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A Level English Literature
H472/01 Drama and poetry pre-1900
Sample Question Paper

Date – Morning/Afternoon

Version 3.0

Time allowed: 2 hours 30 minutes

You must have:

- The OCR 12-page Answer Booklet



INSTRUCTIONS

- Use black ink.
- Write your answer to each question in the Answer Booklet. The question numbers must be clearly shown.
- Fill in the boxes on the front of the Answer Booklet.
- Answer **one** question in Section 1 and **one** in Section 2.
- All questions in Section 1 have two parts, (a) and (b). Answer **both** parts of the question on the text you have studied.
- Answer **one** question on the texts you have studied in Section 2.

INFORMATION

- The total mark for this paper is **60**.
- The marks for each question are shown in brackets [].
- This document consists of **20** pages.

ADVICE

- Read each question carefully before you start your answer.

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Section 1 – Shakespeare	Question	Page
<i>King Lear</i>	1	4
<i>Hamlet</i>	2	6
<i>Othello</i>	3	8
<i>Richard III</i>	4	10
<i>The Tempest</i>	5	12
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Section 2 – Drama and Poetry pre-1900	Question	Page
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Section 1 – Shakespeare

King Lear
Hamlet
Othello
Richard III
The Tempest
The Taming of the Shrew

Answer **one** question from this section. You must answer **both** parts (a) **and** (b).
 You should spend about **1 hour and 15 minutes** on this section.

1 *King Lear*

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

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

[15]

SCENE I. The heath.

Enter EDGAR

EDGAR Yet better thus and known to be contemn'd,
 Than still contemn'd and flatter'd. To be worst,
 The lowest and most dejected thing of fortune,
 Stands still in esperance, lives not in fear.
 The lamentable change is from the best;
 The worst returns to laughter. Welcome, then,
 Thou unsubstantial air that I embrace!
 The wretch that thou hast blown unto the worst
 Owes nothing to thy blasts.

Enter GLOUCESTER, led by an Old Man

But who comes here?
 My father, poorly led? World, world, O world!
 But that thy strange mutations make us hate thee,
 Life would not yield to age.

OLD MAN O my good lord, I have been your tenant, and your father's tenant, these
 fourscore years.

GLOUCESTER Away, get thee away; good friend, be gone:
 Thy comforts can do me no good at all;
 Thee they may hurt.

OLD MAN You cannot see your way.

GLOUCESTER I have no way, and therefore want no eyes;
 I stumbled when I saw: full oft 'tis seen
 Our means secure us, and our mere defects
 Prove our commodities. O dear son Edgar,

The food of thy abused father's wrath!
 Might I but live to see thee in my touch,
 I'd say I had eyes again!

OLD MAN How now! Who's there?
EDGAR [Aside] O gods! Who is't can say 'I am at the worst'?
 I am worse than e'er I was.

OLD MAN 'Tis poor mad Tom.
EDGAR [Aside] And worse I may be yet: the worst is not
 So long as we can say 'This is the worst'.
OLD MAN Fellow, where goest?
GLOUCESTER Is it a beggar-man?
OLD MAN Madman and beggar too.
GLOUCESTER He has some reason, else he could not beg.
 I' th' last night's storm I such a fellow saw;
 Which made me think a man a worm. My son
 Came then into my mind; and yet my mind
 Was then scarce friends with him. I have heard more since.
 As flies to wanton boys, are we to th' gods –
 They kill us for their sport.

EDGAR [Aside] How should this be?
 Bad is the trade that must play fool to sorrow,
 Ang'ring itself and others. – Bless thee, master!
GLOUCESTER Is that the naked fellow?
OLD MAN Ay, my lord.
GLOUCESTER Then, prithee, get thee away. If for my sake
 Thou wilt o'ertake us hence a mile or twain
 I' th' way toward Dover, do it for ancient love;
 And bring some covering for this naked soul,
 Who I'll entreat to lead me.

OLD MAN Alack, sir, he is mad.
GLOUCESTER 'Tis the times' plague when madmen lead the blind.
 Do as I bid thee, or rather do thy pleasure;
 Above the rest, be gone.

OLD MAN I'll bring him the best 'parel that I have,
 Come on't what will. [Exit]

GLOUCESTER Sirrah, naked fellow!
EDGAR Poor Tom's a-cold. [Aside] I cannot daub it further.
GLOUCESTER Come hither, fellow.
EDGAR [Aside] And yet I must. – Bless thy sweet eyes, they bleed.
GLOUCESTER Know'st thou the way to Dover?
EDGAR Both stile and gate, horse-way and foot-path.

And

(b) 'A play which shows the worst of human experience.'

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

Remember to support your answer with reference to different interpretations.

[15]

2 *Hamlet*

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

- (a) Discuss the following passage from Act 3 Scene 4, exploring Shakespeare's use of language and its dramatic effects.

[15]

HAMLET Come, come, and sit you down; you shall not budge.
You go not till I set you up a glass
Where you may see the inmost part of you.

QUEEN What wilt thou do? Thou wilt not murder me?
Help, help, ho!

POLONIUS *[Behind]* What ho! Help, help, help!

HAMLET *[Drawing]* How now! a rat? Dead, for a ducat, dead!

Kills Polonius with a pass through the arras.

POLONIUS *[Behind]* O, I am slain!

QUEEN O me, what hast thou done?

HAMLET Nay, I know not. Is it the King?

QUEEN O, what a rash and bloody deed is this!

HAMLET A bloody deed! – Almost as bad, good mother,
As kill a king, and marry with his brother.

QUEEN As kill a king!

HAMLET Ay, lady, it was my word
[Parting the arras] Thou wretched, rash, intruding fool, farewell!
I took thee for thy better. Take thy fortune;
Thou find'st to be too busy is some danger.
Leave wringing of your hands. Peace; sit you down,
And let me wring your heart; for so I shall,
If it be made of penetrable stuff;
If damned custom have not braz'd it so
That it be proof and bulwark against sense.

QUEEN What have I done, that thou dar'st wag thy tongue
In noise so rude against me?

HAMLET Such an act
That blurs the grace and blush of modesty,
Calls virtue hypocrite; takes off the rose
From the fair forehead of an innocent love,
And sets a blister there; makes marriage-vows
As false as dicers' oaths. O, such a deed
As from the body of contraction plucks
The very soul, and sweet religion makes
A rhapsody of words. Heaven's face does glow

O'er this solidity and compound mass
With heated visage, as against the doom –
Is thought-sick at the act.

QUEEN

Ay me, what act,
That roars so loud, and thunders in the index?

And

(b) 'Hamlet is destroyed by his impulsiveness, not his uncertainty.'

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

Remember to support your answer with reference to different interpretations.

[15]

3 *Othello*

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

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

[15]

IAGO What, are you hurt, Lieutenant?

CASSIO Ay, past all surgery.

IAGO Marry, God forbid!

CASSIO Reputation, reputation, reputation! O, I have lost my reputation! I have lost the immortal part of myself, and what remains is bestial. My reputation, Iago, my reputation!

IAGO As I am an honest man, I had thought you had receiv'd some bodily wound; there is more sense in that than in reputation. Reputation is an idle and most false imposition: oft got without merit, and lost without deserving. You have lost no reputation at all, unless you repute yourself such a loser. What, man! there are more ways to recover the General again: you are but now cast in his mood, a punishment more in policy than in malice; even so as one would beat his offenceless dog to affright an imperious lion. Sue to him again, and he's yours.

CASSIO I will rather sue to be despis'd than to deceive so good a commander with so slight, so drunken, and so indiscreet an officer. Drunk! and speak parrot! And squabble, swagger, swear! And discourse fustian with one's own shadow! O thou invisible spirit of wine, if thou hast no name to be known by, let us call thee devil!

IAGO What was he that you followed with your sword? What had he done to you?

CASSIO I know not.

IAGO Is't possible?

CASSIO I remember a mass of things, but nothing distinctly; a quarrel, but nothing wherefore. O God, that men should put an enemy in their mouths to steal away their brains! That we should with joy, pleasance, revel and applause, transform ourselves into beasts!

IAGO Why, but you are now well enough. How came you thus recovered?

CASSIO It hath pleas'd the devil drunkenness to give place to the devil wrath. One unperfectness shows me another, to make me frankly despise myself.

IAGO Come, you are too severe a moraller. As the time, the place, and the condition of this country stands, I could heartily wish this had not so befall'n; but since it is as it is, mend it for your own good.

CASSIO I will ask him for my place again: he shall tell me I am a drunkard. Had I as many mouths as Hydra, such an answer would stop them all. To be now a sensible man, by and by a fool, and presently a beast! O strange! Every inordinate cup is unblest, and the ingredience is a devil.

IAGO Come, come, good wine is a good familiar creature if it be well us'd; exclaim no more against it. And, good Lieutenant, I think you think I love you.

CASSIO I have well approv'd it, sir. I drunk!

IAGO You or any man living may be drunk at a time, man. I'll tell you what you shall do. Our General's wife is now the General – I may say so in this respect, for that he hath devoted and given up himself to the contemplation, mark, and denotement of her parts and graces – confess yourself freely to her; importune her help to put you in your place again:

she is of so free, so kind, so apt, so blessed a disposition, she holds it a vice in her goodness not to do more than she is requested. This broken joint between you and her husband entreat her to splinter; and, my fortunes against any lay worth naming, this crack of your love shall grow stronger than it was before.

CASSIO You advise me well.

IAGO I protest, in the sincerity of love and honest kindness.

CASSIO I think it freely; and betimes in the morning I will beseech the virtuous Desdemona to undertake for me. I am desperate of my fortunes if they check me here.

IAGO You are in the right. Good night, Lieutenant; I must to the watch.

CASSIO Good night, honest Iago.

And

(b) 'In the military setting of *Othello*, reputation is everything.'

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

Remember to support your answer with reference to different interpretations.

[15]

4 *Richard III*

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

- (a) Discuss the following passage from Act 4 Scene 3, exploring Shakespeare's use of language and its dramatic effects.

[15]

Enter Tyrrell

TYRRELL

The tyrannous and bloody act is done,
 The most arch deed of piteous massacre
 That ever yet this land was guilty of.
 Dighton and Forrest, who I did suborn
 To do this piece of ruthful butchery,
 Albeit they were flesh'd villains, bloody dogs,
 Melted with tenderness and mild compassion,
 Wept like two children in their deaths' sad story.
 'O', thus' quoth Dighton, 'lay the gentle babes'—
 'Thus, thus,' quoth Forrest, 'girdling one another
 Within their alabaster innocent arms.
 Their lips were four red roses on a stalk,
 And in their summer beauty kiss'd each other.
 A book of prayers on their pillow lay;
 Which once, quoth Forrest, 'almost chang'd my mind;
 But O! the devil' – there the villain stopp'd;
 When Dighton thus told on: 'We smothered
 The most replenished sweet work of nature,
 That from the prime creation e'er she framed'.
 Hence both are gone with conscience and remorse
 They could not speak; and so I left them both,
 To bring this tidings to the bloody King.

Enter King Richard

KING RICHARD

And here he comes. All health, my sovereign lord!

TYRRELL

Kind Tyrrell, am I happy in thy news?
 If to have done the thing you gave in charge
 Beget your happiness, be happy then,
 For it is done.

KING RICHARD

But didst thou see them dead?

TYRRELL

I did, my lord.

KING RICHARD

And buried, gentle Tyrrell?

TYRRELL The chaplain of the Tower hath buried them;
But where, to say the truth, I do not know.

KING RICHARD Come to me, Tyrrell, soon at after supper,
When thou shalt tell the process of their death.
Meantime, but think how I may do thee good,
And be inheritor of thy desire.
Farewell till then.

TYRRELL I humbly take my leave.

Exit Tyrrell

KING RICHARD The son of Clarence have I pent up close;
His daughter meanly have I match'd in marriage;
The sons of Edward sleep in Abraham's bosom,
And Anne my wife hath bid the world good night.
Now, for I know the Britaine Richmond aims
At young Elizabeth, my brother's daughter,
And by that knot looks proudly on the crown,
To her I go, a jolly thriving wooer.

And

(b) 'The chief attraction of *Richard III* is the presentation of innocence under threat.'

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

Remember to support your answer with reference to different interpretations.

[15]

5 *The Tempest*

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

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

[15]

FERDINAND I am in my condition,
A prince, Miranda; I do think, a king—
I would not so! – and would no more endure
This wooden slavery than to suffer
The flesh-fly blow my mouth. Hear my soul speak:
The very instant that I saw you, did
My heart fly to your service; there resides
To make me slave to it, and for your sake
Am I this patient log-man.

MIRANDA Do you love me?

FERDINAND O heaven, O earth, bear witness to this sound,
And crown what I profess with kind event
If I speak true! If hollowly, invert
What best is boded me to mischief! – I
Beyond all limit of what else i' th' world,
Do love, prize, honour you.

MIRANDA I am a fool
To weep at what I am glad of.

PROSPERO *[Aside]* Fair encounter
Of two most rare affections! Heavens rain grace
On that which breeds between 'em!

FERDINAND Wherefore weep you?

MIRANDA At mine unworthiness that dare not offer
What I desire to give, and much less take
What I shall die to want. But this is trifling;
And all the more it seeks to hide itself,
The bigger bulk it shows. Hence, bashful cunning!
And prompt me, plain and holy innocence!
I am your wife, if you will marry me;
If not, I'll die your maid. To be your fellow
You may deny me; but I'll be your servant,
Whether you will or no.

FERDINAND My mistress, dearest;
And I thus humble ever.

MIRANDA My husband, then?

FERDINAND Ay, with a heart as willing
As bondage e'er of freedom. Here's my hand.

MIRANDA And mine, with my heart in't; and now farewell
Till half an hour hence.

FERDINAND A thousand thousand!
Exeunt Ferdinand and Miranda severally

PROSPERO So glad of this as they I cannot be,
Who are surpris'd withal; but my rejoicing
At nothing can be more. I'll to my book,
For yet ere supper time must I perform
Much business appertaining.

Exit

And

(b) 'The lovers are the chief source of hope in *The Tempest*.'

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

Remember to support your answer with reference to different interpretations.

[15]

The Taming of the Shrew

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

- (a) Discuss the following passage from Act 4 Scene 2, exploring Shakespeare's use of language and its dramatic effects.

[15]

SCENE II. *Padua. Before BAPTISTA'S house.*

Enter TRANIO as Lucentio, and HORTENSIO as Licio.

- TRANIO** Is't possible, friend Licio, that Mistress Bianca
Doth fancy any other but Lucentio?
I tell you, sir, she bears me fair in hand.
- HORTENSIO** Sir, to satisfy you in what I have said,
Stand by and mark the manner of his teaching.
[They stand aside]

Enter BIANCA and LUCENTIO as Cambio.

- LUCENTIO** Now, mistress, profit you in what you read?
- BIANCA** What, master, read you? first resolve me that.
- LUCENTIO** I read that I profess, 'The Art to Love'.
- BIANCA** And may you prove, sir, master of your art!
- LUCENTIO** While you, sweet dear, prove mistress of my heart!
[They retire]
- HORTENSIO** Quick proceeders, marry! Now, tell me, I pray,
You that durst swear that your mistress Bianca
Lov'd none in the world so well as Lucentio.
- TRANIO** O despiteful love! unconstant womankind!
I tell thee, Licio, this is wonderful.
- HORTENSIO** Mistake no more; I am not Licio,
Nor a musician as I seem to be;
But one that scorn to live in this disguise
For such a one as leaves a gentleman,
And makes a god of such a cullion.
Know, sir, that I am call'd Hortensio.
- TRANIO** Signior Hortensio, I have often heard
Of your entire affection to Bianca;
And since mine eyes are witness of her lightness,
I will with you, if you be so contented,
Forswear Bianca and her love for ever.
- HORTENSIO** See, how they kiss and court! Signior Lucentio,
Here is my hand, and here I firmly vow
Never to woo her more, but do forswear her,

As one unworthy all the former favours
That I have fondly flatter'd her withal.

TRANIO And here I take the like unfeigned oath,
Never to marry with her though she would entreat;
Fie on her! See how beastly she doth court him!

HORTENSIO Would all the world but he had quite forsworn!
For me, that I may surely keep mine oath,
I will be married to a wealthy widow
Ere three days pass, which hath as long lov'd me
As I have loved this proud disdainful haggard.
And so farewell, Signior Lucentio.
Kindness in women, not their beauteous looks,
Shall win my love; and so I take my leave,
In resolution as I swore before.

[Exit]

TRANIO Mistress Bianca, bless you with such grace
As 'longeth to a lover's blessed case!
Nay, I have ta'en you napping, gentle love,
And have forsworn you with Hortensio.

BIANCA Tranio, you jest; but have you both forsworn me?

TRANIO Mistress, we have.

LUCENTIO Then we are rid of Licio.

TRANIO I' faith, he'll have a lusty widow now,
That shall be woo'd and wedded in a day.

BIANCA God give him joy!

TRANIO Ay, and he'll tame her.

BIANCA He says so, Tranio.

TRANIO Faith, he is gone unto the taming-school.

BIANCA The taming-school! What, is there such a place?

TRANIO Ay, mistress; and Petruchio is the master,
That teacheth tricks eleven and twenty long,
To tame a shrew and charm her chattering tongue.

And

(b) 'A play in which the characters fool others and fool themselves.'

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

Remember to support your answer with reference to different interpretations.

[15]

Section 2 – Drama and Poetry pre-1900

Answer **one** question from this section.

You should spend about **1 hour and 15 minutes** on this section.

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

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

6 'Love is invariably possessive.'

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

[30]

Or

7 'Good writing about sexual relationships is invariably moral.'

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

[30]

Or

8 'Men may seem to be more powerful than women, but the reality is very different.'

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

[30]

Or

9 'Forbidden tastes are sweetest.'

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

[30]

Or

10 'Conflict in literature generally arises from misunderstanding.'

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

[30]

Or

11 'Rank and social status are enemies of happiness.'

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

[30]

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...day June 20XX – Morning/Afternoon

A Level English Literature

H472/01 Drama and poetry pre-1900

SAMPLE MARK SCHEME

Duration: 2 hours 30 minutes

MAXIMUM MARK 60

This document consists of 39 pages

MARKING INSTRUCTIONS**PREPARATION FOR MARKING
SCORIS**

1. Make sure that you have accessed and completed the relevant training packages for on-screen marking: *scoris 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 posted on the RM Cambridge Assessment Support Portal <http://www.rm.com/support/ca>
3. Log-in to scoris and mark the 10 practice scripts and the 10 standardisation scripts.

YOU MUST MARK 10 PRACTICE AND 10 STANDARDISATION SCRIPTS BEFORE YOU CAN BE APPROVED TO MARK LIVE SCRIPTS.

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 scoris 50% and 100%. 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 or the scoris messaging system, or by email.
5. Work crossed out:
 - a. if a candidate crosses out an answer and provides an alternative response, the crossed out response is not marked and gains no marks
 - b. if a candidate crosses out an answer to a whole question and makes no second attempt, and if the inclusion of the answer does not cause a rubric infringement, the assessor should attempt to mark the crossed out answer and award marks appropriately.
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 a tick to confirm that the work has been seen.
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 anyway 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 isn't an attempt at the question.

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

- The scoris **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.** If you have any questions or comments for your team leader, use the phone, the scoris messaging system or email.
- Assistant Examiners should send a brief report on the performance of candidates to their Team Leader (Supervisor) by the end of the marking period. The Assistant Examiner's Report Form (AERF) can be found on the RM Cambridge Assessment Support Portal (and for traditional marking it is in the *Instructions for Examiners*). Your 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.
- For answers marked by Levels of response:
 - 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

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

Annotation	Meaning

12. 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) In Section 1, each part of the question is worth 15 marks, 30 overall. In Section 2, each question is worth 30 marks.

(ii) For each answer or part answer, award a single overall mark, 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.

NB: For Section 1 (Shakespeare), use the level descriptor tables for part a) and part b) respectively, then add the marks together to determine the total 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.

These are the **Assessment Objectives** for the A Level 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 A level					
	AO1	AO2	AO3	AO4	AO5	Total
Drama and poetry pre-1900 (H472/01)	10%	7.5%	10%	5%	7.5%	40%
Comparative and contextual study (H472/02)	5%	15%	12.5%	5%	2.5%	40%
Literature post-1900 (H472/03)	5%	7.5%	2.5%	2.5%	2.5%	20%
	20%	30%	25%	12.5%	12.5%	100%

Level Descriptors Section 1, part (a): Shakespeare

AO2 is the dominant assessment objective for this section. The weightings for the Assessment Objectives in this part (a) question are:

AO2 – 75%

AO1 – 25%

Level 6: 13–15 marks

AO2 (75%)	<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 (25%)	<ul style="list-style-type: none"> Excellent and consistently detailed understanding of text and question with critical concepts and terminology used accurately and consistently. Well-structured, coherent and detailed argument consistently developed with consistently fluent and accurate writing in appropriate register.

Level 5: 11–12 marks

AO2 (75%)	<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 (25%)	<ul style="list-style-type: none"> Good and secure understanding of text and question with critical concepts and terminology used accurately. Well-structured argument with clear line of development and a good level of coherence and accuracy of writing in appropriate register.

Level 4: 8–10 marks

AO2 (75%)	<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 (25%)	<ul style="list-style-type: none"> Competent understanding of text and question with critical concepts and terminology used appropriately. Straightforward arguments competently structured with clear writing in generally appropriate register.

Level 3: 6–7 marks

AO2 (75%)	<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 (25%)	<ul style="list-style-type: none"> • Some understanding of text and main elements of question with some appropriate use of critical concepts and terminology. • Some structured argument evident, lacking development and/or full illustration with some clear writing, some inconsistencies in register.

Level 2: 3–5 marks

AO2 (75%)	<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 (25%)	<ul style="list-style-type: none"> • Limited understanding of text and partial attempt at question with limited use of critical concepts and terminology. • Inconsistent writing, frequent instances of technical error with limited use of appropriate register.

Level 1: 1–2 marks

AO2 (75%)	<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. one or two) used (and likely to be incorrect), or no quotations used.
AO1 (25%)	<ul style="list-style-type: none"> • Very little or no connection with text; question disregarded with persistently inaccurate or no use of critical concepts and terminology. • Undeveloped, very fragmentary discussion with persistent serious writing errors that inhibit communication of meaning; very little or no use of appropriate register.

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

Level Descriptors Section 1, part (b): Shakespeare

AO1 and **AO5** are equally weighted for this section. The weightings for the Assessment Objectives in this part (b) question are:

AO1 – 50%

AO5 – 50%

Level 6: 13–15 marks

AO1 (50%)	<ul style="list-style-type: none"> Excellent and consistently detailed understanding of text and question with consistently well-structured, coherent and detailed argument consistently developed. Consistently fluent and accurate writing in appropriate register with critical concepts and terminology used accurately.
AO5 (50%)	<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.

Level 5: 11–12 marks

AO1 (50%)	<ul style="list-style-type: none"> Good and secure understanding of text and question and well-structured argument with clear line of development. Good level of coherence and accuracy of writing, in appropriate register with critical concepts and terminology used accurately.
AO5 (50%)	<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.

Level 4: 8–10 marks

AO1 (50%)	<ul style="list-style-type: none"> Competent understanding of text and question with straightforward arguments competently structured. Clear writing in generally appropriate register with critical concepts and terminology used appropriately.
AO5 (50%)	<ul style="list-style-type: none"> Competent level of recognition and exploration of different interpretations of the text. Competent level of recognition and exploration of changing critical views of the text over time.

Level 3: 6–7 marks

AO1 (50%)	<ul style="list-style-type: none"> Some understanding of text and main elements of question with some structured argument evident, lacking development and/or full illustration. Some clear writing, some inconsistencies in register and some appropriate use of critical concepts and terminology.
AO5 (50%)	<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.

Level 2: 3–5 marks

AO1 (50%)	<ul style="list-style-type: none"> Limited understanding of text and partial attempt at question with limited attempt to structure discussion; tendency to lose track of argument. Inconsistent writing, frequent instances of technical error, limited use of appropriate register and limited use of critical concepts and terminology.
AO5 (50%)	<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.

Level 1: 1–2 marks

AO1 (50%)	<ul style="list-style-type: none"> Very little or no connection with text; question disregarded with undeveloped, very fragmentary discussion. Persistent serious writing errors inhibit communication of meaning; very little or no use of appropriate register and persistently inaccurate (or no use) of critical concepts and terminology.
AO5 (50%)	<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.

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

Level descriptors Section 2, Drama and poetry pre-1900

AO3 is the dominant assessment objective for this section. The weightings for the Assessment Objectives in this section are:

AO3 – 50%

AO4 – 25%

AO1 – 12.5%

AO5 – 12.5%

Level 6: 26–30 marks

AO3 (50%)	<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, as appropriate to the question. Consistently developed and consistently detailed understanding of the significance and influence of the contexts in which literary texts are received, as appropriate to the question.
AO4 (25%)	<ul style="list-style-type: none"> Excellent and consistently detailed comparative analysis of relationships between texts.
AO1 (12.5%)	<ul style="list-style-type: none"> Excellent and consistently detailed understanding of texts and question; well-structured, coherent and detailed argument consistently developed; consistently fluent and accurate writing in appropriate register with critical concepts and terminology used accurately and consistently.
AO5 (12.5%)	<ul style="list-style-type: none"> Judgement consistently informed by exploration of different interpretations of texts.

Level 5: 21–25 marks

AO3 (50%)	<ul style="list-style-type: none"> Good, clear evaluation of the significance and influence of the contexts in which literary texts are written, as appropriate to the question. Good, clear evaluation of the significance and influence of the contexts in which literary texts are received, as appropriate to the question.
AO4 (25%)	<ul style="list-style-type: none"> Good, clear comparative analysis of relationships between texts.
AO1 (12.5%)	<ul style="list-style-type: none"> Good and secure understanding of texts and question; well-structured argument with clear line of development; good level of coherence and accuracy of writing in appropriate register with critical concepts and terminology used accurately.
AO5 (12.5%)	<ul style="list-style-type: none"> Good level of recognition and exploration of different interpretations of texts.

Level 4: 16–20 marks

AO3 (50%)	<ul style="list-style-type: none"> Competent understanding of the significance and influence of the contexts in which literary texts are written, as appropriate to the question. Competent understanding of the significance and influence of the contexts in which literary texts are received, as appropriate to the question.
AO4 (25%)	<ul style="list-style-type: none"> Competent comparative discussion of relationships between texts.
AO1 (12.5%)	<ul style="list-style-type: none"> Competent understanding of texts and question; straightforward arguments generally competently structured; clear writing in generally appropriate register with critical concepts and terminology used appropriately.
AO5 (12.5%)	<ul style="list-style-type: none"> Answer informed by some reference to different interpretations of texts.

Level 3: 11–15 marks

AO3 (50%)	<ul style="list-style-type: none"> Some understanding of the significance and influence of the contexts in which literary texts are written, as appropriate to the question. Some understanding of the significance and influence of the contexts in which literary texts are received, as appropriate to the question.
AO4 (25%)	<ul style="list-style-type: none"> Some attempt to develop comparative discussion of relationships between texts.
AO1 (12.5%)	<ul style="list-style-type: none"> Some understanding of texts and main elements of question; some structured argument evident, lacking development and/or full illustration; some clear writing, some inconsistencies in register with some appropriate use of critical concepts and terminology.
AO5 (12.5%)	<ul style="list-style-type: none"> Some awareness of different interpretations of texts.

Level 2: 6–10 marks

AO3 (50%)	<ul style="list-style-type: none"> Limited understanding of the significance and influence of the contexts in which literary texts are written, as appropriate to the question. Limited understanding of the significance and influence of the contexts in which literary texts are received, as appropriate to the question.
AO4 (25%)	<ul style="list-style-type: none"> Limited attempt to develop comparative discussion of relationships between texts.
AO1 (12.5%)	<ul style="list-style-type: none"> Limited understanding of text and partial attempt at question; limited attempt to structure discussion; tendency to lose track of argument; inconsistent writing, frequent instances of technical error, limited use of appropriate register with limited use of critical concepts and terminology.
AO5 (12.5%)	<ul style="list-style-type: none"> Limited awareness of different interpretations of texts.

Level 1: 1–5 marks

AO3 (50%)	<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, as appropriate to the question. Very little reference (and likely to be irrelevant) or no understanding of the significance and influence of the contexts in which literary texts are received, as appropriate to the question.
AO4 (25%)	<ul style="list-style-type: none"> Very little or no relevant comparative discussion of relationships between texts.
AO1 (12.5%)	<ul style="list-style-type: none"> Very little or no connection with text, question disregarded; undeveloped, very fragmentary discussion; persistent serious writing errors inhibit communication of meaning; very little or no use of appropriate register with persistently inaccurate (or no use) of critical concepts and terminology.
AO5 (12.5%)	<ul style="list-style-type: none"> Very little or no awareness of different interpretations of the text.

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

Question		Guidance	Marks
1	(a)	<p><i>King Lear</i> Discuss the following passage from Act 4 Scene 1, exploring Shakespeare's use of language and its dramatic effects.</p> <p>In Section 1, part (a), 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.</p> <p>Answers should be informed and relevant, showing understanding of ways in which structure, form, language, imagery and dramatic effects shape meaning (AO2) blended into a coherent argument (AO1).</p> <p>Candidates may suggest that Edgar is inclined to draw moral lessons from his experiences, and show how at the beginning of Act 4 he shows us this preaching tendency. He finds a glimmer of comfort in the fact that he is 'the lowest and most dejected thing of fortune', because from here, things can only get better. The entrance of the blinded Gloucester forces him to revise his position, however ('the worst is not/ So long as we can say "This is the worst"'). After the terrible punishment of his blinding, Gloucester is given to speaking his thoughts aloud, and gives voice to one of the play's great insights on the topic of vision: 'I have no way, and therefore want no eyes:/ I stumbled when I saw'. His thoughts about his wronged son are difficult for Edgar to hear ('I'the last night's storm I such a fellow saw... My son/ Came then into my mind'); at this point in the play, however, Edgar chooses to preserve his disguise. Gloucester's lament generates one of the play's most telling, and pessimistic theological insights: 'As flies to wanton boys are we to the gods,/ They kill us for their sport'; the gods do not respect us, they hunt us down in juvenile enjoyment. He shows compassion to both the old man, who is at risk of death if caught helping the 'traitor' Gloucester, and to the naked beggar, whom he would like to clothe against the cold. He utters another line which carries a general meaning about the state of Britain, "Tis the time's plague when madmen lead the blind'. On a more positive note, some will note the old man has supported Gloucester's family for eighty years, and is unlikely to desert them now.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 1, part (a): Shakespeare.</p>	15

Question	Guidance	Marks
1 (b)	<p><i>King Lear</i></p> <p>‘A play which shows the worst of human experience.’ Using your knowledge of the play as a whole, show how far you agree with this view of <i>King Lear</i>. Remember to support your answer with reference to different interpretations.</p> <p>In Section 1, part (b), the equally weighted assessment objectives are: AO1 and AO5.</p> <p>AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO5, Explore literary texts informed by different interpretations.</p> <p>Answers should be creative, informed and relevant (AO1) and supported with textual reference. Candidates are likely to refer to material from the set passage, but should also consider the play as a whole. The answer is in itself a response to a critical view, but may make reference to the interpretations of other audiences and readers (AO5), which may include a discussion of changing critical views of the play over time, and of both historic and contemporary performances of the play.</p> <p>Answers may suggest that <i>King Lear</i> is the Shakespearean tragedy which shows the greatest pain and suffering and carries the most devastating messages about humanity. They may suggest that ‘the worst’ covers the cruelty and depravity of the evil characters of <i>Lear</i>, those who are devoted only to their own interests: Goneril and Regan, Edmund the Bastard, the Duke of Cornwall. These characters seek out the suffering of others to add to their own pleasure, especially in the scene where Regan and Cornwall pluck out Gloucester’s eyes. Candidates may discuss the way the evil characters turn on each other when things go wrong: as Albany says, ‘Humanity must perforce prey on itself,/ Like monsters of the deep’. Answers may also look at the experience of suffering, and at the extremes of mental and physical pain covered in the play. Lear’s own suffering is expressed through the storm which embodies his madness, and it is exacerbated by his guilt when he considers the suffering of ‘poor naked wretches’ who have no shelter: ‘O, I have ta’en/ Too little care of this!’ Answers may compare the play’s ending to that of other tragedies and suggest that <i>King Lear</i> makes its characters and its audience suffer beyond expectation. The death of Cordelia in particular has been identified as one of the play’s most terrible shocks, especially since her return has been hoped for since Act 2, when Kent tells us that she is expected to return from France, ‘seeking to give/ Losses their remedies’. They may compare <i>Lear</i> to Shakespeare’s late plays, where there are losses and there is pain, but there are also redemption and reparation which are not found in this play.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates’ answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 1, part (b): Shakespeare.</p>	15

Question		Guidance	Marks
2	(a)	<p>Hamlet Discuss the following passage from Act 3 Scene 4, exploring Shakespeare's use of language and its dramatic effects.</p> <p>In Section 1, part (a), 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.</p> <p>Answers should be informed and relevant, showing understanding of ways in which structure, form, language, imagery and dramatic effects shape meaning (AO2) blended into a coherent argument (AO1).</p> <p>The passage is unusual in that it has a number of crises and striking changes of tone. The extract starts with an confrontational imperative: Hamlet threatens with great firmness 'you shall not budge' until he holds a mirror up to 'the inmost part' of Gertrude. Her 'Thou wilt not murder me?' in panic-stricken response, provokes a cry for help from the hidden Polonius. With a sort of vicious irony – crying 'a rat' – Hamlet 'kills Polonius with a pass through the arras'. His cry 'O I am slain' and the confusion in this section – Hamlet perhaps hoping he has killed Claudius – moves on to a further shock for Gertrude – Hamlet's accusation 'to kill a king and marry with his brother'. After Hamlet's short, ironic but not unfeeling epitaph on Polonius, the revelation of Claudius's murder of Old Hamlet follows. Hamlet once again tries to establish a direct, focused personal interview, as at the beginning 'peace: sit you down' – replacing 'set you up a glass' with 'let me wring your heart'. The final section begins with Gertrude's angry 'what have I done?' and then ends in Hamlet's embittered description – highly coloured with imagery of corruption – of his mother's betrayal. The speeches are at times frenetic and broken, and at other times declamatory in tone– Hamlet admonishing his mother, and her counter-charges, together with a continuing undertone of fear on her part that he is completely out of control. Candidates may note the defiance of Gertrude's last speech, which suggests she that she is still not prepared to admit any fault.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 1, part (a): Shakespeare.</p>	15

Question	Guidance	Marks
2 (b)	<p>Hamlet</p> <p>‘Hamlet is destroyed by his impulsiveness, not his uncertainty.’ Using your knowledge of the play as a whole, show how far you agree with this view of the character Hamlet. Remember to support your answer with reference to different interpretations.</p> <p>In Section 1, part (b), the equally weighted assessment objectives are: AO1 and AO5.</p> <p>AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO5, Explore literary texts informed by different interpretations.</p> <p>Answers should be creative, informed and relevant (AO1) and supported with textual reference. The answer is in itself a response to a critical view, but may make reference to the interpretations of other audiences and readers (AO5), which may include a discussion of changing critical views of the play over time, and which may include both historic and contemporary performances of the play.</p> <p>The question centres around those moments of impulse and action in the play which actually determine its outcome, contrasted with the sense of indecision and uncertainty which occupies so much of the play. Perhaps starting with the play's overarching mood of suspense, established in the opening scene, with its sense of the politically ominous and ‘unspoken’, answers may discuss Hamlet's cryptic and deliberately provocative behaviour in the court scenes: this might include his refusal to discard mourning and his deliberate rudeness to his uncle. His reaction to the news of the Ghost, and the conviction of his companions that the Ghost might tempt him to suicide needs to be examined: as does the ‘impulsiveness’ manifest in his conduct to his ‘friends’ after meeting the Ghost. His aggression and distance in his dealings with Ophelia, and his ‘antic disposition’ – especially his treatment of Rosencrantz and Guildenstern may be examined. His almost manic reaction to Claudius’s behaviour while watching ‘the Murder of Gonzago’ may lead candidates to ask how considered is he in this behaviour? Further ‘impulses’ might include his decision not to kill Claudius at prayer – apparently on the spur of the moment – and his killing of Polonius. His hiding of Polonius’s body and his macabre joking with the searchers, his opportunism at sea with the pirates, and his behaviour at Ophelia's funeral are all instances of ‘impulsiveness’: however, candidates may also talk about a growing sense of fatalism, which becomes pronounced in the final scenes: candidates may discuss his behaviour when challenged to the duel, his behaviour in the duel, his final forcing of poison down the king’s throat, and his dying speech.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates’ answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 1, part (b): Shakespeare.</p>	15

Question	Guidance	Marks
3 (a)	<p>Othello Discuss the following passage from Act 2 Scene 3, exploring Shakespeare's use of language and its dramatic effects.</p> <p>In Section 1, part (a), 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.</p> <p>Answers should be informed and relevant, showing understanding of ways in which structure, form, language, imagery and dramatic effects shape meaning (AO2) blended into a coherent argument (AO1).</p> <p>Candidates may note that the entire extract is written in prose rather than verse. They may suggest that this is fitting for a scene which follows the high drama of the brawl and the cashiering of Cassio, which appear in verse; in contrast, this conversation involves Cassio's reaction to the disaster, suited to a lower dramatic temperature. They may also suggest that the conversation is informal in tone and involves explanation and persuasion, all qualities more suited to prose. Answers may discuss ways in which character is expressed in the extract. Cassio shows himself to be honest and straightforward; he blames himself entirely for what has happened although it was secretly planned and provoked by Iago. His emotion comes through in the exclamatory and repetitive style of his speech ('Reputation, reputation, reputation!'). Iago appears supportive and friendly throughout but candidates may indicate that there is dramatic irony here: the audience is aware of his duplicity. They may suggest that at times Iago's cynical words reveal his true character ('You have lost no reputation at all, unless you repute yourself such a loser'), but that at other times he misrepresents himself as a good friend ('I think you think I love you'). Answers may argue that at times Iago appears like a disinterested comrade but that his questions are designed to ensure that Cassio has no memory of events which may do harm to Iago's own schemes ('What was he that you follow'd with your sword? What had he done to you?'). They may suggest that his remarks about Othello and Desdemona ('Our General's wife is now the General') denigrate both of them and point to Iago's future manipulation of events. They may discuss the irony of Cassio's final words, 'Good night, honest Iago'.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 1, part (a): Shakespeare.</p>	15

Question	Guidance	Marks
3 (b)	<p>Othello</p> <p>'In the military setting of <i>Othello</i>, reputation is everything.' Using your knowledge of the play as a whole, show how far you agree with this view of <i>Othello</i>. Remember to support your answer with reference to different interpretations.</p> <p>In Section 1, part (b), the equally weighted assessment objectives are: AO1 and AO5.</p> <p>AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO5, Explore literary texts informed by different interpretations.</p> <p>Answers should be creative, informed and relevant (AO1) and supported with textual reference. Candidates are likely to refer to material from the set passage, but should also consider the play as a whole. The answer is in itself a response to a critical view, but may make reference to the interpretations of other audiences and readers (AO5), which may include a discussion of changing critical views of the play over time, and of both historic and contemporary performances of the play.</p> <p>Answers may indicate that the importance of military reputation emerges even in Act 1 of the play, before the action moves to Cyprus, when Othello's reputation as a successful Venetian General allows him to prevail over Brabantio before the Signiory. Othello's qualities as a leader are sustained in Cyprus where he quells the brawl which was secretly incited by Iago, and cashier his lieutenant. It is Iago's scheming which sullies Othello's reputation and brings him down; Lodovico struggles to believe that Othello is the man he knew when he sees him strike Desdemona. Othello's great speech about reputation, concluding 'Othello's occupation's gone', expresses his loss of identity and the likelihood of his descent into violence. Answers are likely to comment on Cassio's lament for his lost reputation in the set extract, and may suggest that Cassio's simple understanding of disgrace and punishment is what is expected from the military. In contrast, they may show Iago's apparent disdain for the importance of reputation but also the ways he can exploit it. His own reputation as 'honest Iago' serves him well and allows him to manipulate others with ease. Answers may argue that his resentment of the promotion of Cassio, whom he denigrates as an 'arithmetician', is tied up with his sense of his own reputation as a more experienced and superior soldier. They may discuss the female characters too, suggesting that Bianca is sensitive about her reputation as a soldier's plaything, and Emilia is initially content with her place as a hard-bitten soldier's wife, but rises above this limited role in her defence of Desdemona's honour, which is fatally questioned by Iago.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 1, part (b): Shakespeare.</p>	15

Question	Guidance	Marks
4 (a)	<p>Richard III Discuss the following passage from Act 4 Scene 3, exploring Shakespeare's use of language and its dramatic effects.</p> <p>In Section 1, part (a), 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.</p> <p>Answers should be informed and relevant, showing understanding of ways in which structure, form, language, imagery and dramatic effects shape meaning (AO2) blended into a coherent argument (AO1).</p> <p>The extract begins with a declamatory statement from Tyrrell who chooses language 'tyrannous' 'bloody' 'piteous' – which defines how he wishes the murder to be seen: he distances himself from Dighton and Forrest by evoking pathos. Describing them as 'Flesh'd villains' he admits 'suborning them' to this 'ruthless piece of butchery'. Though they are 'flesh'd villains', he claims they are appalled by their act–'thus both are gone with conscience and remorse'– they 'wept like two children'. In a bizarre parallel, the two murderers become weeping children themselves. Tyrrell creates a formal picture, like a tableau: candidates may comment on the almost sentimental memorial-like portrayal (note 'alabaster' – a tomb-material) of the princes 'girdling one another/ within their innocent alabaster arms'. Further pictorial details add to the 'staged' effect – roses, and the prayer book, signifying virtue and innocence. Forrest, both agent of death and narrator, hesitates and is supplanted by his co-murderer, Dighton who does the deed of smothering – and an air of expectancy is set up by Tyrrell's reference to 'the bloody king' – 'here he comes'. The ensuing dialogue makes much ironic play with the word 'happy' – Richard's desire to hear details 'thou shalt tell the process of their death'–and Tyrrell's exit, are followed by an almost gleeful recitation of Richard's current intrigues – his breezy choice of expression, 'meanly', 'bid the world goodnight' and the jaunty humour of 'a jolly thriving wooer'.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 1, part (a): Shakespeare.</p>	15

Question		Guidance	Marks
4	(b)	<p><i>Richard III</i></p> <p>'The chief attraction of <i>Richard III</i> is the presentation of innocence under threat.' Using your knowledge of the play as a whole, show how far you agree with this view of the play <i>Richard III</i>. Remember to support your answer with reference to different interpretations.</p> <p>In Section 1, part (b), the equally weighted assessment objectives are: AO1 and AO5.</p> <p>AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO5, Explore literary texts informed by different interpretations.</p> <p>Answers should be creative, informed and relevant (AO1) and supported with textual reference. The answer is in itself a response to a critical view, but may make reference to the interpretations of other audiences and readers (AO5), which may include a discussion of changing critical views of the play over time, and which may include both historic and contemporary performances of the play.</p> <p>Candidates should offer an evaluation of the ways in which innocence is threatened by Richard and his machinations, and of the degree to which this is the play's chief attraction. In establishing how far innocence is 'under threat' in the play, they may well make reference to the contempt in the play's opening scene with which Richard dismisses the 'true and just' King Edward, and the contemporary world as 'fair well-spoken days'. They may talk about the way in which he beguiles Clarence, and the contemptuous cynicism and outrageous openness with which he woos Lady Anne: they may also note that good and evil are not always clear-cut, as in the case of Clarence: the princes themselves, though represented as innocent, are also more than a match for Richard argumentatively. Richard is capable of feigning innocence, and claiming to be wronged, himself, and he even feigns religiosity, as in the 'seeming a saint' episode in Act 3 scene 7. Richard is by no means always just the enemy of the innocent: his guilty companions are all at risk, as Hastings discovers in Act 3. Queen Margaret defends her daughter, as Richard, increasingly desperate, is confronted in his nightmares by his victims. Candidates may argue that it is Richard's personality which is the play's chief attraction, and that the retribution of the last act satisfactorily concludes a dramatic sequence.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 1, part (b): Shakespeare.</p>	15

Question		Guidance	Marks
5	(a)	<p><i>The Tempest</i> Discuss the following passage from Act 3 Scene 1, exploring Shakespeare's use of language and its dramatic effects.</p> <p>In Section 1, part (a), 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.</p> <p>Answers should be informed and relevant, showing understanding of ways in which structure, form, language, imagery and dramatic effects shape meaning (AO2) blended into a coherent argument (AO1).</p> <p>Speaking from his 'soul', the passage begins with Ferdinand's tentative proffering of himself to Miranda (in his position in society – prince) and his unwanted kingly status (due to his father's presumed death – 'I would not so'). His labour is rather disgustingly compared to the work of a maggot 'the flesh-fly': nevertheless, he dedicates himself to her as a 'slave' through his menial task he is her 'patient log-man'. Her directness of expression contrasts with his formal, rather wordy address: 'Do you love me'—and his sacramentally affirmative oath (invoking heaven and earth as witnesses) contrasts with the simple honesty of 'I am a fool/ to weep at what I am glad of'. Prospero, observer and setter-up of this meeting, comments and blesses what is coming about, invoking the heavens, his comment 'which breeds...' chiming with the fecund image of '...all the more it seeks to hide itself, the bigger bulk it shows' in Miranda's next speech. Her asking for the prompting of 'plain and holy innocence' matches the apparent simplicity of her language, which she herself seems to criticise as 'bashful cunning'. She does not necessarily claim to be his equal but she matches his claim of service – 'to be your fellow /you may deny me: but I'll be your servant, /whether you will or no'. Their affirmation, a simple troth-plighting, is concluded by Prospero's world-weary 'so glad of this as they I cannot be' as he moves the action forward to address his other plans.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 1, part (a): Shakespeare.</p>	15

Question	Guidance	Marks
5 (b)	<p><i>The Tempest</i></p> <p>‘The lovers are the chief source of hope in <i>The Tempest</i>.’ Using your knowledge of the play as a whole, show how far you agree with this view of <i>The Tempest</i>. Remember to support your answer with reference to different interpretations.</p> <p>In Section 1, part (b), the equally weighted assessment objectives are: AO1 and AO5.</p> <p>AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO5, Explore literary texts informed by different interpretations.</p> <p>Answers should be creative, informed and relevant (AO1) and supported with textual reference. The answer is in itself a response to a critical view, but may make reference to the interpretations of other audiences and readers (AO5), which may include a discussion of changing critical views of the play over time, and which may include both historic and contemporary performances of the play.</p> <p>Candidates may discuss the importance Prospero accords to the young lovers, admonishing Miranda to pay attention, and guiding Ferdinand through a planned sequence of challenges. They may look at the way in which Prospero guides and admonishes Miranda in their first scene together: they may indeed see the entire play as a process of education for Miranda, with Prospero overseeing (from ‘above’) much of her life. She serves as the ‘innocent eye’ of the play, her hopeful ‘brave new world’ reaction contrasting with her father’s more jaundiced view of mankind. As the play proceeds and Prospero’s interwoven deceptions involve more layers of plot, the guidance of the lovers almost becomes a distracting preoccupation for him. Ferdinand also learns from his meeting with Miranda and candidates may wish to look at his reaction to the tasks imposed on him, and at his feelings about the loss of his father. Candidates may also wish to consider the significance of the masque, celebrating the alliance of two royal houses, and the partial reconciliation and meeting at the play’s end. Candidates may look at other possible sources of hope in the play: they may look at Alonso’s conversion, at Prospero’s renunciation of marriage and return to government, and the importance of the final betrothal and plans for the marriage in the light of some less successful aspects of Prospero’s planned revenge, such as his relations with his brother.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates’ answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 1, part (b): Shakespeare.</p>	15

Question		Guidance	Marks
6	(a)	<p><i>The Taming of the Shrew</i> Discuss the following passage from Act 4 Scene 2, exploring Shakespeare's use of language and its dramatic effects.</p> <p>In Section 1, part (a), 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.</p> <p>Answers should be informed and relevant, showing understanding of ways in which structure, form, language, imagery and dramatic effects shape meaning (AO2) blended into a coherent argument (AO1).</p> <p>Candidates may note that there are layers of deception in the extract, and may suggest that this reflects the nature of the subplot which is based on George Gascoigne's <i>Supposes</i>, where many characters take on assumed roles. They may point out that, at the beginning of the extract, Tranio and Hortensio are both impersonating other people but that only Tranio is aware of this fact. This unequal position allows Tranio to manipulate Hortensio into giving up his courtship of Bianca in the interests of the real Lucentio, who is flirting with her in his disguise as Cambio and is teaching her from Ovid's <i>Art of Love</i>. Answers may suggest that Hortensio is the butt of the joke in the extract, deciding to withdraw his affections from Bianca, and that Tranio underlines the joke by stating his intention to reject Bianca even if she begs him to marry her. Hortensio's determination to marry the widow for her love and kindness will be undercut later by her treatment of him during the wager scene. Some answers may note that Hortensio refers to Bianca, usually described as the ideal woman, as a 'proud disdainful haggard', i.e. an untamed hawk, the kind of description commonly used to apply to Katherine. The final conversation between Lucentio, Tranio and Bianca is complacent in tone and refers to the prospect of Hortensio taming the widow. Bianca will be no more compliant than the Widow in the wager scene. The image of Petruchio's taming-school where he 'teacheth tricks eleven and twenty long' probably comes from the card-game 'thirty-one', underlining ways in which this play brings in popular and current material which the audience of the day would easily relate to. The whole extract is written in verse, perhaps reflecting that the subject matter is related to love and courtship.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 1, part (a): Shakespeare.</p>	15

Question	Guidance	Marks
6 (b)	<p><i>The Taming of the Shrew</i> ‘A play in which the characters fool others and fool themselves.’ Using your knowledge of the play as a whole, show how far you agree with this view of <i>The Taming of the Shrew</i>. Remember to support your answer with reference to different interpretations.</p> <p>In Section 1, part (b), the equally weighted assessment objectives are: AO1 and AO5.</p> <p>AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO5, Explore literary texts informed by different interpretations.</p> <p>Answers should be creative, informed and relevant (AO1) and supported with textual reference. Candidates are likely to refer to material from the set passage, but should also consider the play as a whole. The answer is in itself a response to a critical view, but may make reference to the interpretations of other audiences and readers (AO5), which may include a discussion of changing critical views of the play over time, and of both historic and contemporary performances of the play.</p> <p>Answers may start from the set extract, explaining the series of impersonations which drive the subplot. They may point out that the deceitful characters are generally comfortable with their deceptions, despite the problematic events which ensue, such as the arrival of Lucentio’s real father, Vincentio, in Padua. They may comment on the complacency shown by Lucentio, who, on discovery, covers his dishonesty by claiming ‘Love wrought these miracles’. Answers may explain that Lucentio has fooled himself too, in his conviction that Bianca will prove to be a perfect wife, which leads to his disappointment over the wager and her unsympathetic response, ‘The more fool you for laying on my duty’. In addition to the subplot, answers may deal with the ‘fooling’ in the Induction, where Christopher Sly is fooled into thinking that he is really a lord, inviting discussion of what really divides the rich and the poor other than airs and graces. They may also discuss the main plot, where Petruchio plays a number of roles: he pretends to be a lover (but also then falls in love?); he poses as a tyrant and a bully (but is actually playing a long game which will result in a happy outcome?); he states that he is only interested in the financial advantages he can obtain from marriage (but is really satirising the mercantile society he lives in?). Katherine starts out speaking as she finds, and finishes apparently compliant, for reasons which are not made clear. At the end, the fools are probably the losers of the wager, but different productions will take different views on the happiness – and the honesty – of the play’s ending.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates’ answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 1, part (b): Shakespeare.</p>	15

Question	Guidance	Marks
7	<p><i>'Love is invariably possessive.'</i></p> <p>In the light of this view, consider ways in which writers explore love and possession. In your answer, compare one drama text and one poetry text from the above lists.</p> <p>In Section 2, the dominant assessment objective is: AO3.</p> <p>AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. The secondary assessment objective is AO4, Explore connections across literary texts.</p> <p>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; and AO5, Explore literary texts informed by different interpretations.</p> <p>In making the comparison (AO4), answers should demonstrate an understanding of the significance and influence of the contexts in which their texts were both written and received (AO3), and show confident use of terminology, organisation and coherence (AO1). They should also show an awareness of the views of other readers and audiences (AO5).</p> <p>Possessive love is a feature of several of the poetry texts, In Chaucer, candidates may discuss Januarie's attitude to love, and to his wife, and the ways in which he is caricatured by Chaucer: candidates may well also look at the relationship between Damyan (himself a semi-comic character) and May. In <i>Paradise Lost</i>, possessiveness affects the relationship between Adam and Eve, Satan's motivation, and the attitude of the creator to his tainted creation. In Coleridge's work, familial, paternal and romantic love are all strong concerns, while <i>Maud</i> looks at possessive love relationships in terms of expectation, jealousy, social norms and responsibility. Love, both human (renounced) and divine (accepted), is clearly a dominant concern in Rossetti's work.</p> <p>Looking at the drama texts, in <i>Edward II</i> the relationship of the King and Gaveston is central to the play, and his relationship with Isabella (and later hers with Mortimer) may well be examined. In <i>The Duchess of Malfi</i>, familial possessiveness, attitudes to marriage and to clandestine and parental love may be explored. Goldsmith makes love, and its relationship with class and status, a driving force in his play, both between Marlow and Kate and between Constance and Hastings. The possessive nature of love (especially Torwald's for Nora, but also Nora's for her children, and her love for Torwald which causes her to forge the signature) is a central focus of <i>A Doll's House</i>, as is also the case in the Wilde, where romantic intrigue – which almost suggests an overlap between possessive love and blackmail – is deeply entwined in the plot. Candidates are free to compare their texts in the light of their contemporary understanding of writers' effects and intentions, and are also free to disagree with the proposition if they wish.</p>	30

		<p>They are likely to compare attitudes to love in the texts as reflecting the social and moral attitudes of the different periods in which they are produced, as well as some of those which have received them. Responses may also argue contextual factors may also be influenced by differences in genre. In Webster's <i>The Duchess of Malfi</i> presentation of the Duchess's love for her steward is circumscribed by the hierarchy of Church and family honour, the luridness of a theatre of blood and the prejudices of its contemporary audience. <i>The Merchant's Tale</i> belongs to the lively but coarse Medieval genre of fabliau, so its humour at the expense of the <i>senex amans</i> is brisk and cynical. Answers are likely to identify with the poignant predicament of the Duchess more fully than with Chaucer's stereotypes, but the vitality of Chaucer's world, with his ability to burlesque almost anything, will appeal too.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 2, Drama and poetry pre-1900.</p>	
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Question	Guidance	Marks
8	<p>‘Good writing about sexual relationships is invariably moral.’</p> <p>In the light of this view, consider ways in which writers explore the morality of sexual relationships. In your answer, compare one drama text and one poetry text from the above lists.</p> <p>In Section 2, the dominant assessment objective is: AO3.</p> <p>AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. The secondary assessment objective is AO4, Explore connections across literary texts.</p> <p>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; and AO5, Explore literary texts informed by different interpretations.</p> <p>In making the comparison (AO4), answers should demonstrate an understanding of the significance and influence of the contexts in which their texts were both written and received (AO3), and show confident use of terminology, organisation and coherence (AO1). They should also show an awareness of the views of other readers and audiences (AO5).</p> <p>It must be noted that the question does not necessarily simply refer to physical sexuality, but to the treatment of any relationship between the sexes. Sexual relationships are a key concern of most of the poetry texts. In Chaucer, candidates may discuss the morality of Chaucer’s depiction of Januarie’s attitude to marriage, to his need for sex, and his finding of a wife. They may also discuss the depiction of the clandestine relationship between Damyan and May, and the morality of the quasi-farcical ending of the <i>Tale</i>. In <i>Paradise Lost</i>, unfallen and fallen sexuality are described and are contrasted, and the contrast is clearly part of Milton’s didactic purpose. While Coleridge’s poetry has some sexual elements – in particular the sensual ambiguities of ‘Christabel’, the depiction of sexuality among the Victorians is more subtle, but some may see (and wish to discuss) sexual undertones in the works of both Tennyson and Rossetti – in the case of Tennyson, largely frustration and sexual jealousy, and in the case of Rossetti, her treatment of profane and divine love and her use of imagery.</p> <p>Among the drama texts, Marlowe’s treatment of <i>Edward II</i>’s homosexual relationship with Gaveston is central to the play, and candidates may well wish to discuss its biographical and social context. In <i>The Duchess of Malfi</i>, forbidden, quasi-incestuous familial relationships, and the Duchess’s clandestine marriage and dealings with her husband/servant may be explored. Sexuality is more implicit in the Goldsmith play, though flirtation, sexuality and class are central to the action. Sexual and amatory intrigue are also at the heart of Wilde’s play, and contemporary and authorial attitudes to sexuality are integral to the play’s effects: similarly in the Ibsen, Nora’s renunciation of Torwald, her family and her social role, (and Christina’s acceptance of Krogstad) seem designed to provoke audience response. All three of these</p>	30

		<p>texts may well be seen as moral in their purposes. Candidates are free to compare their texts in the light of their contemporary understanding of writers' effects and intentions, and are also free to disagree with the proposition (perhaps seeing 'good writing about sexual relationships' as quite separate from 'morality') if they wish.</p> <p>They are likely to compare attitudes to sex and sexuality in the texts as reflecting the social and moral attitudes of the different periods in which they are produced, as well as some of those which have received them. Contemporary readers of Coleridge's 'Christabel', which hints at an otherworldly lesbian seduction, may be seen as insulated from its full implications by the mores of the time. Marlowe's <i>Edward II</i> it could be argued, never hardens into sexual polemic for an Elizabethan audience, because the king's orientation is never made fully explicit in the dialogue. Answers are likely to find the subject of both plays more accessible and explicit than their original readers/audiences, with some arguing that Coleridge, in both 'Christabel' and 'Ancient Mariner' created staple sources for much modern Gothic writing, and Marlowe a play that remains contemporary in its outlook and concerns.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 2, Drama and poetry pre-1900.</p>	
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Question	Guidance	Marks
9	<p><i>'Men may seem to be more powerful than women, but the reality is very different.'</i></p> <p>In the light of this view, consider ways in which writers explore power and gender. In your answer, compare one drama text and one poetry text from the above lists.</p> <p>In Section 2, the dominant assessment objective is: AO3.</p> <p>AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. The secondary assessment objective is AO4, Explore connections across literary texts.</p> <p>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; and AO5, Explore literary texts informed by different interpretations.</p> <p>In making the comparison (AO4), answers should demonstrate an understanding of the significance and influence of the contexts in which their texts were both written and received (AO3), and show confident use of terminology, organisation and coherence (AO1). They should also show an awareness of the views of other readers and audiences (AO5).</p> <p>The balance of power between the genders is a concern of many of the set texts. The proposition suggests that in literature women subvert normal 'patriarchal' power structures and assumptions. Among the poetry texts, in the Chaucer text, much may be said about Januarie's use of economic and social power to acquire and control May, and about the ways in which she responds by using guile and intelligence to gain revenge for her own purposes. In <i>Paradise Lost</i>, the dynamics of Milton's depiction of the relationships between Adam and Eve, and between Eve and the Serpent, show a keen interest in the politics of argument and the exertion of rhetorical and emotional power. In <i>Maud</i> power, possessiveness and social status play a major role, though how far Maud (and women in general) have a voice in the poem is arguable. The power of female love, the importance of choice and the articulation of a sense of personal is clearly a dominant concern in Rossetti's work.</p> <p>Among the drama texts, in <i>Edward II</i> the relationship of the King and Gaveston is catalytic to the play's unfolding, so while Isabella's situation is relevant, it is perhaps not central. But in <i>The Duchess of Malfi</i> female powerlessness, (and yet her heroic dignity at the hands of corrupt and tyrannical men, perhaps triggering a discussion of the ennobling nature of tragic heroism) is explored in depth. Goldsmith's women have vitality and wit, and the degree to which this is used to exert power is well worth examining. <i>A Doll's House</i>, seems, as a play, to encapsulate the proposition in the question, while the Wilde play examines women's exertion of a range of types of power in a complex social sphere. Candidates are free to compare their texts in the light of their contemporary understanding of the representation of the</p>	30

		<p>social situations of men and women over the ages, and are also free to disagree with the proposition (seeing men as continually successful and dominant oppressors, for example) if they so wish. Candidates may wish to discuss the context of performance/reception compared with reading of the text.</p> <p>They are likely to compare attitudes to the empowerment of women in the texts as reflecting the social and moral attitudes of the different periods in which they are produced, as well as some of those which have received them. Responses may well show that a seventeenth century Puritan audience would have strongly approved of Milton, following his biblical source, explicitly subordinating Eve to the authority of Adam. They will probably argue that Ibsen's early audiences (when the play was not explicitly rewritten for them) found Nora's cosy world of birdcages and macaroons something like normative territory for middle class wives. Responses may consider the impact of twentieth century feminism on Milton's presentation of Eve; she is now typically a more complex and conflicted figure that was first supposed. They are likely to come down toughly on the ingredients of Nora's fool's paradise.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 2, Drama and poetry pre-1900.</p>	
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Question	Guidance	Marks
10	<p>'Forbidden tastes are sweetest.'</p> <p>In the light of this view, consider ways in which writers explore the attraction of that which is forbidden. In your answer, compare one drama text and one poetry text from the above lists.</p> <p>In Section 2, the dominant assessment objective is: AO3.</p> <p>AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. The secondary assessment objective is AO4, Explore connections across literary texts.</p> <p>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; and AO5, Explore literary texts informed by different interpretations.</p> <p>In making the comparison (AO4), answers should demonstrate an understanding of the significance and influence of the contexts in which their texts were both written and received (AO3), and show confident use of terminology, organisation and coherence (AO1). They should also show an awareness of the views of other readers and audiences (AO5).</p> <p>The lure of the forbidden is a key feature of many of the texts. Among the poets, in Chaucer, the 'forbidden' could be seen to be the love of Damyan and May (consummated, ironically, up a fruit tree), and yet Januarie's sexual desire for the youthful May may in itself be seen to be represented as transgressive and grotesque. In <i>Paradise Lost</i>, the forbidden tastes are sweetest in anticipation: the act, and its consequences, may be seen as the focus of the entire poem. Satan's 'forbidden fruit' may be seen to be God's creation. Coleridge's poetry shows, in 'The Rime of the Ancient Mariner', the consequences of transgression: however the Mariner's motivation is less clear. <i>Maud</i> certainly deals with the forbidden: thwarted love and jealousy. Among Rossetti's poems <i>Goblin Market</i> could not more literally explore the sweetness of forbidden fruit!</p> <p>Looking at the idea of 'the forbidden' in drama texts, in <i>Edward II</i> the 'forbidden' relationship of the King and Gaveston is at the heart of the play's action. In <i>The Duchess of Malfi</i>, we encounter a forbidden match across social boundaries, and a brother's near incestuous fixation with his sister. In Goldsmith we encounter a character who can only make relationships across class boundaries, but is inhibited in his dealings with 'respectable' women. Nora's 'forbidden pleasures' are not just macaroons: <i>A Doll's House</i> we encounter a women who realises that she is forbidden to have a life or a mind of her own: for that 'forbidden taste' she sacrifices everything. Candidates are free to compare their texts in the light of their contemporary understanding of the idea of 'forbidden' tastes and their attractions, and are also free to disagree with the proposition (arguing that almost all the forbidden tastes described above may be illusions, or will lead to the downfall of those who taste them) if they wish. Candidates may wish to discuss the context of</p>	30

		<p>performance/reception compared with reading of the text.</p> <p>They are likely to compare attitudes to forbidden attractions in the texts as reflecting the social and moral attitudes of the different periods in which they are produced, as well as some of those which have received them. They may argue that Rossetti's original readers were likely to see the goblins peddling fruit and fruit-juice as an allegorical rendering of the Genesis story. Wilde's play might be seen as showing how women were kept out of Victorian public life, turning them as a result into judgmental puritans like Lady Chiltern. Those arguing for modern re-interpretation of 'Goblin Market' are likely to focus on its fascination with glutinous eroticism or issues of 'sisterhood'; those viewing <i>An Ideal Husband</i> in the light of the contemporary cult of Wilde may pick up on its prurient fascination with secrecy and transgression.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 2, Drama and poetry pre-1900.</p>	
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Question	Guidance	Marks
11	<p>‘Conflict in literature generally arises from misunderstanding.’ In the light of this view, consider ways in which writers make use of misunderstanding. In your answer, compare one drama text and one poetry text from the above lists.</p> <p>In Section 2, the dominant assessment objective is: AO3.</p> <p>AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. The secondary assessment objective is AO4, Explore connections across literary texts.</p> <p>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; and AO5, Explore literary texts informed by different interpretations.</p> <p>In making the comparison (AO4), answers should demonstrate an understanding of the significance and influence of the contexts in which their texts were both written and received (AO3), and show confident use of terminology, organisation and coherence (AO1). They should also show an awareness of the views of other readers and audiences (AO5).</p> <p>The literary catalyst of misunderstanding underpins many texts, more among the drama texts than the poetry. Among the poetry texts misunderstanding is most obviously at the centre of the more narrative poems: reading Chaucer, candidates may discuss Januarie’s misunderstanding of the nature and institution of marriage, or his ‘misunderstanding’ of the activity above him in the fruit tree. In <i>Paradise Lost</i>, a failure of understanding, rather than misunderstanding, characterises Eve’s feelings about God’s prohibition: much of the tension in the poem arises not from misunderstanding, but a failure of imagination or even wilful defiance, or calculated risk on the parts of Satan, Eve and Adam. In Coleridge’s work, it is possible to see the poems as movements towards understanding – in ‘Frost at Midnight’, where a process of thought gradually unifies thinker, setting and world, or in ‘The Ancient Mariner’, where understanding is the painful result of learning from the consequences of a destructive and foolish impulse.</p> <p>Misunderstanding is important as a plot element in the drama texts: principally in comedy, but also in the Victorian plays. Goldsmith makes confusion and misapprehension a driving force in his play, Toby’s trick creating comic situations both between Marlow and Kate and between Constance and Hastings. Misunderstanding of the nature of love and of marriage, and Torwald’s complete failure to understand his wife’s dilemma (or indeed her nature) is a central focus of <i>A Doll’s House</i>, whose denouement could be seen as Nora’s arrival at understanding of her situation: misunderstanding, compounded by hypocrisy also drives the plot of <i>An Ideal Husband</i>. Candidates are free to compare their texts in the light of their contemporary understanding of the idea of ‘misunderstanding’, and are also free to disagree with the proposition (seeing other plot elements as important sources of conflict) if they wish. Candidates may</p>	30

		<p>wish to discuss the context of performance/reception compared with reading of the text.</p> <p>They are likely to compare attitudes to misunderstanding in the texts provoking conflict as reflecting the social and moral attitudes of the different periods in which they are produced, as well as some of those which have received them. Readers may suggest that the Maud-persona's arguments that he is misunderstood, or at least unappreciated, are central to the poem. Goldsmith's <i>She Stoops</i> will probably be seen as an example of his self-defined 'laughing comedy' where mistaken identity and other deception become vehicles of amusement rather than of fashionable 'sentimental' display. More contemporary readings of <i>Maud</i> are likely to stress Tennyson's subtle evocation of the 'misunderstandings' of split personality disorder. Those reviewing <i>She Stoops</i> from a modern perspective are likely to focus on Tony Lumpkin's needy exploitative relationship with his mother, and the imbroglio of class and gender, in which Marlow can bed servant girls but barely speak to their mistress.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 2, Drama and poetry pre-1900.</p>	
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Question	Guidance	Marks
12	<p><i>'Rank and social status are enemies of happiness.'</i></p> <p>In the light of this view, consider ways in which writers explore the effects of rank and social status. In your answer, compare one drama text and one poetry text from the above lists.</p> <p>In Section 2, the dominant assessment objective is: AO3.</p> <p>AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. The secondary assessment objective is AO4, Explore connections across literary texts.</p> <p>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; and AO5, Explore literary texts informed by different interpretations.</p> <p>In making the comparison (AO4), answers should demonstrate an understanding of the significance and influence of the contexts in which their texts were both written and received (AO3), and show confident use of terminology, organisation and coherence (AO1). They should also show an awareness of the views of other readers and audiences (AO5).</p> <p>Ideas of rank and social status – and their consequences – figure in many of the set texts. Students of <i>The Merchant's Tale</i> may choose to look at the social gap between the wealthy Januarie and his bride: chosen in the marketplace she is both an object of lust and a commodity and may relate this to contemporary attitudes about marriage. She, in her turn, looks beneath her for romance: to Damyan the squire. His wealth and ambitions bring Januarie humiliation, but it is arguably his own fault. Though the pre-social world of <i>Paradise Lost</i> may not seem relevant here (its hierarchies are either angelic or diabolic), Satan's conception of his true status is at the root of his project, and 'knowledge of good and evil' is proffered to the first pair. This certainly does not bring happiness. Social status is not a principal concern for Coleridge, but social expectations and worldly status are both central to <i>Maud</i>, which is pervaded with consciousness of class. Candidates may wish to discuss assumptions about rank and social status, for example male entitlement, in the context of both the production of their set text and how this relates to contemporary attitudes.</p> <p>Among the drama texts, in <i>Edward II</i> commoner Gaveston's preferment is central to the play and concepts of status and power are important as the play develops. In <i>The Duchess of Malfi</i>, her status is the enemy of her happiness, trapping the Duchess in her class role and precipitating her downfall. Class, and social behaviour contrasts between different classes are at the centre of Goldsmith's comedy, and its social and plot confusions. Both in Wilde and Ibsen considerations of status are crucial to characterisation and plot: Torwald's respectability and his position in the</p>	30

		<p>community, the threat of disgrace, and Nora's rebellion against the role of wife and mother in which she is imprisoned. Wilde's play is set in the complex world of the Victorian aristocracy, and considerations of class, status, ambition and social responsibility are woven deeply into the action. Candidates are free to compare their texts in the light of their contemporary understanding of the idea of social class and its consequences, and are also free to disagree with the proposition (perhaps seeing rank and social status as conferring happiness, rather than subverting it) if they wish. Candidates may wish to discuss the context of performance/reception compared with reading of the text.</p> <p>They are likely to compare attitudes to rank and social status in the texts as reflecting the social and moral attitudes of the different periods in which they are produced, as well as some of those which have received them. Responses may point out that Webster's source tells the story of the Duchess of Malfi as a cautionary tale about the dangers of social climbing. They may point out that <i>Maud</i> is based on the penniless but well-connected Tennyson's efforts to marry money in the 1830s. A modern take on <i>The Duchess of Malfi</i> will view the Duchess's predicament in terms of gender, rather than exclusively in terms of wealth and rank, and may point to the crucial role in events of the low-born factotum, Bosola. Modern readings of <i>Maud</i> tend to be less concerned with dynastic niceties and resentments and more with the vistas of social injustice that open from time to time behind this poem: grimy nakedness dragging coal-trucks in unregulated mines or mothers killing babies for the burial fee.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 2, Drama and poetry pre-1900.</p>	
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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%
1(a)	2.5	7.5	0	0	0	10
1(b)	5	0	0	0	5	10
2(a)	2.5	7.5	0	0	0	10
2(b)	5	0	0	0	5	10
3(a)	2.5	7.5	0	0	0	10
3(b)	5	0	0	0	5	10
4(a)	2.5	7.5	0	0	0	10
4(b)	5	0	0	0	5	10
5(a)	2.5	7.5	0	0	0	10
5(b)	5	0	0	0	5	10
6(a)	2.5	7.5	0	0	0	10
6(b)	5	0	0	0	5	10
7	2.5	0	10	5	2.5	20
8	2.5	0	10	5	2.5	20
9	2.5	0	10	5	2.5	20
10	2.5	0	10	5	2.5	20
11	2.5	0	10	5	2.5	20
12	2.5	0	10	5	2.5	20
Totals	10%	7.5%	10%	5%	7.5%	40%

Summary of updates

Date	Version	Change
November 2019	2	A contents page has been added to both components in this qualification, for easier navigation around each paper.
November 2024	2.1	Line numbering removed from text extracts. Rubrics amended to align with accessibility principles.
June 2025	3.0	Questions updated to reflect the three replacement Shakespeare texts for first teaching in September 2025.