

Regional Group Meetings Spring 2011

A661

Literary Heritage Linked Texts

Band Descriptors

Tasks:

- Folder A – Romeo and Juliet, Browning – *My Last Duchess, Porphyria's Lover*
- Folder B – Romeo and Juliet, Browning – *My Last Duchess, Porphyria's Lover*

Commentaries

4.3.3 Marking Criteria for controlled assessments

Answers will demonstrate:

Band	Marks	AO3***	AO1**
1	40 39 38	<ul style="list-style-type: none"> perceptive exploration and explanation of a wide range of points of connection between texts subtlety and discrimination in analysing and comparing ways in which meaning/effect are created in different texts 	<ul style="list-style-type: none"> sophisticated critical perception in response to and interpretation of the chosen Shakespeare play and performed version cogent and precise evaluation of relevant detail from the chosen Shakespeare play and performed version
2	37 36 35 34 33	<ul style="list-style-type: none"> thoughtful exploration and explanation of a range of points of connection between texts sensitivity in analysing and comparing ways in which meaning/effect are created in different texts 	<ul style="list-style-type: none"> critical engagement and insight in response to and interpretation of the chosen Shakespeare play and performed version evaluation of well-selected reference to detail of the chosen Shakespeare play and performed version
3	32 31 30 29 28	<ul style="list-style-type: none"> some thoroughness in explanation of a range of points of connection between texts careful analysis and comparison of ways in which meaning/effect are created in different texts 	<ul style="list-style-type: none"> clear, sustained responses to the chosen Shakespeare play and performed version support from careful and relevant reference to detail of the chosen Shakespeare play and performed version
4	27 26 25 24 23	<ul style="list-style-type: none"> some explanation of points of connection between texts a reasonably developed comparison of ways in which meaning/effect are created in different texts 	<ul style="list-style-type: none"> reasonably developed personal response to the chosen Shakespeare play and performed version use of appropriate support from detail of the chosen Shakespeare play and performed version
5	22 21 20 19 18	<ul style="list-style-type: none"> some relevant comment on points of connection between texts some comparison of ways in which meaning/effect are created in different texts 	<ul style="list-style-type: none"> reasonably organised response to the chosen Shakespeare play and performed version use of some relevant support from the chosen Shakespeare play and performed version

Answers will demonstrate:

Band	Marks	A03***	A01**
6	17 16 15 14 13	<ul style="list-style-type: none"> a little response to points of connection and/or differences/ similarities between texts 	<ul style="list-style-type: none"> some relevant comments on the chosen Shakespeare play and performed version use of a little support from the chosen Shakespeare play and performed version
7	12 11 10 9 8	<ul style="list-style-type: none"> a few observations of points of connection and/or differences/ similarities between texts 	<ul style="list-style-type: none"> a few straightforward points about the chosen Shakespeare play and performed version occasional reference to the chosen Shakespeare play and performed version
8	7 6 5 4 3	<ul style="list-style-type: none"> limited comment about points of connection and/or differences/ similarities between texts 	<ul style="list-style-type: none"> a little awareness of the chosen Shakespeare play and performed version limited comment about the chosen Shakespeare play and performed version
Below 8	2 1 0	<ul style="list-style-type: none"> very limited comment about points of connection and/or differences/ similarities between texts response not worthy of credit 	<ul style="list-style-type: none"> very little awareness of the chosen Shakespeare play and performed version very limited comment about the chosen Shakespeare play and performed version response not worthy of credit

WILLIAM SHAKESPEARE: *Romeo and Juliet***Task 4**

Remind yourself of Act 2 scene 4 in the text and in one or more performed versions of the play.

Explore the ways in which Romeo and Mercutio are presented in this scene and elsewhere in Shakespeare's play, and in the performed version(s).

You should consider:

- the thoughts and feelings Romeo and Mercutio express
- the way other characters react to them
- what makes the relationship between Romeo and Mercutio so important.

Contextualisation

This task is set by OCR and may **not** be changed. A centre may contextualise the task as appropriate to its own resources, as follows:

- through the choice of published edition of Shakespeare's play for study;
- through the choice of performed version(s) for study, e.g. film, animated, audio or live performance(s).

In whatever way(s) a centre may choose to contextualise the task, care must be taken to ensure that candidates generate evidence against the relevant Assessment Objective(s).

Performed versions

Some performed versions are:

- film – directed by Baz Luhrman (1996)
 - film – directed by Franco Zeffereilli (1968)
 - film – directed by Alvin Rakoff BBC (1978)
 - film – directed by Trevor Nunn (2006)
 - film – directed by Renato Castellani (1954)
 - film – directed by George Cukor (1936)
 - audio CD – BBC Audio Books (2004)
 - audio CD – Arkangel Shakespeare (2005)
 - audio CD – New Cambridge Shakespeare Audio (1997)
- or any live performance.

ROBERT BROWNING: *Poems***EITHER****Task 5****Poems:** *Porphyria's Lover* and *My Last Duchess*

Compare how Browning brings vividly to life the men and their relationships with women in these two poems.

You should consider:

- the situations Browning describes
- the feelings he portrays
- the language he uses and its effects.

Contextualisation

This task is set by OCR and may **not** be changed. A centre may contextualise the task as appropriate to its own resources, through the choice of published edition of Browning's poems for study.

In whatever way(s) a centre may choose to contextualise the task, care must be taken to ensure that candidates generate evidence against the relevant Assessment Objective(s).

OR**Task 6****Poems:** *James Lee's Wife III In the Doorway* and *Home Thoughts from Abroad*

Compare the ways in which Browning expresses powerful emotions in these two poems.

You should consider:

- the situations Browning describes
- the scenes he portrays
- the language he uses and its effects.

Contextualisation

This task is set by OCR and may **not** be changed. A centre may contextualise the task as appropriate to its own resources, through the choice of published edition of Browning's poems for study.

In whatever way(s) a centre may choose to contextualise the task, care must be taken to ensure that candidates generate evidence against the relevant Assessment Objective(s).

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Comments on Folders A and B

Folder A

Romeo and Juliet

The candidate demonstrates clear critical engagement and insight into the interpretation of the play. There is evidence of well selected reference to the play and the performed version. The candidate also makes reference to this scene in the context of the rest of the play.

Mark: 35

Browning

The candidate shows thoughtful exploration of a range of points and connection between the poems. There is evidence of clarity and originality of response and a sensitive understanding of the key features of the poems, with excellent supporting reference.

Mark: 36

In determining the best-fit, it needs to be borne in mind that the Shakespeare response is worth 10%, the Poetry response 15%. Both marks are in Band 2. The better mark is on the Poetry essay and this leads to a best-fit overall mark of **Top Band 2: 36**.

Folder B

Romeo and Juliet

There is clear evidence of clear, concise understanding of the plot and character with the use of appropriate support from the detail of the play. There is evidence of clear analysis between the text and the performed version.

Mark: 25

Browning

There is clear evidence of some explanation of points of connection. There is use of PEE with relevant supporting quotations, although sometimes the candidate becomes preoccupied with spotting technical devices rather than explaining their overall effect. There is clear evidence of a reasonably developed comparison, although sometimes colloquial expression and misinterpretation hampers this.

Mark: 23

In determining the best-fit, it needs to be borne in mind that the Shakespeare response is worth 10%, the Poetry response 15%. Both marks are in Band 4. The better mark is on the Shakespeare essay and this leads to a best-fit overall mark of **Low Band 4: 24**.