

GCE

English Literature

Unit **H072/02**: Drama and prose post-1900

Advanced Subsidiary GCE

Mark Scheme for June 2017

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

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

Question		Guidance	Marks
1	(a)	<p>Noel Coward: <i>Private Lives</i></p> <p>‘A jolly play, if sometimes a pessimistic one’. How far and in what ways do you agree with this view of <i>Private Lives</i>?</p> <p>In Section 1, the equally dominant assessment objectives are: AO1 and AO3.</p> <p>AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Answers will also be assessed for AO2, Analyse ways in which meanings are shaped in literary texts; and AO5, Explore literary texts informed by different interpretations.</p> <p>Candidates may well agree that the play is ‘jolly’, though some might think the description a little informal for exchanges that depend on the poise of Coward’s dialogue. The play is likely to be viewed as successful light comedy, with Elyot and Amanda specialising in intelligent bickering and forceful put downs, while Sybil and Victor act as rather irate stooges. Candidates may also view the play as ‘pessimistic’, if only because the love stories never quite come to life, nor does anyone in the drama seem to have been happy for very long. Coward, however, termed the play ‘pessimism with pep’, so some will identify a serious, if not very morbid view of life (or death) peeping through the humour and nonsense – or possibly propelling many of the jokes. Amanda thinks her heart is ‘jagged with sophistication’ – a gloomy prospect for linking it to another’s, while Elyot thinks all we can expect after death is a ‘gloomy merging into everything’. In this reading the rant, violence, word-play, put-downs and physical assaults are all ‘cover’ for that modest joker, death: ‘death’s very laughable, such a cunning little mystery.’ Some will see Elyot’s consistent effort to be upbeat and entertaining as a factor of his underlying disillusionment, and Amanda’s refusal to compromise by getting on with relationships an indication that, as she says, she is ‘marked for tragedy’. Coward claimed there was a lot of ‘sound sex psychology’ in his play, befitting its setting in the age of Freud, and other contextual approaches are likely to focus on the rather brittle hedonism of the late nineteen-twenties setting or the generic conventions of the comedy of manners.</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: Drama.</p>	30

Question		Guidance	Marks
1	(b)	<p>Noel Coward: <i>Private Lives</i></p> <p>‘The problem with Elyot and Amanda is that they will never let anything alone.’ In the light of this comment, discuss the roles of Elyot and Amanda in <i>Private Lives</i>.</p> <p>In Section 1, the equally dominant assessment objectives are: AO1 and AO3.</p> <p>AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Answers will also be assessed for AO2, Analyse ways in which meanings are shaped in literary texts; and AO5, Explore literary texts informed by different interpretations.</p> <p>Candidates may point out that Elyot and Amanda are unlucky in choosing the same hotel for their doubled second honeymoons, but it soon becomes clear that each has the other on his or her mind before the unfortunate re-meeting on the Riviera. Amanda talks incessantly of Elyot to Victor, Elyot of Amanda to Sybil, as if the subject of first marriages is the only one relevant to their second attempts. The second act is devoted to forty minutes of mutual self-examination on the part of Elyot and Amanda, who can’t just be happy but must scrutinise their happiness to death, or be so coarsely direct it stands little chance, as when Elyot’s most promising attempt at lovemaking is defeated by Amanda’s indigestion. Act Two includes confrontation, recrimination and adder-like thrusts and bites, eventually drawing Sybil and Victor, (who seem quite happy getting off with one another), into harsh backbiting of their own. Some candidates may feel Elyot and Amanda bring all the trouble on themselves, deliberately reprising the love-song that sets things off every time it is played; others may feel their ‘can’t live with, can’t live without’ malaise is indicative of a bigger frustration, even part of the human predicament. Contextual issues include the dark laughter of the twenties, and the mixture of exquisite dress and manners with cruel or self-destructive behaviour.</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: Drama.</p>	30

Question		Guidance	Marks
2	(a)	<p>Tennessee Williams: <i>A Streetcar Named Desire</i></p> <p>‘A play about the strength and danger of desire.’ How far and in what ways do you agree with this view of <i>A Streetcar Named Desire</i>? [30]</p> <p>In Section 1, the equally dominant assessment objectives are: AO1 and AO3.</p> <p>AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Answers will also be assessed for AO2, Analyse ways in which meanings are shaped in literary texts; and AO5, Explore literary texts informed by different interpretations.</p> <p>Some candidates may separate the ‘strength’ and ‘danger’ of desire in the play, but most will see the superheated atmosphere of New Orleans and a collection of characters in their sexual prime as bound to lead somewhere. Eunice and Steve’s steamy relationship is never too far away in the claustrophobic Quarter, where the streetcar ride is like a romantic journey through life, Desire to Cemetery to Elysian Fields, and the play resonates to blue piano, mute trumpet and the sound of seven card stud. Stanley, the ‘gaudy seed-bearer’, may be seen as the incarnation of desire, developing major sexual frisson with his wife Stella whenever they appear, ‘bellowing his wife’s name’ like a ‘baying hound’ and offering something similar, in his ‘brilliant silk pyjamas’, to the resistant Blanche. The dangers of desire may be linked with Stanley’s self-seeking, often self-righteous machismo, and his tendency to subordinate Stella to a frankly sexual role. They will also be seen as tied up with Blanche’s repressive faux genteel persona, covering everything in ‘adorable little coloured paper lanterns’, while continuing to seduce schoolboys (or dream of it). William’s play is not short on frank and florid emotion. Some answers will respond to the life-affirming qualities of the question’s proposition; others will feel that Blanche’s emotional destruction and victimisation by Stanley is far too high a price to pay for uncontrolled desire. Contextual material may include the vitality of the immigrant experience and the American Dream, the danger of Puritan repression and denial, especially in the Southern States, the Latin Quarter of New Orleans with its thumping Jazz rhythms and damaged Romanticism.</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: Drama.</p>	30

Question	Guidance	Marks
2 (b)	<p>Tennessee Williams: <i>A Streetcar Named Desire</i></p> <p>‘Mitch and Stella are much more than victims.’ In the light of this comment, discuss the roles of Mitch and Stella in <i>A Streetcar Named Desire</i>.</p> <p>In Section 1, the equally dominant assessment objectives are: AO1 and AO3.</p> <p>AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Answers will also be assessed for AO2, Analyse ways in which meanings are shaped in literary texts; and AO5, Explore literary texts informed by different interpretations.</p> <p>Some may find this at first an unusual pairing, but these are substantial roles, and there is plenty to debate as to their possible status as victims. At bottom both have a streak of Romanticism, so are receptive to the passion of Blanche and Stanley respectively, though Williams makes it clear they do so of their own free will, and are not deceived profoundly, or at least not for very long. The two characters do not need to be treated at even length, and it does not matter if they are handled separately; however candidates are expected to address both characters to some degree. Mitch, supportive of his ailing mother, not very ambitious, a stereotypical blue collar worker and reliable friend, is struck by Blanche’s backstory about her homosexual lover, and clearly wants to save her from the darkness of her past. He has had unhappy love affairs before, as his ‘deep romantic attachment to the cigarette case’ shows. He is the most resourceful and quick thinking when Stanley attacks his wife at the poker night (‘put him under the shower’), a man of the world who ‘knows the Quarter’. A similar mixture of intelligent restraint characterises Stella, many of whose indulgences towards Stanley are simply justified by her love for him. She is very shrewd about her ‘little’ sister’s rationalisation and self-dramatisation, while obviously too tactful and affectionate to give it back with both barrels. She never goes further than: ‘don’t you think your superior attitude is a bit out of place?’ It is clear Blanche gives neither Mitch nor Stella the chance to ‘say much’, but they are probably truer to her than she is to them, even if Stella doesn’t go as far in the text as in the Kazan film, where she leaves Stanley because of the wrong done to Blanche. Contextual material may include notions of Southern Chivalry, attitudes to women in post-war America, and the peculiarities of the Quarter.</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: Drama.</p>	30

Question		Guidance	Marks
3	(a)	<p>Harold Pinter: <i>The Homecoming</i></p> <p>‘A powerful criticism of male desire.’ How far and in what ways do you agree with this view of <i>The Homecoming</i>?</p> <p>In Section 1, the equally dominant assessment objectives are: AO1 and AO3.</p> <p>AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Answers will also be assessed for AO2, Analyse ways in which meanings are shaped in texts; and AO5, Explore literary texts informed by different interpretations.</p> <p>Male desire is often portrayed in this play as undisciplined, self-seeking and punitive. There are no women in the house at the start of the play, so no obvious outlet for the testosterone, leading to a torrent of threats and insults from the master-butcher, Max. Max, (as the others are), is fond of using demeaning phallic references to indicate inability (‘you wet wick’) or to use parts of the female body to characterise male inadequacy (‘You tit!’). What the boys seem to need is a second edition of their mother, Jessie, a managerial housewife who seems to have been quite constructively engaged in the family business of prostitution, and this is precisely what Ruth offers to restore when she accepts their offer of a ‘business arrangement’ and is tacked on to the Greek Street empire of Lenny, a professional pimp. The family seem powerfully locked in to the Madonna-whore complex, either sentimentally lauding women and giving them cloche hats covered in daffodils, or else bawling them out as ‘smelly scrubbers’ to be shared around or cashed in. None of the boys can stand up to Ruth, who comes to dominate all forms of male desire: Lenny is gobsmacked by her sexual ‘proposal’ to him, she ends her marriage with Teddy, and Lenny fails publically to satisfy her. However there is a strange sexual logic to the boys taking in Ruth. ‘Once we realise,’ writes Martin Esslin, ‘that the family depicted is one which has always been living on the fringes of the respectable, normal world, that Ruth, although a College Professor’s wife, might also have been a prostitute in the past, the actions and reactions of the characters fall into place.’ Context may involve contemporary attitudes to Sam’s probable homosexuality, the rise of the fallen woman and residual double-standards, Soho in the sixties.</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: Drama.</p>	30

Question	Guidance	Marks
3 (b)	<p>Harold Pinter: <i>The Homecoming</i></p> <p>‘Max, who thinks himself master of the house, is never really in control.’ In the light of this comment, discuss the role of Max in <i>The Homecoming</i>. [30]</p> <p>In Section 1, the equally dominant assessment objectives are: AO1 and AO3.</p> <p>AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Answers will also be assessed for AO2, Analyse ways in which meanings are shaped in texts; and AO5, Explore literary texts informed by different interpretations.</p> <p>Max has clearly always been an authoritarian: a master-butcher, who uses the cuts of his trade to threaten or tame his children (‘I’ll chop your spine off’) and whose attitude to his long-suffering brother is to subject him to a stream of sick innuendoes as to his homosexuality (‘lovely hand signals’, ‘you’d bend over ., . for half-a-crown and a toffee apple.’ The efficacy of his alpha male regime is doubtful, however. In some productions Sam scarcely takes him seriously, Teddy has gone to live on another continent, Joey thinks he’s past it, and Lenny, who loves to reminisce about the old childhood days (‘Don’t clout me with that stick, dad’), would like him to ‘pop off’. But Max, through sheer willpower, presides over the Sunday lunch as patriarch, having floored Joey (a boxer) with a punch in the stomach and beaten Sam over the head with his stick. Some candidates may feel Max is on borrowed time, but his skill in turning up centre stage is actually quite impressive, as is the emotional logic with which he shifts from deploring Ruth as a ‘poxy slut’ to leading negotiations to set her up in the Soho flat. His grand fantasy concerns his wife, Jessie, whom he venerates as a saintly presence in the boys’ childhood, but whom Sam usually remembers for having sex with Max’s brutal Scottish friend, Mac. Sam may detest Mac but Max has come to treat him as a kind of heroic alter-ego, someone who learned to be a master butcher in a week. Max’s authority is restored again and again throughout the play, and at the end he’s still trying to assert himself, kissing Ruth, the capital investment on which his future depends. Context may include male power games, Soho in the 1960s, the last vestiges of patriarchy.</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</p>	30

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Question	Guidance	Marks
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4	(a)	<p>Alan Bennett: <i>The History Boys</i></p> <p>‘In some ways the boys know more than the teachers’. How far and in what ways do you agree with this view of <i>The History Boys</i>? [30]</p> <p>In Section 1, the equally dominant assessment objectives are: AO1 and AO3.</p> <p>AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression, and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Answers will also be assessed for AO2, Analyse ways in which meanings are shaped in literary texts; and AO5, Explore literary texts informed by different interpretations.</p> <p>By this late stage of the sixth form Hector has no mystery for the scholarship class. They know Hector hits you if he likes you and everybody knows about Hector’s bike, and the rather diminished sex life that propels it. Irwin’s counter-intuitive methods are even more easily assimilated, offering a general lesson on how presentation counts for more than content, and to be economic or creative with truth opens the important doors. Posner partakes of the great moment when he, Hector and Thomas Hardy seem to share an experience across a hundred years, but most of the time Hector’s methods may be seen as lacking in purpose. They see him confessing that he’s ‘pissing his life away’ in a school, and they think he keeps the door of his room ‘locked against the future.’ Nevertheless left-handed history as practised by Irwin, and Hector’s insistence on recalling what you’ve read get a record number of scholarships, and the boys put their lessons to other uses too, such as when Dakin’s likening of sexual progress with the school secretary to passing previously conquered ground in World War One. The boys seem to gather few illusions about the world from the teaching regime and seem more informed and comfortable about sex than many of their age. Some may feel the idealist, Posner, may not know as much as Hector or Irwin and some may explore the fact that it is really only Lintott who appears to know more than the precocious sixth formers and emotionally inept male teaching staff. Contextual material may include material on the Oxbridge scholarship system, attitudes to sex and sexuality in the mid twentieth century, and views of the strengths and limitations of State Education.</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: Drama.</p>	30
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Question	Guidance	Marks
4 (b)	<p>Alan Bennett: <i>The History Boys</i></p> <p>‘Irwin sees little value in telling the truth.’ How far and in what ways do you agree with this view of the role of Irwin in <i>The History Boys</i>? [30]</p> <p>In Section 1, the equally dominant assessment objectives are: AO1 and AO3.</p> <p>AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Answers will also be assessed for AO2, Analyse ways in which meanings are shaped in literary texts; and AO5, Explore literary texts informed by different interpretations.</p> <p>For much of the play Bennett focuses on Irwin’s preference for the devious, indirect and surprising over anything as outmoded as ‘truth’ and many candidates will show how his delight in paradox represents something apparently contemporary, especially when juxtaposed with Hector’s focus on inspired rote learning. Better answers will probably show that, if Irwin’s pragmatism helps him get on, it doesn’t really make him happy, that his lies about his past at Corpus (which the boys uncover) suggest a basic snobbery or insecurity or both. What he teaches them is to lie well, which is good, because ‘Lying works.’ ‘Except,’ as the boys tell him, ‘you ought to do it properly.’ He never keeps his assignation with Dakin, so probably lies to himself about his sexuality too. When he is confined to a wheelchair near the end of the play, he thinks of it as a prop - like lies and a demeanour of ‘amused tolerance’ - it’s good for television. He doesn’t see clearly, because he is forever ‘misting up the windows’. Bennett is very clear about his professional progress, from chancer teacher to television don to government advisor, using it to book-end the play. He stresses that what Irwin is good at is clearly ‘presentation in general’ rather than self-knowledge or happiness. His interests are flashy rather than solid: monastery sanitation (‘an increment even in excrement’), what he calls ‘silly nonsense on the foreskin of Christ’, and an assurance you can answer any question if you know about Henry VIII. Candidates may choose to compare Irwin’s methods with others in the play. Contextual material may pick up on Irwin as ‘the shock of the new’ in the unscrupulous, bottom-line, hedonistic 1980s (not that he’s all that hedonistic); on the rise of real-life sound-bite historians on the box; on the importance of those, like Tony Blair’s advisors, who are good with presentation.</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: Drama.</p>	30

Question		Guidance	Marks
5	(a)	<p>Polly Stenham: <i>That Face</i></p> <p>‘Stenham makes the spectacle of people destroying themselves entertaining.’ How far and in what ways do you agree with this view of <i>That Face</i>? [30]</p> <p>In Section 1, the equally dominant assessment objectives are: AO1 and AO3.</p> <p>AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Answers will also be assessed for AO2, Analyse ways in which meanings are shaped in literary texts; and AO5, Explore literary texts informed by different interpretations.</p> <p>Most of the major scenes in this play involve characters destroying themselves or being destroyed, including the more obvious ‘survivor’ figures, such as Hugh, who has made money but lost the affection of his son (or fears he has) when said son was two, and whose estranged wife, Martha, seems to have destroyed herself in protest at his ‘tidying’ tendencies. Mia is just about coping on the edge of mother-son incest, but at the cost of any effective relationship with her mother (she doesn’t even know what to call her), and a side-line as the school trafficker in prescription drugs. Izzy, who is already a minor sadist, scratching her boyfriends and putting black hoods on her classmates, still hopes to go on to university with an unblemished UCAS form. The deeper black comedy is, however, saved for poor Henry, regressing to infancy and proving it by wetting himself in full view of the audience, or wearing his mother’s dressing-gown because she has cut up all his clothes into ‘teeny tiny bits’. In contrast to all this, the most damaged character of all, Martha, brings to the table a touch of resilience and artistry, retaining an aesthetic touch and outlook, even in the clothes-shredding, falling in love with various personae of the speaking clock, donning an evening gown. As Mia works out, with the privileged lifestyle portrayed in this play comes the opportunity to destroy yourself and others: ‘In the context, what happened, what we were doing. It seemed okay.’ Answers should include some engagement, at different attainment levels, with the performative aspect of the play (‘entertainment’) but this may be implicit as well as explicit. Contextual material is likely to focus on the dark side of privilege and other black comedy (perhaps referencing <i>Who’s Afraid of Virginia Woolf</i>, which also includes a dysfunctional Martha).</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: Drama.</p>	30

Question		Guidance	Marks
5	(b)	<p>Polly Stenholm: <i>That Face</i></p> <p>‘Nothing good can be said of Martha.’ In the light of this comment, discuss the role of Martha in <i>That Face</i>. [30]</p> <p>In Section 1, the equally dominant assessment objectives are: AO1 and AO3.</p> <p>AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Answers will also be assessed for AO2, Analyse ways in which meanings are shaped in literary texts; and AO5, Explore literary texts informed by different interpretations.</p> <p>It is easy to stigmatise Martha and candidates most likely will. She is lazy, and has always been. Even when fruit picking as a student she quickly downed tools. Her idol is Marie Antoinette, living a life of ‘incomparable luxury and decadence’ while an empire fell about her ears. Her world is ‘upside down’ because she refuses to be a ‘third rate Geisha’ and stays in bed on her own terms, not those of her husband. This usually involves incestuous advances towards her exasperated son. Her daughter Mia has been subject to serial neglect and thinks her ‘nasty’. Contextually Martha is a superannuated poor little rich girl, who has had a sheltered and undemanding life. Some will feel sorry for her marginalisation as a woman in what is still recognisably a patriarchal family, but she has done little to help herself. In Martha’s defence candidates may suggest that she is still something of an artist (a craftswoman, anyway). She knows how light falls through stained glass windows. Her malaise is pretty clearly explained: she is in love with the control and mystery of childbirth, which nothing else has ever matched (‘that face’ is her baby son’s face) and she has exiled her husband Hugh on account of his mania for ‘tidiness’. This is partly why her grimmest vendetta is keeping Sonia, the ‘cleaner lady’, out of the flat at all costs. Stronger answers will be aware that the play revolves around Martha, that her decadent energy gives it zip, much as Martha is the shrill centre of Albee’s <i>Who’s Afraid of Virginia Woolf?</i>, from which she takes her name.</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: Drama.</p>	30
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6	(a)	<p>Jez Butterworth: <i>Jerusalem</i></p> <p>'I think what's most interesting about Byron is that he keeps changing. He's a very slippery character' (Butterworth). In the light of this comment, discuss the role of Rooster Byron in <i>Jerusalem</i>.</p> <p>In Section 1, the equally dominant assessment objectives are: AO1 and AO3.</p> <p>AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO3, Demonstrate understanding of the significance and influence of contexts in which literary texts are written and received.</p> <p>Answers will also be assessed for AO2, Analyse ways in which meanings are shaped in texts; and AO5, Explore literary texts informed by different interpretations.</p> <p>Byron, who bears an aristocratic name but lives in the woods as a gipsy, may be 'slippery' because his disciples make him up as he goes along. They speculate about what he did at Cooper's to be barred, or whether or not he axed the television. 'The whole [Cooper's] incident is a tissue of hearsay and insinuations', as are the accounts of his 'daredevilling' motorcycle leaps above buses, tanks and an aqueduct and even Stonehenge. The tale grows in Ginger's telling, who also provides the account of Byron's miraculous death and resurrection. Not that Byron, when sober is shy about his exploits and experiences either. He lives on an enchanted spot, has seen golden 'stags clear the clearing' and 'a rainbow hit the earth and set fire to the ground.' He falls in with the Giant that built Stonehenge and provides a swathe of ancient greenwood for those at odds with society, and children flock to him: 'What do you think an English forest is for?' He has also lived without paying tax for a generation, has jettisoned an awkwardly loving partner, and lets down an estranged son who merely wants to go to the fair with him. As a spirit he is a force of nature; as a man he deals in drugs, and is subject to the ancient racism of the countryside, which thinks of him as 'pikey . . . <i>Diddicoy</i> maggot', a 'gyppo. He's going to prison.' Scapegoat, villain, victim, demi-God, myth-maker: Rooster Byron certainly keeps 'changing', and candidates may also notice how audience responses to him are always shifting too as they are simultaneously beguiled and repelled. Look for genuine insight into the shape-shifting side of Rooster's character, not just a pre-packed character study. Context may include travellers, (revived) Pagan myths, the Welfare state, and an exploration of the changing perceptions of Englishness and English identity which Byron represents.</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: Drama.</p>	30
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Question	Guidance	Marks
6 (b)	<p>Jez Butterworth: <i>Jerusalem</i></p> <p>‘The play celebrates a lost England, but laments its passing too.’ How far and in what ways do you agree with this view of <i>Jerusalem</i>? [30]</p> <p>In Section 1, the equally dominant assessment objectives are: AO1 and AO3.</p> <p>AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Answers will also be assessed for AO2, Analyse ways in which meanings are shaped in literary texts; and AO5, Explore literary texts informed by different interpretations.</p> <p>The title of the play foregrounds the cult of the English Jerusalem, most familiar from Blake’s hymn, which the itinerant Phaedra sings dressed as a fairy. That the play is a kind of celebration is clear from its fascination with fairs, festivals, daredevil events and carnival queens. The New Puritans of the Kennet and Avon Council are aligned against the forces of a timeless hedonist England, its children kipping in its greenwood, refusing to acknowledge that Rooster Byron’s encampment could be in any way illegal. He is a kind of drug-bearing Robin Hood, who also represents a deeper and darker hunger for lost Pagan religions. He can talk to Cornish giants, vault over Stonehenge, build on ley lines, and fix his enemies with a gypsy malediction. He is the product of a virgin birth, died in 1981 but was resurrected; his legend is propelled with a magic bullet. He represents ‘all the lost Gods of England’. Candidates are likely to agree that the play celebrates Rooster’s intensely parochial England, with its Romantic myth-making, universal hospitality (barring the Council) and natural sense of justice. Whether its passing is lamented is another matter. Byron’s unreliability is legendary, the Council are only doing their job, and mortgage-payers need defending from the ‘guaranteed non-stop aggravation and danger’ of this ‘troll’ in the local woods. Even the fair has become ‘shit on toast’. The sense of small being beautiful, officials being ridiculous, laws being self-interested and people needing to be free, breathes throughout the play, however. Many will conclude that if Rooster’s England is dying, it is putting up a good fight, and that this is an archetypal state of the nation play despite Butterworth’s claims to the contrary. Context may feature via popular culture, resentment of a ‘Puritan’ middle class, and some sense of Neo-Paganism’ or New Age culture.</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: Drama.</p>	30

Question	Guidance	Marks
7	<p>F Scott Fitzgerald: <i>The Great Gatsby</i></p> <p>Discuss ways in which Fitzgerald presents the dark side of luxury in <i>The Great Gatsby</i>. In your answer you should make connections with the following passage in which Mrs Dexter Manford's daughter, Nona, thinks about the waste and the mess after a big party in New York in the 1920s.</p> <p>In Section 2, the equally dominant assessment objectives are: AO1 and AO3.</p> <p>AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Answers will also be assessed for AO2, Analyse ways in which meanings are shaped in literary texts; and AO4, Explore connections across literary texts.</p> <p>The question asks about 'the dark side of luxury.' Many will pick up the empty glamour of the world Gatsby's cheque-book buys for Daisy, and which she hardly uses, the 'green light' the book partly gives to bootlegged liquor, the paradise of unnecessary shirts and incongruous afternoon tea. Mrs Dexter Manford's house is also kitted out for conspicuous consumption, there has been fashionable music and dancing. Nona reflects on what a huge 'clearing-up this will be for Maisie and the servants', possibly more sympathetic to the workers who keep things going than Nick is, though comparisons with class issues in the Wilson Garage and the Valley of Ashes will be very useful. As in <i>Gatsby</i>, a good deal is done to impress by means of cultural artefacts, such as the 'dusky tapestries and the monumental balustrade of the staircase.' The New York of <i>Twilight Sleep</i> is less obviously bought in from the shops than in <i>Gatsby</i>, so is a little less inert and lonely than Gatsby's mansion. In both texts there is a wish for the milder, less artificial outdoors. Empty cocktail glasses may remind candidates that both texts come from the prohibition years, and this may lead on to how Gatsby probably acquired his fortune, and how he manages it. Wharton's description of the grand house worse for wear at four in the morning could lead to discussion of the cult of money in <i>Gatsby</i>, the wealthy Tom and Daisy's 'vast carelessness', the 'empty cocktail glasses and ravaged cigar boxes' that are the dark side of luxury, and indeed of the American dream. Candidates may consider American history and cultural issues such as the post-war boom, consumerism, hedonism and prohibition.</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: Prose.</p>	30

Question	Guidance	Marks
8	<p data-bbox="371 212 1133 244">Angela Carter: <i>The Bloody Chamber and Other Stories</i></p> <p data-bbox="371 280 1928 411">Discuss ways in which Carter explores the relationship between humankind and beasts in <i>The Bloody Chamber and Other Stories</i>. In your answer you should select material from the whole text and make connections with the following passage, an extract from a short story about a woman whose husband has gone out and left her to the mercies of a wild animal.</p> <p data-bbox="371 448 1379 480">In Section 2, the equally dominant assessment objectives are: AO1 and AO3.</p> <p data-bbox="371 517 1912 608">AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p data-bbox="371 644 1921 703">Answers will also be assessed for AO2, Analyse ways in which meanings are shaped in literary texts; and AO4, Explore connections across literary texts.</p> <p data-bbox="371 740 1917 1206">The Bierce extract has the quality of a folktale and in it, as often in Carter too, the boundary between dreaming and waking experience, and between the human and animal kingdom, is quite porous. That the child itself becomes a beast may prompt discussion of the re-working of the story of 'Beauty and the Beast' in 'The Courtship of Mr Lyon' and (given the prevalence of eyes), of the voyeuristic tiger in 'The Tiger's Bride'. The bestial is often a mark of the depravity and vitality of male sexuality in <i>The Bloody Chamber</i> volume. Carter specialises in bestial humans, and the height of the eyes of the panther in the Bierce extract, exactly the height of the woman's, suggests a very close relationship between human and predator, as with the young girl and the wolf-like presence in 'The Erl-King', and the three stories that finish the volume and deal even more directly with humanized wolves. Because of the mixed and varied material in the Carter volume, candidates are likely to pick up different hints from the extract depending on which stories are selected. The Bierce extract should certainly offer ways into discussion of Gothic settings in Carter, with the 'heavy oaken doors, always closed, and outside the windows, fastened into the thick stone walls, were iron bars.' Bierce also offers opportunities to write on the use of suspense in Gothic, as the woman's situation gradually dawns on her. Context is likely to be supplied by attitudes to women under threat (the threat more ominous in Bierce), Gothic elements, folk tale elements, and the domestic space (very prominent both in this extract and in Carter).</p> <p data-bbox="371 1243 1883 1369">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: Prose.</p>	30

9	<p>George Orwell: <i>Nineteen Eighty-Four</i></p> <p>Discuss ways in which Orwell presents the importance of technology in <i>Nineteen Eighty-Four</i>. In your answer you should make connections with the following passage, in which Forster describes a dystopian world where humankind now lives underground, relying on a mysterious ‘Machine’ which provides their needs and controls their lives.</p> <p>In Section 2, the equally dominant assessment objectives are: AO1 and AO3.</p> <p>AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Answers will also be assessed for AO2, Analyse ways in which meanings are shaped in literary texts; and AO4, Explore connections across literary texts.</p> <p>This is clearly a gentler Utopia than Orwell’s. Vashti doesn’t have to work and does not have to contend with the dull razor blades and freezing water of Airstrip One. But she can’t choose a comfier bed, because the Machine has decreed uniformity. Her delight in the elaborate binding is a protest against this, like Winston’s old cream-coloured volume, and what Forster calls ‘litter’ (i.e. the majority of personal belongings) has been cleared away from both texts. All literary dystopias are likely to depend to some extent on technological innovation: here it is sealed, anodyne living quarters; in Orwell it is surveillance via a two-way television screen. In both texts characters are afraid of being watched (‘She glanced round the glowing room as if some-one might be watching her’). Both are serviced (or controlled) by a version of a ‘central committee’. In Orwell technological control binds people largely to workplace and domicile; living underground, as Vashti does, sounds more like imprisonment, and has made her dependent on the Machine for air and light, and even darkness. Small wonder that Vashti treats it like a God. Winston in contrast does his best to hide from the telescreen, which otherwise quickly calls him out for failings in his physical jerks. Some candidates will point out that apart from the telescreen system and weaponry, little works well or for long in Airstrip One. By contrast Vashti is able to summon most of her needs or desires. The system of airships reflects technology at the time the story was written, very much as the crowded inefficient tube trains and pneumatic communication tubes reflect Orwell’s Austerity setting. Context may include discussion of the often shabby technology in Soviet Russia on which Airstrip One is based; the indebtedness of both or either text to the science fiction genre; and the post-war boom in television culture.</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: Prose.</p>	30
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10	Virginia Woolf, <i>Mrs Dalloway</i>	30
<p>Discuss ways in which Virginia Woolf explores the impact of World War One on a post-war world in <i>Mrs Dalloway</i>. In your answer you should make connections with the following passage, in which Rosamond Lehmann describes how a girl just entering society responds to a blind war veteran at a dance.</p>		
<p>In Section 2, the equally dominant assessment objectives are: AO1 and AO3.</p>		
<p>AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p>		
<p>Answers will also be assessed for AO2, Analyse ways in which meanings are shaped in literary texts; and AO4, Explore connections across literary texts.</p>		
<p>The links with the Septimus Warren Smith material in <i>Mrs Dalloway</i> should be reasonably clear to candidates. Lehmann's young soldier makes the best of his physical misfortune; Septimus is, after five years, overcome by mental scarring. Clarissa is able to view the war more objectively, as a huge fact. The much younger female voice in the Lehmann extract is only able to relate it untidily to distant childhood experience, making it seem like a faintly comic personal misfortune. Lehmann's ingénue feels strong hostility towards the war and its unforgettable cruelty, for a moment wishing to give herself to the blind man, body and soul, to make things better. Clarissa admits her empathy with the dead Septimus by letting his story into her party, finding him a place in her thoughts, and comparing his sufferings to the delicacies of her social life. Many may point out that both writers use the war as a counterpoint to dances and parties, wondering if this is the world fit for heroes that the soldiers fought for. Some candidates may note that Lehmann deals, more orthodoxly, with the Western Front, whereas Septimus has been fighting in Italy. The 'world' of <i>Mrs Dalloway</i>, Central London, lies at the heart of the British Empire, and it seems like business as usual in the June sunshine of 1923 as people flock to meet the Prime Minister. In other words, Septimus's sacrifice, Lehmann's young man's blinding, do not seem to have had much effect on politics, just a few years after the War. Context may include political surveys of the 1920s and views of the War, the problem of disabled and shell-shocked ex-combatants. Literary context may well include comparison of the use of free indirect speech in both passages, indicating a common relationship to the Modernist tradition.</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: Prose.</p>		

Question	Guidance	Marks
11	<p>Mohsin Hamid, <i>The Reluctant Fundamentalist</i></p> <p>Discuss ways in which Mohsin Hamid presents the difficulty of adjusting to Western culture in <i>The Reluctant Fundamentalist</i>. In your answer you should make connections with the following passage, in which Leila Aboulela describes how a privileged Islamic girl from the Sudan tries to settle in 1980s London.</p> <p>In Section 2, the equally dominant assessment objectives are: AO1 and AO3.</p> <p>AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Answers will also be assessed for AO2, Analyse ways in which meanings are shaped in literary texts; and AO4, Explore connections across literary texts.</p> <p>For Changez the difficulties of adjusting to Western Culture are apparent rather than actual. Propelled by heroic Pakistani traditions, he sees Princeton as an enormous film-set and himself as a leading-man ('I was something special . . . a young prince'). Aboulela's focal character is female, more enamoured of the West and more disconcerted by it. Some may feel that this, the differing experience of male and female Islamic characters, is the key split between the passages, especially the girl's prurient interest in top shelf magazines and distress at bending over in such a short skirt ('I might wear it at the club'), contrasting with Changez's apparently more mature <i>sang froid</i> in going out with the all-American girl, Erica. Both texts stress the dangers of Western diet: the girl is clearly worried about her weight near carb-infested London newsagents; Erica has been slimmed by suffering before the end of <i>Fundamentalist</i>. Both texts stress the fast pace of Western life, the cosmopolitan sights, smells and sounds of the big cities (here the 'French bakery') and the consolations of retail therapy ('I would have crossed the street and gone into Selfridges'). Both characters are shaky about their personalities, leaning uncertainly towards Western models (Changez says he 'tried to take on the personality of Chris' because his own personality was so uncertain). Both become observers of the West (Changez, by the end of the book, is perpetually watchful) because they are unlikely fully to assimilate. Contextual material is likely to include the importance and difficulty of adapting Islamic lifestyles to the West, the lure of transatlantic consumer culture and hedonism, the impact of 9:11.</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: Prose.</p>	30

APPENDIX 1

Assessment Objective weightings for this component are given as percentages.

Assessment Objectives Grid

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

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