

## **English Literature**

Advanced GCE **2710**

Poetry and Drama Pre-1900 (Closed Text)

### **Mark Scheme for June 2010**

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

Mark schemes should be read in conjunction with the published question papers and the Report on the Examination.

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## 1 Rubric

Answer **ONE** question from **Section A** and **ONE** question from **Section B**.

At least one text must be pre-1770\*.

## 2 Assessment Objectives

<b>AO1</b>	communicate clearly the knowledge, understanding and insight appropriate to literary study, using appropriate terminology and accurate and coherent written expression
<b>AO2ii</b>	respond with knowledge and understanding to literary texts of different types and periods, exploring and commenting on relationships and comparisons between literary texts
<b>AO3</b>	show detailed understanding of the ways in which writers' choices of form, structure and language shape meanings
<b>AO4</b>	articulate independent opinions and judgements, informed by different interpretations of literary texts by other readers
<b>AO5ii</b>	evaluate the significance of cultural, historical and other contextual influences on literary texts and study

- For this Unit, the weighting of marks to assessment objectives is as follows:

Unit	AO1	AO2ii	AO3	AO4	AO5ii
<b>2710</b>	*	*	*	**	*

AO1: 5%

AO2ii: 5%

AO3: 5%

AO4:10%

AO5ii: 5%

**Total: 30% of A2; 15% of Advanced GCE.**

BOTH Section A and Section B target ALL the relevant AOs.

## 3 Awarding Marks

- (i) The maximum mark for each question is 30.
- (ii) For each answer, a single overall mark out of 30 must be awarded as follows:
  - Refer to the question-specific mark scheme for descriptions of levels of skill and likely content;
  - Using 'best fit', make a holistic judgment to locate the answer in the appropriate mark band; regardless of any perceived deficiencies for particular AOs, how well does the candidate address the question?
  - to place the answer precisely within the band and to determine the appropriate mark out of 30, consider again any AO that is dominant (see weighting above).

Use the full range of marks.

(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;
- Cross-check this mark against the markband descriptions. Review the marking of individual questions, if necessary;
- Check the band descriptions for Written Communication. If performance in this aspect falls into a band which differs significantly from that of the script as a whole, review the total mark in the light of this judgment.

#### 4 Rubric Infringement

See "dealing with Problems" in OCR Instructions for Examiners.

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

- Answering only one question  
Maximum mark for the script is 30.
- Answering more than one question in a Section (either Section A or Section B)  
or
- Answering more than two questions  
Providing the requirement to answer on one pre-1770 text is satisfied, and the requirement to answer one question from each Section, all questions should be marked and the better marks transferred to the box on the front of the answer booklet.

#### 5 Question-specific Notes on the Task

The guidance 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 response to questions.

**Quality of Written Communication**

All units require answers in continuous prose and therefore include the assessment of quality of written communication, covering **clarity of expression, structure of arguments, presentation of ideas, grammar, punctuation and spelling**. This is assessed in relation to AO1, which applies to all units in the specification.

**Band 1**

Candidates must show evidence of:

- sustained use of writing that is entirely appropriate to purpose and capable of expressing complex ideas and arguments;
- sustained ability to organise relevant material (including quotations and other references) clearly and coherently;
- appropriate and (at A2) sophisticated use of appropriate literary terminology and vocabulary;
- highly accurate and fluent writing, demonstrating a high level of accuracy in spelling, punctuation and grammar to ensure that meaning is always clear and convincing.

**Band 3**

Candidates must show evidence of:

- sustained use of writing that is nearly always appropriate to purpose and generally capable of expressing complex ideas and arguments;
- competent ability to organise relevant material (including quotations and other references) clearly and coherently;
- usually appropriate and (at A2) reasonably sophisticated use of appropriate literary terminology and vocabulary;
- accurate and generally fluent writing, demonstrating a good level of accuracy in spelling, punctuation and grammar to ensure that meaning is always clear and convincing.

**Band 5**

Candidates must show evidence of:

- writing that is usually appropriate to purpose and generally capable of expressing some more complex ideas and arguments;
- an ability to organise relevant material (including quotations and other references) adequately;
- fairly appropriate use of appropriate literary terminology and vocabulary;
- fairly accurate and generally fluent writing, demonstrating an adequate level of accuracy in spelling, punctuation and grammar to ensure that meaning is reasonably clear.

**MARK BAND DESCRIPTIONS****Band 1      Very good 30, 29, 28, 27, 26, 25, 24**

- **mature opinions and judgements in considering the issues raised and the variety of possible interpretations (AO4)**
- sophisticated and cogent argument, confidently addressing the question, showing very good command of written expression, blending reference neatly (AO1)
- strong literary grasp of the whole text, and its genre, in response to the focus of the question (AO2ii)
- astute and perceptive focus on the writers' use of form, structure and language (AO3)
- answers evaluate with very good understanding the view which is offered, within the cultural and historical contexts of the whole text (AO5ii)

**Band 2      Proficient 23, 22, 21**

- **cogent opinions and judgements in considering the issues raised and the variety of possible interpretations (AO4)**
- proficient and well structured argument, clearly addressing the question, showing confident control of written expression, blending reference fully (AO1)
- capable literary grasp of the whole text, and its genre, in response to the focus of the question (AO2ii)
- clear and informed focus on the writers' use of form, structure and language (AO3)
- answers evaluate with clear understanding the view which is offered, within the cultural and historical contexts of the whole text (AO5ii)

**Band 3      Competent      20, 19, 18**

- **competent opinions and judgements in considering the issues raised and competent awareness of possible interpretations (AO4)**
- a generally competent argument, addressing the question appropriately, showing controlled written expression, usually blending reference successfully (AO1)
- secure literary grasp of the whole text, and its genre, in response to the focus of the question (AO2ii)
- competent awareness of and some detailed responses to the writers' use of form, structure and language (AO3)
- answers evaluate with competent understanding the view which is offered, within the cultural and historical contexts of the whole text (AO5ii)

**Band 4      Generally sound      17, 16, 15**

- **generally sound opinions and judgements in considering the issues raised with awareness of possible interpretations (AO4)**
- generally sound argument, addressing the question broadly or doggedly, with straightforward written expression, sometimes blending reference successfully (AO1)
- generally sound literary grasp of the text, and its genre, in response to the focus of the question (AO2ii)
- generally sound awareness of and some responses to the writers' use of form, structure and language (AO3)
- evaluate with broad understanding the view which is offered, within the cultural and historical contexts of the whole text (AO5ii)

**Band 5i      Basic      14, 13, 12**

- **basic opinions and judgements in considering the issues raised with some basic awareness of possible interpretations (AO4)**
- a basically presented argument, mostly addressing the question appropriately, showing generally accurate written expression though with some lapses, and with some relevant references (AO1)
- basic literary grasp of the text, and its genre, in response to the focus of the question (AO2ii)
- some awareness of the writers' use of form, structure and language (AO3)
- evaluate at a basic level the view which is offered, within the cultural and historical contexts of the whole text (AO5ii)

**Band 5ii      Limited      11, 10, 9**

- **a few opinions and judgements articulated in considering the issues raised but little awareness of possible interpretations (AO4)**
- an incoherently presented argument, occasionally addressing the question, generally lacking accuracy in written expression, and with few if any relevant references (AO1)
- inadequate literary grasp of the text, and its genre, in response to the focus of the question (AO2ii)
- little awareness of the writers' use of form, structure and language (AO3)
- little evaluation of the view which is offered, doing little more than noting the cultural and historical contexts of the whole text (AO5ii)

**Band U      8, 7, 6, 5, 4, 3, 2, 1, 0****Answers which do not reach the standard defined for Band 5 because they:**

- do not offer an adequate attempt to answer the question or complete the task (i.e. do not sufficiently address the relevant AOs) and/or
- do not demonstrate sufficient evidence of the knowledge, skills and understanding required; and/or  
are not written with sufficient clarity or accuracy to make meaning and argument coherent.

**In all answers on this paper, candidates are required to satisfy the criteria for all five assessment objectives, namely:**

- AO1** communicate clearly the knowledge, understanding and insight appropriate to literary study, using appropriate terminology and accurate and coherent written expression
- AO2ii** respond with knowledge and understanding to the works within their literary context and genre
- AO3** show detailed understanding of the ways in which writers' choices of form, structure and language shape meanings
- AO4** articulate an independent opinion and judgement, in the light of the question's proposition, informed by different interpretations of the work by other readers
- AO5ii** evaluate the significance of cultural, historical and other contextual influences on literary texts and study

**AO4 is the dominant assessment objective on this paper**

The following notes suggest issues which candidates may choose to explore in order to satisfy the Assessment Objectives



## NOTES ON THE TASK

1 GEOFFREY CHAUCER: *The Merchant's Prologue and Tale*\*

- (a) How far and in what ways do you agree that '*The Merchant's Prologue and Tale* encourages sympathy with the younger characters'? [30]

**Notes on the Task**

This question addresses the issue of age within the poem: the characters are polarised into young and old, and it invites candidates to express an independent view (AO4). Informed answers may refer in detail to shifting sympathies within the tale, as a result both of narrative detail and of tone. The prompt 'encourages' allows candidates to consider ways in which the narrative operates (AO3) in depicting the characters. Candidates may show understanding of the poem's effect both on the original audience and on the modern reader (AO4, AO5ii), and answers may be informed by an understanding of *fabliau* (AO5ii) and contextual issues such as the marriage debate and the courtly love convention (AO5ii).

- (b) 'Diverse ingredients skilfully blended into an effective whole.' How far and in what ways do you agree with this view of *The Merchant's Prologue and Tale*? [30]

**Notes on the Task**

This question invites candidates to consider whether, in their opinion (AO4), *The Merchant's Prologue and Tale* blends 'diverse ingredients' into 'an effective whole'. Some may agree with the proposition, arguing that the whole tale is effectively unified in purpose, whilst others may mount a challenge to the proposition. Informed answers should demonstrate an understanding of the way Chaucer presents the tale, by means of a detailed analysis of form, structure and language (AO3). Candidates may show understanding of the poem's effect both on the original audience and on the modern reader (AO4, AO5ii), and answers may be informed by an understanding of *fabliau* (AO5ii) and other contextual influences.

**2 GEORGE HERBERT: *Selected Poems*\***

- (a) 'His poetry gives a stronger impression of Herbert's voice than of his faith.'  
How far and in what ways do you agree with this view?  
[30]**

**Notes on the Task**

This question provides candidates with an opportunity to consider their own response (AO4) to Herbert's poetry in the light of a proposition suggesting that his 'voice' (i.e. his style and manner of utterance) gives a stronger impression in his verse than his religious faith. Candidates may consider ways in which Herbert's choice of form, structure and language creates 'a voice' using appropriate textual evidence to support their views, and may oppose this with a reading of the power of 'faith' in his writing. (AO3). An informed understanding of the significance of theological, historical and other contextual influences may be present in successful answers (AO5ii).

- (b) How far and in what ways do you agree with the view that Herbert's poems are 'essentially dramatic in their effect'? [30]**

**Notes on the Task**

This question invites candidates to consider whether, in their opinion (AO4), Herbert's poems are 'essentially dramatic in their effect.' Candidates may refer to the dramatic nature of monologue, or the use of dialogue, exclamations, structural and patterning devices. The prompt 'essentially' directs candidates towards a careful examination of form, structure and language (AO3), using appropriate textual evidence to support their views. An informed understanding of the significance of theological, historical and other contextual influences may be present in successful answers (AO5ii).

3 JOHN MILTON: *Paradise Lost Books 9 and 10*\*

- (a) 'It is the mutual love of Adam and Eve which is the key to their redemption.' How far and in what ways do you agree with this view of *Paradise Lost Books 9 and 10*? [30]

**Notes on the Task**

This question invites candidates to consider their own view (AO4) of *Paradise Lost Books 9 and 10* in the light of the proposition, and to demonstrate an independent view (AO4). Candidates are asked to take a view on the significance of mutual love in the whole narrative. Candidates should therefore refer in detail to the relationship between Adam and Eve, and its part in their eventual fate. Informed answers should demonstrate an understanding of how Milton's choice of form, structure and language (AO3) establishes their mutual relationship, and their dealings with God and Satan. Candidates should have a clear understanding of Milton's stated purpose in *Paradise Lost Books 9 and 10* and of the epic genre (AO2) and should evaluate the significance of cultural, historical and theological influences on Milton's verse (AO5ii).

- (b) 'It is important to the effect of *Paradise Lost Books 9 and 10* that the distinction between good and evil is not always clear.' How far and in what ways do you agree? [30]

**Notes on the Task**

This question provides candidates with the opportunity to consider their own view (AO4) of *Paradise Lost Books 9 and 10* in the light of the proposition, and to demonstrate an independent view. Candidates may consider their response to the shifting parts played by Satan, Eve and Adam, and they should look carefully and in detail at how Milton's choice of form, structure and language controls the reader's sympathies (AO3). Candidates should have a clear understanding of Milton's stated purpose in *Paradise Lost Books 9 and 10* and of the epic genre (AO2) and will evaluate the significance of cultural, historical and theological influences on Milton's verse (AO5ii).

**4 JOHN DRYDEN: *Selected Poems*\***

**(a) 'Vigorous, assertive and masculine in its style and concerns.' How far and in what ways do you agree with this view of Dryden's poetry? [30]**

**Notes on the Task**

In this question candidates are invited to consider their own response (AO4) to Dryden's poetry in the light of the proposition, and to demonstrate an independent view. Informed answers may explore a variety of poems, ranging from his contemporary political and satirical verse to his translations, and so they may use the prompt 'vigorous, assertive and masculine' to explore ways in which Dryden's choice of form, structure and language shapes a predominant tone and style (AO3). Candidates should have a clear understanding of political, religious and historical contexts (AO5ii).

**(b) How far and in what ways do you agree that Dryden's poetry is an enthusiastic chronicle of passion, folly and crime'? [30]**

**Notes on the Task**

This question provides candidates with an opportunity to consider whether or not, in their opinion (AO4), Dryden's poetry 'enthusiastically' chronicles 'passion, folly and crime'. Informed answers should consider Dryden's subject matter, and the warmth with which he engages with his material, showing how Dryden's choice of form, structure and language shapes meaning (AO3). Candidates should have a clear understanding of political, religious and historical contexts (AO5ii).

5 WILLIAM BLAKE: *Selected Poems*

- (a) 'Blake's poetry explores the many forms and contradictions of love.' How far and in what ways do you agree with this view? [30]

**Notes on the Task**

This question invites candidates to consider their own response to Blake's poetry (AO4) in the light of the proposition. 'Many forms' directs candidates towards a detailed study of the many ways in which love (parental, filial, erotic) appears in his verse, and 'contradictions' invites consideration of the contradictions of love. Candidates need to show how form, structure and language (AO3) shape meaning. In their answers, candidates should show some awareness of the significance of cultural, historical and other contextual issues in Blake's poetry (AO5ii) and should have an informed understanding of literary genre (AO2ii), especially Romanticism.

- (b) 'The poems demonstrate that vision, in every sense of the word, is at the heart of Blake's work.' How far and in what ways do you agree? [30]

**Notes on the Task**

This question provides candidates with an opportunity to discuss their own view (AO4) of Blake's poetry in the light of the prompt 'vision, in every sense of the word.' The prompt is designed to allow candidates to explore sight – and the representation of the visible world – as well as 'inner vision' or inspiration. Informed answers might refer to Blake's visionary or prophetic writing as well as *Songs of Innocence and Experience*, and evaluate carefully the effects of Blake's choice of form, structure and language (AO3). In their answers, candidates should show some awareness of the significance of cultural, historical and other contextual issues on Blake's poetry (AO5ii) and should have an informed understanding of literary genre (AO2ii), especially Romanticism.

6 GERARD MANLEY HOPKINS: *Selected Poems*

**(a) How far and in what ways do you agree that 'Hopkins's most effective poems explore religious faith through the experience of the senses'? [30]**

**Notes on the Task**

The question provides candidates with an opportunity to consider their response (AO4) to Hopkins's poetry in the light of the perhaps paradoxical proposition that his 'most effective poems explore religious faith through the experience of the senses'. Candidates may look in detail at aspects of his nature poetry as well as the 'disturbing' terrible sonnets, and may examine nature and faith linked in 'The Wreck of the Deutschland.' Informed answers should make reference to Hopkins's poetic methods, particularly his use of inscape and instress (AO3). Candidates should draw on a variety of Hopkins's poems and they should demonstrate a knowledgeable understanding of contextual influences, biographical, historical and theological, on Hopkins's work (AO5ii).

**(b) 'The excitement of Hopkins's poetry lies in its freshness of both form and content.' How far and in what ways do you agree with this view? [30]**

**Notes on the Task**

This question invites candidates to consider whether or not, in their opinion (AO4), the 'excitement' of Hopkins's verse lies in its 'freshness of both form and content'. Informed answers, in evaluating the proposition, should make reference in detail to the effects of specific poems, looking both at his stylistic address (apostrophe, exclamation, meditation) and at Hopkins's characteristic poetic methods, particularly his use of inscape and instress in conveying powerful emotions (AO3). Candidates should draw on a variety of Hopkins's poetry and they should demonstrate a knowledgeable understanding of contextual influences, biographical, historical and theological, on Hopkins's work (AO5ii).

**7 WILLIAM SHAKESPEARE: *Hamlet*\***

**(a) 'A political tragedy as much as a family tragedy.' How far and in what ways do you agree with this view of the play *Hamlet*? [30]**

**Notes on the Task**

This question invites candidates to consider the extent to which they agree (AO4) with the view that the play is as much a tragedy of politics as of family life. The question allows candidates to demonstrate an independent view (AO4) and to disagree if they wish. Candidates will need to look in detail at the way in which Denmark, the Danish court and the family are presented, discussing plotting, dramatic method, imagery and the effects of language (AO3). Appropriate textual evidence should support such views. Candidates may show awareness of genre, and may discuss the importance of sub-plot as a mirror of the main plot, and in particular the significance of political and family relationships in Jacobean tragedy (AO2ii). The answer may show awareness of cultural and historical context, and may consider the play's effects on both a Jacobean and a modern audience (AO5ii).

**(b) 'Only the younger characters provoke sympathy – the older characters deserve none.' How far and in what ways do you agree with this view of the play *Hamlet*? [30]**

**Notes on the Task**

Candidates are invited to look at the degree to which characters of differing age groups evoke sympathy in the play (AO4). This may involve a discussion of family relationships – of the burdens placed upon the young by the old, of the restrictions they impose, and of the worlds they inhabit. Detailed reference to characterisation and dramatic method will help to evaluate the degree to which either group elicits sympathy (AO3). Answers may well show knowledge of dramatic genre, specifically of revenge tragedy (AO2ii). The answer may show awareness of cultural and historical context, and may consider the play's effects on both a Jacobean and a modern audience (AO5ii).

8 WILLIAM SHAKESPEARE: *Measure for Measure*\*

- (a) 'In *Measure for Measure*, the characters who talk most about virtue are shown to be the most corrupt.' How far and in what ways do you agree with this view? [30]

**Notes on the Task**

This arguable proposition provides candidates with an opportunity to look at the moral issues raised by the play, and to evaluate how far they agree with the question's claim that those who moralise most (in public or private) are the most corrupt (AO4). It is to be expected that the Duke and Isabella may provoke reservations or disagreement. In their response they should give detailed evidence for their views, drawing on detailed examination of language, of imagery and of dramatic method (AO3). They may be sensitive to ambiguity and to genre – in particular the ambivalence of this 'problem' play (AO2ii). The answer may show awareness of cultural and historical context, and may consider the play's effects on both a Jacobean and a modern audience (AO5ii).

- (b) '*Measure for Measure* suggests that attempts to impose control lead to disorder.' How far and in what ways do you agree? [30]

**Notes on the Task**

This question asks candidates to consider (AO4) whether attempts to impose control are represented as causing disorder, using (AO3) detailed discussion of evidence, especially of language, imagery and dramatic methods. Candidates are asked (AO4) how far they agree with the proposition, and need to argue their case. They may look at the ways in which the play represents sexuality and moral decline, and the effects of imagery on an audience. They may show relevant awareness of dramatic genre, in particular of the 'problem play' (AO2ii). The answer may show awareness of cultural and historical context, and may consider the play's effects on both a Jacobean and a modern audience (AO5ii).



9 THOMAS MIDDLETON: *The Changeling*\*

- (a) 'The idea of madness is central to the play.' How far and in what ways do you agree with this view of *The Changeling*? [30]

**Notes on the Task**

In this question candidates are asked to consider how far they agree with the question's central proposition, which is that the idea of madness is central to the play. This is a reading about which candidates may well demonstrate an independent view (AO4) and with which they may disagree if they wish. Candidates should use detailed evidence from the text (AO3) to discuss the representation of madness in both the main and the sub-plot: and they may show an awareness of the inter-relatedness of these two plots. Answers may be informed by an awareness of social attitudes and conventions of the time (AO5ii), or of genre (AO2ii), and may well discuss the possible response of a modern audience.

- (b) How far and in what ways do you agree with the view that 'in *The Changeling* family relationships determine the play's tragic outcome'? [30]

**Notes on the Task**

This proposition invites candidates to take a view (AO4) on the ways in which family relationships contribute to the play's effects, in the light of the comment 'determine the play's tragic outcome' (with which they may take issue). Answers should look at the ways in which the family relationships affect the plot and the audience response throughout the play, using (AO3) detailed discussion of evidence, especially of language, imagery and of dramatic significance. Answers may show awareness of genre – in particular of the conventions of Jacobean tragic drama (AO2ii), and may also be informed by an awareness of the possible moral and social attitudes both of the original audiences and of the modern playgoer (AO5ii).

10 APHRA BEHN: *The Rover*\*

- (a) 'Though the play is set in a world of carnival, it is also disturbing and violent.' How far and in what ways do you agree with this view of *The Rover*? [30]

**Notes on the Task**

This question offers a direct proposition about the underlying violence of the world of the carnival with which candidates are free to agree or disagree (AO4). Answers should focus on dramatic presentation, using details of language, characterisation and discussion of dramatic effect for evidence (AO3), looking closely at the ways in which the darker side of human nature is represented in the play. They may well show relevant awareness of the dramatic genre of Restoration comedy (AO2ii). Answers may well discuss moral attitudes of the period (AO5ii), especially attitudes to sexuality, to marriage and to social status, and may also offer a discussion of the effects of the characters and the play as a whole on a modern audience.

- (b) 'Willmore's attractiveness lies in his contradictory nature.' How far and in what ways do you agree with this view of Willmore in *The Rover*? [30]

**Notes on the Task**

This question invites a discussion of the attractiveness of Willmore, and in particular the contradictions in his nature as portrayed in the play (AO4), showing how far these may be seen as the root of his 'attractiveness' as a central figure.. Candidates may choose to disagree with the proposition. Answers should be supported by specific reference to Willmore and his situation, and should also refer to language and dramatic method (AO3). Answers may be informed by awareness of the play's original social context and of the dramatic genre of Restoration comedy (AO2ii), and may also show some awareness of changing attitudes and expectations among audiences over time (AO 5ii).

11 JOHN GAY: *The Beggar's Opera*\*

- (a) How far and in what ways do you agree that 'in spite of its humour, *The Beggar's Opera* is a deeply cynical play'? [30]

**Notes on the Task**

In this question candidates are asked to say how far they agree (AO4) that the play is 'deeply cynical'. They are free to disagree with this view (which invites consideration of the play's overall moral effect and professed purpose). Argument needs to be based on detailed evidence showing awareness of characterisation, of language, of imagery and of dramatic effect (AO3). Answers may show awareness of social and gender issues in Eighteenth-century drama (AO2ii), and may be informed by an awareness of dramatic and social context. They may well discuss the effects of the play both on Gay's original audiences and on the modern playgoer (AO5ii).

- (b) How far and in what ways do you agree that 'the songs in *The Beggar's Opera* are crucially important to the effects of the play'? [30]

**Notes on the Task**

Candidates are asked to evaluate the proposition that the songs in the play 'are crucially important' to its effects. (AO4). To establish a case, they need to offer detailed evidence from the text (AO3), looking in particular at the ways in which the songs affect the dramatic shape of the work, reflect attitudes expressed in the play as a whole, and are integrated in the entire dramatic experience. Answers should include specific reference to language and dramatic technique. Candidates may well discuss the dramatic genre of Eighteenth-century comedy (AO2ii and AO5ii), perhaps widening their discussion to consider the effect of the play on a modern audience.

12 GEORGE BERNARD SHAW: *Mrs Warren's Profession*

- (a) How far and in what ways do you agree with the view that 'it is central to the play's effects that *Mrs Warren's Profession* has no villains – nor any heroes'? [30]

**Notes on the Task**

Candidates are asked to evaluate the proposition that the play has neither villains nor heroes: they are free to disagree with all of the statement, or to distinguish between reactions to different characters (AO4). Answers should offer detailed evidence for the case they argue, supporting it by specific reference to characterisation and plotting, language and dramatic technique (AO3). Candidates may discuss the play's 'social comedy' genre (AO2ii), showing awareness of contextual issues, such as attitudes to women and their social situation at the time of the play's composition (AO5ii). They may also consider the response of a modern audience.

- (b) How far and in what ways do you agree with the view that 'in *Mrs Warren's Profession* the comedy undermines the serious social message'? [30]

**Notes on the Task**

Candidates are asked to evaluate the given view of the play (AO4) by looking at the relationship of its comic and moral aspects. It is, of course, perfectly possible for candidates to argue that the comedy supports the serious purpose. Answers should look in detail at the comedy and the 'serious social message' of the play, and should be supported by specific reference to plotting and characterisation, language and dramatic technique (AO3). Candidates may discuss the play's dramatic genre and the effects of 'social comedy' (AO2ii). Answers may show awareness of contextual issues, such as attitudes to women and their social situation at the time of the play's composition (AO5ii). They may also consider the effect of the play on a modern audience.

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