Competent discussion of connections across the text.
AO3 (10%)	<ul style="list-style-type: none"> • 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%)	<ul style="list-style-type: none"> • 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%)	<ul style="list-style-type: none"> • 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%)	<ul style="list-style-type: none"> • Some attempt to develop discussion of connections across the text.
AO3 (10%)	<ul style="list-style-type: none"> • 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%)	<ul style="list-style-type: none"> Limited discussion of effects of language, imagery and verse form. Description or narrative comment; limited use of analytical methods. Limited or inconsistent use of quotations, uncritically presented.
AO1 (30%)	<ul style="list-style-type: none"> Limited understanding of poem 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.
AO4 (20%)	<ul style="list-style-type: none"> Limited attempt to develop discussion of connections across the text.
AO3 (10%)	<ul style="list-style-type: none"> 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: 1-5 marks

AO2 (40%)	<ul style="list-style-type: none"> 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.
AO1 (30%)	<ul style="list-style-type: none"> 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.
AO4 (20%)	<ul style="list-style-type: none"> Very little or no relevant discussion of connections across the text.
AO3 (10%)	<ul style="list-style-type: none"> 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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Question		Guidance	Marks
1	(a)	<p>'In <i>Coriolanus</i>, Rome is a place of anger and self-interest.' How far and in what ways do you agree with this view of the significance of Rome in the play?</p> <p>In Section 1, the dominant assessment objective is: AO2.</p> <p>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.</p> <p>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).</p> <p>Candidates may observe that 'Rome' is more than just a city. Although this play deals with the very beginning of the Republic, 'Rome' already stands for values and a people ('For what is the city but the people?'). The words 'Rome' and 'Romans' are used 112 times in the play, and in this play the city is always a site for power struggles. Candidates are likely to consider the various factions of the body politic of Rome and discuss levels of anger and self-interest. The anger of the 'mutinous citizens' who are 'in hunger for bread' may well be seen as an expression of legitimate self-interest (candidates may be familiar with and reference the Ralph Fiennes film with its graphic opening depictions of civil unrest). The patricians take a high view of Rome but a low view of the populace. The Tribunes stir up the anger of the citizens for apparently self-serving motives. The character of Coriolanus is pertinent too. Forged in Rome, he dramatises the contrast between the Rome of self-sacrificing nobility ('you have served your country nobly') and that of violent and proud self-interest, as he scorns the common people ('though in Rome littered; not Romans') and turns his back on the city: 'My birthplace hate I'. Coriolanus' tirades are likely to offer the best examples of 'anger', as do the Tribunes' incitements to mutiny when they believe they can kill or banish their arch-enemy.</p> <p>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:</p>	30

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			Shakespeare.	
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Question		Guidance	Marks
1	(b)	<p>‘Volumnia shapes her son’s entire career.’ How far and in what ways do you agree with this view of the relationship between Volumnia and Coriolanus?</p> <p>In Section 1, the dominant assessment objective is: AO2.</p> <p>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.</p> <p>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).</p> <p>In a play which dramatises the values of active and war-like masculinity, this question invites the candidates to consider the role of a central female character, albeit a woman who has absorbed strongly militaristic values. The focus of the question requires the candidates to discuss Volumnia’s relationship with Coriolanus, not just her son’s career. Candidates may well observe the interconnectedness between the thinking and values of mother and son, for example, in their disdain for the plebeians (‘the rabble/cats’) and concur with Volumnia’s judgement that ‘Thy valiantness was mine, thou suck’st it from me’. It is likely that responses will focus on key episodes in the play where Volumnia’s influence on her son is foregrounded and discuss their significance (‘I help to frame thee’); likewise what appears to be similar, deliberate influence over her grandson. These may well include the opening scenes where Volumnia praises the ‘honour’ he wins and expresses pride in his wounds; the central scenes where her persuasive words encourage Coriolanus to run for counsel and ‘perform a part/Thou has not done before’ and her concluding plea with him to show ‘noble grace’ and ‘honour’ and make peace with Rome. Alternatively, Coriolanus may be seen as a product or embodiment of certain patrician, ‘heroic’ and masculine values that permeate the world of the play, with Volumnia involved more passively.</p>	30

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			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.	
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Question		Guidance	Marks
2	(a)	<p>'The play <i>Hamlet</i> proves revenge to be a worthless cause.' How far and in what ways do you agree with this view?</p> <p>In Section 1, the dominant assessment objective is: AO2.</p> <p>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.</p> <p>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).</p> <p>Candidates are likely to consider and compare the consequences of Hamlet's intermittent attempts to pursue revenge with those of the implacable Laertes. They may observe that an Elizabethan audience knew that private revenge was forbidden by the law and the Church. Candidates may discuss how Hamlet's initial desire to 'sweep to my revenge' (prompted by a ghost whose provenance is uncertain) leads to questioning introspection. The 'cause' intensifies his own mental turmoil and when he does act (overact?) in vengeance, this results directly in the deaths of Polonius, Rosencrantz and Guildenstern and indirectly in the deaths of others. Candidates may note that Hamlet achieves some peace of mind when he <i>resigns</i> his 'cause' to Providence and, arguably, his killing of Claudius is a reaction to his own imminent death rather than avenging his father's. Laertes, a foil to Hamlet, does embrace revenge as an honourable cause, but his bloodthirsty threat to cut Hamlet's 'throat l' th' church' contrasted with his final declaration that revenge 'is almost against my conscience' suggest the 'cause' is ultimately worthless. Sophisticated responses may observe that two other avengers who appear in plays-within-the-play, Pyrrhus and</p>	30

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		<p>Lucianus, are negatively portrayed. A minority may feel the play shows sympathy with the impulse felt by both Hamlet and Laertes to avenge one's father's death as a matter of duty and honour.</p> <p>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.</p>	
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Question		Guidance	Marks
2	(b)	<p>'Polonius is not a tedious fool but a clever politician.' How far and in what ways do you agree with this view of the role of Polonius in <i>Hamlet</i>?</p> <p>In Section 1, the dominant assessment objective is: AO2.</p> <p>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.</p> <p>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).</p> <p>Candidates are likely to consider episodes from across the play in assessing the character of Polonius. Considering Polonius's 'folly', candidates may note that Hamlet dismisses Polonius as a 'tedious old fool'. Candidates might observe that Polonius could be seen (and has often been presented in production) as a 'tedious fool', for example, in his pompous interactions with Laertes and Ophelia in Act One, his prolixity when speaking to the King and Queen of Hamlet's madness ('more matter with less art') and in his interactions with Hamlet when he is mocked as the latter adopts his 'antic disposition'. However, Polonius has also been presented as a much more serious figure. Claudius thinks of him 'as of a man faithful and honourable', his advice to Laertes is often taken (out of the context of the play) as shrewd and wise ('to thine own self be true'). More darkly, in his dealings with his family (spying on Laertes and, as a patriarch, controlling his daughter's relationship with Hamlet) and in his spying on Hamlet, he is the 'politician' developing the play's concerns with power, courtly surveillance, betrayal and corruption. Some may note</p>	30

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		<p>links with the espionage system operating out of Elizabeth's court. Candidates may observe that our perception of Polonius shifts as the play reaches its mid-point and Hamlet kills him accidentally without showing much contrition: 'prating knave' becomes silenced victim.</p> <p>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.</p>	
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Question		Guidance	Marks
3	(a)	<p>'The play's comedy is focused on a lively underworld.' How far and in what ways do you agree with this view of <i>Measure for Measure</i>?</p> <p>In Section 1, the dominant assessment objective is: AO2.</p> <p>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.</p> <p>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).</p> <p>Key characters may be Pompey Bum, progressing from bawd to hangman's assistant, and Lucio, progressing from motor-mouth man-about-town to the husband of a prostitute. Pompey's deviousness is obvious in the Froth-Elbow scene, but elsewhere in the play he may be viewed as a resourceful chap who has the bad luck to pick up the worst jobs in Vienna. Lucio, when he backs up Isabella's suit to Angelo, speaks well in favour of sex as natural function ('For the rebellion of a cod-piece, to take away the life of a man'). In the second half of the play he seems given to mysterious lying, ultimately awakening the very sleepy wrath of the Duke. Precisely what Lucio is up to is not always clear (does he know himself?) so differing readings of his role may be encountered. Other characters likely to feature are Barnadine, setting his own hours for his execution, Mistress Overdone, begging to be left alone to lead a dishonest life, and Froth, the timid client who is the first suspect the police bring in. Authority figures in the underplot include</p>	30

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		<p>the doltish Elbow and ghastly Abhorson. Some will view these irregular parts of the play as a foil to Angelo's creepy Puritanism; others will see them as a 'lively' sideshow. Recent performances have tended to focus on its comic aspects. Some answers may explore the contextual relevance of the stews (so near Bankside) and the inefficient Elizabethan constabulary.</p> <p>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.</p>	
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Question		Guidance	Marks
3	(b)	<p>'Duke Vincentio is essentially a wise ruler.' How far and in what ways do you agree with this view of the role of the Duke in <i>Measure for Measure</i>?</p> <p>In Section 1, the dominant assessment objective is: AO2.</p> <p>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.</p> <p>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).</p> <p>This question invites the candidates to engage with the role of the Duke who has been presented in recent productions in diverse ways: wise ruler, bumbling fool, a tragicomic figure of grand designs but unaware of his faults, and even as 'boomingly sadistic'. Candidates may, therefore, offer a positive appreciation the Duke's delegation of authority in the opening scene ingeniously sets up its debate about 'mortality and mercy in Vienna, whereas, in the final scene, he shows temperate wisdom and earns respect in presiding over the trial in person. However, candidates may argue that the Duke's schemes misfire, in theory if not practice, for example, his plan involving Barnardine to save Claudio. His behaviour may be seen as morally questionable when he keeps his identity from Isabella a secret and abuses the seal of the</p>	30

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		<p>Confessional, or when he invents the stratagem of the bed-trick. Candidates may argue that the Duke's authority is enhanced as he is confronted with the realities of city life and his relationship with Isabella has been played as one in which a genuine attraction grows between them. Alternatively, his judgements at the end of the play, especially his mere rebuke of Angelo, may be considered extraordinary rather than worthy of the respect of the audience.</p> <p>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.</p>	
Question		Guidance	Marks
4	(a)	<p>'Loyalty does no one any good in the world of <i>Richard III</i>.' How far and in what ways do you agree with this view of the play?</p> <p>In Section 1, the dominant assessment objective is: AO2.</p> <p>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.</p> <p>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).</p> <p>Loyalty in the world of the play may be understood in many ways: as being truthful to obligations of love and duty to one's sovereign, one's country, family or to one's word. The 'loyalty' of many characters in the play does not serve them or others well. Edward IV's 'good day's work' in reconciling the troubles at Court only reveals how many troubles there are, while his favouritism towards the Queen's kindred only makes them more vulnerable. Buckingham's loyalty to Richard always seems partly pragmatic. Eventually Richard deceives him over the promised Dukedoms, next deprives him of his life. Alternatively, candidates may argue that Stanley's cautious distancing from Richard shows how his loyalty to both</p>	30

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		<p>England and his family (his being Richmond's step-father) does serve him and England well as the play closes with Richmond victorious. The family and clan loyalties of the Duchess, Elizabeth and (especially) Margaret (particularly in Act 4 Scene 4) have been seen (particularly by feminist critics) as expressions of female loyalty and resistance. Of course candidates may observe, perhaps in passing, that, conversely, <i>disloyalty</i> does not in the end serve Richard very well. Abandoning Warwick the Kingmaker leads Clarence to an agony of regret and self-scrutiny. Henchmen who stick with Richmond at Bosworth (Catesby, Norfolk) earn nothing for their pains. Margaret celebrates Yorkist suffering as punishment for disloyalty to the ruling House of Lancaster.</p> <p>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.</p>	
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Question		Guidance	Marks
4	(b)	<p>‘Though clearly very different characters, Clarence and Hastings share a common fate.’ How far and in what ways do you agree with this view of the roles of Clarence and Hastings in <i>Richard III</i>?</p> <p>In Section 1, the dominant assessment objective is: AO2.</p> <p>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.</p> <p>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).</p> <p>The question invites the candidates to consider and compare the roles of these characters in the play. Significant parallels may be identified: in the opening scene they are both subject to and fooled by Richard’s apparent bonhomie, when Richard addresses Clarence as a loving brother and when he welcomes Hastings ‘to this open air’ having ‘brooked imprisonment’. They are both executed under Richard’s orders and they both appear as ghosts in Richard’s dream before the battle of Bosworth as emblems of retribution. Clarence is more obviously a guilty man. He knows his turncoat behaviour before Tewkesbury betrayed not only Warwick the Kingmaker but had previously embarrassed his own Yorkist brothers, though candidates are not required to know <i>3H6</i>. Hastings is more complacent, both about his achievements and his position. Refusing to become involved in the deposition of King Edward V may arouse audience sympathy, but it proves self-condemning in Richard’s eyes. Like his master, Edward IV, he is a sensualist – they have shared a mistress. Both have colourful death-scenes, Clarence’s involving a dream of drowning/damnation and a butt of malmsey wine, Hastings’s a dodgy death-warrant and a bowl of strawberries.</p> <p>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.</p>	30

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Question		Guidance	Marks
5	(a)	<p>'The Tempest is a play about the human need for second chances.' How far and in what ways do you agree with this view of the play?</p> <p>In Section 1, the dominant assessment objective is: AO2.</p> <p>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.</p> <p>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).</p> <p>The need for second chances is embedded in Prospero's request to the audience: 'As you from crimes would pardon'd be/Let your indulgence set me free.' Mercy and forgiveness triumph over the need for vengeance, divisions and losses are restored and mistakes and immoral acts are forgiven. Prospero, rejecting 'vengeance' for mercy, renounces his 'rough magic', used both benignly and vindictively, and wins a second chance to rule, perhaps more wisely, in Milan. The nobles are all given, or offered, second chances. Alonso accepts Prospero's forgiveness and seeks 'pardon for his wrongs'. Gonzalo gives thanks that each man has found himself on Prospero's island. Ferdinand endures apparent drowning and Prospero's tasks, to embrace 'a second life' in the Masque and his marriage. Candidates will probably point out that not all characters are appreciative of the second chances they are given: Antonio and in some productions Sebastian and Caliban offer different kinds of silent resistance. As always be aware that this play can be interpreted in many ways. Those, for instance, who take up the late twentieth century view of the play as colonial parable will be less sympathetic to the idea of second chances than those who see Prospero as a benevolent or spiritual figure.</p> <p>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</p>	30

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			Descriptors: Shakespeare.	
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Question		Guidance	Marks
5	(b)	<p>‘Ariel is much more than merely Prospero’s servant.’ How far and in what ways do you agree with this view of the role of Ariel in <i>The Tempest</i>?</p> <p>In Section 1, the dominant assessment objective is: AO2.</p> <p>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.</p> <p>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).</p> <p>Ariel certainly behaves as Prospero’s servant. He hails Prospero as ‘great master’, is threatened with dire punishment if he rebels and departs the stage with his ‘liberty’. However, candidates are likely to argue that Ariel’s role in the play is a more complex one. Even as servant, he does not perform the menial tasks of Caliban but is the active part of Prospero’s magical power moving his ‘project’ forward. He is also an ‘actor’ to Prospero’s ‘director’ and helps to enchant an audience on and off stage with dramatic illusions of personal, social, cosmic and spiritual harmony (‘a most majestic vision’). He manipulates nature (the tempest), facilitates encounters (Miranda and Ferdinand), urges repentance (‘You are three men of sin’) and punishes the rebellious (Stephano and Trinculo). It is very likely that candidates will discuss the central role Ariel plays early in Act 5 of the play prompting Prospero to abandon his purpose of making the Lords suffer for their sins: ‘The rarer action is / In virtue than in vengeance’ (5.1.27-28). As always be aware of and responsive to the many ways in which this play can be interpreted. Ariel might be viewed as a spirit of nature, a colonial vassal, or a dramatic expression of one (higher) aspect and Caliban another (lower) aspect of Prospero’s psyche.</p>	30

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			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.	
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Question		Guidance	Marks
6	(a)	<p>'A play about the dangers of loving yourself.' How far and in what ways do you agree with this view of <i>Twelfth Night</i>?</p> <p>In Section 1, the dominant assessment objective is: AO2.</p> <p>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.</p> <p>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).</p> <p>Candidates are likely to discuss a range of characters, particularly Orsino, Olivia and Malvolio. Better answers will offer some kind of overview of self-love in the play as a whole. The emotionally self-indulgent Orsino is mocked at the opening of the play as he languishes, calling for 'an excess' of music. The audience may not take seriously the Duke's use of hyperbole, e.g. my love 'is all as a hungry as the sea.' Olivia seems hermetically (self-indulgently?) sealed away from society at the opening of the play and has come to view her own face as a kind of artwork. Candidates may observe that Orsino and Olivia mature towards a less self-regarding love as the play unfolds. Malvolio's 'self-love', as identified by Olivia and analysed and exploited by Feste and Maria, is dramatised and ridiculed in the tricks played upon him; he does not change, but leaves the stage cruelly mocked, though arguably having earned some audience sympathy. Other characters suffer from the malady, particularly the prickly Feste, who turns an insult from Malvolio into a kind of vendetta, and Sir Toby and Sir Andrew, who have been gratifying themselves for many years to little purpose.</p>	30

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			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.	
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Question		Guidance	Marks
6	(b)	<p>'Viola's disguise as Cesario gives her remarkable freedom.' How far and in what ways do you agree with this view of the role of Viola in <i>Twelfth Night</i>?</p> <p>In Section 1, the dominant assessment objective is: AO2.</p> <p>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.</p> <p>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).</p> <p>Viola adopts her disguise at the sea-captain's suggestion, and some may feel that as a woman in male costume she rides the tides of events rather than shapes her own destiny. Nevertheless she assumes a professional role, insists on being treated with appropriate dignity by Olivia and especially Malvolio, and is able as courtier to penetrate the heart of the mystery of the two lovers in love with love, Olivia and Orsino. She is also able to give as good as she gets from the local fool – hers is a strong, witty voice. Stronger responses might observe that her adoption of a disguise as a youth releases her from some of the gender protocols of the age. This is particularly apt in her magical love exchanges with Orsino in 2.4, where her disguise enables confidence between the pair, so that the power of their emotions cuts through the limits of the disguise. Only in the ludicrous duel scenes does Viola seem unhappy with her masculine persona. At the end of the play Viola removes her disguise and assumes her role as a heroine of the comedy, thus attaining, some may argue, the most remarkable freedom of all. Strong scripts might argue that trusting and using a disguise brings about many such transformations in this and other Shakespearean comedies.</p>	30

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Question		Guidance	Marks
7		<p>Discuss Chaucer's portrayal of Januarie's garden and his change of fortune in the following extract from <i>The Merchant's Tale</i>. 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>.</p> <p>In Section 2, the dominant assessment objective is: AO2.</p> <p>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.</p> <p>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).</p> <p>Candidates are likely to observe the contrast between Januarie's good fortune as he lives his 'lyf ful deliciously' in his garden of carnal pleasure and the dramatic narrative shift as he is thrown into 'sorwe' by the sudden loss of his sight. The narrator's characteristic appeal to 'authority' is ironic. The irony continues with the epithets 'noble' and 'honeste' (used repeatedly) to describe Januarie. Rhyme is used to good effect, for example, in the ironic coupling of 'deliciously' and 'honestly.' Candidates may comment on the significance of the explicit allusions to the <i>Romance of The Rose</i> (a garden of love, chivalric, physical and spiritual), Priapus, the 'god of gardyns' but also of fertility and sexual virility, and the proleptic reference to Pluto and Proserpina who play a significant part in the unravelling of the narrative. Some candidates may note ironic allusions to the Garden of Eden, and to the patriarchal symbolism by which only Januarie's 'clyket' gives access to the 'smale wyket' barring May's sexual treasures. The apostrophes indicate how virtual Januarie's sexual control actually is. This is also picked up in the extended simile of the 'scorpion', looking benign, but actually fatal. Candidates may well speculate on the later significance of Januarie's</p>	30

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		<p>blindness and May's asserting her independent spirit and desire by deceiving him.</p> <p>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.</p>	
Question	Guidance		Marks

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8		<p>Discuss Milton's portrayal of Satan and Eve in this extract from <i>Paradise Lost Book 9</i>. In your answer explore the author's use of language, imagery and verse form, and consider ways in which you find this extract characteristic of <i>Paradise Lost Books 9 & 10</i>.</p> <p>In Section 2, the dominant assessment objective is: AO2.</p> <p>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.</p> <p>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).</p> <p>Candidates may identify the context of this passage which follows Satan's spying Eve in the Garden and precedes Satan's approach to her. Responses are likely to suggest that this extract portrays some of the complexity of Satan and his response to Eve. The forthcoming encounter between Satan and Eve is foreshadowed as a kind of seduction; Eve is portrayed as innocent and 'heavenly' but also as a source of sensuous delight. In the opening lines Eve is characterised through her gardening, the effect of which is enhanced by Milton's delaying 'the hand (handiwork) of Eve' to the end of a complex sentence. Only the best responses will unpack in detail the classical and biblical allusions to Adonis and the Song of Solomon ('sapient king') but many will observe that these allusions broadly suggest that Eve's Garden will become a site of (fallen) erotic pleasure. Milton creates a complex ironic simile applying to Satan. He is compared with a man leaving the fetid city where 'sewers annoy the air' to be delighted by an 'English' countryside ('grain', 'dairy') and the sight of a 'fair virgin'. This experience of freshness and pleasure is in fact a temptation. Eve's femininity seems to 'abstract' Satan from his evil, recalling that Satan was good, can even now be 'stupidly good', but has chosen evil. The extract concludes with the threat to Eve unambiguously expressed as Satan is excited by his evil thoughts: 'the hot Hell within him burns'. Candidates might reference the episodes following this extract where Satan tempts Eve.</p> <p>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.</p>	30
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Question	Guidance	Marks
9	<p>Discuss how Coleridge portrays the speaker's dejected mood in this extract from <i>Dejection: An Ode</i>. 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.</p> <p>In Section 2, the dominant assessment objective is: AO2.</p> <p>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.</p> <p>Answers should explore the author's use of language, imagery and verse form in the poem (AO2), using appropriate terminology and articulating a coherent, accurate and relevant response (AO1). They should relate the poem to the group they have studied as a whole (AO4), and may make reference to the significance and influence of relevant contexts (AO3).</p> <p>Candidates are likely to track through how Coleridge portrays the state of dejection ('his heartless mood') and may observe that this poem shares many characteristic features of Coleridge's 'conversation' poems. The opening section (strophe) suggests the speaker's sense of inert dullness in an evocation of the natural world which would normally lift his mood. A range of 'conversational' techniques may be identified: the abrupt interjection 'Well!' the emotional build-up introduced by the 'And oh!', the flexible use of varied line-lengths and rhythms. The opening of the second strophe shows Coleridge using repetition, listing and a succession of heavy stresses to evoke the speaker's dejection, building on the contrast between the energy of the anticipated storm and the 'dull pain' of his soul. The apostrophe to the 'Lady' (Sara Hutchinson, so often a source of both sadness and inspiration to the poet) marks a development in the poem in an allusion to his personal situation and the speaker evokes with remarkable particularity that which fails to move him, the sunset's 'peculiar tint of yellow-green'), the crucial distinction between 'seeing' and 'feeling'. Candidates are likely to analyse the climax of the extract and the speaker's belief that 'passion' and 'life' have their 'fountains' within, in the imagination, and not in the outside world. Sophisticated answers might observe that the poem is an Ode, traditionally a poem in praise of its subject; it is a paradox that Coleridge writes such a moving poem on the subject of not being moved.</p> <p>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:</p>	30

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Question	Guidance	Marks
10	<p>Discuss the ways in which Tennyson portrays the speaker's thoughts and feelings of madness in the following extract from <i>Maud</i>. 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>.</p> <p>In Section 2, the dominant assessment objective is: AO2.</p> <p>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.</p> <p>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).</p> <p>Candidates are likely to track the development of the thoughts and feelings in the extract. The opening exclamatory, with its heavily stressed ('Dead, long dead/Long dead!') creates the delusion of being in the grave. 'Dead' is further emphasised in the rhyme with 'head' - the speaker feels he is buried, as a suicide, beneath the streets (perhaps at a crossroads). The insistent beat of the horses' hoofs into 'my scalp and my brain' resembles the beating of his own troubled heart. The second section widens out, as so often in the poem, to social commentary; it is a vision of disillusionment expressed through a pattern of religious language and imagery ('tithes', 'bell', 'prayer') where the church and Christ have been perversely killed by churchmen. The use of the present tense and strikingly graphic language (the 'vile physician') enhance the dramatic effect. The extract concludes with a chilling vision of life in the grave, 'the world of the dead'. Candidates may refer to other parts of the poem which present the speaker's decline from bad nerves to bouts of something very like madness (as here); they may also reflect on his partial recovery in the controversial third section of the poem, when he joins the Crimean War. A few, sensitive to thematic imagery, might compare this extract with the famous lyric in Part 1 of the poem (l xxii) where the speaker imagines his dust in his grave responding to 'my sweet'.</p> <p>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</p>	30

Question	Guidance	Marks
11	<p>Discuss Christina Rossetti's presentation of Laura's transformation in the following extract from <i>Goblin Market</i>. In your answer explore the author's use of language, imagery and verse form and consider ways in which you find this extract characteristic of Rossetti's work in your selection.</p> <p>In Section 2, the dominant assessment objective is: AO2.</p> <p>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.</p> <p>Answers should explore the author's use of language, imagery and verse form in the poem (AO2), using appropriate terminology and articulating a coherent, accurate and relevant response (AO1). They should relate the poem to the group they have studied as a whole (AO4), and may make reference to the significance and influence of relevant contexts (AO3).</p> <p>Responses are likely to identify that this extract is towards the end of the poem, after Lizzie's resistance to the goblins in the glen and her return home to attend to Laura. Candidates may well have been introduced to a whole range of interpretative approaches to this poem. Some will opt for a single approach; many are likely to reflect that freedom of interpretation is one of the blessings of this work. Candidates may see the development of the passage in Christian terms as Laura discerns the extent of Lizzie's sacrifice, and of what Laura must suffer in her turn. Gratitude ('kissed and kissed') gives way to remorse ('beat her breast'), to awareness of folly ('Ah! fool, to choose such part /Of soul-consuming care!'), to collapse and the suggestion of new life ('Is it life?'). However, Rossetti insisted the poem was not an allegory and candidates may read Laura's transformation in terms of a medical recovery from illness or, identifying the folkloric/vampiric resonances, discuss the change as a return from fairyland ('writhing as one possessed'). Some may feel that this is one of the most physically demonstrative sequences of 'sisterhood' in the poem, where feminine solidarity foils a masculine spell. Strong candidates will analyse Rossetti's characteristic use of irregular line lengths (that forceful dimeter 'clutched her hair'), Rossetti's 'helter skelter' use of sound ('forbidden'/'hidden'/'goblin-ridden'), or the punching effect of the miniature epic similes ('Or like the mane of horses' 'eagle' 'flying flag'). Candidates may show how these stylistic features and thematic concerns connect or contrast to other passages within or beyond <i>Goblin Market</i>, especially how the fierce ecstasy of this passage contrasts with the tone of more melancholy or moody works.</p> <p>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</p>	30

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			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%

OCR (Oxford Cambridge and RSA Examinations)
1 Hills Road
Cambridge
CB1 2EU

OCR Customer Contact Centre

Education and Learning

Telephone: 01223 553998

Facsimile: 01223 552627

Email: general.qualifications@ocr.org.uk

www.ocr.org.uk

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Facsimile: 01223 552553

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