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Introduction

These exemplar answers have been chosen from the summer 2018 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 https://www.ocr.org.uk/Images/171201-specification-accredited-as-level-gce-level-english-literature-h072.pdf 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 2018 Examiners’ report or Report to Centres available from Interchange https://interchange.ocr.org.uk/Home.mvc/Index

The question paper, mark scheme and any resource booklet(s) will be available on the OCR website from summer 2019. Until then, they are available on OCR Interchange (school exams officers will have a login for this and are able to set up teachers with specific logins – see the following link for further information http://www.ocr.org.uk/administration/support-and-tools/interchange/managing-user-accounts/).

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.

For the purposes of this resource, we have used ten candidate scripts, which we have broken down and grouped as responses to individual questions. Please see below the overall marks each of those ten candidates received:

Script 1 (comprising of all Exemplar 1 responses) – 57 marks
Script 2 (comprising of all Exemplar 2 responses) – 52 marks
Script 3 (comprising of all Exemplar 3 responses) – 46 marks
Script 4 (comprising of all Exemplar 4 responses) – 35 marks
Script 5 (comprising of all Exemplar 5 responses) – 58 marks
Script 6 (comprising of all Exemplar 6 responses) – 46 marks
Script 7 (comprising of all Exemplar 7 responses) – 54 marks
Script 8 (comprising of all Exemplar 8 responses) – 36 marks
Section 1 – Drama

Private Lives

Question 1(a)

1. Noel Coward: Private Lives

   Either

(a) ‘Amanda can’t live without Elyot; she can’t live with him, either.’

   Consider this view of the role of Amanda in Private Lives.

Exemplar 1

Level 6, 28 marks

Coward presents how Amanda and Elyot’s relationship is one of ‘dysfunctional’
dependency. In neither room to be able to live with or without the other. Yet, it becomes apparent that this tempestuous passion is what is at the heart of their relationship.

In Act 1, Elyot and Amanda reunite, with Coward constructing their meeting in Bichisypania, asking one another ‘Are you happy?’ and responding with the abrupt ‘Perfectly’. The audience realise from this terse exchange in Coward’s play that feelings between the pair are ever-present as a character can stand on stage and say one thing and the audience will know he meant something else (Harold Pinter), leading the couple to seek an ‘escape’ from their new spouses. It appears that Amanda and Elyot refuse to live without each other, nothing being in a ‘hell of a mess socially’ to engage in a relationship and abandon their new partners. Perhaps, Coward seeks to demonstrate the importance of pursuing love, regardless of society’s expectations.

As the prescribed etiquette of the era’s norms would find the actions of cheating on your spouse completely improper. Therefore, it could be argued that he is hoping to promote a change in social attitudes, as for as a homosexual at a time it was unacceptable, would be familiar with relationships external to social etiquette.

Their decision to leave their current partners as they realise that they...
cannot live without one another, highlights how ‘Coward finds the more
disgusting: the insipid Sybil and Amanda’s new husband’ (Squire Gardiner),
as both Victor and Sybil embody the traditional expectations of 1930s society.
Coward establishes this via the dialectics of his characters, with Sybil
being simply ‘pretty’ and ‘smartly dressed’, whereas Amanda is ‘elegant’
and ‘wearing a negligie’ demonstrating the contrast of the era between
the traditionalist and the upcoming liberality of the Jazz age following on from
the free-flowing roaring 20s. Coward’s play draws serious conclusions
about the difficulties of social propriety (Quentin Letts), as Coward
shows how the expected etiquette of the time leaves the true lovers feeling
trapped, realising that they cannot live without one another. The audience,
therefore, begin to root for the relationship of Elyot and Amanda whose
exceptional love for one another has been interrupted by social expectations.

However, Act 2 demonstrates how the couple struggle to make things work
between them. Their disagreements erupt into ‘paroxysms of rage’, insulting
one another ‘fiercely’ with jabs such as ‘beast’ and ‘cruel fiend’.
A 1930s audience would be shocked by this behaviour, as – although
domestic abuse of women was not uncommon – this physical battle of
equally abusive opponents would have been unusual. Particularly, contemporary
audiences would find this especially alarming, with domestic abuse becoming
entirely inappropriate. It appears that Elyot and Amanda cannot live with
one another with their ‘passion so grand it could kill’ as their relationship
is evidently destructive as a result of their adoption of the Jazz ages’
literally and rejection of etiquette. The 1930s audience were likely
composed of upper-class theatre goers who could afford such frivolities, some
of which likely were involved in the shunning of propriety and traditional
values. Therefore, Coward ‘shames their tempestuous relationship
and holds a mirror up to the vain generation, whose figuresheads
they had become’ (Sammantha Ellis), as famous tempestuous couples were
on the rise to fame, including Gertie Lawrence who even played Amanda in
the first production. Thus, it is arguable that, by demonstrating how
the couple cannot live with one another, Coward is expressing his concerns
of indulging in this the freedom ‘care-free freedom’ attached to the upcoming
generation, perhaps rerouting as he ‘saw a dangerous ennui of the post-
war generation’ (Barry Kay).
Examiner commentary

The candidate’s brief introduction makes explicit the tempestuous nature of Amanda and Elyot’s relationship but argues that it is this passion which forms the foundation of the pairing (AO1).

The opening analysis of the reunion is somewhat awkwardly expressed with the reference to stichomythia and Pinter appearing bolted into the discussion rather than driving it (AO2, AO5).

The subsequent assertion of Coward’s purpose to communicate the importance of love, however, is more persuasive (AO3) as is the development of an argument that Coward’s apparent preference for Amanda and Elyot reveals something of his attitude towards tradition (AO1, AO3). This argument is presented with close attention to language and sound understanding of the positioning of the play in a moment in time (AO2, AO3). The entrapment that Amanda and Elyot feel in their respective partnerships is also very usefully connected to traditional mores (AO3) and the comment about the audience ‘rooting’ for them demonstrates an awareness of the dramatic life of the text (AO2).

The candidate’s focus on audience response develops further in their discussion of Act 2 where the liberality of the characters is explored and apt critical material supports the discussion (AO5). The argument strengthens as it explores a range of possible interpretations of the characters’ breaking of social convention and the conclusion that Coward encourages his audience to ‘let go of social propriety’ is an interesting stance (AO5).

Overall this response builds into a thoughtful and well-illustrated discussion of the quote prompt. Focus is always more on the couple than on the role of Amanda but the thoughtful use of critical and contextual material to consider audience response is sound.
**A Streetcar Named Desire**

**Question 2(b)**

(b) ‘Williams makes it tough to take sides between Stanley and Blanche.’

In the light of this comment, discuss the roles of Stanley and Blanche in *A Streetcar Named Desire.*

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**Exemplar 2**

**Level 6, 26 marks**

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<td>This statement is true to a large extent, as Williams presents both Stanley and Blanche with qualities that make them simultaneously likeable and unlikable.</td>
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Stanley is presented as a character who embraces the ‘New America’, which is evident in the phrase, “You didn’t fall for that treachery, did you?” and the stage direction, “Stanley bobs a package of red pens”. The fact that Stanley used to serve in the war and is financially dominant in the Kowalski household suggests that he is the one who brings home the meat. After the Second World War, roles and femininity were expected to revert to their domestic roles, where women were subservient. This relates to his masculinity, as he is described as “a gawky seed-smoker...flaming his wings”, which highlights his sexual prowess. In the original production, Marlon Brando was cast as Stanley, and his raw performance reportedly led the famous playwright, Arthur Miller, to comment that, “Brando is a tiger on the loose...the epitome of masculinity [in the 1950s].” Moreover, the repetition of “his” during the description of his house, “his patio, his bedroom...” reinforces the idea that he is the ‘New Man of America’, something that will frequently clash with Blanche’s old traditional values of the South. When the play was first being performed, audiences would not have found it as sexual as modern audiences, demonstrating that views and attitudes towards the play have altered over time. While Williams presents Stanley as antagonistic, it could also be argued that he is also rather sympathetic to an extent. This is revealed when he “crams with tears” after hitting Stella, who later says, “he was as good as a lamb”. Although some audiences may sympathise with this, the fact that these instances have occurred before illustrate that Stanley is a vicious brute. Furthermore, Stanley giving Stella “trinkets to smooth things over” suggest that he essentially pays to beat Stella, using capitalism to his advantage. As a result, Williams makes it
Examiner commentary

The candidate opens the discussion with a detailed consideration of Stanley and the contextual factors influencing the characterisation of this ‘gaudy seed-bearer’. Whilst written expression is sometimes awkward, there is a tentative approach...
throughout, which recognises the dilemma that audiences often face with Stanley and the sympathy generated by his sobbing for Stella is contrasted well to the ‘vicious cycle’ he has created for himself (AO1, AO2).

Blanches’ metaphorical death is given similar treatment and her tragic decline is set against the opening discussion of Stanley’s behaviour. Her presentation as an ‘elitist’ is considered as having detrimental effect on the sympathy that the audience is able to feel for her as is her ‘lazy racism.’

Apt critical detail is employed alongside the candidate’s very valid assertions (A05) and the candidate briefly considers the play’s recent dramatic interpretation on stage.

Overall, the response is succinct, not falling into the trap of weaker students who tend not to be as economical with the discussion. There are flaws in expression and the contextual detail is a little awkwardly inserted but there are some moments of excellent understanding of characterisation and the structure of the argument is precise (AO1).

**Exemplar 3**

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<td>Throughout ‘A Streetcar Named Desire’, Williams portrays Stanley and Blanche in a way that would make the audience want to take sides, through the presentation of their personalities as well as their behaviour throughout the play. Blanche’s contrasting personality to Stanley allows Williams to make it increasingly difficult to take sides, as well as the way that the presentation of these specific characters has independent the entire audience. Blanche would change as the play progresses, which would be based on their perceivable type of personality.</td>
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<td>Williams presents Stanley as a dominating, dominant and powerful character throughout the play; through his reactions to certain events, as well as his treatment of certain minor characters, including Blanche. His presentation of Stanley allows the audience to develop a negative view towards him; which may have him allows them to take Blanche’s side over Stanley. An example of the negative attitude towards Stanley can be supported by his attitude to the women during the course of the play. We are fold in the stage directions told he, “sized women up at a glance, with sexual classifications,” and that his life revolves around “pleasure with women, the giving and taking of it.” The phrase “at a glance” portrays to the audience Stanley’s crude nature, as his automatic portrayal of women is as sexual beings. The verbs “giving” and “taking” also allow Williams to present Stanley’s dominance to the audience; as these words create a violent, unfriendly image in the</td>
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| minds of the audience. As he watches, the audience sees the conflicts and their consequences. Thus, Williams uses Stanley to comment on attitudes towards women during this time, and the expectations of men during this time. Men were expected to be the head of their house, having the most authority within their families. This is portrayed in Stanley through the way he tells Blanche that "we've had this date-wi that Blanche says that "when I first laid my eyes on [Stanley], I thought to myself, that man is my executioner, that man will destroy me." The noun "executioner" and the verb "destroy" allow Williams to present the ways in which Stanley shows his dominance through the fear of others. This violent imagery of Stanley is supported by a critic who says that "Stanley fits the role of a batterer, as does Stella Kowalski fit the role of a battered woman". These negative words used to describe Stanley allow Williams to make it easier to take sides against Stanley, rather than making it tough. In contrast to this statement, Williams makes it easier to take sides with Blanche over Stanley, especially at the beginning of the play. Williams first presents Blanche as an innocent character who was "daintily dressed in a white suit with a flirty bodice". The colour of white represents purity, which allows the audience to feel kindness towards Blanche; however, this is soon overturned by what we find out about Blanche as the play progresses. "Blanche as a character that holds a lot of secrets, as we learn, find out about her past. This causes her to conceal herself behind dark lighting, as she can't stand a naked lightbulb, as much as I can. a nude remnant of a vulgar action." The idea of a "naked lightbulb" allows Williams to portray this as a metaphor for being exposed, in the same way that
Blanche feels exposed when Stanley rips all the paper laterns. However, the idea of not being able to stand a "vulgar action" presents Blanche as a hypocrify, as the audience finds out that she used to "make a little temporary magic in order to pay for one night's shelter," contrasting this to the original ideas of Blanche being a pure and innocent character. This concealment of past desires and activities may be a contributing factor to Blanche's madness, allowing Williams to comment on the way that desire causes the downfall of a person. This is supported by relating to during the time in New Orleans, where there was a streetcar with the destination as 'drive', as the opposite destination being 'cemetary', relating to the way that desire causes death. This may make the audience side with Stanley due to the dislike that can be created from Blanche's wrong choices, as well as the way she lies, as she later said, "a woman's charm is fifty percent illusion.

However, Stanley's negative effect on other characters in the play allows the audience Williams to make it easier for the audience to take sides with Blanche. Whilst Stanley is in one of his rages, "there is no sound of a blow, and STELLA cries out," which shows the harmful effect he has on Stella both physically and psychologically.

Stella tells Blanche that she "could not believe Blanche's story and go on living with Stanley", and that she is "not in anyway I have a desire to get out of." This allows Williams to portray the way in which Stanley's manipulation of character creates a negative view towards him. This is further supported by the way in which Mitch changes as the play progresses, gradually becoming more like Stanley as Blanche. Blanche "looked fearfully as he stalked into the bedroom." The verb "stalked" creates images of an animal, a wild animal in the same and reflects Stanley's movements. This idea of animalish imagery
Examiner commentary

Opening with a very generalised introduction, the candidate proceeds to take a well-trodden route through this question, to invoke the faults and virtues of both characters before deciding on the worst offender (AO1).

Stanley’s dominance is argued to present him negatively with close attention paid to his actions and related stage directions and to Blanche’s description of him as ‘executioner’ (AO2). Interpretations are clear throughout and supported by straightforward references to unattributed critical material (AOS). Blanche’s white innocence is similarly explored as is her unveiling as an ill-concealed hypocrite (AOS). Both characters are securely rooted in the discussion to their time and place (AO3).

Ultimately, the candidate falls in on Blanche’s side citing Stanley’s brutality towards Stella and Mitch’s treatment of her which compounds the patriarchal violence. Despite her flaws, this candidate decides that Williams makes it ‘easier’ to take sides with Blanche, having offered a clear rationale for such a conclusion (AO1, AOS) that is supported by solid textual evidence throughout (AO2).
Exemplar 4

Level 4, 17 marks

2 a Stanley throughout street car named desire highlights the belief of a patriarchal world in the time period William wrote the play. He is described in the stage directions in scene 1 to have animalistic traits. Therefore this immediately allows the reader to have an interesting view of Stanley. The word "Animalistic" portrays a wild creature who can not be tammed, and is very out of control. Not only this but is also very aggressive. This is later found out to be true as we see Stanley’s anger and manly aggression take on both Stella his wife and Blanche his sister-in-law.

It can also be shown when at the beginning of the play Stella Stanley throws some meat at Stewie which refers to the saying "Bringing home the bacon" as this is what the traditional male role of a man was in America at the time. Throughout the whole play Stanley really portrays the theme of masculinity and what it takes to be an Alpha male.

Blanche on the otherhand is the complete opposite and is considered to be a "Southern Belle". Throughout many of the scenes Blanche is considered to be obsessed with her beauty and hides away from natural light as it may expose her features. Wanting to be highlighted she also expresses how she would never tell her age. First impressions of Blanche is she is a classy and sweet lady who has a high lock and materialistic objects because
taste in materialistic objects however father on in the scene we later find out that this is not true and Blanche’s obsession with her looks and ageing beauty are accompanied by the need to sleep around with men, especially of a younger age then her. This is because she believes having a physical relationship will prolong her youth. "Shut that light off turn it off" this quote really highlights how Blanche is afraid of natural light ruining her beauty, this can be supported by the term plastic theatre as in many plays Blanche is hidden away in shadows or a very dim light Blanche unlike Stanley supports a theme of mortality and weakness.

After Blanche arrives unlike Blanche Stanley does not like to keep things hidden or tell a lie. After Blanche’s arrival he immediately orders to know what exactly happened to Belle Reve stating that he does “not want to be played.” He demands to know the truth. Stella repetitively tells him to be quite as Blanche is in the bath and she may “overhear all nonsense.” Although Stella begs Stanley not to question Blanche after she leaves he immediately starts to question Blanche leaving her quite perplexed. This shows both Stanley’s control over women which was the norm in America but also his inability to take lies. We can also see this as it becomes Stanley’s obsession to make Blanche speak the truth of her past, he does plenty of this first of his in the prologue but
things such as drug up the motel that she stayed in but also harass her every moment he is alone with her trying to get a break.

In contrast we see that Blanche lies and lives in a fantasy world. She does not like reality, when speaking to Mitch she reveals "She likes to fib" as she does not like to think or talk about her current situation, this highlights how scared Blanche is of reality. She uses lies as she can not change her past however can cover it up. This can link to her obsession with covering the light with a lantern. For one she as we explained does not like the harsh light but also it could represent the fact that the lantern is used as a symbol that Blanche her whole life has been covering everything she does up leaving her to end up in a mentally unstable state. Not only this but another lie we see is again told to Mitch, when going to kiss Blanche she explains how "She does not kiss anyone" "likes to wait", however we know this not to be true as she has kissed many men before.

Overall these interpretations do make it hard to take sides between Stanley and Stanley as we can see that Stanley although being very aggressive he doesn’t want Stella looking like a fool when coming to believing Blanches lies.
Examiner commentary

The candidate offers a sound consideration of Stanley as 'animalistic' and a man of his time and there is a straightforward understanding of characterisation: 'Stanley does not like to keep things hidden,' (AO5). Blanche is contrasted to him as the Southern Belle but analysis is straightforward and naively expressed with Blanche interpreted as a 'classy and sweet lady' (AO5) before her decline.

The dramatic presentation of Blanche through plastic theatre is awkwardly expressed but there is competent understanding that lighting and staging is used to construct meaning and that references to light in the play hold significance (AO2). Blanche's characterisation is similarly understood and contrasted to Stanley and interpretations of character that are offered are always valid and usually supported by apt textual detail (AO2).

The contextual influences on the play are straightforwardly considered but references are often quite generalised (AO3).

Overall, the candidate constructs a straightforward assessment of each character in response to the question prompt but does not ultimately make a choice between the two. Written expression is awkward at times (AO1).
**The Homecoming**

**Question 3(b)**

(b) ‘At the end of the play, Ruth’s decision to settle down with Max and the boys makes perfect sense.’

In the light of this comment, discuss the role of Ruth in *The Homecoming.*

---

**Exemplar 5**

**Level 6, 30 marks**

| 3. (b) | Ruth’s role in the family marks the beginning of a decisive struggle for dominance, yet on the surface, the struggle appears to be a healthy and productive one. Ruth’s determination to settle down with Max and the boys is a significant development in the play. Although *The Homecoming* is a family drama, Ruth’s decision to make a life for her family makes sense in the context of the play.

As the play progresses, Ruth’s character evolves. Her relationship with Teddy, her husband, is marked by tension and conflict. Ruth’s manipulation and aggression make her an ideal adversary to the ‘regime’ – a central theme in *The Homecoming*.

Ruth and Teddy’s interactions betray the strains of their marriage. Teddy repeatedly asks Ruth, ‘are you tired?’, and she responds by saying, ‘I think I’m about to be nervous’. This sequence of events, marked by Teddy’s touchiness and Ruth’s detachment, portrays a relationship that is on the verge of breaking down. The play’s climax is marked by Ruth’s explicit desire to escape from her family. Her departure is portrayed as a moment of liberation, a break from the oppressive presence of her husband and sons.

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organ on America. In a far-off, rural family home, both boys and Teddy point to be. Ruth describes it as "jolly, noisy, and it's all right, not sad," that stretches a far as the eye can see. Married life for her is stale - the image of a barren desert is an indication of her boredom.

Teddy, too, finds it difficult to portray a positive version of his life (as told to Camus), calling it a "shameful" event. "Shameful" is an odd choice of word in this context, and is certainly devoid of any affection or warmth, which may indicate any form of emotional attachment.

It is clear that Ruth has missed her "photographic" modelling for the body, and not without a little pining, she speaks of the last time she visited the house and how it was "absolutely white, tight" and "jolly, light." Her second part is beckoning to her, and 15 years later, she returns to it. Even her origin point to her belonging to London - she was born quite near here. A very plausible thing can be constructed here: their trip to Venice was a "last-ditch attempt" to save their marriage. Even in their discussion of the holiday, Ruth is pushed by Teddy's interrogations into being linguistically defensive: "If I were a nurse" she would be there in the Italian campaign. Ruth's pushed into the subjective, typical of the conveying the tension between her and Teddy. Against the backdrop of a strained relationship, their feelings come next to another person. Ruth's sole, and the family matter is a logical one.

Not only does Ruth have her geographical root in London, but her personality is akin to that of Max or Levy and she is implicitly Ruthy, from her
Examiner commentary

The response sets up a strong argument in the introduction, with the suggestion that Ruth feels ‘perfectly at home’ picking up immediately on the nuances of the question prompts (AO1) and the reflection that her ‘disregard for her married life’ is striking for the audience, sets up a sophisticated interplay between audience and character as they struggle to understand her motives.

The analysis throughout is sophisticated (AO5). Commencing with an impressive reference to Robert Ardrey’s theories regarding animal and human behaviour, the candidate presents Ruth’s marriage to Teddy as untenable and, therefore, her final decision is...
rendered comprehensible (AO1). The 'fractured' marriage is explored with neither character apparently able to say anything positive in its defence. Ruth's experience as 'barren' is compared to Teddy's use of the word 'stimulating,' with close attention paid to Pinter's selection of language (AO2).

The candidate argues that Ruth's arrival is a return home to her 'sexual past.' The trip to Venice as a final attempt to save the marriage is forensically examined through Teddy and Ruth's language but its failure means her decision to settle with Max and boys really does make sense (AO1). Ruth's physical and linguistic dominance of 'Leonard' is seen as further support that she is more at home in London and the bargain she strikes is excellently delineated as being the result of her converting her assets into marketable stock (AO5, AO1).

Generic conventions are understood and implied throughout a reading of the play as 'absurdist' (AO3) and references to Teddy and Ruth's behaviour as 'surreal' support this understanding.

The response is strongly argued throughout but appropriately employs tentative language. The argument is taut and impressive and, whilst a stronger sense of the dramatic presentation of the text would have been possible within the framework presented, this persuasively-constructed essay does more than enough to achieve full marks.
The History Boys

Question 4(b)

(b) ‘The play suggests that Hector is the ideal teacher.’

In the light of this view, discuss the role of Hector in The History Boys.

Exemplar 6

| 4 | B | ‘The History Boys’ by Alan Bennett is a play which is largely concerned with the value of education and the impact it has on one’s life. The play explores a juxtaposition between two teachers: Hector, who is invested in art and literature, and Irwin, who is pragmatic and exam-focused. Although Hector may at first seem like the more admirable of the two teachers, Bennett also shows a dark side to this character. In the 1980s, when Bennett set his play, England was going through Margaret Thatcher’s education reforms. This is crucial for the play as it highlights the debate on the purpose of education—should teachers strive for examination results or should they educate their pupils for life? Hector represents the idea that education is essential for personal development, as opposed to the curriculums and league tables introduced by the new reforms of the time. Through Hector, Bennett critiques the modern, practical approach to education. In her review of the play, Paula Marantz Cohen wrote in The American Scholar: ‘Hector’s teaching represents everything I severe, try to practice and see radical change.’ | Level 5, 23 marks |
Exemplar Candidate Work

AS Level English Literature

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4  b) She argued that, despite his failures, Hector's teaching is beneficial. His style of teaching is very active and engaging — he encourages the boys to act and sing. Hector is constantly quoting famous writers and philosophers, which teaches his students to be aware of different perspectives. He is evidently concerned with their emotional well-being as he argues that poetry will help them when they experience difficulties later in life. Furthermore, he tries to be relatable and communicates with his students in a very personal way: 'Whatever I do in this room is a token of my trust.' Hector sees himself as a religious leader to the boys, and then as his disciples. This is strongly suggested when he describes their lessons as 'bread eaten in secret.'

Moreover, Bennett presents Hector as a good teacher by contrasting him with the Headmaster, who is very much a negative character. The Headmaster's intelligence is simply a façade, which is shown in the scene where he attempts to speak French to Hector but fails to recall the word for 'trousers.' The Headmaster is often made fun of by the boys.

4  b) who refers to him by his first name. This is juxtaposed with their respect for Hector. In addition to this, the Headmaster is shown to have a negligence for arts. For instance, he is resentful towards artists as he believes they 'get away with murder.' There is a suggestion
that he feels an underlying jealousy towards artistic individuals like Hector. This is evident when he says ‘Fuck the Renaissance... and fuck literature’, which clearly shows his anger and a lack of professionalism for swearing in the workplace. By positioning the Headmaster as unpleasant and arrogant, Bennett makes Hector seem like the ideal teacher due to his restraint and reverence for art and literature.

However, Hector is far from the model teacher as the audience learns later in the play that his cheerful disposition and eccentricity are both masks. But alarming signs can be seen from the very beginning of the play. Hector hits his students in class, which is taken seriously by neither him nor the boys. In fact, they seem content with the beatings – Dahill’s stage directions convey this as he says ‘appall’.

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| 4 | B) that he is ‘black and blue’. This is very concerning as Hector’s unacceptable behaviour evidently goes unpunished. Furthermore, Hector molests his pupils when taking them home or his motorcycle. The play was performed in 2004 for the first time, but since then cases of child sexual abuse in schools have come to light and therefore Hector’s behaviour is likely to be taken more seriously now. The current audiences are likely to be shocked and disgusted by his actions, and rightfully so. But the only character in the play who reprehends him are the
Examiner commentary

The candidate’s introduction loosely frames the discussion in relation to Hector but does not address explicitly the prompt to discuss whether he is in any way ‘ideal’ (AO1). The character is framed within a contextual understanding which is broad rather than specific (AO3) but engages usefully with the ‘purpose of education’ angle in relation to Hector’s style.

Textual detail is at times descriptive – Hector, for example, ‘is constantly quoting famous writers and philosophers’ – but the understanding of characterisation is clear. Hector ‘sees himself as a religious leader,’ for example (AO5). Hector is also framed through the dislike shown towards him of the Headmaster and so there is an inferred sense of his role as acting counter to or against a tradition (AO1, AO5).

As for the majority of responses offered on this question, Hector’s faults are outlined in contrast to any perceived goodness he may offer (AO5). The response deals with his characterisation rather than really drilling down into any role Bennett may have conceived for him. There is clear communication throughout but the discussion is not driven by any sense of dramatic presentation and offers generalised textual detail rather than an exploration rooted in textual knowledge (AO2).
That Face

Question 5(a)

(a) ‘A world in which children are always being let down by their parents.’

How far and in what ways do you agree with this view of That Face?

Exemplar 7

Level 6, 27 marks

| 5 | (a) | Polly Shinkamp, ‘That Face,’ exposes multiple critical issues and problems within the modern middle class. A world in which children are always being let down by their parents. This is a major key theme throughout the whole duration of play. It is exposed through the main family and their relationship with each other. Firstly, the absent father, Hugh, and his relationship with both his children directly align with the previous statement. The first impression of Hugh is the audience receives is through his apartment in the Docklands, a prime real estate location reflecting the type of lifestyle he lives. He is absent from his children and only provides support through the granularity of their education in private boarding schools. His relationships with Henry and the are practically opposite. His youngest child is naive and believes in Hugh completely with his ability to sort problems out. “He'll fix everything.” However, although it seems to have a positive relationship with her estranged father, the silence is ‘awkward’ in Shinkamp's stage directions suggesting the rigidity of the relationship due to distance as Hugh knows nothing about his daughter.

Furthermore, Mia’s reaction upon her realisation that her father isn’t everything she pictured him to be evokes an immense sympathy from the audience for a broken little girl who just wants someone to care about her. “You wanted to think we were okay.” With the additional stage directions showing Mia crying, the audience see the damage caused through the absence of her father and the damage it lead to being trapped with her neglecting
Mother.

Additionally, Hughes' relationship with his son Henry has always been a bad one as expressed through his comment of "He's always given me that look. Even since he was two." Through the modern drama the attempts to repair the relationship have been attempted by Hugh but the abandonment mixed with the warped view of his mother toxic influence lead the audience to believe that Hugh did not meet every negative expectation Henry has surround him in his desire for his father is expressed through various lines of mockery and slander. Addi "You need to do your duty, son!" Henry's insult may have been literal but could also have been a sly remark regarding the distance and true lesser association with "duty free" namely the airport.

Hugh is aware of his mistakes, although he doesn't apologize for it, he acknowledges how hard Henry has suffered in his place to not only be a father figure to Mia but also a carer to Martha. "You're a good boy Henry... to bad parents."

Furthermore, the worst parent in the play is Martha the substance abusing, alcoholic, manipulative, neglecting, possessive, mentally ill mother. (As you can tell, not a fan.) Martha's relationship with Mia is that of neglect and dispair, referring to her as 'little shit' when she needs to cover 'herself' for only a moment. This reaction exposes to the audience her immature and jealous relationship she has with Mia because of Henry: she is highly possessive over

Henry and any other female in his life poses a threat to her intimate, border line incestuous, relationship with him. "She can't stay here. Her own daughter is not welcome into her sanctuary of the house she shares with Henry, which to the audience is more reminiscent despite a romantic couple relationship than of a mother and son relationship.

Mia

However, once the entire family is together in Henry's bedroom...
Exemplar Candidate Work

Martha tries to emotionally manipulate you into joining her, to pay her against her father, “don’t be faded sweetie.” She manipulates her tone resonating through the bite of her voice. The audience, her trusted readers and victims as she literally attempts to turn the family against their father to achieve a warped, vicious victory.

Finally, Martha’s relationship with Henry is the most heart-breaking, as she lets him down till he reaches breaking point for his own sanity. Henry has become Martha’s carer for the past years, even to the point where he dropped out of school almost a year and a half prior to the explosive chaotic conclusion of the events on stage. Martha’s mental health has deteriorated due to marriage break-up, substance abuse, and alcoholism. Therefore, she has become completely reliant on Henry and ever since he is on her. The co-dependency of the relationship is an unmentionable taboo, as the staging suggests a romantic aspect to a mother and son relationship—possibly showing playing on idiosyncratic themes.

Through emotional manipulation and mind-games such as false panic attacks and drinking games, with the hopeful result of a doctors appointment, Martha teases Henry into believing she is slowly recovering and getting better. “One don’t, then we’ll go. Promise?” The parental role of care giver is switched in this toxic co-dependency, and Henry desperately wants his “Mummy” to be taken care of and therefore takes whatever sort of relationship he can get with her.

Ultimately, Martha’s largest let down to Henry is that through all of this hard work, sacrifice and own mental deterioration, she only agrees to get clinical help after Hugh shows up. However, at this point, Henry has broken and no longer wants her to stay. (“Please... choose me, choose me.”) The incessant begging of a child for his mother once again evokes major sympathy from the audience to the abuse Henry has suffered.
Examiner commentary

The candidate opens with a discussion of Hugh and his respective relationships with his children which demonstrate a ‘rigidity’, picking up on the implication in the question that parents can disappoint or fail (AO1). The candidate demonstrates awareness of the dramatic nature of the text with Mia’s tears generating potential audience sympathy and shaping their broader response to the play (AO2, AO5). Analysis is, at times, almost naive but the close attention to language such as ‘duty free’ is fruitful and – at times – rewarding (AO2).

Martha’s relationship with Mia is explored and contrasted to the almost romantic nature of her relationship with her son (AO5). Some textual detail is offered but the discussion tends to rely more on interpretation than detailed textual analysis. The ‘toxic co-dependency’ of Martha’s relationship with her son is fluently considered and the response concludes with a summary that identifies Stenham’s criticism of absent and flawed parenting (AO3, AO5).
Jerusalem

Question 6(a)

(a) ‘The play goes too far in its celebration of disorderly and dishonest characters.’

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

<table>
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<th>Exemplar 8</th>
<th>Level 4, 18 marks</th>
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<th>6</th>
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<td></td>
<td>It can be argued that the play goes too far in its celebration of disorderly and dishonest characters through characters such as Ginger, who contradict themselves pretending to be the ‘sufficient friend’. When in reality they aren’t. The council pretending themselves as respectable members of the community. When in reality they aren’t.toes to far in the respect of of leading to Johnny’s eviction, this may have related to the state of the nation as things were going on such as they Dale Farm frictions.</td>
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<td>One reason the play ‘Jerusalem’ goes to far in its celebration of disorderly and dishonest characters is through the protagonist Johnny Boy’s so called ‘best friend’ Ginger. During the carnivalesque race at the start of Act 1 Scene 1, the audience feel sorry for Ginger as he doesn’t get invited, Johnny can tells him it was just a gathering, but Ginger isn’t convinced. Gathering, gathering, gathering, mind. This repetition reflects how Ginger is already doubting Johnny’s response, proving already the relationship between the two is untrustworthy.</td>
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Ginger uses the imperative, ‘never leave a man on the ground’ as a
word of advice for Johnny to take on
board. However, this is an ironic statement
coming from Ginger as in the last
scene of the play, ‘Ginger finds’ when
Purdy and his thugs are beating and
brutalizing Johnny. This proves the
concept of ‘dishonesty’ going to far
as if Ginger had stepped in to help
the Lord of Misrule, he may never
have got into the deadly position in the
first place. However, as Johnny shows
signs of being a Lord of Misrule all
the way through the play, getting beaten
up may just be him being sacrificed,
like the Roman festival of Saturnalia,
when a Lord is appointed a Lord of
Misrule, yet at the end sacrificed as a
sacrifice of everyone’s sins.

In the play ‘Jerusalem’, the council are
presented as respectable and ‘good to
society’, this is a trait found by
lots of characters in comic/comedy’s,
however, this can also be
interpreted to be disorderly and dishonest.
Through the ‘Johnny Byron Crisis meeting’
we hear some unfair news of Johnny

Such as, ‘Johnny Byron is a disgrace to
Fingal’, the adjective ‘disgrace’ informs the new
members of the council meeting that
people such as Kelly Utchely don’t like
Johnny, however, according to him this isn't the case. Johnny uses taboo language to prove Kelly's dishonesty. I was only shagging her last month. Behaving in this disorderly manner goes to far in the play, as it leads to Johnny's eviction, which would have reflected on the happenings in London and Manchester such as the Dale Farm evictions.

Through the comic concept 'Green World,' the play celebrates ordinary characters through Johnny Byron and how he is dishonest with himself. This is first indicated by him burning the notice from the council. Johnny yet to fire to the notice this stage direction foreshadow to the audience about going to happen. When the council get hold of him, however, for now, it is short term relief as it helps Johnny live too humble and let him think he is winning. Johnny constantly tells himself that this is because Byron wood.

Yet little does he know, the noun 'Wood' being his green wood is only a place that is temporary, escape from society. He will have to return and he doesn't want to admit this. Through the language like the anti-capitalist pride of 2011, the outcast try and fight back, with props such as paper that day. 'FUCK THE KENNEDY, AVON, AVON, FUCK THE NEW ESTAT': Johnny trys and tries,
Himself into thinking he is going to win. However, given the other characters are starting to question Johnny’s chances, Butterworth uses the metaphor ‘Gonna flunk that bastard Ray out of here when Ginger reports back from what he’s heard, it signifies to the audience the council are going to use maximum force and they are prepared to do anything.

The play goes on to celebrate the danger and cowardice of the characters as anytime Johnny has been stupidly treated by his friends, he has been under the influence of drugs and alcohol and been very vulnerable. Through the use of the stock character Trey Whitworth, Butterworth uses imagery to explain what happened when he was out of it, ‘there undone their ties and they rized on you, all rizing, we blame Johnny’s friends for this yet if Johnny hadn’t looked after himself and been in control, his friends wouldn’t have treated him this way. Wesley also uses his pub to be dishonest to Johnny, he opens it to him, yet when the council come he tells Johnny he is bad, and behavioural; like that can’t be tolerated. ’It’s a family pub’ and the audience feels angry at Wesley for doing this whereas it is Johnny who is wrong. “
Examiner commentary

The candidate’s introduction grapples with the prompt of ‘going too far’ but is disparate in its execution, offering fragments rather than a clearly constructed argument.

The candidate explores the presentation of Ginger and his relationship with Johnny but the argument about how Ginger contributes to the idea of ‘going too far’ in terms of dishonesty is not clearly articulated (AO1). The meeting at which members of the Flintock community criticise Johnny is cited, with Johnny’s reported behaviour ‘going too far’ in its disorderliness (AO5). The suggestion that Johnny is dishonest with himself is a stronger interpretation, although the development of this point loses focus (AO1, AO5).

The candidate also offers opposition to the premise that the play goes too far in its celebration of disorderliness. The process of ‘hedging bets’ by offering both sides of an argument can weaken what argument is offered. Whilst it is more than possible to present the range of potential interpretations within a response, candidates are well served if they are able to construct an argument around a firm point of view (AO1).

There is evidence of contextual knowledge but it is bolted on rather than woven into the discussion (Dale Farm, Lord of Misrule) and there is little sense of how this context influences and informs the text (AO3).

Ultimately, the candidate offers a competent argument that the characters in the play go too far in their behaviour. Whilst the written style is awkward, there is competent textual knowledge and a competent attempt to respond to the full implications of the question prompt (AO1).
Section 2 – Prose

The Great Gatsby

Question 7

7 F Scott Fitzgerald: The Great Gatsby

Discuss ways in which Fitzgerald presents the power of dreams in The Great Gatsby.

In your answer you should make connections with the following extract from an American short story. A young man who has been dreaming about his ideal woman for six or seven years thinks he has found her at Lost Lake.

Exemplar 5

Level 6, 28 marks

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<tr>
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<td>7. In &quot;The Great Gatsby&quot;, Fitzgerald explores the power of dreams and the pursuit of ambition through the experiences of Jay Gatsby. The novel's narrative is driven by Gatsby's dream of winning back his love, Daisy, who he has dreamed of since first laying eyes on her. Gatsby's pursuit of this dream is shaped by his desire for social status and wealth, and he uses his vast resources to create an appearance of opulence and elegance. This is exemplified in the opulent parties held at his mansion on Long Island. Despite his wealth and lavish lifestyle, Gatsby remainssingle in his pursuit of Daisy, who is married to Tom Buchanan. Gatsby's dream of winning back Daisy is ultimately doomed, as her heart is still with Tom. However, Gatsby's passion and determination to make his dreams a reality is a testament to the power of dreams and the human spirit.</td>
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Exemplar Candidate Work

Exemplar Candidate Work

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Proposed narrative and meaning: Unlike the story of Gatsby, who embarks on an adventure to provide him with his happiness, Gatsby is an embodiment of the ‘American Dream’ in a slightly proscribed version. It is in his proscribed dream that he envisions moving among the rich, and the undercurrent of brandishing optimism in Gatsby is due to the heroic figure. All Gatsby’s writers and his fragmentedMC syndrome to his promise of his life and its relatedness to one of those machines that can regulate earthquakes: one thousand miles away. The novel that he has written, while fancy, is not as meaningful. Fitzgerald shows that dreaming, with the same intensity as Gatsby, does lead to disappointment and is bound to end in poverty. Nick’s epiphany from the unrestrained idealism of Gatsby is also great. Right for the beginning, Gatsby’s dream represents everything for which I have an unrequited sense. Nick’s mental state — perceiving Nick’s musings about Gatsby, James Gatz’s dream is a Platonic conception — an idealized form of Dancy and a idealized expectation of love is tragically unattainable. The novel from the start has similar disillusioned realism: “But you see, as soon as I find her I’m going to marry her” — he goes on thought to her feelings and does not consider the possibility of a rejection from her. Similar to the man to the outside, who has been waiting for all these years,” For the anonymous, inscrutable, unobtrusive figure, “Standing up there in the north” which the narrator sees as his/her soul” Gatsby has been waiting for so long for his dream, Gatsby’s fantastic dreams are described by Nick as “gusts” and “phantasmagoria,” a “subjugating hope of the reality of reality,” a phrase that the reader, the world is founded securely upon a ‘going’ wrong.”
Gatsby’s fantastic, g. ‘magnificent quixote’ as portrayed in its negative language because they are simply elaborate lies. If Gatsby truly believed in the ‘great gatsby’ then he could not be at lost what other emotions have rendered him anyone could doubt that such a girl be had dreamed grown of other men’s moment’s life but his delusional idealism. Gatsby’s dream is systematically. Gatsby can only, ‘such as the page of life’, and ‘gulps down the milk of mother’s’ if he is ‘alone’ or even if he ‘seeks to unutterable room to her. protectable breath’, his dream no constrained by Daisy. Gatsby’s dream is material and like Henry’s, ‘girl actually like the one in the dream’ and therefore anything material that it beyond no will disappoint Gatsby. Even in the Gatsby’s first encounter with Daisy, Nick speculates that even that evening whether Daisy ‘humbled herself’ the ‘casual,全镇 wickedly’ as he ‘illumined’

like Nick, the narrator of the extract in the virtually the voice of reason: ‘She may not be at lost he, after all’ but become seduced by the power of the dream: ‘whatever doubt was then left in my mind was swiftly leaving me’. The power of Gatsby’s dream leads him such hyperbolic descriptions as, ‘the act ecstatic, panoramic, recurrent light’ and his dream gives his ‘life or purpose – something that the materialistic, character-g the “Paragon Twain” lack’. We are however, witness to the systematic destruction of Gatsby’s dream – it is dismantled with his death.

If it fights on, Gatsby’s Gatsby ever does hunting for a telephone call from Daisy: he lives a lot, but he lives a great in neither hapiness nor sadness, but hope. Gatsby stretches out his arms “quixote”, believing in the given light, the organs of justice, but dies without achieving his single dream, destruction and his power of dreams weak, fragile and destruction, and the fragile world is it seems to grow stronger than.
Examiner commentary

The candidate’s response sets up the argument from the perspective of the set text only but offers lucid and precise analysis of the character of Gatsby’s dream (AO1) and is underpinned throughout by understanding of the significance of context to the text (AO3). The argument becomes more sophisticated where the purpose of Fitzgerald’s portrayal of dreams is explored, with the consideration that this is not merely a didactic tale.

The candidate draws comparison to the extract identifying the common desire of Gatsby and Harry to wish to repeat the past and their common delusional idealism which sets up unrealistic expectations (AO4). The narration also offers a point of comparison with the apparent objectivity of both narrators being considered (AO4).

Throughout, the candidate demonstrates superb knowledge of the set text and employs a real wealth of textual detail from it (AO2). Comparison is the weakness in this response. The candidate is clearly very able, but the argument is unbalanced in its treatment of set text and extract. It is hard to argue that the discussion of Gatsby does not warrant a mark in Level 6 because of the ease and skilful discussion offered, but a mark stronger in the band would reflect a more fulsome comparative approach that made better use of the extract offered.

Exemplar 7

<table>
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<th>The power of dreams is a crucial theme throughout the 'Great Gatsby' and is presented in various ways by Fitzgerald through a series of motifs, characterisation and 'dream-like language.' Additionally, 'The Dream' by Caldwell surrounds a young man, Harry, who is also consumed by this dream of his, it drives him just like Jay Gatsby.</th>
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<td>Firstly, the homodiegetic narrator of the extract can be taken as a friend of Harry’s, and the voice of reason throughout; similarly to how Nick is with Gatsby as “...and a girl actually enough like the one in the dream...” In the beginning, the narrator seems to be opposed and unconvinced of the reality of this ‘dream girl’ but is momentarily swept up in the vision of Harry to the point where he thinks he “saw her up there,” as though looking through the eyes of Harry. This technique of delving into the nature of the character to allow the readers the insight to their thoughts is mirrored in Gatsby through the homodiegetic narrator Nick Carraway. Through Nick, Fitzgerald explores the power of dreams, specifically Gatsby’s dream which was stripped down to its core, the American dream. Nick is a realist who becomes swept up in the power of Gatsby’s dream of getting back to Daisy, the one whom he has been in love with for five years, the excessive time can be compared to Harry’s “more than two years” in which he’s been carrying wedding bands.</td>
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<td>Additionally, Harry’s immense desire to find this literal ‘girl of his dreams’</td>
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Level 6, 27 marks
That this obviously consumed him for "more than two years" can be linked to Gatsby’s dream of reuniting with Daisy, the love of his life after five years of earning enough money, wealth and social status to be deemed worthy of this idealized image of Daisy.

He has been dreaming of and perfecting for five years. However, the pursuit of this dream has led Gatsby to believe he can recreate the past and Dick, like the narrator in the extract, steps into a "voice of reason," "You can’t recreate the past," to which Gatsby responds "immediately," with "why of course you can!" This confident, exclamatory statement expresses the true confident romanticism that surrounds Gatsby and the consuming power of his dream.

Furthermore, the planning that both Harry and Gatsby have put into these dreams without a shred of reality to support them expresses the consuming determination that excites from them as they strive to achieve their dream which embodies the American dream of giving your all. Firstly, Harry’s plan to "marry her" as "soon as I find her" is simplistic in statement but heavy in meaning. This is a dream girl who is a product of his imagination is so perfect that does not even need to discuss marriage with her or have her say that due to believing his plan will work out exactly as he believes. Similarly, Gatsby assumes Daisy will choose him over Tom because she loved him first, his perfect idea of ‘Daisy’ is that which reality cannot touch or disrupt his plan which he crafted meticulously over the past five years to bring himself worthy of her.

Both men assume all the effort they’ve put into their dreams will pay off. Harry has carried wedding rings for "more than two years" in the assurance, even without asking, they’d fit and he would marry his ‘dream girl’ and that she actually exists. Gatsby built an enormous "glittering" mansion and worked, although illegally, to gain money and overcome the barriers of society to take his place on the pedestal he has carved for Daisy over five long years.

In addition, the imperative verbs used for both Harry and
Exemplar Candidate Work

Lightly she emphasised the power of dreams. "he insisted" the challenge brought with the imperious tone resonates through the characters of Gatsby and Daisy as each strive to prove their dreams to be real. Furthermore, this challenging tone blends with romantic language imagery of marriage and love in both 'Great Gatsby' and 'The Dream' to practically synthesize will the scenes and minds into believing this dream to be true. "Ever of her moment I thought I saw her." Additionally, the distance of both the girl at Lost Lake and the green light at the end of Daisy's dock provide both they and Gatsby to fantasise and dream about that which is out of their reach only reality can destroy the power of dreams as expressed by Nick's comment on Gatsby's "enchanted object's lifeopping by one" once he had Daisy in his arms.

Finally, the authors intentions on the presentations of the power of dreams may have been similar for various reason. Through the homaesthetic narrators, Caldwell may have been voicing their opinions on the unrealistic but nonetheless powerful dreams and the all consuming nature of them; allowing the narrator to see this dream girl on the lake camp for a moment expresses the infectious nature of them. Dreams in the 1920s and 30s were very much promoted in order to keep people sane and motivated as the world was in economic depression after the war however America was booming due to no trading competition therefore people believed if they worked hard enough they could overcome the previous restrictions that were enforced on the generation before. Gatsby is Fitzgerald's embodiment of the reality of the American dream, although he achieved what he set out to do, the reality of the situation was although he looked and economically was valued the same as the old money existed embedded through Tom and Daisy, socially, the reality of achieving his dream was anti-climactic compared to his expectation. Caldwell

In conclusion, Fitzgerald presents the powers of dreams
Examiner commentary

The response is framed by sound understanding that both Gatsby and Harry are similarly driven by their dreams (AO4). The respective involvement of each narrative voice is contrasted with the candidate usefully noting that both narrators offer quasi-objectivity whilst resonating with an underlying bias towards the object of their discussion (AO4).

Both Harry and Gatsby are understood to have held their dreams for long periods (AO4). Harry’s plans for marriage are contextualised within the desires of the American dream and compared to the assumptions that Gatsby makes regarding Daisy (AO3, AO4). Similarly, the distance of both girls to their potential partners is usefully contrasted with comparison between the green light and the distance of the girl from Lost Lake (AO4). The discussion also offers close attention to language with a consideration of the contrast between the characters demanding but romantic presentation (AO2).

Throughout, the candidate offers detailed, well-illustrated and comparative discussion. This response is really driven by links and connections and makes fulsome use of these to explore the meanings that are shaped in both set text and extract (AO4). The candidate understands that both characters are men ‘of their time’, driven as they are by the economic imperative of the American dream and the underlying pursuit of desires that this generated (AO3).

Exemplar 2

Level 6, 26 marks
Confidence in being with Daisy also relates to the extract, where Tony has two rings, and says, "I've had these for more than two years." The fact that he has two rings, one of which is a diamond solitaire, suggests that a large amount of money has made this possible, similarly to Gatsby who invests in Maie Antebellum salon rooms and books with "the pages still uncut," which illustrates his desire to preserve time. Fitzgerald presents Gatsby as representative of the American Dream, which states that anyone, no matter their background, can become successful through hard work. The short sentence, "The party was over," is particularly impactful as it not only suggests that the long night abruptly came to an end, but also demonstrates Fitzgerald's omniscient presence. Being so ahead of his time, Fitzgerald was able to hint that the movement of prohibition and flappers was coming to an end. His career as Tom Buchanan was over, suggesting that alludes to the fact that Fitzgerald had originally planned on calling his novel "TAMASHIBA in West Egg". Gatsby's death signalled the end of the American Dream as it highlights that money cannot make a dream come true. Nick is also aware of this, as he acknowledges, "a sense of the fundamental decencies is cancelled out irreparably at birth," suggesting that the Dream is corrupt and a facade. This relates to how Gatsby and his mansion are facades, designed purely to impress a singular person. The concept of placing large amounts of faith into a dream is presented in the extract, which is titled "The Dream." The phrase, "That's what I've been waiting for all these seven years," is similar to how Gatsby has been attempting to repeat his past to have Daisy. In Fitzgerald's short story, "Winter Dreams," the main character Dexter waits years for his love, only to find that she is unhappily married. Tony Tompkins claimed that "Dexter is an embryonic Gatsby," and highlights that none of Fitzgerald's stories have a happy ending, because dreams are simply dreams, imaginary and unattainable.

Fitzgerald also presents Myrtle's dream to escape the Valley of Ashes in 'The Great Gatsby' as unattainable. This is evident as her story is both introduced and concluded in the Valley of Ashes, which takes inspiration from T.S. Eliot's 'The Wasteland'. When Myrtle visits Tom's apartment in New York, it is described as having a "small kitchen ... small bedroom ... tapestries with ladies swinging in the gardens of the Palace of Versailles." The painting on the tapestries is from the French painting. "The Swing," and the fact that it is in the Palace of Versailles suggests that Myrtle dreams of living in a place like Tom and Daisy, which is compared to the Palace of Versailles, as having "golden windows laden with curtains." Myrtle
Examiner commentary

Four dreams are cited in the introduction including Harry’s dream from the extract and so a workmanlike order frames the overall discussion.

The candidate’s analysis firstly draws a comparison between Harry’s possession of rings and Gatsby’s transmutation of the green light to a symbol dripping with significance (AO4). Much knowledge of the set text is communicated in this opening analysis but it is rather loosely strung together and not tied as tightly as it could be to the question prompt or focus on comparison (AO1, AO4).

Myrtle’s pursuit of her dream is outlined with detailed reference to the set text and her relation to consumerism is connected to the extract’s focus on materialism. Tom’s role in shattering her dream is fluently argued (AO1).

Overall the candidate demonstrates good knowledge of the set text which they handle well but this response does not handle the comparison fulsomely and rather ignores the extract to the detriment of the overall response.

Candidates will not be able to reach the higher marks in the mark scheme where the comparison prompt is largely disregarded and, whilst this response nods at the extract, it feels unbalanced in its handling of the material (AO4).
The Bloody Chamber and Other Stories

Question 8

8  Angela Carter: The Bloody Chamber and Other Stories

Discuss ways in which Carter presents violence in The Bloody Chamber and Other Stories.

In your answer you should select material from the whole text and make connections with the following extract from a short story which describes an unfortunate encounter with a troll.  

Exemplar 8  Level 4, 18 marks

In The Bloody Chamber, Carter presents violence almost as if she is looking through rose-tinted glasses, as if the Marquis is, as he seems to see violence as beautiful. We first see this through the gift in which is bought for the girl, a choker which is described transparently through the metaphor 'an extraordinarily precious slit throat', by this sentence alone we can see the Marquis is a sadist and fetishist violence. The Marquis may have been inspired by the author 'Marqui de Sade' who wrote a book on the resemblance between sex and violence. Despite this, the theme of 'blood' in The Bloody Chamber, from the choker relates to the extract about an encounter with a troll, opened its mouth to lick the blood up from the carpet, the trous...
reaction towards the blood is almost like he wants it. Similarly to the marquise. 

* murderer

** = use

the imperative

Violence is presented in Carter’s short story ‘The Werewolf’ as she intends the 

unlike in de la Riquet’s red riding hood, in which the girl is much more passive. 

For example, through the symbol of the 

case, the girl mother urges her to face 

your father hunting ‘creatures this otherwise 

inverts the traditional fairy tale by 

making the girl a lot more violent. Yet it

does not stop here as the girl 

has a final encounter with the 

wolf, and instead of being scared she 

‘shook off it’s right forepaw’ for 

self defense. Carter may have done 

this be inspired by the second 

wave feminism of 1970 as in 

the extract from the troll, which 

was only in 1940, the girl is 

presented as a lot weaker then the 

girl in Carter story. For example 

She was clutched tightly to the 

breast and she doesn’t try and use 

violence to get out or defend herself.

Violence is presented through men 

and women in ‘The Snake Child’ as 

The Count is shown 

to use physical violence in order to feel
in control. Carter uses the phrase in
the title story. The emphasis how
the girl is painless thrust into the dead girl.
The desires of the Count are significant
as they prove the deeper desires of
men are taboo and aren't just sexual
but lead to violence. I wish I had a girl as white as snow', 'I wish I
had a gin as red as blood', these
lines could metaphorically
be the tragic sites adieu virginity
and murder, which is exactly what
the count gets. The idea of physical
vindictive release to the draft from the
novel as 'The Troll was eating a ladie'
this could be interpreted as the devil
and murder. It's also significant that
the girl appears to have 'faintered' as
like the snow child, when the girl is
dead, the men/troll are able to
use violence in order to feel in control.

There are both similarities and
differences between 'The Bloody Chamber'
and the extract from 'The Troll. The
first similarity is that both the
Moraws and the troll could be
metaphors for predatory males, using
violence in order to achieve desires that
they either may be violent or sexual. They
do this by making sure the female can't
fight back, such as facing them away
or making sure they're broken or
Examiner commentary

Although clumsily expressed, the candidate opens their discussion with the suggestion that there is an intimate connection between violence and beauty within the set text (AO1). A simple link is made between the troll’s appetite for blood and the Marquis of the title story (AO4) and the use of the knife in ‘The Werewolf’ is considered with simplistic and somewhat general reference to second wave feminism (AO1, AO3). The physical violence of the Count in ‘Snow Child’ is offered and contrasted to the physical act of the troll eating the lady (AO4) and there is a simple sense that both texts present predatory males. In summary, the candidate successfully draws brief links between set text and extract and manages to cover a range of the stories from the set collection.

Points tend to be simplistic identification of evidence of violence which was a feature of many weaker responses to this text (AO1). It isn’t merely enough to cite examples. Candidates should be encouraged to consider the presentations and representations at work and to develop their analysis beyond a ‘spotting’ approach (AO1).
Nineteen Eighty-Four

Question 9

9 George Orwell: Nineteen Eighty-Four

Discuss ways in which Orwell presents relationships in Nineteen Eighty-Four.

In your answer you should make connections with the following passage, an extract from a science fiction novel set in a totalitarian future, where people are given alphabetical codes (THX, LUH) instead of names.

Exemplar 1

Poole, the extract from Ben Bova and Orwell’s 1984, explore how relationships between colleagues are often forbidden or strictly regulated under totalitarian regimes, as the emotional deprivation of the pleasure instinct allows the ruling power greater control.

In the extract, Bova uses a series of simple sentences to demonstrate how THX felt ‘different’ after his experiences with LUH, as it ‘The shift was a nightmare, due to his inability to concentrate and only think about LUH. Bova makes clear that any emotional connection between these two characters is forbidden, as ‘here his supervisor had to warn him’.

Similarly, Orwell demonstrates how Winston and Julia’s relationship is also forbidden under the totalitarian rule of the Party, asnotifications the sexual act had been perceived by the Party as ‘dirty’, like having an anniversary.

In 1984, marriage must be ‘approved’ and pleasure is removed from the sexual instinct, discouraging frivolous relationships such as that between Winston and Julia. By removing this pleasure, it becomes clear that ‘sexual privacy indulged in here is desirable, as it can be transformed into a weapon to fight the Party’.

In ‘1984’, marriage must be ‘approved’ and pleasure is removed from the sexual instinct, discouraging frivolous relationships such as that between Winston and Julia. By removing this pleasure, it becomes clear that ‘sexual privacy indulged in here is desirable, as it can be transformed into a weapon to fight the Party’.

Orwell demonstrates how the Party’s oppressive approach to sexual relationships allows them to harvest these heightened emotions into acts like the ‘two minute hate’, awakening how many dictatorial regimes of the 20th Century, such as Nazi Germany, Stalinist Russia, and Fascist Italy, employed similar emotional manipulation, with Hitler channeling the anger of the German people at minorities, like the Jews, who became scapegoats for all of the country’s issues. Therefore, Orwell seeks to highlight this method of control by cautioning future generations of the manipulativeness...
### Control of Authorities Requires Relationships

Furthermore, both Beza and Orwell demonstrate how control had been almost eradicated, with the only focus on life becoming the existence of communication. In the oppressive point where ‘she was the only one that mattered’. This mirrors Orwell’s novel, in which Winston’s previous sexual relationship was ‘like encasing a jointed wooden image’, as the only purpose of his marriage to Katharine was to reproduce and fulfill their ‘duty to the Party’. Orwell’s satirical message resonates throughout the context of how totalitarian regimes often control the marital relationship and reproduction, criticising how regimes, such as that under Hitler, used methods like Lebensborn and the German Mother’s Cross medal to reinforce the duty of women and sex as emphasising the reproductive purpose of creating the superior ‘Aryan’ race. Orwell proceeds to warn future generations of how restricting reproductive and marital interactions is fundamental to the control of totalitarian regimes, a warning that perhaps was not entirely recognised with controlling regimes, such as that in China, enforcing strict policies on the allowed number of children in this modern era.

Moreover, both Beza and Orwell present how relationships are always under surveillance, as THX expresses his concern to KNM, saying, ‘Then I am out of them’, as THX’s wife has only been privately away from ‘television’ and ‘microphones’, which can ‘never be turned off completely’. They believe they have escaped the surveillance radar in the stasis of Mr Charrington’s apartment, yet the ‘thought police’ proceed to arrest and capture them eventually, by evading capture initially and engaging sexually, the pair have committed a ‘political act’, as they cease to be arrested for committing such criminal activity. Yet, this becomes futile, as Orwell reminds us of the crippling control organisations similar to the ‘thought police’, maintaining, exterminating the activity of similar bodies, such as the Gestapo.
Examiner commentary

The candidate tackles the comparative nature of the task from the outset, setting out the emotional deprivation caused in totalitarian regimes as existing in both set text and extract (AO4).

The forbidden nature of both relationships is considered (AO4) with close attention paid to Orwell's purpose in presenting the effect of control on the individual (AO3). A sensitive reading of the unseen material and the fragile nature of the relationship it offers is presented (AO2) and is contextualised with thoughtful consideration of Orwell's satirical response to the controlling nature of Hitler’s regime. The surveillance mechanisms and their impact are explored in both set text and extract (AO4) with apt textual detail to support. The hectic lifestyle of THX is similarly contrasted to the 'scurrying masses' and to Winston's isolation in the 'monstrous world' he inhabits.

The concluding warning that both writers have something prescient to say about post-modern living is insightful (AO2, AO3). In summary, the response is excellent in its focus on comparison and in its consideration of context.

Exemplar 4

9. In the extract, the speaker does not have a specific name however, is called "THX" this highlights how therefore whoever she is they are unable to have their own identity, meaning just like in 1984 they
are being controlled. It is shown that everyone else as well as three capital letters for a name again highlighting the wide-state control. A person's name is what identifies them. It is who they are as it is the only thing that sticks with them from the day they were born to the day they die, taking this away takes away a right to be their own individual. This can be linked to Hitler's Germany as during World War Two Hitler took over Germany creating his idea of a perfect world. This meant that all people who did not fit his criteria, especially the Jews, were to be stripped of their identities and controlled by the Nazis. This unites Orwell and how he presents relationships in 1984 as although Winston gets to keep his name he is not allowed to keep his free thought, the party does not allow any of it's subjects to have their own mind, therefore destroying the concept of the bodies' relationship with the mind. The words 'FREEDOM IS PEACE' things such as "Newspeak" and "doublethink" demonstrate this idea. Also the fact that the words "freedom is peace" and "freedom is slavery" war is peace and strength is ignorance" is plastered all over the place highlights how much mind control the party and Big Brother are partaking in. As the phrase "freedom is slavery" is an oxymoron as it totally contradicts itself as freedom is to not be controlled however that is exactly what slavery is. This also takes away...
What slavery is. This also takes away
the relationship winston and everyone
else has with their own identity
and rights.

Orwell also presents the relationship
that the subjects at the party i.e winston
have with technology. In 1984 although
Big Brother controls everything they did
it through technology such as the telescreen.
This watchs everything you do, waiting
for you to slip up and that they can
even ”notice the slightest bit of free thought”
This is so shocking and
confusing to Orwell's readers at the time
as when he wrote this book the P.C did
not exist despite the talk of telescreen. Orwell

highlights how technology controls
winston and everyone around him, mirroring
Orwells own fear over the world being
controlled with technology. However
in todays day and age technology
does watch our everyday and controls
us in a certain way, but we allow
this to happen voluntarily. We also see
the use of technology in the extract as
it states ”despite the babble of voices in
his earphones”

In the extract we can see that ”THX”
is to just like winston occupied by
a girl. it states ”She was the only one
that mattered to him” and the
bottom of the extract ”he took her by the
arm” in order to not let her get caught”
This may be ”THX” lover and just like
winston and julia they too are not normal
Winston and Julia they too are not allowed to be in a relationship. Orwell presents relationships to be dangerous in 1984 as one can only be with a partner to produce children not to love. However, Julia and Winston end up falling in love with each other as well as having a very sexual relationship this is also forbidden as Winston is supposedly already married. The party suppress its subject’s sexual desires therefore Julia's and Winston’s relationship could be a act of rebellion. This could also link to they way both Hitler and Stalin ruled over their countries, suppressing their subject’s many desires.

The extract states how “warnings went into the permanent record for review by control” this highlights how everything you do wrong is recorded and then looked over by the main control, showing the fear that if you do not follow rules you are in big trouble. This is the same for 1984 as O’Brien states to Winston “that whoever goes against the party’s rules will disappear and are never to be seen again”. This insinuates the relationship between the party and its subjects and how they are controlled at lift the fear that if they break a rule something terrible might just happen.
Examiner commentary

The candidate makes the straightforward link that characters in both extract and set text are being controlled because they are ‘unable to have their own identity’ (AO4). There is lengthy consideration of the connections between 1984 and Nazi Germany, but the connection between this and the ‘body’s relationship with the mind’ is not entirely successful (AO1, AO3). The relationship between characters in 1984 and the party are considered through Orwell’s use of technology but the point about technology within the extract is very undeveloped (AO1, AO4). A stronger point is made regarding the fear of rule-breaking (AO1). There is a simple link identifying that both protagonists of the set text and the extract have romantic relationships (AO4) but again the impact on these is only lightly considered.

Overall, the candidate understands the comparative nature of the task but the focus on relationships is not always kept central to the response (AO1, AO4).
Mrs Dalloway

Question 10

10 Virginia Woolf: Mrs Dalloway

Discuss ways in which Woolf explores romantic love in Mrs Dalloway.

In your answer you should make connections with the following extract, which describes the romantic encounter of an English couple early in the twentieth century.

Exemplar 6

Level 5, 23 marks

'Mrs Dalloway' is a novel by Virginia Woolf in which she explores a variety of themes so essential to an individual's life. Woolf conveys the feeling of intense romantic love, which is cherished by her characters throughout their lives. Likewise, E. M. Forster also portrays strong emotions which have a lasting impact on a character.

Both writers create a sense of love that transcends time - a single memory which is more intense than any other. In this extract, Forster's character Helen experiences a kiss that later becomes the most memorable event in her life. This is clearly conveyed when the author writes that her life 'was to bring nothing more intense' compared to the kiss. This impression is further enhanced with the phrase 'she never saw the like of it again.' The author conveys that she cherished this single memory and that it affected her for a long time after the event. Furthermore, the kiss itself is described with metaphors such as 'poetry'...
and 'magic... for hours after it', which shows that she found it intensely enjoyable and unreal, fantasy-like. Helen is shown to be dwelling on this memory as, although she cannot recall the boy's personality, she can remember clearly the way she felt: the scene... endured. This suggests that the memory of the kiss was so vital to her that Helen could not forget it.

Similarly, Woolf creates an idealized portrayal of a kiss in her novel. When Clarissa Dalloway was a young girl, her life was much more vivid compared to her unsatisfying reality as a society hostess. One of the wonderful memories that she recalls is her kiss with Sally Seton, her childhood love. This kiss is also depicted as the most memorable event in her life. In fact, the writer describes it as the 'most exquisite moment of her life'. The imagery used is also fantasy-like, for instance Clarissa compares her kiss with Sally to a diamond and she is described as having a 'religious feeling', which is very significant as she is an atheist in the novel. This strongly suggests that the kiss evoked very intense emotions in her, similar to religious faith. Clarissa was not able to have a future with Sally as same-sex relationships were considered sinful in the 19th century when Clarissa was growing up. Therefore she could not have a relationship with another woman and, in spite of her
strong feelings, had to forget Sally
and fulfill her traditional role of
a wife and a mother.

Both authors also depict a skeptical
view on love in their writing. Forster
shows a perspective which is critical
of romantic encounters. The kisses
which lovers share are described as
‘chance collisions’, which effectively
reduces them to unimportant events.

The author suggests that people
have a natural tendency to be cynical
about intense love – ‘Our impulse to
sneer, to forget.’ The word ‘sneer’ is
repeated twice to emphasize that this
view on love sees it as something which
is not significant and indeed rather
laughable. The writer also offers a
philosophical view on the relationship
between men and women altogether.

Likewise, Woolf also depicts the older
Clarissa’s skeptical thoughts on love
as she reflects on her emotionally and
sexually unsatisfying marriage. She talks

10. about the ‘cold contact’ between
men and women, which reflects her
feelings in her own marriage and her
house, which is described as ‘cool as
a vault.’ Clarissa reflects on the
brief moments of intense emotion
which never last, but are very
memorable. She describes this as the
way she feels when she sees
the ‘charm’ of a woman confessing
this across her religious feeling with
Examiner commentary

The candidate opens by setting up a clear comparison in the introduction – that both texts deal with love that has lasting and profound impacts (AO1, AO4).

The lasting impact of the kiss Helen experiences is considered through the language of fantasy (AO2) and contrasted to Clarissa’s romantic kiss with Sally Seton (AO4) although the context in relation to same-sex relationships is rather awkwardly explored. Attitudes towards love are also contrasted with Clarissa’s ‘cold contact’ reflecting a scepticism about what love can offer in comparison to the ‘collisions’ referred to in Forster’s extract (AO4).

The response is brief but comparative and clear throughout, offering useful examples to illustrate clear points of comparison and contrast.
The Reluctant Fundamentalist

Question 11

11 Mohsin Hamid: The Reluctant Fundamentalist

Discuss ways in which Mohsin Hamid explores the impact of terrorism in The Reluctant Fundamentalist.

In your answer you should make connections with the following passage, in which a young Pakistani immigrant’s husband is killed on 9/11. [30]

Exemplar 3 Level 5, 22 marks

<table>
<thead>
<tr>
<th>1.1.</th>
<th>In “The Reluctant Fundamentalist”, Hamid explores the impact of terrorism through the reactions of Changer towards 9/11, which contrasts to the reactions of the young Pakistani immigrant in “Saffron Dreams”. The impact of terrorism in “The Reluctant Fundamentalist” is also explored through the reactions of America to 9/11, and the ways in which they deal with it throughout the novel.</th>
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<td>At the beginning of the novel, Changer tells us that “moving to New York felt to unexpectedly like coming home.” This allows Hamid to portray to the reader an atmosphere of America before 9/11, as it was a place where even people of minority races could feel at home. However, when 9/11 happens, this idea is seen of being “a lover of America” changes for Changer. When he 9/11 happens, he “smiled” and “as despicable as it may sound, my initial reaction was to be remarkably pleased.” This allows Hamid to portray the way in which this act of terrorism made Changer feel good, as “someone had so viciously brought America to her knees.” The personification of America greater as a woman creates the idea of a weak country, which is an individual who should feel sympathetic towards, contributing contrasting to the reaction of</td>
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Changez. Changez's reaction contrasts to the portrayal of the feelings of the young Pakistani immigrant, where the event "sickened their soul." The word "soul" portrays how deeply this individual was affected by the incident, compared to Changez who initially seemed to be complacent about the whole situation. However the impact on Changez soon takes a turn as he becomes "subjected to verbal abuse by complete strangers." This relates to the way in which racism increased after 9/11 due to the fact that the terrorist attack was carried out by men who were mostly of Arab and Middle Eastern decent. This racial impact is accentuated through the dramatic monologue form of the novel, as the racial abuse that Changez feels and the fact he felt "uncomfortable in my own face," feels more real and when the individual experiencing it is talking about it.

This idea of increased racism about the hit allows Hamid to explore the impact on America as a country. We are told that "America was gripped by a growing and self-righteous rage." The verb "gripped" allows Hamid to explore the way in which America would not let go of this rage, and still have not to this day, due to the significance of this event and the destruction it caused. As well as this, Hamid explores the way in which patriotism and nationalism increased, as "living in New York was like living in a film about the Second World War." This is supported by Bush's speech to the nation following 9/11, where he stated that "America must "stand as a united nation" against the terrorists." This contrasts to the speaker in "Saltwon Dreams" who repeats that "we live a sheltered existence," contradicting the idea of American imperialism, where America tries to extend its influence to as many countries as possible which allows them to gain more power. However the impact
Examiner commentary

The candidate frames their comparison of set text and extract through the differing responses of individuals to terrorism, contrasting Changez’s response to that of Abdullah’s protagonist in the extract. Changez’s response to America pre- and post-9/11 is considered and is then compared to the immigrant’s response which sickens her soul (AO4). The detrimental effects of terrorism are very briefly explored in the final paragraph of the extract and more fulsomely considered in discussion of Hamid’s novel.

Close attention is paid to the language of the set text (AO2) and the contextual background of American imperialism supports the discussion, framing responses to Hamid’s protagonist (AO3).

Overall, the response demonstrates good knowledge of the set text but does not fully exploit the links and comparisons, offering only brief consideration of the extract (AO4).
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