AS LEVEL

Exemplar Candidate Work

ENGLISH LITERATURE

H072/02 Drama and prose post-1900
Summer 2017 examination series
Version 1
Contents

Introduction 3

Section 1 - Drama 4
Noel Coward: Private Lives 4
Question 1(b) - Level 6 response 4
Question 1(b) - Level 5 response 9

Tennessee Williams: A Streetcar Named Desire 17
Question 2(a) - Level 6 response 17
Question 2(b) - Level 5 response 22
Question 2(a) - Level 4 response 28

Harold Pinter: The Homecoming 32
Question 3(b) - Level 6 response 32

Alan Bennett: The History Boys 35
Question 4(a) - Level 6 response 35
Question 4(b) - Level 5 response 39

Jez Butterworth: Jerusalem 42
Question 6(b) - Level 6 response 42
Question 6(b) - Level 5 response 51
Question 6(a) - Level 4 response 55

Section 2 - Prose 61
F Scott Fitzgerald: The Great Gatsby 61
Question 7 - Level 6 response 61
Question 7 - Level 5 response 66

Angela Carter: The Bloody Chamber and Other Stories 72
Question 8 - Level 6 response 72
Question 8 - Level 5 response 78

George Orwell: Nineteen Eighty-Four 82
Question 9 - Level 5 response 83

Virginia Woolf: Mrs Dalloway 87
Question 10 - Level 5 response 88
Question 10 - Level 4 response 92

Mohsin Hamid: The Reluctant Fundamentalist 98
Question 8 - Level 6 response 98
Question 8 - Level 5 response 105
Introduction

These exemplar answers have been chosen from the summer 2017 examination series.

OCR is open to a wide variety of approaches and all answers are considered on their merits. These exemplars, therefore, should not be seen as the only way to answer questions but do illustrate how the mark scheme has been applied.

Please always refer to the specification (http://www.ocr.org.uk/qualifications/as-a-level-gce-english-literature-h072-h472-from-2015/) for full details of the assessment for this qualification. These exemplar answers should also be read in conjunction with the sample assessment materials and the June 2017 Examiners’ Report to Centres available on the OCR website http://www.ocr.org.uk/qualifications/.

The question paper, mark scheme and any resource booklet(s) will be available on the OCR website from summer 2018. Until then, they are available on OCR Interchange (school exams officers will have a login for this).

It is important to note that approaches to question setting and marking will remain consistent. At the same time OCR reviews all its qualifications annually and may make small adjustments to improve the performance of its assessments. We will let you know of any substantive changes.
Section 1 - Drama

Noel Coward: *Private Lives*

1. Noel Coward: *Private Lives*

Either

(a) ‘A jolly play, if sometimes a pessimistic one.’

How far and in what ways do you agree with this view of *Private Lives*? [30]

Or

(b) ‘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 *Private Lives*. [30]

Question 1(b) - Level 6 response

Flyot and Amanda have the roles of the main characters in *Private Lives* and are the key to keeping it alive. Coward himself admitted that when he played Flyot alongside Gertrude Lawrence as Amanda, that if they let it drop for just a second, that the entire play would be ‘flat’ and unsuccessful. This is mainly due to Victor and Sibyl being such weak characters, like ‘nunpins ready to be knocked down’ (as Coward stated). Therefore, the excessive extravagance of Flyot and Amanda is what really keeps the play alive.

Their exasperation is really shown through their defiance of gender stereotypes of the 1920s and 30s. Flyot is argued by some critics to be quite camp and flamboyant, showing a much more feminine side to his personality. He is sensitive and wishes not to fight with Victor, and relies on his wit and flippancy to get out of a difficult situation. For example, when arguing with Victor he questions whether it is a ‘fight or discussion’, and if it is
The latter I shall put my heart back in before I catch a chill. This resistance to high praise
Aye, in almost quite a pathetic light, as after all it is him who never lets arguments go. He quite
genius results to verbal attacks due to his
seeming lack of physical strength, but never understands when to stop. Similarly, Amanda
is also one for arguments and often lacks the knowledge of when to step down from
an argument. In her relationship with Aye, she appears the more dominant one, highlighted
in some productions by dressing her in trousers to signify the audience they were.xlabelled. Amanda
did her which would have been stereotyped to be
much more masculine at the time. By pressing
these lines together,

When Amanda and Aye are together, the
audience begins to see the extremity of their
behaviour due to them never letting anything
alone. Amanda describes them as ‘two violent
acids bubbling away in a matrimonial bottle’, which creates a strongly explosive imagery;
a perfect description for their relationship. The referal to
a ‘matrimonial bottle’ hints to them being
trapped together in marriage and suggests that
they prevent the freedom of one another. This
tension depicted in their marriage is only
emphasised further as we begin to hear about
Their violent ways. Amanda admits to Victor that Elyot had ‘smuck’ her on multiple occasions but quickly relents with how he broke four gramophone records over his head. The complete lack of guilt and empathy on both parties can come across as shocking to any audience, possibly more so to a modern audience due to our awareness of the dangers of abusive relationships. In this way, Amanda and Elyot’s role is to showcase what is often hidden ‘behind closed doors’. Furthermore, however, they are used by Coward to mock the rigid depictions of traditional marriage, as well as upper class societies who completely disregarded how fortunate they really were in such difficult economic times.

The extent of Amanda and Elyot’s actions and complete lack of boundaries can also be seen through Coward’s constant use of animalistic imagery to describe them as the play goes on. Animals such as ‘leopards’, ‘panthers’ and ‘boa constrictors’ are all wild and dangerous animals. This implies that Amanda and Elyot become less human when they fight, and much more like wild animals that completely lack control. This lack of control is possibly one of the reasons they are always drawn back to one another. As some critics say, they can’t live with each
Other but they can’t live without each other.

This begins to explore the boundaries of what is seen to be a healthy relationship with healthy arguments, and what is ultimately a relationship of complete destruction.

On the other hand, Amanda and Elyot do try to get into new relationships at the beginning of the play, but the lack of self-control from both of them means they will always end up back together. This idea of divorce and remarrying was incredibly uncommon in the 1920s and 30s, and so not only emphasise the wealth of Amanda and Elyot, but also the expensive lengths to which they will go to in order to try and be happy in a relationship. Ultimately, this doesn’t happen in the play as their constant bickering and name-calling starts again. Despite them leaving together, the audience know that they will just complete the same vicious cycle all over again.

Overall, therefore, the role of Amanda and Elyot is to defy societal norms for the time period with their extreme excessive behaviour, in order to provide entertainment to the audience and an insight into Amanda and Elyot’s upper class, private lives.
Examiner commentary

This is a very fluent response which demonstrates strong understanding of the play and its context (AO1, AO3). Points are fully supported with appropriate textual detail throughout (AO2).

The focus of the response rests more on the generic prompt to discuss the roles of Elyot and Amanda but there are some perceptive comments on the idea that they 'never let anything alone' (AO1). The candidate considers the pair's inability to leave an argument and the animalistic lack of control which both demonstrate that signals the grip they have on each other and their underlying determination to come out on top (AO5). Clear summaries of the characterisation of both Elyot and Amanda give useful insight, for example into Elyot's 'weak' character as being a prompt for his vitriolic tongue (AO5).

There is sound consideration of the contextual influences which may make the characters more shocking to twenty-first-century sensibilities than when first created (AO3) and an awareness of Coward's critique of marriage.

The response is quiet and succinct but offers what is a rounded understanding of the text and, at times, a detailed response to the task. The fluency and quality of argument place this securely in Level 6.

(Level 6; 28 marks)
As Barry Day a notable coward critic once said, “Amanda and Elvyt can’t live with or without each other”. Both characters are the definition of what it was to be fliveread and fipant in the swinging jazz era and their selfish almost immature characters it is clear to see that deep down they share jealousy characteristics that both try so incredibly hard to conceal never truly letting anything go.

At the front of the play it seems as though Elvyt and Amanda are trying to be the two ‘dominant’ characters with Victor and Sybil bullying not being able to comprehend the fact their spouses have matured before “just because this is your second act” as Sybil puts it. The are persistently discouraging conversation about each other and will go to incredible narrow minded and shallow lengths to conceal how they
"I think I despise her."

"I broke 4 gramophone records over his head once it was very satisfying. The fact that they are still mentioning these rather embarrassing and shameful acts (I spoke to her once) indicated that although the roles of thief and Amanda in 0 this instance are to show they have moved on from one another, they ironically are reminiscing on their time together not letting their incidents go.

What Coward is trying to get across here is that regardless of the coming of marriage 0 two people are in love their natural desire to remember together should not be shunned even though two are actually discouraging the conversation with their new spouses "Oh will you stop talking about her. They are clearly trying to restrict themselves from exposing a more vulner-
able side to their personalities.
In a time where society was progressing, after the 1950s, and overall reckless behaviour, broke out amongst all classes including the upper class (which is what Amanda and Elyot are). So this could almost justify Amanda and Elyot’s very selfish actions and dialogue. “She had long slim hands and long slim legs and danced beautifully clearly to make Zephyr jealous.” As Harold Pinter yet another notable coward critic had said “The characters will say one thing but the audience will know they mean something else.”

Moving me onto my next point, eventually, in Act 1 when the 2 break “We both knew it was no use carrying on,” leading up to this line, see a series of immature and petty comments to display how the two characters
We will not leave alone the pursuit to conceal the fact that they love each other. "Very flat Norfolk," "how was the world?" "Very large" - "very small". Again the three meanings of this dialogue is not only at the comedy but for a much deeper meaning the two characters are constantly repeating "I love you". The true intention in Edward's play is masked by laughter. They have reduced the world into nothing and thus expecting themselves to realise they are in love with each other and will not be able to realise EACH OTHER. alone. As Coward had stated, "I was to write in a play with a message, it would be a comedy". The true meaning here and the roles of Amanda and C. ept one to show the audience that Coward is aware of the behaviour existing in between the social classes.
Almost holding up a mirror, showing once again through the roles of Amanda and Eliot they two very strong independent characters who do not conform to social norms can break so easily. Showcasing that marriage is indeed unbelievably cruel when it comes to love. Toward uses a homosexual and could not marry, we see a lot of his own personality shine through in Amanda’s role, she admits she never loved victor, almost proving cowards point that marriage is indeed useless after all. And her ability to bend so selfishly yet hold herself with pride “Jagged with sophistication” and not conform to society “I want a lovely Sunburn” shows that she can take the upper hand and feel will not let alone her desire of free will to express herself the way she wants, much like
Coward's attitudes towards his sexuality.

Finally, a truly explicit example of Peter letting anything crawl showed in Act II is Amanda's mention of her former friend Peter whom she had kissed and kissed again, clearly enjoying saying it. Sometimes and always strike back with his comment on former lovers which he also mentions to Sybil: "She had the ugliest hairbrush I had ever seen". It was clear this managery relationship had talked. It is, too, on the 2 characters. As all they are doing is agreeing, given to the point of not being able to agree on the subject matter of former lovers alone. They have gone full circle and converted themselves as from the start Sybil & Victor couldn't leave them.
This jealousy builds up and of course leads to a clash which is ultimately resolving, however, Coward's intention here is to hold a mirror up to the audience at the time who would have come from the same social status as Elly and Amanda. Their role as characters also provides a need to show that, as Barry Day stated, "Coward was from the lower class but not of the lower class" both in the 2012 and 1973 version of the play we see the build up of the scene as an explosive one to highlight the natural feelings of jealousy and not letting others things go. 

To now, now in a attitude where couples were coying desperately hard to conform, their actions are indeed natural and justifiable to marriage means nothing along with your reputation. As put by Amanda, very few people are normal even in their private lives.
Examiner commentary

The response opens with straightforward contextual background and then shifts into a consideration of the characterisation of Amanda and Elyot, although the pair are dealt with as a unit rather than as individuals (AO1, AO5). The candidate attempts to tie the discussion to the prompt that they ‘never let anything alone’ (AO1) and offers a useful point that they certainly never leave each other alone. However, the response at times makes rather tortuous connections to this prompt, with Amanda never letting alone ‘her desire of free will’ (AO1, AO5). The discussion has some structure to it and textual detail is usually offered to support (AO2).

Overall, there is a sense of the hidden worlds behind the characters’ private lives and an attempt to discuss Coward’s broader purpose, which addresses the ‘roles’ prompt in the task (AO1). The response is characterised by generally clear discussion.

(Level 5; 21 marks)
Tennessee Williams: A Streetcar Named Desire

2 Tennessee Williams: A Streetcar Named Desire

Either

(a) ‘A play about the strength and danger of desire.’

How far and in what ways do you agree with this view of A Streetcar Named Desire? [30]

Or

(b) ‘Mitch and Stella are much more than victims.’

In the light of this comment, discuss the roles of Mitch and Stella in A Streetcar Named Desire. [30]

Question 2(a) - Level 6 response

"A Streetcar named Desire" is a modernist play written by the playwright Tennessee Williams, a play that has the key theme of desire as mentioned in the title. On one hand, you could argue that the play talks about the strength and danger of desire, meaning how powerful it is, and how it leads to a person’s downfall in the play, the most obvious character this applies to is Blanche. In this essay, I will analyse whether the play is truly about the strength and danger of desire or whether there is more of a nuance, with a nodal commentary on the society, limited to desire in the 1940s. On one hand, we must concede that desire is a critical theme in this play. We see the one example of this in the relationship between Blanche and Stanley. From their opening speech in the play, we see that the two—Sister Stella, Stella, and Stanley Kowalski—have a very physical relationship..."
When Stanley first arrives in Scene 2, the relationship through sex during the balcony scene scene on the Old balcony, they come together with animal

ways. The use of the description "animal horses" suggests there is something physically and primitive about their relationship.

But it hints that there may be something of a animalistic lure behind it. Furthermore, this is then built at the invariable nature of Stella - that she will chase physically and sex over her sister. At the end of the play, she's shown being in need of Stella choosing to stay with Stanley at which point, when Stanley says and when he and Stella is taken away, he says "I don't care." Stanley starts re-rupting her. When he realizes that he is tormenting her only way he knows how - through sex. The decision then shows the sense of desire. Stella is trapped within an abusive relationship. At this time, however, we can argue that judging the 1940s, a divorced woman with a child would have little to no chance of survival in the world. Therefore, Williams could be showing us that even though we feel ourselves so removed if we are divided against our desires, the society that is supposed to protect is lacking in showing us a perhaps in the Old Kaoon. It is worth noting that in the Old Kaoon version of the play. The film was given a "Hollywood Ending" in which Stella marries Stanley, which ultimately destroys the point of the ending and portrays an unrealistic society. Even in the recent Old Vic production of the Old Kaoon. Despite it seems that Stanley uses his son and his as a seaman's somewhat tender family moment with his wife as she is helping with house chores - which perhaps defeats the idea that her decision to choose Stanley is even partly...
Exemplar Candidate Work

Furthermore, we see the idea of physical desire and sensuality intertwined with Blanche and the text of the play. The aforementioned structure of the title of the play, not a key symbol in the play, may be seen as a pivotal and significant aspect of the text.

The first significant structure to examine is Blanche’s desire, as expressed in the text. Desire is a significant aspect of the text, and her premixed desire is seen as a pivotal and significant aspect of the text, as it shapes her to a new role, as she describes, “Where I’m not wanted and where I am expected to be.” The fact that she is “not wanted” and “ashamed to be” in the run-up to the text, when she has taken her inquisitive approach as she becomes more prominent and receives her own sexuality.

In modern audiences, Blanche does not find a permutation of sexually active woman any controllable, but in the 1940s, a woman’s sexuality was hardly touched upon, and she was not to the point where it was assumed women didn’t have same-sex. Her kind of mind. Therefore, the Southern Belle, Blanche, as complexly depicted in the Southern Belle, Blanche, as complexly depicted in the Southern Belle, Blanche.

In the context of the text, her sexuality is turned into a desire to fulfill the role held by her husband, but on the other, she is taught not to. As Southern Belle, she must be pure, not flouting, otherwise, she will be “lost” on her path. This idea of that a woman’s sexuality being being suppressed is also shown in the text of the Steen version of the movie, where “intimacies” is changed to “relating.” As the blithed thought of women doing active-roker mental sex was gained and controversial, therefore, one cannot say her Southern Bentaries.

Constance, and “Streetcar Desire,” is not something she calculates—what she has taken the “belief” structure, and desire, but she does not change the story fundamentally due to society’s treatment of female sexuality.
However, desire can come in many forms, and as a protagonist, Blanch's desire for allusion is an opposition to the harsh realities that surround her. In a probably the play's most oblique thematic value, shifting from a personal perspective, we see that Blanch's desire for allusion also embody in her daughter's; she proudly proclaims she doesn't want realising [sic] mind (sic) magic! The Blanch, as she admits, "doesn't feel the truth" rather she feels "things in a thing..." should be made to be "strong." "That's the human desire a world where people live the grandeur, and in the midst of a cloud of deception." As a result, anti-critics have accused her as a little lily-dip, however, Harold Clurman claims that she in the role of artist, seeing all of us and I agree with that. Having after all, we all have a "desire" to escape from reality, but in Blanch's case, the "danger of her desire" was too strong, and only overcome the allusions she sets up between a cloud of deception as some critics claim, and in which she hides herself.

To conclude, I feel that "desire" is a key theme of the play, and Williams does indeed put the "danger" and strength of it, but he does more than that. He extends the idea further, showing how desire, desire, despite it being a very human emotion, the above statement is only reserved for the men within a patriarchal system, therefore these, the idea of 

A Streetcar Named Desire is a play about the strength, in favor of "desire," but it goes even beyond the idea of desire far into description...
Examiner commentary

The candidate sets up a clear and thoughtful argument that society has dictated that desire is something only men can safely indulge, engaging fully with the task (AO1). The physical desire between Stella and Stanley is explored with close reference to the text (AO2) and there is a perceptive analysis of the societal trap which Stella finds herself in, both judging those who pursue desire as well as offering women no alternative means of surviving without a male partner (AO3, AO5). Thoughtful consideration of the shame of Blanche’s sexuality is also offered, again insightfully explored in the light of the influence of her social position (AO5, AO3). Critical interpretations of the characterisation in the play are engaging and apposite (AO5).

Intelligent criticism of the alternative interpretations of Williams’ ending and of changes made to performances to account for historical niceties about women’s sexuality inform the discussion (AO3, AO5) and the conclusion is convinced and persuasive (AO1). The strength of the response lies in the pursuit of a tight, well-constructed argument with a lively and engaged response to the text.

(Level 6; 30 marks)
Question 2(b) - Level 5 response

Throughout, “A Streetcar Named Desire” one could certainly agree that both Mitch and Stella are presented as somewhat as victims to the cruel and brutal society in which they are living in; therefore, one could argue that this is Williams way of capturing how the “capers, savages and apes do inherit the earth, thus therefore in no place for women or men who posses admirable qualities, such as Mitch.

Indeed, Mitch is certainly presented as a victim of Stanley’s wrath of abuse, as despite the fact Stanley claims that “Mitch is his bestfriend,” he is evident that Stanley never shows any signs to support this. This is particularly apparent in the poker scene whereby Mitch falls victim to Stanley’s sniping remarks or Stanley’s use of rudimentary, as he refers to him as a “sugar hit”, whilst also encouraging Mitch to “go home to look after his sick mother.” Therefore, it seems that Stanley enjoys working with Mitch for his shy and sensitive nature, deliberately depicting Mitch as a baby to draw attention to the fact he is not like the other men in the play, rather his displays rather feminine qualities. Indeed, what is interesting is that Stanley deliberately highlights Mitch’s lack of masculinity to almost present him as some sort of outsider, thus as someone who is excluded from the doesn’t belong with the men.

Williams further stresses this idea that Mitch is perhaps
Far nested from the other masses different from the other men, thus a victim to the male brutality which concerns the new south, as for Mitch appear in very few scenes and the scenes which he does appear in, he is depicted as somewhat romantic, and charming as he asks to kiss Blanche’s “goodnight”. Therefore, a structuralist would certainly argue that this is William’s attempt to illustrate that 4 men who are presented as rather gentlemanly, and whom possess honors are respectful towards women do not exist in this British dominant society, instead fall victim to abuse and ridiculing.

Similarly, one could argue that Mitch is somewhat presented as a victim to Blanche’s lies. When Blanche returns to Cemetary monument. Yet, what is of course interesting is their as a “lives of the south”. Williams in presented to somewhat sympathetic with Mitch and condemn the savage and brutal in the play, as Mitch in many ways represents Williams. This is as like Williams, Mitch is attracted to the ‘delicacy’ and ‘innocence’ associated with the old south, or of course Mitch at the beginning of the play is presented as to be romantically involved with Blanche. Therefore, it is only when it is Mitch realises that Blanche is somewhat artificial, as Stanley informs him of her sexual excursions in London, that Mitch is presented as a victim to Blanche’s deceit. This can also be seen it is
evident that perhaps Blanche only uses Mitch to fuel her fantasy, as she depicts him as her “Rosencaul’s” suggesting that Mitch is nothing more than a figure of her fantasy world. Continuing, Black Mitch’s reaction to the revelation of Blanche’s past, is one of anger, to “tear” the paper lantern which Blanche of course put up to evade darkness, thus capturing how Mitch is essentially blindly hunt by Blanche’s lies, thus doesn’t want to be apart of her illusions.

Therefore, in this respect, one could argue that Mitch is not only presented as a victim of the New South which parades brutality and masculinity, but also a victim of Blanche’s fantasy world.

Arguably, Stella too is portrayed as a lesser victim at the end of the play, which indeed led many critics to argue that “Stella is the biggest loser by the end of the play”. Their president Williams uses the structure of the novel to reinforce this idea that Stella is trapped, therefore a victim of Stanley’s abuse, as the play ends in the same way as with a “turquoise blue sky” and begins with a sky described as “deep blue” which somewhat captures the circular nature of the play. This therefore suggests that Stella, unlike Blanche, hasn’t been able to escape the cycle of abuse she receives from Stanley, therefore is the only character left
trapped at the end of the play. Of course this idea
continued because although the baby represents
the idea of hope, as new life suggests a new
beginning, perhaps the baby merely signifies not as
a symbol of Stella’s entrapment. This is as
we are presented with the idea that Stella only
stay with Stanley through fear of being unable
to face motherhood alone, as of course women during
the 1940’s were unlikely to support themselves
both physically and financially, thus were very
much reliant on men. Therefore, in this respect,
Stella is a victim, as she is trapped in a relationship
with someone who embarrassed is presented as a
uncontrollable and unattainable brute, whilst Blanche
in many ways allowed that opportunity to escape
male brutality and dominance. Furthermore, it seems
that Stella is portrayed as rather weak and
in many ways defenceless, which certainly allows her to fall victim to Stanley’s control
and dominance. This is evident because despite
Stella’s attempts to stand up to Stanley such as when she states “don’t you hurt any like
that” and when she demands Stanley to leave
whilst Blanche is changing, Stanley is still
presented as the one who retains control and
authority, despite the fact he is of a lower class
than her. This again captures how Stella is
nothing more than a victim in a patriarchal
society, whereby men where the “richly feathered
male amongst hers.

Certainly, one could argue that Stella is not a victim, as she is presented as a woman who is somewhat accepting of her new life. Thus, this is evident as prior to Blanche's arrival, the interior setting of Stanley and Stella's apartment is "lighted" by a "bare light bulb" whilst the surrounding area is "dimmed out.

Of course, if light is taken as a symbol of honesty and truth, it captures how both Stella and Stanley are in a codependent relationship, one which is established on trust and honesty, their one which on Stella is happy in. When Blanche arrives however, she "can't stand the name's light", thereby using a "paper lantern" to evoke darkness, which to many readers would interpret as Blanche's bourgeois attempt to resist working-class energy and realism which Stella has so passively accepted. This idea that Stella is entirely happy in because the fact Stanley has "pulled her off them columns" of Belle Reve, thus shielding her of her social class is evident when Stella states "I'm not in anything I want to get out of." This idea is somewhat foreshadowed when Stella will ultimately stay with Stanley even after he abuses her, and when Blanche says "I couldn't believe her stories and go on living with Stanley," hence is not a victim and
Examiner commentary

The candidate works hard to set up an argument in their introduction, pitting Mitch with the other female characters against those who brutalise them although the response doesn’t really return to this idea (AO1). Sound understanding of the victimisation of Mitch by Stanley is offered with appropriate quotation from the poker scene (AO2) and the interpretation of Mitch’s outsider status is good (AO5). The connection to the contextual understanding of masculinity is sound (AO3) although the attempt to reference structuralism is undeveloped and empty (AO5). There is a clear attempt to connect Mitch to Williams through a mutual sympathy towards the romance of the old world rather than the brutishness of the new (AO3, AO5) and his victimisation at Blanche’s hands is clear (AO1, AO5). The attempt to link Stella’s cycle of abuse and the promise of the baby to the cyclical nature of the play shows awareness of the creation of meaning through structure (AO2) and there is a sympathetic interpretation of Stella being trapped by her social situation as much as by her brutal husband.

The implication that Blanche ‘escapes’ Stanley’s abuse, however, is awkward, detracting a little from the AO5 achievement. Both Mitch and Stella are dealt with in detail, although the discussion regarding Stella as victim becomes rather loose and the concluding commentary that she ends ‘happy and secure’ in her abusive relationship is rather uncomfortable.

There are fluency issues throughout this response, however, there is good understanding of the text and task with good supporting detail throughout (AO1). Whilst the interpretations are not always convincing, the response certainly offers a very clear analysis of the issues raised.

(Level 5; 25 marks)
A Streetcar Named Desire is presented by Tennessee Williams to be about the strength and danger of desire. Throughout this play, the various characters get caught up in not knowing the true desires of one another. The play is based around a character named Blanche who moves from a wealthy area to a poor area.

Tennessee Williams creates the character of Blanche DuBois to be an upper class snob. We learn that everything she ever desired for is lost once she moves her home, Belle Reve. She moves to live with her sister, Stella and her husband, Stanley, in Elysian Fields. This a poor area with an “atmosphere of decay”. Blanche is disgusted with her sister’s lifestyle and desires for her to be more like herself. However, Stella is happy with where she lives and cannot think of being anywhere better.

Stanley is portrayed by Tennessee Williams to be a Polish immigrant. His desire is so simple yet to unreach. He just wants to be accepted by Blanche. However, Blanche will not accept him due to their different backgrounds of wealth and class. Blanche and Stella were
brought up in Belle Reve, a posh, wealthy, upper class area. Whereas Stanley is from a working class family.

Although Blanche was brought up in such an idyllic place with lots of money, her life has been very tough. At just the age of sixteen, she ran away and married a young boy called Man. However, this did not last and after a couple of years she found him in bed with another man who was homosexual and because of this he ended up killing himself. During 1947, when this play was performed, it was illegal to be homosexual and seen as an illness that someone of the opposite sex should never be able to cure. Blanche got blamed for this tragic incident as she was unable to make them love her.

All Blanche ever desired was for a man to actually love her and give her attention. Tennessee Williams conveys Blanche to be very promiscuous, we know that she used to “sleep around.” At the time of when this play was written no one would have considered the poor that Blanche could be offered by her past and everyone would have just seen her as a bad person. For example, when Mitch learns more about her he says “you’re not clean enough
to take home to my mother." This suggests that Blanche is a dirty, disgusting character who should never be suitable as a wife. This shows that society are dangerous as she lies about her past to match people care for but when they find out everything she dreams of is corrupted.

Tennessee Williams presents Blanche to be a highly valued character in the desire to live upon the need of and find a loving wife whilst still being able to look after his side.

Tennessee Williams additionally presents Stanley to be a mane men who just wants to be the boss and incharge. Once meeting Blanche he immediately feels threatened and he feels as if has doubts of being the best person as corrupted. He instantly notes Blanche and wants her gone. He picks out all of her faults and uses his power of manipulation to turn people against her. His strong desire of hatred towards her leads to him raping her during the time of when this play was written.

The society were quite naive meaning that men have always believed over women and men are more powerful than women and
Examiner commentary

The candidate offers a straightforward introduction with little formulated argument (AO1). Interpretations are straightforward and not always convincing (AO5). The suggestion, for example, that Stanley desires Blanche’s acceptance does not satisfactorily address the issues of class and outsider status presented in the text (AO5). Blanche’s desire for acceptance is straightforwardly understood (AO1, AO5) and simply linked to the danger prompt as having the potential to become corrupted (AO1). The candidate does not successfully formulate an argument in relation to Stanley’s desire, proposing instead that he has a ‘strong desire of hatred’ (AO5).

Overall, whilst knowledge of the text and the characters is shown, there is only a competent attempt to engage with the task (AO1). This is a competent response that maintains fluidity and offers a straightforward discussion (AO1), supported by straightforward awareness of the contextual influences on the play (AO3). Textual references are made, although they are descriptive at times and there is no real sense of the dramatic presentation of the text (AO2).

(Level 4; 18 marks)
3 Harold Pinter: The Homecoming

Either

(a) ‘A powerful criticism of male desire.’

How far and in what ways do you agree with this view of The Homecoming? [30]

Or

(b) ‘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 The Homecoming. [30]

Question 3(b) - Level 6 response

In Harold Pinter’s The Homecoming (1965) Max wishes to show the socially revolving state of the 1960s with Pinter using his gradual slide from power over his household to represent his changing gender roles that were power at the time, with second wave feminism pushing for equal rights for women both in the workplace and in the household. Max, the representation of the old patriarchy is forever telling of his past, reminiscing about how he used to ‘know about with a man called MacGregor’ who show similar characteristics of as the notorious Congo Twins who roamed North London during the 1960s and how he used to “absolutely terrified of women’s voices.”

He is now reduced to an ‘old man’ who desperately spots angry and violent threats in a pathetic attempt to retain control, telling his own son that he will drown in your own blood.

Pinter, even in a literary sense, doesn’t award Max any power or title as he claims that Teddy, a classic Pinter antagonist, being cold, distant and unemotional, is the villain not
Max despite his verbal and physical violence. Like
William Dobson agrees with Pieters opinion, pointing to Teddy's
disguise to seduce Ruth as his main villainous trait. As Max
can certainly not be described as the hero of The Homecoming,
or the villain he has no power over either his household or his
literary analysis of The Homecoming.

Dobson also argues that the control and power
of the characters in The Homecoming by looking at their mastery
of the "emotional equilibrium" as repeated by Teddy in his
final speech. As Teddy (as a philosophy professor teaching abstract
ideas) sees The Homecoming with a bleak, detached eye and
Max, who embodies the physical world is left alongside
the "corpse" of his brother, lying on the floor, desperately
attacking to convince the revolutionary. But Max is "not
an old man", meaning that although Teddy is the villain, he is
of no little importance to Max and it is Lenin who holds the
role of "master of the house" as he reasonably manipulating
his family using a mixture of both the abstract world and the
physically calling Max a "old man" as also demanding Teddy's love,
liking it to a skilled conversation he has with his friends.

The role that Max undertakes as "master of the house" before The
Homecoming started is taken over by Lenin who uses complex
manipulation skills in order to state control, employing the use of
the "Pinter Pour" (Pintucci) to ignore Max in the very first
scene. Lenin's control-striking ability is later
strengthened during his monologues to Ruth; Hearts of Desperation
and victory. Instead of under the guise of a story, as Lenin does,
discussing mother such as "we", his inaudible such as "certain proposal"
along with anecdotes, shown, for example in the scenes "his
"certain proposal. Well this certain proposal...". The use of anecdotes
confuses Lenin's message while making his malignant manipulation
and the use of inaudible makes his story appear more light-headed.
Examiner commentary

The response focuses closely on the text to elucidate Max’s diminishing power in response to the prompt that he is ‘never really in control’ (AO1). Textual detail is embedded throughout the discussion and is precisely selected (AO2). Impressive close attention to the language of the play is offered, for example, to demonstrate how Max loses power to Lenny.

The candidate also considers Max’s subordinate role in comparison to Teddy’s position as antagonist and overall his powerlessness is lucidly and succinctly delineated (AO5).

The argument is supported by an understanding both of Pinter’s style as well as of the purpose and time of his writing (AO3). Discussion is tight to the point of being ungenerous, and there is a sense that a little further development would have more securely demonstrated breadth of knowledge of the text. The response is excellent but its brevity in exploring Max’s role in the play or the limited way it considers whether Max himself thinks of his own mastery, hold this down in the level.

(Level 6; 27 marks)
Alan Bennett: The History Boys

4 Alan Bennett: The History Boys

Either

(a) ‘In some ways the boys know more than the teachers.’

How far and in what ways do you agree with this view of The History Boys? [30]

Or

(b) ‘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 The History Boys? [30]

Question 4(a) - Level 6 response

Throughout ‘The History Boys’, Alan Bennett encourages us to question the nature of education and provides us with many different cases, sometimes in which the boys are the source of the knowledge being discussed, sometimes where it is provided by the teachers and others in which we question what ‘knowing’ really is - knowledge of facts or knowledge of life? As Michael Billington states, this play is a battleground for opposing views on life and education which encourages the reader to think for themselves on the issues presented.

Scripps and Posner are two examples of pupils who provide many insightful comments at various points in the play, leading us to believe that in some ways they may be more knowledgeable, or at least wiser, than their teachers. Scripps seems to act as the narrator throughout, voicing a number of the more despondent feelings of Posner towards Daniel and his love for him (in the same way that Alan Bennett ‘had fallen hopelessly in love with one of [his] colleagues’).
and making some of the most profound comments of the entire play. He seems to highly value the type of education that Hector has given them, saying 'love apart, it is the only education worth having' and at one point relates God to Hector: 'God is one massive case of unrequited love, he's Hector, minus the motorbike.' However, he goes on to say, 'just because Posner loves [Dakin] does not mean [Dakin] has to love Posner,' showing his mature acceptance of unrequited love as a fact of life, something that both Hector and Irwin perhaps have not yet come round to. Posner, during one of his many conversations with Hector, the teacher into whom he seems to have an affinity with, perhaps due to their shared homosexuality (which Irwin also shared), states 'I'm one of these: literature is medicine, wisdom, eloquence. It isn't enough, is it, sir?' This shows that he possesses a similar ability to Socrates, to be able to subtly and insightfully question the philosophies of his teacher. In both of these cases, Hector's teaching seems to have had to desired effect, allowing them to think for themselves and not be 'corrupted by the curriculum,' so as Willingdon states, education is a process of 'drawing out rather than putting in.'

In the case of Dakin and Fudge, although they are still not entirely influenced by their teachers, they seem more inclined to simply take on into their own approach to exams the approach of their teachers, so we don't whether the boys are more 'knowledgeable.' For example, Irwin tells Fudge to write down at one point, 'I must not write
from every word that the teacher says', as he is clearly inclined to do so and his ariid adaptation to whichever teaching style he is currently experiencing is shown through his comment to Mrs. Woott, 'You've force-fed us the facts, now we are in the process of running round acquiring flavour'. Dakin on the other hand, bright enough to sneer at Hector's way of teaching, is still not bright enough to find his own way completely, as he warns so much to Irwin that he fits into his mold. He states, 'I never knew we were allowed to call art and literature into question' and 'it's like a game' – for he is suited to this 'reckless, immoral' approach and attempts to copy it.

On the other hand, mainly due to the superior quantity of life experiences that they possess, the teachers can be said to know more than their pupils, as they are at least have all been able to form their own unique approaches to education (although the National Curriculum introduced by Thatcher in the 1980's may have contributed in holding them back somewhat). Hector, 'closely adheres to the idealised picture of the great teacher' (John Stinson) and holds strong opinions on the meaning of education, such as 'and what happens after the exam? Life goes on and things that are learnt should be kept as 'components of the heart... not to be defiled by being sorted out to order'. Alan Bennett's own history master 'was solid and dependable' and he never experienced a teacher like Hector, so it is clear that he was created in order to fill the void of 'the great teacher' in Bennett's life. He is of
Examiner commentary

From the outset, the candidate sets up a sophisticated argument regarding the nature and purpose of education and works methodically through an analysis of each of the boys’ knowledge. There are subtle interpretations throughout, for example in the assessment that Dakin is ‘still not bright enough’ completely to reject the philosophy of his teaching masters (AO5).

The candidate very usefully explores the omniscient wisdom of Scripps and his mediation of Posner’s views, noting that whilst Hector gives both the ability to question, what they both then do is question Hector’s ‘philosophies’ in return (AO5).

Consideration of Hector and Irwin’s respective knowledge is less fulsomely explored and Lintott is not addressed at all, but this candidate demonstrates that they really know the play, convincingly weaving a lucid and persuasive argument (AO1). Appropriate and intelligent selection from critical and contextual sources seamlessly support and inform the impressive argument (AO5) and the candidate does enough with context (AO3).

It is refreshing to come across responses to this play which don’t fixate on Hector above all else and detailed knowledge of the boys’ attitudes are richly rewarded in this task (AO1).

(Level 6; 30 marks).
Throughout 'The History Boys' the idea of truth is explored through the different styles of teaching represented by each of the teachers in the play. Irwin is presented as a teacher who is employed to get the boys prepared for their Oxbridge examinations and interviews. Although it seems that Irwin does convey to the boys the facts he flips these and his emphasis is not on truth, it is on getting through the examinations.

In some ways this view is accurate in that his method of teaching involves taking what the boys know and flipping it. He does not see the 'value' in concentrating on what each individual believes to be true. This is evident when Posner disagrees with Irwin about his views on the Holocaust as Irwin says "the first world war was a mistake it was not a tragedy". When confronted by Posner Irwin tells the boys that in order to get into Oxford they need to shock examiners, give them something very different to read. This suggests that he is telling the boys that there is no value in saying what they individually believe to be true but rather they need to flip their view, try to see it from other angles and come up with interesting things to tell the examiner and catch their attention.
Another way in which we can see Irwin's disregard for the truth is through his own actions. When he arrives at the school he lies to the boys how he graduated from Oxford himself, making him the perfect candidate for a teacher preparing the boys for Oxford. When Dakin goes to Oxford himself he decides to enquire about Irwin but cannot find any record of him. When confronted with this Irwin tries to lie further to get himself out of the situation and it is only when he realises there is no way to get himself out of this that he finally tells the boys he was only there to do a post-graduate in teaching. This reluctance to tell the truth for his own benefit seems to suggest that he places little value on telling the truth, as he himself benefits from his lies or twists of the truth.

Irwin's style of teaching history is presented as rather journalistic, grabbing the readers' attention with controversial statements and unheard of facts. Again this implies a reluctance to merely state what one believes to be true in order to be successful. This journalistic style is confirmed as we find out that he goes on to become a television historian rather than a serious Oxford historian.
Examiner commentary

The candidate remains focused on the 'truth' prompt in the question but interpretations are pedestrian and there is no real sense of digging under the surface of the text (AO1). The interpretation of Irwin’s teaching method is straightforward but clearly outlined, for example (AO5).

Analysis tends to be descriptive and assertive, for example suggesting that Irwin demonstrates a journalistic style but without illustrating this fully (AO2). Textual knowledge seems throughout to be at surface level and the discussion is not very well illustrated with textual detail (AO2), nor is there really a sense that the text is a drama.

This is a straightforward, very competent response throughout, which does nothing wrong. Because of its clarity, the response shows brief moments of Level 5 quality and this, therefore, places the response at the bottom of this level.

(Light 5; 21 marks)
6  Jez Butterworth: Jerusalem

Either

(a)  ‘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 Jerusalem.  [30]

Or

(b)  ‘The play celebrates a lost England, but laments its passing too’

How far and in what ways do you agree with this view of Jerusalem?  [30]

Question 6(b) - Level 6 response

In Jez Butterworth’s Jerusalem, the concept of Englishness and what England is features heavily. In many ways, there is a sense England has been lost, and the characters are obsessed with a better English past; time is also a dominant theme, with Butterworth saying he purposely made ‘time’ the first word of the play. In many ways, this would represent a common feeling held by people, yet some aspects of the play hint that England has not been lost but still exists in the characters. At the end, there is even a sense of restoration, a feeling that old England has been and will return.
In many ways, there is a sense
va England has been lost. At the
very beginning, we see a “faded St.
George’s cross. The fact it is faded suggests
what England represents is gone. The
Queen At a time when the nation in
the UK were starting to feel less cohesive,
with many Scots expressing a desire
to leave the UK, the St George’s cross
became even more important as for
English people it represented them alone.
Thus the tone of the play that is set
is one that as England is England
is gone. Flintoff also in many ways
a synecdoche for England as a
whole, and it too has been reduced
to little. Butterworth created a fictional
town as he wanted it to be able
to represent any town in England, yet
England was becoming increasingly
urbanised, with more than 1 in 50
people living in the city of London.
The countryside life was being threatened,
with these being a scandal over whether
a forest could be sold. The characters
recognise this; they say the Flintoff
fair is now “shit on toast”, and
lament how it used to be better when
you could “pay to ride” someone, and
now all they have is the “donkey
drop.” There is a clear sense that
Frost has now worked off and
Butterworth is being tied on real
certainty, Nicky lay, the inspiration
for Johnny Rackets, has described how
even the pubs were no longer good.
Thus the tone of the play is, and
its premise is one of a lament
for England. Dominic Cavendish calls
it “a state-of-the-nation play” for
a “nation that it has forgotten it
is a nation”, and this is clearly
expressed in the play.

The characters throughout show they
have an innate poetic pride for
England, care and celebrate a lost
England. Placeyn says ‘Toriesmen’ which
has come to be almost a national
anthem for England. The play is
set on St. George’s Day, as Butterworth
says “It felt right!” The Professor
thinks it is not “1987”, he cannot
properly remember the year yet he
remembers the day, saying the “anything
else” other than a Sergeant Major
“would be unsatisfactory.” This shows how
important Englishness is to them.
Davey comments how he does not
care for some “biddy in Wales” as
it is “Some Welsh nonsense.” The
reputation of Wales and Welsh shows how he only cares for English things, yet he too lamented how his ideal England has passed. He says "BBC Points West" is probably too busy merging with "BBC Brussels". The Crown is specifically chosen as it represents the EU, and even in 2009 there was a large debate over the EU, with the UKIP party growing larger. In many ways this pride for England is manifested in darker forms of xenophobia. Troy is "calls Rooster, a gypsy, a "hidden maggot". Before this point the swearing had been friendly, dysphemistic euphemism, yet now it is dark. Jerusalem portrays an accurate picture of national pride, pride which for political parties such as the BNP, also growing larger, bordered on racism. Dominic Cavendish says the play is "an explosive whiff away from the sentiment England for the English". Which was the BNP motto. Jerusalem was first shown in the Round Court Theatre, which has a history for being home to in-yer-face plays which are honest and hide little, such as Blasted by Sarah Kane. Thus it is perhaps...
unsurprising that the play shows
the lament for a lost England
has darker aspects too.

In many ways the central struggle of
the play, of the downfall of Johnny,
represents how England is being lost.
At the beginning we see a "Hawke's
Dragon Woodland scene": The imagery
is purposely very mythical and
even Shakespearean, reminiscent of
A Midsummer's Night Dream. This soon
the beginning Johnny is linked to "Old
England". Throughout he acts "Folkish"
as Charles Spencer says. Charlotte
Higginson calls the play "a vision for
England". Johnny is also linked to
myths as well: he is called a "nott" and a "mercy". There is a very
real sense Johnny is a part of
a mythical, lost England. There is
also an implication he has been
here forever as part of this English
forest. He says "I've been here since
all you bent meaner, bastard sons were
born". The alliteration of "b" makes
the language sophisticated and reinforces
this Shakespearean idea of him.
Johnny even says he has seen "a
plague of frogs". This is biblical
image from the Old Testament and
implied, Johnny is timeless. He has always been here. Yet if Johnny represents Old England then there is a sense Old England is being lost. He is given an "eviction notice" and at the end is asked to "leave the premises." Johnny even says "what the fuck do you think an English forest is for," showing how yet gets no response, showing how old English values are ignored, and the play laments this as the audience feel sympathy for Rooster. Yet in 2011 the Idle Farm incidents occurred, which were similar to Johnny's eviction though on a larger scale. They were very controversial, dominating the news, and though it happened after Jerusalem, way written and an expression of the same sentiment of a clash between authority destroying what England used to mean. In the beginning, Johnny takes a "golden pig on English soil," he represents simple English values. Yet at the end, he is "pissed on," showing how Old England is being disrespected. Yet while the characters may disrespect a lost England, the play laments it as we feel intense pity for Byron, for England, here.
However, while there is certainly a sense of there being a lost England, in some ways the play suggests England has not been lost (yet). The characters all find a "sense of belonging" in the forest as Julia Joins & Laura Barton says, and there is a critical clue to this. When Davey and Lee come on, they both say the same thing: "that's such a spiffy split" and "lush!" This sets up a rhythm, a sense of repetition. Paul this suggests England continues in their characters. Butterworth sat out to write "identifiable" characters, being many of them (such as Johnny) or real English people. At the time 2 million street corner tablets were taken, so the play is honest to many aspects of English life. Paul Mason. The characters also swear a lot, "f***" and "shit" being repeated numerous times. Paul person says that is accurate to real life. There is thus a feeling that England, a real England, still exists in their characters in the forest. Many Davey and Lee even "smell that" though they do not identify the smell the audience know what it is, an English smell. At the end there seems to be a restoration of old
England: it is not lost. Johnny says “come on you giants” and in the production a giant’s footsteps can be heard, showing after an old, mythical England will fully return leaving Rotten Row at the end. The remaining a faith he will win out, and indeed there is a faith England will win out. It is not lost.

On the whole the idea of a lost England is prevalent in every aspect of the play, from the main plot to the minor characters. There is a sense England has been lost, and the characters both celebrate and lament this. It is particularly expressed through the character of Johnny and his narrator. Yet there are also hints that England has not been lost, and will even return in full force at the end. The conflict between these two ideas is perhaps representative of how many of the audience would feel about England. There is a sense England as it was past its glory days, such as the British Empire, yet in the modern world it was also forging a new identity. The play, in celebrating and lamenting a lost England and also hinting some aspects of a
Examiner commentary

The introduction engages sensitively with the task, offering a strong framework for discussion which shows an awareness of the sense of loss within the play, but which also maps out an alternative celebratory view of Rooster’s world (AO1). Loss and lament is dealt with through the faded St George Cross and the fact that even pubs no longer embody the England of old (AO5). Celebration of England is considered through Phaedra and a rejection of the Welsh as well as through the negative representations of Rooster himself (AO5). Ultimately, the candidate argues, England is embodied in Rooster and the treatment he receives represents and laments, therefore, the disrespectful treatment of England in the post-modern age. Despite the modernity of Davey and Lee’s drug-taking, there is a sophisticated twist to the argument which suggests that this modernity is ultimately overturned by Butterworth, with a sense of restoration.

Throughout, the writing is fluent and assured (AO1), carving a strong and conceptualised argument out of the differing prompts within the question. This is a sophisticated reading of the text. The discussion is rooted throughout in an understanding of the breadth of contextual influences which Butterworth draws on and these intelligently inform the interpretations offered (AO3, AO5). Level 6 can be a very wide level, given that candidates’ work can - as this essay does - stretch beyond the confines of the mark scheme.

(Level 6; 30 marks)
Joe Butterworth certainly achieves a celebration of an old England, when the character Johnny Byron seems to represent. However, what is conveyed more strongly is that sense of loss and confusion at what to do in the new, modern England.

At the start of the play, Joe uses the imagery of an "old waterloo sign" and an "old air-raid siren". Connotations of Waterloo suggest a last stand, perhaps between the old ways and the new. The further semantic references we get to bring about objects, like the battle of Waterloo: this idea of a final battle between old and new is represented by the figure of Johnny Byron who is being forced out of his cowpen by the council who want to build new homes. This start to the play by Butterworth allows the reader to sympathise more with the enigmatic and mysterious character of Johnny, rather than that of the cold council. This affects certainly a sense of uneasy presents an atmosphere of uneasiness.
the older England and the old England
which Johnny represents.

At the end of the play, we see
Johnny who appears to be having his
last stand against the new, forbidden
turgy by Troy Whitworth. When he dies, much
like an incantation (rather suggesting the
mythical and magical ways of days gone
past), "the fields of the ghosts who
walk these green plains". This line
has strong resemblance to William Blake's
poem, Jerusalem, by which the play
was named after. William Blake was
a part of the Romanticism movement,
a movement protest movement in which the
writers sought to turn back to the
ways of old as they lamented the
passing of the England they once
knew. But Whitworth's character of Johnny
Byron is also named after Lord
Byron who was a Romantic poet, thus
implicitly suggesting Johnny as a
figure who represents old England, to
the younger for us not to move on.

Johnny's character is encompassed
by old traditions and the old England,
as we can see similar in this connection
to Lord Byron, but also by the
fact that the word "old" is used
8 times in the first pages of the
book describing Johnny's abode... it is
Further and more strongly throughout the play, Butterworth is using Johnny’s character as one of who is a saviour, or christ-like saviour. Ginge says that Johnny died whilst he was stupidly jumping, yet he rose again when nobody was looking. He also leads round a group of disciples and castaways who look up to him and see him as their leader. Finally, in the last scene, Johnny meets the real crafted complaint. In Sean Rickson’s adaptation, he reaches his arms up into the sky and calls out as if possessed. It is hence apparent that we see Johnny as the saviour figure who is sent to return the people to a lost England, of which they have lost sight of. The play is both lamenting its passing but further calling out for its return.

Lorna Barton, a Guardian reviewer said, ‘Johnny was a “Falstaffian died cat and pipe”. Falstaff was an amicable character used by Shakespeare who was mocked and a coward. This view of Johnny reflects the view that many took of Jesus; solely a sleepy man who was leading around a group of misfits. You can see an example of this in the play when Lee
Examiner commentary

After a brief introduction, the candidate offers straightforward consideration of the dramatic presentation of the play (AO2) and makes a clear delineation between the old and the new. The candidate suggests that Rooster’s resurrection is to rekindle this lost, older England, and offers a range of textual detail to support this sound interpretation (AO2, AO5), essentially arguing that Rooster is a romantic throwback, stuck in the past. There is a clear sense of the significance of context, with the Blake and Byron connection usefully explored but the link to Falstaff is undeveloped and less convincing (AO3).

Overall, there is good focus on the prompts in the task and the candidate manages to construct an argument (AO1). The response would benefit from a stronger sense of the play as drama and a richer sense of the play as a whole but it is characterised throughout by good understanding of the text and a clear response to the question (AO1).

(Level 5; 24 marks)
Jerusalem was a play which was written in 1959 where the anti-capitalist movement was happening and riots in 1911 began. During that time the production of Jerusalem was created. Therefore I believe that Johnny is symbolic to this time as he represented the working class who was separated from the "newerate".

Butlerworth presents Johnny as a character who doesn’t like change. This can be shown when Terry says “It the forest hasn’t changed except the new faces.” This suggests that Johnny and Ginger who would be classified as a double act are the only one who stays within the greenworld whereas others would mature and move on, just like dawn states “The world turns and moves on, but you can’t” which emphasises the idea that Johnny doesn’t like change. Many audiences may see Johnny as that immature and as he neglects his other responsibilities for when he decides “He can’t take the boy to the fair today.” Showing that due to not accepting change, he neglects his other roles; which is being a father. However, Butlerworth is presenting Johnny
As a man who doesn’t like change of England. For when Johnny has the prop “smashed television” symbolising he is reflecting the media and wants Old English to stay for when he calls for the “giants” to help. For when he says “come you giants.” The imperatives suggest passion and belief within old English.

I would agree that Johnny is a slippery character due to the many personalities the audience receive off him. Butterworth presents Johnny as a “fifty year old man” who is severe and allows “two sixteen year olds” to do drugs and alcohol, which causes many audience to find Johnny disgusting and not trustworthy. However, other audience may see Johnny as a protector as he is able to supervise them as they will receive it off him only for when they enter the green world as Johnny states that its “my wood” there fore he has full control. Butterworth uses Johnny to show the true side of the estate as Johnny states to Wesley “it’s
Not like you don't serve kids"

Suggesting that new estate is not morally right as they exploit children for capitalism. This may link to the anti-capitalist movement as the rich exploited the poor and were not but tried to keep it hidden. Therefore Barterworth presents Johnny as a character who uses reverie as a way to protect the young and fight teenagers.

Burrage. Even though we may see Johnny in a good light due to being seen as a protector, but we can also see him as a sexual predator. This may be due to Johnny protecting Phaedra throughout the whole play from Troy. As it is hinted, from Johnny that Troy has sexual desire for Phaedra for when he says "you dream about her boy?" Which forces the audience to believe that Johnny resembles St. George as he is trying to save Phaedra from the dragon who may be seen as Troy. However, in Act 2 Phaedra asks Johnny to "dance with me" which he declines at first but Phaedra is portrayed
as back for when she says "I see the way you look at me" which causes audience to feel shocked and doubts Johnny's intention. This is mostly emphasised in the 2011 production of the classic they born have which is seen as very romantic. The image the audience may have of Johnny as they will also see him as a sexual predator. This emphasises the idea of Johnny being a slippery character, he may be a protector of the drugs but is he a true protector for Johnny? 

Throughout the play many audience may see him as dishonest as he is a storyteller which is a characteristic of being a lord of misrule as it is very entertaining. This is shown when he says "I was last week in Barbados..." This causes audience to see it as humorous and creates doubt for us for when he says "mer a giant who built Stonehenge." This suggests he believes in old English he believes in it which causes him to have faith in the "drom" for which the giant to use if he is any "horor." As also Sir Francis Drake... said to use it and
Audience would perceive Johnny to be a character who reflects the capitalist values as he stays in the "green world" and wants "to burn every house" in the new estate showing the riots impact as working class rebelled for when Roy ignored this is similar as Johnny is rebelling against his council attention on him. However at the same time he has capitalist values of Johnny being a drug dealer for when asking for "two grams" which causes audience to believe he has capitalist values.

Due to this Butterworth emphasise how Johnny may be revolting but he accepts parts of capitalism.

To conclude I agree Johnny is a very slippery character from his beliefs of the new estate for when he says "fuck off Kemet and Avon" showing heimin of our society but still does capitalist behaviour through drug dealing. He is also seen as a slippery character through the use of protection of the youth but seen as a sexual predator.
Examiner commentary

The arguments in this response are not fluid and are disjointed throughout, but when the candidate gets into their stride, they deal with the prompts of change and of Rooster’s slipperiness, proposing that it is the audience response towards him which alters and shifts over the course of the play (AO5): a perfectly valid response. There is a competent reading of the character as both protector and predator and the candidate explores both his dishonesty as well as his role as working class hero (AO5). Ideas are competently supported with textual detail (AO2).

The candidate offers a straightforward understanding of the text in its time (AO3) but relies on rather sweeping judgements about contextual influences.

Overall, whilst this is not a sophisticated response, this is a candidate who has studied and understood the text and who has addressed the task in an uncomplicated way (AO1).

(Level 4; 18 marks)
Section 2 - Prose

F Scott Fitzgerald: *The Great Gatsby*

7  F Scott Fitzgerald: *The Great Gatsby*

Discuss ways in which Fitzgerald presents the dark side of luxury in *The Great Gatsby*.

In your answer you should make connections and comparisons 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.

Even Mrs. Dexter Manford’s perfectly run house was not a particularly appetizing place to return to at four o’clock on the morning after a dance. The last motor was gone, the last overcoat and opera cloak had vanished from hall and dressing-rooms, and only one hanging lamp lit the dusky tapestries and the monumental balustrade of the staircase. But empty cocktail glasses and ravaged cigar-boxes littered the hall tables, wisps of torn tulle and trampled orchids strewed the stair-carpet, and the thicket of forced lilacs and Japanese plums in front of the lift drooped mournfully in the hot air. Nona, letting herself in with her latch-key, scanned the scene with a feeling of disgust. What was it all for, and what was left when it was over? Only a huge clearing-up for Maisie and the servants, and a new list to make out for the next time … She remembered mild spring nights at Cedarledge, when she was a little girl, and she and Jim used to slip downstairs in stocking feet, go to the lake, loose the canoe, and drift on a silver path among islets fringed with budding dogwood. She hurried on past the desecrated shrubs.

Edith Wharton, *Twilight Sleep*

Question 7 - Level 6 response

F. Scott Fitzgerald’s *The Great Gatsby* is much like Edith Wharton’s *Twilight Sleep* in a number of respects. Both criticise many aspects of society, namely hedonism, in contrast to the 1920s. In *The Great Gatsby*, we see the decay of the 1920s, through the aftermath of parties, and parties, mainly through the aftermath of parties, which Edith Wharton’s *Twilight Sleep* echoes. In *The Great Gatsby*, Nick disorders one of Gatsby’s parties and sees the damage that it causes. In *Twilight Sleep*, Nick disorders one of Gatsby’s parties and sees the damage that it causes.
Exemplar Candidate Work

That said, the protagonist is “charmed gold.” On our hand, one could argue that Fitzgerald only needs to reinforce the decadent atmosphere through fairy tale-like language. Words of victory prove just as exhilarating that as Wrath of children’s stories, meet broadening reinforcing the idea of Nick’s sense of pandemonium. There are laying parties and, to a certain extent, parties himself. However, the meaning of the word “corps” suggests in belongs in theSecond Fest of no violence and war, as it means a section of an army, so as in a literal sense, perhaps the parties are so lavish, that they need the meanings of an army to sustain it. However, one could also say that “corps” can relate to the idea of mass death, perhaps stressing the decay that Fitzgerald sees within the parties—perhaps as a symbol for hedonism. Therefore, Fitzgerald could be also be saying that these parties, like the superficial hedonism attached to them, will be the ultimate downfall of mankind. Additionally, the use of “corpses” of head-cavers—particularly the “I” school from the need to emphasize the cutting, the nature of the prose, which could assume Fitzgerald’s narrative voice or showing his distaste for such a form of so hedonism.

This led back to Edith Wharton’s “Twilight” Sage when Wharton describes a “thicket of forced smiles”; nonetheless, the sound “thicket” could lead to natural imagery, perhaps hearing a song of beauty. However, though this phrase: “The thicket” could lead to natural imagery, perhaps hearing a song of beauty.

Furthermore, Wharton uses “ticket”, which
...and natural — natural beauty, first in importance, was the for this description as somewhat subjective, and uses "tried" with "tired" creating a juxtaposition between the natural and the artificial, which helps both highlights the dismantled and is indicative of Modernist literature — the subversion of transcendental and natural imagery.

As we can see in "The Great Gatsby," we can see the dark side of consumerism through the aftermath of the grand parties — "guests are described to have "tried" to repair the savages of the to night before, and in some cases have even needed "extra" help. The use of the word "tried" emphasizes the men hard work dead behind the preparations for Gatsby's parties — the use of the verb "tried" suggests a sense of working with a bit more, a bit more effort over a prolonged period of time, suggesting the amount of self and self-sacrifice. Human cost of the parties are not in very costly — perhaps even to the point where the human cost seems to outweigh the hedonistic pleasure the host's sighted attune guests of the party are derive from them. For "also the use of the word "tried" suggests a sense of violation and destruction which further emphasizes the cost behind the so luxurious and grandiose parties Gatsby holds, Edith Wharton's "Twilight Sleep" also uses the word "tried". The adverbial form of "tired" the word "tired" "tried" the adverb form of "tired" the word "tired" "tried" the adverb form of "tired" which suggests, and so both writers could be emphasizing the amount of damage caused by leisure, and the real price that is paid — not by the party guest, but by "servants," which only seek to control the Modernist — the Modernist movement's acceptance...
Exemplar Candidate Work

youth at the time. The Modernist movement
was comprised of artists in the "Lost Generation" - a
generation that disavowed key war and decadence, and
advocated "premorbid" - the idea that if we exist as
humanity without all of these earthly pleasures, then perhaps
we can become better people. You know how we see writers talking
like Fitzgerald and Wharton expose the "larger cleaning-up"
behind these luxurious gowns - the "dark side of
luxury", you can only wonder if the people would be better
people without "luxury", which is the author's aim.

To conclude, both Wharton and Fitzgerald expose
the "dark side of luxury", through the formal
behind parties, which are symbols of decadence and
down of society. Fitzgerald, in particular, advocates
emphasizes the detachment between the pleasure seeker and
the one who has to suffer the consequences of this
action in the "dark side of luxury", and, in doing so,
advocates for in the form of proportion. You could argue
that Fitzgerald also shows this through Daisy who is caught
in "green" but being a complex character, I don't think that
Daisy is necessarily the by-product of luxury, though her
actions may be interpreted as such. In F. Scott Fitzgerald's
adaptation, however, we see no sign of this except in the
"Valley of Ash" so perhaps Fitzgerald's message may not be
as clear as it should be.
Examiner commentary

The candidate considers Gatsby’s God-like role as master of ceremonies at his lavish parties and the magnifying impact of the fairy-tale presentation on his decadent lifestyle (AO1, AO5). Close attention is paid both to the language of the set text as well as to the extract, with quotation precisely selected and forensically explored (AO2). The contrast between the natural imagery in Wharton’s world and the artificiality of the pursuit of luxury is intelligently identified (AO1, AO4).

The influence of social context is supported by well-informed understanding of the generic influence of modernism in both texts (AO3, AO4). Comparisons are drawn between the violating and damaging nature of the lavish lifestyles presented in each text and in the human cost of their aftermath (AO4). This is an excellent, well-crafted response which demonstrates lively and thoughtful engagement with the set text, with knowledge of the era illuminating an exploration of and contrast to the extract (AO3, AO4).

(Level 6; 30 marks)
Fitzgerald presents the dark side of luxury in his novel 'The Great Gatsby' through the eyes of the first person narrator, the character of Nick. This contrasts with the conscious narrator portrayed in Wharton's 'Twilight Sleep'. Like Wharton in this passage, Fitzgerald presents the dark side of luxury, particularly through the lavish parties, excessive consumption of alcohol and lack of morals evident in the 1920s. Wharton's writing style is also similar to that of Fitzgerald with long complex sentences and intricate imagery, but with less intricate imagery.

Wharton initiates the image of light, "only one hanging lamp lit the dusky tapestries"; this highlights that despite the extravagance of these parties, there is an emptiness to them as the light is artificial, suggesting a lack of any real happiness or moral guidance. This image is mirrored in 'The Great Gatsby', "the lights grew brighter as the earth lurched away from the sun"; these lights, too, are artificial and accentuate the vacuous lives of the people during this era, although they may have a facade of happiness and fulfillment.

Wharton accentuates the impact of alcohol during the 1920s "empty cocktail glasses and ravaged cigar boxes littered the ball tables"; this elucidates the desire of these people to fill the void of emptiness...
in their lives, through the excessive consumption of alcohol. Prohibition was introduced in the 1920s, which was the banning of alcohol consumption, but rather than decreasing the amount of alcohol consumed, it increased as young people were determined to be defiant and break the rules, which gave them great excitement and made alcohol more popular. The impact of alcohol is also highlighted by Fitzgerald’s “The battle...” as segundo one — was now in demand by all those present”; the parenthetical clause draws our attention to the alcohol consumption and that excessive amounts were consumed, highlighting the dark side of luxury as this fuels Tom’s violence towards Myrtle “broke her nose with his broad, flat hand” highlighting that alcohol consumption only leads to destruction. Fitzgerald himself was described by a newspaper at the age of 40 as ‘a slender, despairing alcoholic.

Similarities are evident between the character of Nana and Nick as Wharton describes Nana’s reaction to the carnage left by a party “scoured the scene with a feeling of disgust”; Nana, like Nick, is repulsed by this lifestyle despite taking part in it. This is reflected by Fitzgerald “I was up within and without, simultaneously enchanted and repelled by the inexhaustible variety of life”; Nick clearly feels affected by what he witnesses at
Tom and Myrtle’s party and yet he doesn’t leave or tell them what he thinks of it. The image of Nick being within and ‘without’ reflects his problematic attitude throughout the novel as he is both an active part of the events that take place, but also on the outside, looking in. This also reflects the loneliness associated with being a part of this lifestyle, despite living in a big city.

The thought provoking rhetorical question posed by Wharton, “What was it all for, and what was left when it was over?” highlights the intensely empty lives of the people living during the 1920s and their lack of purpose and morals. This emptiness is seen in ‘The Great Gatsby’ through the excessive party-going of people. “In his blue gardens men and girls came and went like moths among the whisperings and the champagne and the stars.” Although this romantic imagery initially presents a carefree and joyful lifestyle, there are dark undertones with the use of the imagery of moths.

The simile highlights that like moths, these people are attracted by the light, which in their case is parties and luxury, but this light can be destructive and will consume them like moths, so that they have lost their morals and their lives are empty. Fitzgerald described this party, lifestyle and the entertainment
Industry, with dreams of being a screenwriter and happiness in his marriage to Zelda. However, all of these dreams disintegrated as he failed at becoming a screenwriter and Zelda fell for a French aviator and asked for a divorce, which Fitzgerald refused, leaving his life empty and unfulfilled.

We can see similarities with the character of Myrtle "I've got to get another one tomorrow, I'm going to make a list of all the things I've got to get," Myrtle believes that she can feel fulfilled in her life if she has material goods and this is what attracts her to Tom as a means of securing these goods; however, this attitude leads to disaster for Myrtle as can be seen through the graphic depiction of her death. "Myrtle Wilson, her life violently extinguished, kneel it in the road, mingling her thick dark blood with the dust." Fitzgerald's use of grotesque imagery highlights the dark side of luxury and juxtaposes the imagery of dust mingling with blood with Myrtle's tainted morals as she was willing to cheat.
The imagery of the ruination of nature and all that is natural in Wharton’s text “She hurried on past the deserted shrubs” accentuates the lack of morals of the people living in this era and their desire to avoid confronting their lack of morals. A lack of morals can be seen in the character of Gatsby. “It is what preyed on Gatsby, what foul dust floated in the wake of his dreams” the imagery of dust suggests that Gatsby’s dreams of being with Daisy are corrupted by his involvement in gangsterism, which was growing in the 1920s with famous gangsters such as Al Capone. The living during this period, and his desire for extravagance to impress Daisy, thus, reflecting the dark side of luxury.

In conclusion, the dark side of luxury permeates The Great Gatsby as we can see the lack of morals exhibited by the characters. It is also evident in Wharton’s “Twilight Sleep” through alcohol and materialism, with both texts offering a harsh critique of the morals for those living in the 1920s.
Examiner commentary

The useful introduction brings the comparisons between the two texts into sharp focus and then the analysis is led by attention to the detail in the extract (AO2). A wide range of comparisons are drawn between the hanging lamp and the ‘lurch’ away from the sun, the impact of alcohol on both texts, Nona and Nick’s distance from the luxury presented, and the underlying emptiness and immorality at the heart of both texts (AO4). The essay falls into a somewhat list-like contrasting of what is found in one text and the other, but the analysis itself is very good and demonstrates very good understanding of the issues raised by writers in this period.

The candidate has really understood the benefit of using the close analysis of the extract to open up and uncover the set text (AO4) and draws in a range of material from both.

Solid understanding of the Jazz Age and - less helpfully - of Fitzgerald’s own background (AO3) informs the argument. Expression and phrasing is generally fluent (AO1).

(Level 5; 23 marks)
Angela Carter: *The Bloody Chamber and Other Stories*

**Question 8 - Level 6 response**

In her dreams she sat beside the cradle of a second child. The first one was dead. The father was dead. The home in the forest was lost and the dwelling in which she lived was unfamiliar. There were heavy oaken doors, always closed, and outside the windows, fastened into the thick stone walls, were iron bars, obviously (so she thought) a provision against Indians. All this she noted with an infinite self-pity, but without surprise—an emotion unknown in dreams. The child in the cradle was invisible under its coverlet which something impelled her to remove. She did so, disclosing the face of a wild animal! In the shock of this dreadful revelation the dreamer awoke, trembling in the darkness of her cabin in the wood. As a sense of her actual surroundings came slowly back to her she felt for the child that was not a dream, and assured herself by its breathing that all was well with it; nor could she forbear to pass a hand lightly across its face. Then, moved by some impulse for which she probably could not have accounted, she rose and took the sleeping babe in her arms, holding it close against her breast. The head of the child’s cot was against the wall to which the woman now turned her back as she stood. Lifting her eyes she saw two bright objects starring the darkness with a reddish-green glow. She took them to be two coals on the hearth, but with her returning sense of direction came the disquieting consciousness that they were not in that quarter of the room, moreover were too high, being nearly at the level of the eyes—of her own eyes. For these were the eyes of a panther.

The beast was at the open window directly opposite and not five paces away.

*Ambrose Bierce, The Eyes of the Panther (1897)*
In the title story, Bloody Chamber whilst not explicitly introducing a concept of that's physically different from human life, introduces the Marquis. The use of the beast as a sort of ambitious nature sees as the beast he looks like a man he is clearly something wrong. The narrator characterisation of the Marquis and description of his animalistic nature lead us on to believe that 'beast' and 'human' kind are one in the same thing. When the narrator he says 'has my little red found prayer books' - he introduces this unhealthy understanding this line by line is a theme and it brings his immense desire to act upon his needs. The animalistic brutal nature in which he treats his narrator lacks that common moral ground in which humans have 'his eyes, his tongue and teeth' this reflects his instinct nature. It also reflects how animals/best act upon instinct and this is exactly what the Marquis does. Similarly in the extract we can see the blurred lines of humanity/animal character.
of feminism to draw attention to the harmful nature of men and how they act upon women who are forced to be passive by this established patriarchal society. It can also be linked to the male gaze a term coined in the 1970s by Laura Mulvey and Laura Miller could be using this term to gaze and drawing attention to the nature of men how they can create desire using their eyes and make you feel like a ‘potentiallyופה camphor’. The male gaze and the idea it creates desire emphasises the blurred lines of humanity and beast as both beasts and men have reason to be scared.

The relationship humankind and beast can also be shown in the tiger bride through the use of the mask. This paper being introduced that you must hide and act as human in order to fit in ours that humans are a mask too and have that beastly nature within. This echoes the theory introduced by Freud how the ‘profile of the mask mirrors the mask itself’. And this can be seen by the beast in Tiger bride he is literally wearing ‘a mask of civilization’ showing that whilst humans are able to be civilized and have what is considered to be human attributes...
they have the nature of beasts within. This can link to later subversion of feminine roles within her stories. She could also be drawing our attention to how society similarly forms our understanding of what is human and what is not. In the extract we can see the extract is written in 3rd person and lacks the emphasis to fear the beast. The year the extract was written in is close to the turn of the century and could reflect the uneasy nature towards this progression into a new world. The ambiguity of what will happen and what will not can be linked to the ‘beast was at the open window’. This could show that the new century this opening could be referring to a beast which could be referring to humanity as they have feasted on us.

The relationship between humankind and beasts is further explored in the novel ‘The Lyon’s’. The merging of our two worlds to allow Caius to develop magical realism provides an understanding that if these worlds are merged and one heart can transgress from a heart to a human, then humanity can be an example of the liminal state of both beings in a mark of humanity yet by nature can be a heart. When the story is telling came to an end the former beast (Caius) says, ‘I can
manage some broken new - this adds to our understanding that a human living with a beast can easily and adapt to our nature and help them to understand how the other one acts. This is similarly shown in the Tyger, Bride, when the says the laments must learn to run with the tiger, this is a reminder to describe them adds in to the idea that humans and beasts are used to the beast as we present ourselves from the society within. In the extract the lack of emphasis for the child can reflect shown through the use of 'a', 'the' rather than possessive pronouns e.g. 'her' which that humans can lack human qualities of sympathy. The same way against with express their emotions with the once again drawn on to the usage that the relationship between human and beasts prove them to be similar in many ways. This can be linked back to later's purpose and the use of the frightening which would attract even more readers and yet his message across better. The idea that if it were less surprising and based on real human experience it would cause disinterest and anger can reflect that uncaring mind of humans and how they'd be ignorant about others who only act upon their instinct.
Examiner commentary

The candidate sets up a clear argument that little difference between humans and beasts is illustrated in the texts (AO1). The Marquis' status as human - particularly given his lack of moral framework - is questioned with close reference to the text (AO2) and contrasted to the extract through the blurring of lines between human and animal (AO4). The mask of 'civilisation' from The Tiger's Bride is considered and Carter's assumed purpose in exploring what it means to be human is contrasted to the world of possibilities and uncertainties that the candidate interprets in the extract (AO4); a thoughtful consideration of the 'open window' (AO2). The merging of human and beast worlds are considered through The Courtship of Mr Lyon and The Tiger's Bride and connected to the human emotional distance that is seen in the extract (AO4).

The concluding comments on Carter's text are illuminating and interesting although not connected up to the extract (AO1). Overall, this is an excellent response, dense with social and literary contextual understanding (AO3) and it uses textual detail to strong effect. The links between set text and extract are interesting; perhaps a firmer line of argument through the whole piece, drawing the different ideas and texts together, would have secured a mark at the top of the band.

(Level 6; 29 marks)
Throughout The Bloody Chamber and other stories Carter explored the relationship between human and beast to discuss themes such as metamorphosis and appearance versus reality. In many of the stories it is not the typical ‘beast’ who can be seen as the villain but the human that serves to show the multi-layered nature of humankind. Carter also uses her writing to subvert expectations and it is perhaps relative to her own life, growing up in the time before the sexual revolution of the 70s, with The Bloody Chamber being written in 1979. This may show that she wished to subvert the expectations placed upon her in her childhood, which is also represented in the fairy-tale, short-story style of her writing. Perhaps this can be seen as a reflection of the shore she married in her own childhood.

In The Bloody Chamber the Marquis treats the protagonist...
to an animal saying 'come
incarnate - only incarnate
that appeal me.' This then
that he himself has animalistic
qualities, it also presents
the idea that it is the marquis
who is the true monster,
believing that women are at
her mercy. Similarly, we see the
marquis as the villain, creating
his own 'subterranean privacy'
which the girl feel at a
'foxy solitude.' This shows the
difference between the minds
of the character juxtaposing
the girl's innocence with the
marquis' qualities being intended
to help. This also relates
to the typical dark gothic
features of horror presented
in Angela Carter's stories. This
relates to the 'terry不开
doors, always closed,' described
in the eyes of the panther
which incarnate the 'privacy' of
the marquis' own home. This
is reflective of the centuries
nature of the marquis, preferring
his own company.
It also shows that 'beasts'
are presented as more human
creatures than humans in
Angela Carter's stories in "The Bloody Chamber" reflect a very vivid but not content, with the mansion referred to pornography as "prostitutes." This suggests that she isn't restrictive and present him as a deeply empathetic character. On the other hand, we see the princes compared to a "Sacrificial lamb," showing her to have the qualities of a more innocent animal. This further shows that it is in fact the animals of the play who are weak and more societal opposed to the humans.

Another story that explores the relationship between humankind and beast is "The Bloody Chamber." In this company of wolves, a spin on the more traditional little red riding hood. Here, the young girl cuts off her grandmother's hand, motivating it for the hand of a wolf. Although it could be argued that the wolf no mistake after the wolf turns back into her grandmother discovered that there is a wait on her hand. The villagers then hunt the grandmother down, acting almost as if they themselves are hunting in a pack, like wolves. At the end of the story...
Examiner commentary

The candidate offers some understanding of the set text in relation to the task and an awareness of Carter’s purpose (AO1). The unstructured introduction introduces many ideas in relation to Carter’s work and then the candidate deals with the Marquis, offering a straightforward suggestion that he is animalistic in his dealings with his new wife. The suggestion that animals are weaker than humans in Carter’s texts is better and The Company of Wolves offers a useful image of humans acting in a ‘pack’ (AO1).

However, the candidate does not engage with the extract to any substantial degree, offering an unfocused reference to the ‘doors’ of the extract and the fear of the beast implied by the panther’s ‘face of a wild animal’. AO4 achievement is therefore weak.

Throughout, the arguments are loose and lack a tight focus with ideas running on one from another, using the construction ‘this relates to’, to connect disparate ideas (AO1). Writing is, however, generally clear.

(Level 5; 22 marks)
George Orwell: *Nineteen Eighty-Four*

9  **George Orwell: Nineteen Eighty-Four**

Discuss ways in which Orwell presents the importance of technology in *Nineteen Eighty-Four*.

In your answer you should make connections and comparisons 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.

The bed was not to her liking. It was too large, and she had a feeling for a small bed.

Complaint was useless, for beds were of the same dimension all over the world, and to have had an alternative size would have involved vast alterations in the Machine. Vashti isolated herself – it was necessary, for neither day nor night existed under the ground – and reviewed all that had happened since she had summoned the bed last. Ideas? Scarcely any. Events – was Kuno’s invitation an event?

By her side, on the little reading-desk, was a survival from the ages of litter – one book. This was the Book of the Machine. In it were instructions against every possible contingency. If she was hot or cold or dyspeptic or at a loss for a word, she went to the book, and it told her which button to press. The Central Committee published it. In accordance with a growing habit, it was richly bound.

Sitting up in the bed, she took it reverently in her hands. She glanced round the glowing room as if some one might be watching her. Then, half ashamed, half joyful, she murmured ‘O Machine! O Machine!’ and raised the volume to her lips. Thrice she kissed it, thrice inclined her head, thrice she felt the delirium of acquiescence. Her ritual performed, she turned to page 1367, which gave the times of the departure of the air-ships from the island in the southern hemisphere, under whose soil she lived, to the island in the northern hemisphere, whereunder lived her son.

She thought, ‘I have not the time.’

She made the room dark and slept; she awoke and made the room light; she ate and exchanged ideas with her friends, and listened to music and attended lectures; she made the room dark and slept. Above her, beneath her, and around her, the Machine hummed eternally; she did not notice the noise, for she had been born with it in her ears.

George Orwell’s Nineteen Eighty-Four portrays the importance of technology throughout. Through Big Brother and the party, technology has become oppressive, creating an environment of control and no secrecy. Through the poetry and

through the use of complete control and mind altering the people of Oceania have never known a world different to the constant surveillance of telescreens and the constant reminder “Big Brother is watching you.”

Similarly, in The Machine Stops by E.M. Forster, the people are also not aware of any other life in which technology was the force of control. As Vashti says, “did not notice the noise, for she had been born with it in her ears”, clearly portraying the importance power and importance in which technology has over the population.

Both Forster and Orwell predict a life of technology take over in their dystopian novels and in present day this control and surveillance can be seen to occur. Through the control of the internet and other access to information and social media is in Asia, it can state that doing this informs and puts into play the overall controlling of people thoughts and ability to view other lives and the prevent which they obtain.

Secondly, Orwell presents technology and that Big Brother to be worshipped. Throughout
Oceanic. Big Brother is recognised as someone to be worshiped and to obey at any cost due to the hierarchical structure that is installed in Oceanic, seemingly uniting to the pyramidal shape of the Ministry of Love. As Egyptian society instated clear hierarchy as well as Oceanic, where Big Brother is at the top, the party are in the middle and the proles of Oceanic are at the bottom. Yet with the main character Orwell presents Winston as a seeming rebel towards the party as he does not praise and worship Big Brother; this therefore, labels him as a “thought criminal” where as Forster portrays Vashri, to believe in the technology and control in which the machine has as the “murmered: A Machine! While she then went on and “kissed it” to then “inclined her head”, clearly portraying the complete worship and power she has which Winston does not indulge on in Nineteen Eighty-Four.

The importance of technology is additionally portrayed through its use for surveillance. Throughout Nineteen Eighty-Four, Orwell indulges the idea of the proles constantly being observed in their every move, highlighting technology's importance through control. It could be suggested that Orwell had received this idea of surveillance through inspiration seen in the war mainly focusing around Hitler. Throughout the World War Hitler was able to
be aware of any lack of loyalty and rebellion in his Nazi Party regime, this was due to his Gestapo "Secret Police", these Gestapo members would be the eyes and ears of Germany informing Hitler of any behaviour which was deemed to be against his ideals. Orwell can be seen to portray this idea into his work through his thought police, who additionally are in constant awareness of any thoughts which do not support big brother and the party. Therefore leaving the people of Oceania to feel the constant worry of being closely watched. This can be related towards Forster's "The Machine Stops". Throughout the passage Forster illustrates the heavy control in which is displayed by technology as well as deeming the idea of the technology observing, this can be seen through Varasti's heavy actions as the "glanced round the room as if someone was watching her", stating that even though there is no certain display of full observation, there is still the ongoing idea of control through the feeling that "someone was watching her". Overall creating an atmiosisphere of uncertainty through media-contrats between Oceania and Forster creates the worrying and constant worry in which both Winston and Varasti live in due to their lives being controlled at every aspect. Not only heightening the worry that technology could take over but also creating the fear of a loss of our freedom. Both Orwell and Forster create the dystopian futures with the intention of.
Examiner commentary

The use of technology as a control mechanism is clearly outlined and seen in both texts as wiping out any memory of a different kind of lifestyle (AO1, AO4). Vashti and Winston’s respective response to the power which controls them is contrasted with good use of textual detail (AO2, AO4) and the candidate usefully explores the manipulation of surveillance in both texts (AO4).

The response is informed throughout by the contextual influences. The dystopian genre is very clearly understood and the use of control is connected to the reader’s current experience as well as Orwell’s understanding of Hitler’s Gestapo (AO3).

The response is succinct and very clear at all times (AO1). It takes a comparative approach to construct the argument (AO4) and offers textual detail throughout to inform the discussion. It does not deal with a breadth of material from either text but is a good example of Level 5 work.

(Level 5; 25 marks)
10 Virginia Woolf: *Mrs Dalloway*

Discuss ways in which Woolf explores the impact of World War One on a post-war world in *Mrs Dalloway*.

In your answer you should make connections and comparisons with the following passage, in which Rosamond Lehmann describes how a girl just entering society responds to a blind war veteran at a dance.

‘Oh well,’ he said equably, ‘it’s all a question of one’s point of view, isn’t it? One’s taught not to—well, not to think of it as a misfortune, you know.’

‘When were you—how long ago—?’

‘June 1918.’ His voice was even. ‘I went out from school. I only had three months of it. A sniper got me plunk behind the eyes.’

She was silent. War, a cloud on early adolescence, weighing not too darkly, long lifted. … A cousin in the flying corps killed, the cook’s nephew gone down at Jutland,¹ rumour of the death of neighbours’ sons—(that included Marigold’s elder brother), and, among the village faces, around half a dozen familiar ones that had disappeared and never come back … and butter and sugar rations; and the lawn dug up for potatoes (the crop had failed); and knitting scratchy mittens and mufflers; and Dad being a special constable and getting bronchitis from it: that was about all that war had meant. And during that safe, that sheltered unthinking time, he had gone out to fight, and had his eyes destroyed. She saw him reel backwards, his hands on his face, crying: I’m blind … or coming to in hospital, not realizing, thinking it was the middle of the night. … Imagination stretched shudderingly towards his experience. She had a moment’s dizziness: a moment’s wild new conscious indignation and revolt, thinking for the first time: This was war, never, never to be forgiven or forgotten, for his sake.

‘I’d stay with you, I’d look after you. I’d be your eyes and show you everything.’

Rosamond Lehmann, *Invitation to the Waltz* (1932)

¹ Jutland, the major sea battle of the First World War (31 May 1916)
Throughout the novel, "Mrs. Dalloway" would inevitably depict the impact of the Great War on the men and women living outside of the war-torn cities. The war was seen both good and bad local impacts on the new society, recognizing that technology was in the age with the years, and many often declared being careless, both local living there. Men such as Septimus Smith in the novel come to be suffering from being Unrealistic and humane faults as Rosamund Honeychurch precisely describes in the scenes from "Torture to the War." 

World War One was basically traumatic in that it left many men wounded both physically and mentally. Septimus Smith is a witness to an example of that topic the revenge in this excerpt. As his name suggests, "Septimus" being a witness from the Latin word, referring to the seven, held in which punishment for the sin of violence is received - "Warren" meaning an unrighteous woman or word where they choose to hide themselves from the eyes of the world, and "Smith" meaning words that are wise at the time suggesting that a lot of men suffered the fate. Both can suffer from events that have occurred in the novel. Septimus is not being good or bad, but being an example of what is known as "Post-Traumatic Stress Disorder" and the men in the movie Good Will Hunting. Virginia Woolf herself suffered from
The main theme song, "crass northerners gone" and the theme of "neighbours" revealed in "Sephia's feat also says, "everybody loves London in the way poem the way quietly affected many.

Most deaths are not often led through people ofFINITY WHICH WHICH has not begun when her mother had passed away when she was just a teenager, likely her sister. Following Virginia's actions the society in which Virginia couldn't understand new cases of mental disorder and like Peter Hamer's calling postman "coward" and into the general population, calling news like and like later saying they were "not it" is effectively drawn in the novel with use of contrasting with narration. British ideal of "harmony" and "coward" are not the same, a poem called "calling them "coward".

There is a more political evidence of Sephia being utterly affected by the deep divisions of war. To not often considered language and being complex sentences, often containing vivid imagery of pain and suffering as well as the content of the horrible fate many men were faced with. If they survived the war, Sephia repeatedly payments over how fallen first. From where he been hurt and being loved as a son of him. In one quote her say, "The world never told and general not threatened to burst into flames." This alludes to a the case of doctors in London who are tested on these men with the non medical devices not approved as far or using the medical shock.
The character quote “Frodo then turned to the head of the company for the Gondor warriors” is an example of how the coldness of life can make it difficult for one to accept change or to listen to the story of a character. In the end, it seems that the young and the old can both accept the inevitability of life.

Despite society’s inclination towards conformity and the way things were once, there is still some good that can be done. For example, technology development allows the use of machinery being treated and today, like the others, can aid in the healing process. Instead of having to take people home or seeing the new technology with the whole community treating themselves together, the use of technology can expand one’s vision.

"Everyone looked up," showing that it was a universal story and one that is still relevant today. It also serves to demonstrate the determination of the warning that will one day refer to the "One-armed" in the car as "great and very cool" which was later at the party, referring to the fire as a source of energy. This highlights how the lines "EVERYONE knew war, Great Britain was losing its power in 1945, like Hitler and other places - Peter and the boy were much enjoyed coming back to England it almost like back to their home country in the 1940s era."
Examiner commentary

The candidate demonstrates strong understanding of the task in relation to the set text and of the positive and negative impacts of the Great War on society (AO1; AO3).

The impact on Septimus is contrasted briefly to the soldier in the extract with a consideration of the mental and physical impacts of conflict (AO4). Close attention to the detail of the set text is offered to explore Septimus’ appalling fate. Woolf’s criticism of the medical profession’s dismissive attitude to mental illness is also very sensitively explored.

By contrast, the candidate also considers the positive impact of technology on the post-war generation as well as the significant societal changes that were the legacy of war, with Peter’s return from India signifying the changing relationship Britain had subsequently with the world (AO1, AO3).

The candidate writes extremely well about the set text, although there is clear evidence in the script that the structuring of the argument is not always secure (AO1). Far too little is made of the extract with only passing reference to the veteran’s experience. The candidate, therefore, significantly limits what AO4 achievement is available to them and the mark awarded reflects that the comparative nature of the task has largely been neglected (AO4).

(Level 5; 24 marks)
Virginia Woolf's novel 'Mrs Dalloway' manages to represent many themes, the theme of destruction and impact of World War One all in one singular day which happens to be the day of Mrs Dalloway's party. James Joyce who is also a Modernist, writer also chose this 'day in the life of' format for his novel 'Ulysses'.

Virginia Woolf uses free indirect discourse to act as a tool to show narrate the world around Clarice post World War One London but also to go inside of the characters minds living through the recovery of the war allowing for Woolf to explore the inner conflicts to be explored by thoughts of the character being expressed. Free indirect discourse is extremely useful at understanding the character of Septimus Warren Smith who was at the forefront of World War One.

Septimus has been massively impacted by the events of World War One as he is the only character in the novel who has fought in the war. Septimus talks is extremely troubled as he cannot
escape the battlefields of World War One, even though the war is over. One sees Septimus lost Evans who he longs for as he died in the war, like Clarissa Dalloway's sapphic desire for Sally Seton. Septimus and Evans also desired each other. This tragic loss is inescapable for Septimus as Evans reappears throughout the novel, constantly reminding Septimus of the war, destroying him mentally from the inside out.

Dr. Rezia Warren Smith, who is the wife of Septimus, agrees to have Septimus put into a asylum, however, he jumps out of a window and tragically ends his life due to the post traumatic stress disorder taking over his life. The death in the substory then weaves itself into the main story and reaches Clarissa who decides to take control of her life.

Clarissa Dalloway uses the city of London as an escape from her life with Richard Dalloway who cannot express that he loves her after he had lunch with Lady Brutton. Her house, Clarissa's house, is a prison as she sleeps in the attic alone and her entrance hall is
as "cool as a vault" reinforcing the idea of imprisonment in a post world war one world that she didn't experience before the war.

Before world war one Clarissa was liberal and free from the restraints of marriage which is Virginia Woolf thinks is dangerous for women. She lived a laid back free lifestyle in Burton with Peter Wush and went to frequently use Burton as an escape little Band street in London from the terrors of war post world war one London that Clarissa is experiencing with everyone has impacted Clarissa.

Before the war Clarissa also had a Sapphic desire for Sally Seton similarly to the desire between Virginia Woolf and Vita Sackville west. The environment that they met in was extremely chilled for them and laid back contrasting to the post world war London which has consumed the life of those living there. They met in a room filled with cigarette smoke bathed in light which seems is imaged as being intimate and loving compared to the love that both Clarissa and Clarissa house which is as "cool as a vault".
The extract by Rosamond Lehmann is extremely links extremely well to ‘Mrs Dalloway’ as it is similar to the scene part in ‘Mrs Dalloway’ where Clarissa Dalloway finds out about Septimus Warren Smith’s death to suicide. As Clarissa has a similar reaction to Septimus’s death as the girl in the extract does to the blind war veteran.

As in Mrs Dalloway when Clarissa finds out about the death of Septimus she realises that she decides to run off with Peter and not stay with a man (Richard) who can’t tell her that he loves her. The girl in the extract says that the war will never be ‘forgiven nor forgotten’ for the blind man’s sake.

Time Big ben which is a crucial representation of Britishness and in teen for therefore a show of the Mrs Dalloway Dalloway however it also serves as a constant reminder of time and the dominance of men in society as Big ben chimes every hour in Mrs Dalloway reminding her that she live everyone else will die and that the time since the war is moving on but is constantly, its impact is constantly felt across London and through the characters.
Peter Walsh arrives back from India the day of Clarissa Dalloway's party and seems like the Peter that Clarissa knew and rejected in Bourton but with the looking 'slightly older'. The world which Peter had been absent from while in India has changed significantly since Clarissa and Peter had been seeing each other. Therefore as the war occurred leaving scars on a London which Peter knew before leaving.

The medical profession in 'Mrs Dalloway' seem extremely absent from the impact of the war on people afterwards as Dr. Holmes is the second doctor Septimus sees as the first doctor said that his condition was nothing to worry about and he was just over dramatic making his wife worried for him 'Scaring' her threatening to kill himself. It is later revealed that Septimus's doctor was at Clarissa's party with people who didn't feel the wars impact as they had money and class.

To conclude, the impact of World War One is an extremely prominent theme in 'Mrs Dalloway' as the scars from the war are...
Examiner commentary

The tragic losses of the war and the inescapability of memory are considered through Septimus’ loss of Evans (AO1) and there is awareness of the significance of this to the text as a whole. Clarissa’s post-war experience is considered through her sense of imprisonment (AO1), and whilst the discussion is not always convincing, there is an attempt to consider the changing impact that war has had on Clarissa’s life. Change is usefully viewed through the impact it has had on Peter, for example (AO1). There is also a brief consideration of the medical profession’s inadequate response to war (AO1).

A very straightforward contrast between Clarissa’s response to Septimus’ death and the girl’s response in the extract is offered (AO4) with a simple link to the girl’s assertion the war cannot be ‘forgotten’ but the candidate deals with very little of the extract and so AO4 achievement is, therefore, quite limited.

Overall, the candidate has tried to grapple with the question in relation to the set text offering some straightforward understanding. Very brief links are drawn between this and the extract (AO1, AO4). Written expression is awkward and informal at times (AO1) and competent use is made of textual detail and context (AO2, AO3).

(Level 4; 19 marks)
Mohsin Hamid: *The Reluctant Fundamentalist*

11 Mohsin Hamid: *Mrs Dalloway*

Discuss ways in which Mohsin Hamid presents the difficulty of adjusting to Western culture in *The Reluctant Fundamentalist*.

In your answer you should make connections and comparisons with the following passage, in which Leila Aboulela describes how a privileged Islamic girl from the Sudan tries to settle in 1980s London.

I walked out of the restaurant. There was the fuzzy feeling again, as if I was still not used to being outdoors. For a second I was confused, missed my step – shouldn’t I be hurrying back to the hospital? The sound of the traffic was loud, the smell from the French bakery deliberately delicious. People walked fast, knowing where they were going. If I wasn’t too lazy, I would have crossed the street and gone into Selfridges, tried some of the new summer fashions.

I decided to save money by taking the underground instead of a taxi. At Bond Street station, I looked at the magazines in the newsagent. I could buy one of those rude magazines, the ones always kept on the top shelf. No one would stop me or look surprised. I would carry it home and I wouldn’t even need to hide it. I could plonk it on my bedside table and no one would see it. I hesitated, then I bought a copy of Slimming from the newsagent and a packet of Fox’s Glacier Mints. The change I got was heavy and I dropped some of it on the ground. It was a struggle to bend down and pick up the coins. In Khartoum I would never wear such a short skirt in public. I might wear it at the club or when visiting friends by car, but not for walking in the street. My stomach was too full. I burped garlic.

Leila Aboulela, *Minaret* (2005)

Question 8 - Level 6 response

At the beginning of the “Reluctant Fundamentalist” it appears that changes find no difficulty in adjusting to the American culture as he appears to fully embrace his new American lifestyle. He immediately compares his life to a Hollywood blockbuster of which made him feel as though he was a “star” and talk of feeling “immediately like a New Yorker.” Therefore, phrases like “they suggest” that initially changes feel a sense of belonging and acceptance, which we see
In a version of ‘Changer’ who is appropriating the American culture, Fara distances himself from his Pakistani roots. Of course, a similar idea is prevalent in the passage as it appears Leila too feels a sense of belonging. However, she represents a new life in London, as she mentions how she does not regret that she would “never wear such a short skirt in Karachi”, whereas Changer recognises one whilst clubbing. Therefore, what is evident is that both Changer and Leila fully take advantage of their new culture which they are adapting too as it allows them to feel a sense of comfort and belonging. Contemporarily, Changer’s return to Changer being “dressed in his suit” similar to “James Bond”, and the reference to the “Great Gatsby” captures how Changer has become the living embodiment of the American dream, thus will disclaim any difficulties in adjusting to his new environment when Tony Gatsby, Changer.

Nevertheless, what is evident is that despite their initial feeling of belonging and acceptance of their new culture, it seems both Changer and Leila have trouble fully connecting to the one culture. This is certainly evident in The Netucham, fundamentally, despite Changer attempts to appropriate the Western culture by exclaiming his contempt for his disapproval of film culture, and their attitudes to others, by praising Pakistan, and their Changer, where the American culture is nothing more than Hollywood blockbusters such as “Top Gun” “Star Wars” “Terminator”, yet when
Chang's speech of homage, he mentions the "Far and Chaud". This evidently displays Chang as a "reluctant" in that he is reluctant to fully appropriate the Western culture, and in turn distance himself from his previous work, as of course Harsh argued that "one cannot identify with two cultures", rather must choose one or the other. Therefore the fear Chang references to the "Far and Chaud" which whilst also draws attention to the "velvet texture" of Lahore, which contrasts the "peppery shrimp fried in batter", artificiality of America, captures how he perhaps never fully adjust to the American culture. This is of course because his superciliousness displays him as feeling somewhat superior to his fellow American counterparts, as Pakistan endowed cultural enrichment. Conversely, one could argue that this idea is continued, as Chang's connection to Pakistan again makes it difficult for him to fully integrate himself into the American society, and in turn accept their culture.

This is evident when Chang is in Greece, and he jokes at wanting to become an "important" nuclear weapon, hence his friends don't react in the same way as they did previously when Chang makes a joke. Thus this illustrates how it is Chang's lack of American colloquialisms, and the fact his humour differentiates from his American counterparts, which also adds to his difficulty in adapting to the Western culture. This is somewhat illustrated in the passage, as Leara refers to feeling "fuzzy" as she was not "used to being modern" which captures how the Changers, perhaps Leara specifically, has not adapted to the anything she had been refined.
to one way of life, thus was never given the opportunity to adapt to new cultures, thus making it more difficult to adjust, and in turn led to give up their previous life.

Certainly, it is clear that Chang’s difficulties in regards to adapting a new culture stems from the fact he is an immigrant. Here like the “firefly,” which repeatedly unreasonable the house, Chang’s will never be fully able to integrate into the American society. This is certainly prevalent in how Chang refers to “dressing as he’d imagined they would be dressed,” which of course captures the idea that Chang myopically

recognizes that he is “flaunting” his his cultural identity. Conform to Smoker’s view that “one’s views of self are tied inexorably to social structure and forces.” Therefore, we get the impression that Chang never fully integrates to the new Western culture, rather mirrors the identity of other in exchange for acceptance. This idea is continued when Chang states “pretend I am him” and this is certainly a damning symbol of America. This is because if Oreo is taken as an allegorical figure for America; then this reference represents how America will only accept those if they fully give up their culture and also accept Christianity, whilst Oreo will only accept Chang if he pretends to be Chris. Therefore this exposes the difficulties which Chang faced in regards to adjusting to the Western culture, as it meant that he would
have to prostitute himself and his culture,
how he became a “modern day janissary” in
order to gain acceptance. However, what is evident
is that Changry is never fully able to commit to
one culture, thus leaving him stranded and lonely.
In the passage, this idea is illustrated by the
reference to Reza recognizing that “people walked
fast, knowing where they were going” captive
her, like Changry. The two experiences a similar form
of isolation, as she recognizes that she is unlike
the people of London, and as she perceives not
just people, but society and it is these differences
which Reza draws attention to which illustrate
the only way of fully adjusting to her new
culture is by looking andCopyspacing out around her. 

Interestingly, in the “Reluctant fundamentalist”
it is the events of 9/11 which make it increasingly
more difficult for Changry to adjust to the Western
culture. Despite Watanabe, the fact he refers
to his “paranoidness being visible,” it is this which
leaves him further ostracized from his American counterparts.
This is as following the events of 9/11, Changry’s
presence became more suspicious, as the attacks created
an unease regarding multiculturalism. Therefore,
Changry experiences a new form of hostility
in regards to racism and prejudice, and it is
these views regarding immigrates which make
it more difficult for Changry to fully adjust, in
author: When
Changer returns from Manila, he is "separated" from his colleagues and then reduced to humiliation as he is "stripped down to his boxers" in turn exposing his nakedness which he previously disguised "clad in his suit". Therefore, this captures that it is America's rejection of Changer, which of course makes it increasingly more difficult for him to feel accepted and like he belongs. Indeed, this idea is conveyed furthered dressed as Hawid deliberately structures his play to fluctuate between the narrative and the framed narrative to create a again emphasizing this idea of resistances, how backlash take exposing the difficulties regarding adjusting to a new world. Certainly, these difficulties are perhaps more difficult in modern society than when the novel was first written, as Trump acts as a negative symptom at 9/11, with his plans come to close the borders. This illustrates how immigrants, the new immigrants in today's society will experience similar difficulties in adjusting to the Western culture as Changer did when the novel was written following the attacks on the twin towers. Despite the fact that the passage was set prior to the 9/11, it is clear that Leila too experiences similar difficulties because of her previous culture as she mentions how she felt "numb" and was almost "shocked by the "loot sound of the traffic".
Examiner commentary

Changez’ relationship with American culture and the way he embraces this is understood very well and the candidate uses precise and well-embedded detail to contrast this relationship with that of Aboulela’s protagonist who appears similarly to embrace an ‘other’ culture (AO1, AO4). The contrast between clothing, for example, is useful with an unusual connection made between Changez and Gatsby (AO3, AO4).

The candidate makes perceptive use of the ‘reluctance’ of Changez to fall completely for American culture and considers the difficulty of belonging to more than one culture in both set text and extract (AO4) as it is seen as difficult to absorb cultural differences such as an ‘outside’ life or a different humour. It is perceptive, too, to consider that Changez is never intending to absorb, merely to ‘mirror’ other culture (AO1) and this point is also contrasted with the extract.

The analysis of the set text is excellent throughout but as this tends to dominate the discussion, comparisons to the extract feel a little ‘bolted on’ and the response, as a result, feels a little unbalanced between the two texts. This is undoubtedly Level 6 work but as the prime task here is to compare, the mark has come down in the level a little to reflect that imbalance.

(Level 6; 27 marks)
At first, change does Hand present change as engaging the tasks of fitting in to the modern society. Much like change, the freedom of the western world is appealing to Leila Aboula, and hence change soon realises that prompted by the 9/11 attacks she will never truly fit in and perhaps never been. Aboula, in contrast does not actively rebel against the western world like change, but instead we see elements of her own confusion to certain aspects of the western world. On the whole however, she appears far less agitated than change ends up.

Change seeks to fit in as to etison, the perfect American woman whom, if he went out with would Safdy demonstrate how American he was. Aboula too talks about her naturally of her she has embraced British society saying she would have tried some of the Summer fashions and how she took the "underground instead of a taxi". This centred gives us the impression that the ease of which she has embraced these different aspects of the western world reflects like change, that it was easy to settle in.
However, when change goes on holiday with his new American friends he says he is “confused at how easily they parted with their money.” This is first where we see an element of restlessness towards the western way of life. Change has had to work hard to get where he is yet these people are parting with their money as if it is nothing. Abokela too writes about her constant difficulties with dealing with western money. The change is “heavy” and it was a “struggle to bend down and pick it up”. But the fact that she bends down and endures the struggle represents between her and change that they work and struggle for all that they have. Although only on a small scale, it is one of the only difficulties Abokela has in the extract and hence is likely to represent the bigger picture. The fact that change too has the same mindset to money is essential in outlining their differences to the western world and hence why they find it harder to fit in.

In the reluctant fundamentalist change also talks of the “new lights” which give America that enticing and very attractive facade.
Unlike Misanret, Hamid writes in a dramatic monologue style, a new vision, in which it is easier for the reader to capture the emotion which change is expressing. However, we still get the impression that Aboulela is seeing through the facade of broad names and different shop names and types; just like Hamid, he is able tomise turbulences and change is. Aboulela says “I shouldn’t be hurrying back to the hospital?” Clearly, either someone she knows is ill or her job is working in a hospital. Both important matters, yet, she is distracted by “the French bakery is deliberately delicious”, “the sound of the traffic” being “loud” and “some of the new summer fashions”. Three of her senses have been bombarded and she for the rest of the passage she finds to mention the hospital. She is being conned by the entire world, is certain how change would view it.

It is this point which change and Aboulela differ. When change returns to America after the 9/11 attacks (and it is impossible to note that the attackers were Muslims), he sees America now suddenly against him, as if he is not they now. They appeared to have accepted. Like change put venomously: “nostalgia was there.”
"crack cocaine." He is implying that because of the attacks on America is now seeking the time of before change was accepted. Now he wears his "beard like a symbol." He used to shave it because it was the custom but now he feels the bitterness America feels towards him simply because he is a Muslim and has a beard too. He actively believes that he does not fit in and, perhaps never had. Aboulala, on the other hand, instead of being "bearded and resentful," is happy to talk of her freedom in this western world. Changez feels trapped behind the beard and upset of the fact he too is a Muslim. But Aboulala talks quickly how she "could buy one of those fake magazines" and she "wouldn’t even need to hide it." She is enjoying the western culture yet whereas Changez feels like an outsider.

Although Changez and Aboulala share some similarities in their difficulties of adjusting to Western culture, there is a fundamental difference. Aboulala seems content with taking on this Western presence and image. Changez, however, is at odds and tries eventually to resent America as the fact they tried to impose their culture upon him.
Examiner commentary

The introduction sets up the contrast between protagonists and to what extent both rebel against an adopted culture (AO1, AO4).

There is a consideration of how both characters adopt aspects of their ‘new’ culture, through clothing, for example, and a comparison of how attitudes to money mark out cultural difference (AO4). Protagonists’ responses to the facade of the West are contrasted and there is a clear sense that Changez’ eyes are opened after 9/11 whereas Aboulela’s character seems to welcome her senses being bombarded by cultural difference.

The response is comparative throughout and well detailed with references to both texts. The consideration of the extract is more straightforward at times and expression is a little awkward on occasion (AO1).

(Level 5; 25 marks)
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