

AS LEVEL

Exemplar Candidate Work

ENGLISH LITERATURE

H072

For first teaching in 2015

H072/02 Summer 2018 series

Version 1

Contents

Introduction	3	Section 2 – Prose	34
Section 1 – Drama	4	<i>The Great Gatsby</i>	34
<i>Private Lives</i>	4	Question 7	34
Question 1(a)	4	Exemplar 5 Level 6, 28 marks	34
Exemplar 1 Level 6, 28 marks	4	Exemplar 7 Level 6, 27 marks	37
<i>A Streetcar Named Desire</i>	7	Exemplar 2 Level 6, 26 marks	40
Question 2(b)	7	<i>The Bloody Chamber and Other Stories</i>	43
Exemplar 2 Level 6, 26 marks	7	Question 8	43
Exemplar 3 Level 5, 24 marks	9	Exemplar 8 Level 4, 18 marks	43
Exemplar 4 Level 4, 17 marks	13	<i>Nineteen Eighty-Four</i>	47
<i>The Homecoming</i>	17	Question 9	47
Question 3(b)	17	Exemplar 1 Level 6, 29 marks	47
Exemplar 5 Level 6, 30 marks	17	Exemplar 4 Level 4, 18 marks	49
<i>The History Boys</i>	21	<i>Mrs Dalloway</i>	54
Question 4(b)	21	Question 10	54
Exemplar 6 Level 5, 23 marks	21	Exemplar 6 Level 5, 23 marks	54
<i>That Face</i>	25	<i>The Reluctant Fundamentalist</i>	58
Question 5(a)	25	Question 11	58
Exemplar 7 Level 6, 27 marks	25	Exemplar 3 Level 5, 22 marks	58
<i>Jerusalem</i>	29		
Question 6(a)	29		
Exemplar 8 Level 4, 18 marks	29		

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*.

[30]

Exemplar 1

Level 6, 28 marks

		Coward presents how Amanda and Elyot's relationship is one of 'dysfunctional dependency' ^{as} neither seem to be able to live with or without the other. Yet, it ^(Clare Brennan) 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 Stichomythia, asking one another 'Are you happy?' and responding with the abrupt 'Perfectly'. The audience realise from this tense exchange 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, risking 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 early 1930s 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, known 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 who 'Coward finds the more disgusting: the insipid Sybil and Amanda's new husband' (Lyn Gardner), as both Victor and Sybil embody the traditional expectations of 1930s society. Coward establishes this via the dichotomy of the characters, with Sybil being simply 'pretty' and 'smartly dressed', whereas Amanda is 'exquisite' 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 pre-flowing Roaring 20s. Coward's play 'draws serious conclusions about the stiffness of social propriety' (Quentin Letts), as Coward shows how the expected etiquette of the time leaves the true lovers feeling trapped, realizing 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 'furiously' 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 unbecoming, 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 obviously destructive as a result of their adoption of the Jazz ages'

liberality and rejection of etiquette. The 1930s audience were likely composed of upper-class theatre goers who could afford such privileges, some of which likely were involved in the shunning of propriety and traditional values. Therefore, Coward 'showcases their tempestuous relationship and holds a mirror up to the vain generation, whose figureheads they had become' (Samantha 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 representing~~ as he 'saw a dangerous ennui of the post-war generation' (Barry Day).

		However, it could be disputed that 'Elyot and Amanda's litigious love... is intrinsic to their relationship' (Tony Frankel), as, whilst they fight, they still remain hopelessly in love with one another. In Act 2, they realise that they are 'forming one another', only to see that '(they're) in love alright'. Coward's ending with the couple escaping for a second time, despite the previous abuse, confirms that they definitely refuse to exist without one other. It is possible that Coward's use of domestic abuse between the pair, which breaks the comedy of manners genre, is symbolic of the couple's breaking of social convention, allowing Coward to normalise the concept of tempestuous couples by reminding us that 'behind the bedroom doors, they suffer like the rest of us' (Philip Hare). Perhaps, Coward hopes to encourage his 1930s audiences' to let go of social propriety and upholding etiquette and instead to accept the realistic behaviour of human nature. Although, Elyot and Amanda seem not to be able to live harmoniously with one another, it is this passion which drives their messy relationship by which neither can survive without.
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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*. [30]

Exemplar 2

Level 6, 26 marks

2)	b)	This statement is true to a large extent, as Williams presents both Stanley and Blanche with qualities that make them the simultaneously likeable and unlikeable.
		Stanley is presented as a character who embraces the 'New America', which is evident in the phrase, "You didn't fall for that brass, did you?" and the stage direction, "Stanley heaves a package of red meat". The fact that Stanley was 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, males and females were expected to return to their domestic roles, where women were subservient. This relates to his masculinity, as he is described as, "a gaudy seed-leaver... flouting his wings", which highlights his sexual prowess. In the original production, Marlon Brando was cast as Stanley, and his raw performance not only lead 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 radio, 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 "sobs 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 cycle. Furthermore, Stanley giving to Stella "ten dollars to smooth things over", suggests that he essentially pays to beat Stella, using capitalism to his advantage. As a result, Williams makes it

difficult for audiences to decide whether or not to sympathise with Stanley, due to his irrational behaviour contrasting his sympathetic side.

* Williams presents Blanche as a polar opposite to Stanley in ~~terms~~ terms of characteristics, but not too dissimilar in terms of motives. * On the other hand,

Blanche is presented as a tragic hero in 'A Streetcar Named Desire', ~~and this~~ which is made evident by the fact that she arrives at 'Elysian Fields', a place where classical heroes go after they die. This foreshadows her horrible fate at the end of the play, where she suffers a mental death. ~~Her constant need to~~ Moreover, ~~the streetcar Desire~~ she changes from the ~~the~~ streetcar Desire to the streetcar Cemeteries, which suggests that indulging in one's desires will ultimately lead to their death. Blanche's constant need to bathe alludes to the idea that she must cleanse herself of her past, although John McKee, from the University of Nottingham argues that "the past must make way for the future, so her bathing is unnecessary". Williams also presents Blanche as an elitist, who believes that she is above everyone else. This is revealed through the names she calls Stanley, particularly "Polack", ~~and~~ "sub-human" and "common". The fact that she calls Stanley a "Polack" implies that she is reverting back to her typical Southern values, and uses 1920s racism, without thinking of the consequences. Critic Eric Bentley, suggests that "the play is a battle of 'species'", highlighting that neither Stanley nor Blanche are evolved enough to realise that their dispute is futile. Blanche carries her fading Southern Belle attitudes in hope that it will help her survive in "New America". Gillian Anderson, who starred in the Young Vic 2014 production as Blanche also directed a short prequel, titled ~~the~~ "The Departure", which sees Blanche as a prostitute at the Flamingo Hotel. Blanche uses her desire for sex in order to escape the harsh reality of her past. Her encounter with the 'young man' was an attempt to relieve a forgotten past, and the rape scene with Stanley causes her mental state, which has been ~~del~~ drastically deteriorating throughout the play, to finally shatter, because Stanley is everything that Blanche despises.

Overall, Williams makes it tough to take sides between the two characters, as they both possess condemning and redeeming qualities. The contrast between the two create similarities and differences that audiences may or may not find themselves agreeing with.

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 (AO5) 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

Level 5, 24 marks

2	b	<p>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 behaviours 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 it is dependent on the choice an audience member would make change as the play progresses. more would be based on their preferable type of personality.</p> <p>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 characters, including Blanche. His ^{initial} presentation of Stanley allows the audience to develop a negative view towards him, which may make him allows them to take Blanche's side over Stanley. Setting an example The negative attitudes towards Stanley can be supported by his attitude to the women during the course of the play. We are told in the stage directions that 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 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</p>
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minds of the audience. ~~As well as this~~, ~~this~~ as well as this, Stanley's role in the play allows

Williams to comment on ~~attitudes towards women during his time~~ and the expectations of men during the 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 ~~in~~ 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 ^{Kowalski} 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 the statement, Williams makes it easier to take sides with Blanche over Stanley, ~~it~~ especially at the beginning of the play. Williams first presents Blanche as ~~a~~ an innocent character who was "daintily dressed in a white suit with a fluffy bodice". The colour of white ~~of~~ 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. ~~William~~ We ~~too~~ are soon able to see Blanche as a character that holds a lot of secrets, as we ~~four~~ find out about her past. This causes her ~~therefore~~ conceal herself behind dark lighting, as she

can't stand a naked lightbulb, as much as I can a rude remark or 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 lanterns. However the idea of not being able to stand a "vulgar action" presents Blanche as a hypocrite, as the audience finds out that she used to "make a little temporary magic in order to pay for one night's shelter," contrasting ~~the~~ 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 ~~relates to~~ during the time in New Orleans, where there was a streetcar with the destination as 'desire', as the opposite destination being 'cemetries', 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 as she ~~says~~ said: "a woman's charm is fifty percent illusion".

However Stanley's negative effect on other characters in the play allow ~~the audi~~ Williams to make it ~~easier~~ easier for the audience to take sides with Blanche. ~~Stanley~~ Whilst Stanley is in one of his rapes, "there is the sound of a blow, and STELLA cries out", which shows the harmful effect he has on Stella both physically and ~~em~~ psychologically.

Stella tells Blanche that tells Eunice that she "could not believe [Blanche's] story and go on living with Stanley", and that she ~~is~~ is "not in anything I have a desire to get out of." This allows Williams to portray the way in which Stanley's manipulation of characters 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 "looked fearfully as he stalked into the bedroom". The verb "stalked" creates images of an animal, a sly animal in the same and reflects Stanley's movements. This idea of animalistic imagery

		to describe Stanley throughout the play is supported by a
		critic who said the "play is a reversal of Darwin's theory -
		back to the apes"; portraying Stanley as an increasingly
		unlikeable character, and allowing Williams to further
		comment on the personalities of men in society.
		Throughout the play as a whole, Williams' portrayal of
		the roles of Stanley and Blanche allow him to make it
		easy easier to take sides, rather than tougher. His
		presentation of the violent, "gaudy seed bearer" which
		is Stanley gives him a negative light in the view of the
		other characters in the play. However, the way Blanche
		takes advantage of young boys in the play for also creates
		a dislike towards her, and can allow the audience to
		think about her intentions, supported by the ^{critic} quote which
		it says "Stanley aims to destroy Blanche's composure in
		order to make her see that she is the same as he is,
		a sexual being." This makes it tough for the audience
		to decide whether Blanche's intentions, which relate
		to the way Williams used to go out with younger
		men to feel beautiful and young, are outweigh the
		cruel acts of power and dominance that Stanley is
		inflicts on characters throughout the play.

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 (AO5). Blanche's white innocence is similarly explored as is her unveiling as an ill-concealed hypocrite (AO5). 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, AO5) 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 immediacy allows the reader to have an interesting view of Stanley. The word "Animalistic" portrays a wild creature who can not be tamed, 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 many aggression take his the turn 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 Stella 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, from this we can highlight 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
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taste in materialistic objects however further on in the scenes we later find out that this is not true and Blanche's ~~obsession~~ obsession with her looks and ~~aging~~ aging beauty are accompanied by the need to sleep around with men, especially of a younger age than her. This is because she believes having a physical relationship with boys ~~will~~ will pro-long her youth.

"Shut that light or turn it off" this quote really highlights how Blanche is afraid of a natural light ruining her beauty, this can be supported by the term ~~not~~ plastic ~~theater~~ theater 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's arrival~~ 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 ~~the~~ know the truth ^{however} Stella repeatedly tells him to be quite as Blanche is in the bath and she may "overhear all ^{this} nonsense". Although Stella begs Stanley not to question Blanche after she leaves he immediately ~~starts to question Blanche~~ ^{does the opposite} 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

things such as bring up the motel that she stayed in but also ~~harass~~ 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 ~~and~~ she does not like reality. When speaking to ~~Blanche~~ ^{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 ~~really~~ ~~of~~ of reality. She uses lies as she can not change her past however can cover it up. This can link to her ~~obsession~~ 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~~ as a symbol that Blanche her whole life has been covering ~~her~~ 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 ~~her~~ Stella looking like a fool. When coming to believing Blanche's

		ues. Same with Blanche as although
		she tells many lies, it maybe due to
		her unstable mentality as she has gone
		through so much in the past for
		example losing her home and husband.

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*.

[30]

Exemplar 5

Level 6, 30 marks

3.	(b)	<p>Ruth's entry into the family marks the beginning of a vicious struggle for dominance yet amidst the aggression and violence, Ruth is perfectly at home. Ruth's own decision to settle down with the family might appear baffling to most audiences (especially those in the 1960s who wanted were, no doubt expecting a to cozy, family drama) - after all Ruth's disregard for her married life is startling. Although 'The Homecoming' is an absurdist play, this decision does make sense on a rational level. Ruth's incompatibility ^{with Teddy} is seen through the play and she her opinion of America is far from reveals her dislike of American life. Finally, her manipulative and aggressive personality makes her an ideal addition to the 'rogan' - a central strand of animal (Robert Arden).</p> <p>Ruth and Teddy's interactions betray the poor state of their marriage. Teddy repeatedly asks her 'are you tired?', is ^{are} instructs her to 'sit down' and then tells her not to be 'nervous' and reassures her again 'really, there's no need to be' even after she has made it clear she isn't nervous. This surreal sequence of events with Teddy and Ruth falling in re nervous, edgy, dialogue is ^{is} portrayed by the short demands, requests ^{and} nonsensical replies. Teddy clearly does not understand what Ruth requires, and he cannot read her effectively. He even admits that the 'last thing' he wants 'is a breath of fresh air' after Ruth has explicitly made stated her desire to escape the his peculiarly aggressive presence. This stark stark exchange portrays a fractured marriage, where the participants try to communicate but their replies are non-sequential and often miss ^{they} seem to disregard the desires of one another. Ruth's</p>
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opinion of America is a far cry from the idyllic family-haven both Benny and Teddy point it to be. Ruth describes it as 'jelly of insects' and it's odd 'cattle and sand', 'that stretches as far as the eye can see'. Married life for her is sterile - the image of a barren desert is ~~rep~~ indicative of her boredom. Teddy, too, finds it difficult to pursue a positive opinion of his life 'in the old campus', calling it a 'stimulating ~~env~~ environment'. 'Stimulating' is an odd choice of word in this context, and is conspicuously 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 poignancy, she speaks of the last time she visited the house and how it was ablaze with light and 'full of light'. ~~Her~~ Her sexual past is beckoning to her, and six years later, she returns to it. Even her origin points to her belonging in London - she was 'born quite near here'. A very plausible theory can be constructed here: their trip to 'Venice' was a 'last-ditch attempt' to save their ~~marriage~~ ^{the} marriage. Even in their discussion of their holiday, Ruth is pushed by Teddy's interrogation ~~into~~ to be linguistically depressive: 'If I ~~was~~ were a nurse' she 'would've been there in the Italian campaign'. Ruth is pushed into the subjunctive, typical of ~~the~~ "conveying the tension between her and Teddy. Against the backdrop of a strained relationship, their ~~family marriage~~ ~~visit to London~~ ~~provides~~ Ruth's entry into the family ~~network~~ is a logical move.

Not only ~~is~~ ~~Ruth~~ does Ruth have her geographical roots in London, but her ~~present~~ personality is akin to that of Max or Benny and she fits in perfectly. Ruth, from her

very first interaction with Benny utterly dominates him. She instantly reduces him linguistically by hearing in as his greatest weakness: his Oedipal desires and insecurities. Upon the mention of his name 'Leonard', he is ~~she~~ startled and replies 'that's the name my mother gave me'. She dominates him physically as well: she instructs him to 'lie on the floor',

with his head back - the very picture of vulnerability. He ^U has ~~two~~ ~~ambitious~~, ~~recedent~~ His speeches which try to impress her, are verbose and swayed - he is in the back foot. Ruth's strength of character and refusal to be intimidated makes her an unlikely source of admiration from the audience, and her willingness to engage in verbal combat makes her at home in the ~~verbal~~ ~~area~~ of the living room.

By manipulating ^{the other using her sexuality,} her ~~sexuality~~, Ruth manages to secure an excellent deal for herself. She uses her ~~sexuality~~ power and the mindless desire for sex ^{that all three men harbour} of ~~all~~ ~~the~~ ~~three~~ ~~men~~ to convert her sexuality into territory and possessions. She demands a 'three room', a 'bathroom' and a 'persuaded maid'. She proves that not only can she compete in ~~the~~ territorial terms, she can also compete at a financial level. Her instruction to 'simply regard the original outlay as a capital investment' gains her financial freedom and she does not have to pay them back 'in installments' as Leary suggest ~~propos~~. The family are attending to her every need, and she ^{even} announces that she will 'draw up an inventory' and of the desired items 'which will require your signatures & the presence of witnesses' - note the legal, technical language used here to guarantee security.

Ruth gains everything she wants by the end of the play.

She has escaped from the stifling control of Teddy, the sterile life 'at the university' and has returned to her birthplace where she is 'kith' and 'kin'. Pinter's depiction of such a powerful woman lends the play an adequate description of a 'feminist' play. Amidst the deep nihilism of Pinter's and ~~absurdist~~ ~~literature~~ Pinter's and Beckett's literature and the breakdown of family structure so characteristic of postmodern literature, it is Ruth who ~~bravely~~ ~~succeeds~~ comes out on top.

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*.

[30]

Exemplar 6

Level 5, 23 marks

4	b)	<p>'The History Boys' by Caryl Phillips is a play which is largely concerned with the value of education and the impact it has on one's life. The play conveys 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 two teachers, Phillips also shows a dark side to this character.</p> <p>In the 1980s, when Phillips 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, Phillips criticises the modern, practical approach to education. In her review of the play, Paula Marantz Cohen wrote in the <i>American Scholar</i>: 'Hector's teaching represents everything I revere, try to practice and see rapidly disappearing.'</p>
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4	B)	<p>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 them as his disciples. This is strongly suggested when he describes their lessons as 'breed edten in secret'.</p> <p>Moreover, Bennett presents Hector as a good teacher by contrasting him with the Headmaster, who is very much of a negative character. The Headmaster's intelligence is simply a facade, 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,</p>
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4	B)	<p>who refer 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</p>
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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 presenting the Headmaster as unpleasant and arrogant, Bennett makes Hector seem like the ideal teacher due to his respect 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 - Dakin's stage directions convey this as he says 'happily'

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 on 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 characters in the play who reprimand him are the

		Headmaster, who is a comic character,
		and Mrs Lintott. She is arguably the
		smartest and most grounded character
		in the whole play. But even she sympathises
		with Hector to some extent. Mrs Lintott
		is the one who disagrees with Hector's
		religious illusions: 'A grope is a grope. It's
		not the Annunciation.' Clearly, Hector's
		unacceptable behaviour towards his
		students undermines his teaching.
		Although Hector's methods may instill
		a love of art and literature in the boys,
		they are also shown to have a negative
		influence on them.

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*?

[30]

Exemplar 7

Level 6, 27 marks

5	(a)	<p>Polly Steinham's '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 that is exposed through the main family and their relationships with each other.</p> <p>Firstly, the absent father Hugh and his relationship with both his children directly aligns with the previous statement. The first impression of Hugh 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's lives and only provides support through the finances of their education in private boarding schools. His relationships with Henry and Mia are practically opposite, Mia his youngest child is naive and believes in Hugh completely with his ability to sort problems out, "He'll fix everything." However although Mia seems to have a positive relationship with her estranged father, the silence is 'awkward' in Stephen's stage directions suggesting the rigidity of the relationship due to distance as Hugh knows nothing about his daughter.</p> <p>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</p>
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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. Ever 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 views of his mother's toxic influence lead the audience to believe that Hugh ~~fall~~ met every negative expectation Henry has surrounded him in. His distaste for his father is expressed through various bouts of mockery and slander, ~~note~~ "You ~~are~~ ^{wreck} of duty free." Henry's insult may have been literal but could also have been a witty remark regarding the distance and travel associated with ~~the~~ 'duty free' namely the airport.

Hugh is aware of his mistakes, although he doesn't apologise for it, he acknowledges how hard Henry has worked 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, mental ill mother. (As you can tell, not a fan) Martha's relationship with Mia is that of neglect and disprize, referring to her as 'little shit' when she needs to come 'home' 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, borderline incestuous, relationship with him. ~~therefore~~ "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 ~~of the~~ a romantic couples relationship than of a mother and son relationship.

~~the~~
However, once the entire family is together in Henry's bedroom,

Martha tries to emotionally manipulate Mia into joining her, to pay her against her ~~GM~~ father, "don't be fooled sweetheart" the manipulative tone resonating through the false affection she sprinkles. To an approval and affection starved Mia exposes to the audience her twisted morals and values 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 to the point where he dropped out of school almost a year and a half previous 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 over time he on her. The co-dependency of the relationship is an uncomfortable taboo as the staging suggests a romantic aspect to a mother and son relationship - possibly, starkly playing on idiosyncratic themes.

Through emotional manipulation and mindgames such as false panic ~~attempts~~ attacks and drinking games with the hopeful result of a doctor's appointment, Martha teases Henry into believing she is slowly recovering and getting better. "One drink, 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 there for him 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 his 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; (~~Choose~~): "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

		from and the heartbreaking result of being left with neither parents at the end of it all.
		In conclusion, Stenham's main points of criticism throughout this modern play were that of the lack of parental guidance in some families and the intensely damaging results it has on the children produced from these broken families. The false veneers of money and social status only cover the very top layer of the lives of these children, below are the warped morals and values they grow up with due to the result of a 'world in which children are always let down by their parents.'

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 naïve 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]

Exemplar 8

Level 4, 18 marks

b	a	<p>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 presenting themselves as 'respectable' members of the community when in reality they aren't goes to far in the respect of the leading to Johnny's enaction, this may have related to the state of the nation as things were going on such as they Dale Farm Enactions.</p> <p>One reason the play 'Jerusalem' goes to far in its celebration of disorderly and dishonest characters is through the protagonist Johnny Bryans so called 'best' friend Ginger. During the carnivalesque fare 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, mind'. This repetition reflects how Ginger is already doubting Johnny's response, proving already the relationship between the two is untrustworthy. Mark</p>
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★ = there is the stage direction

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 enters' when Tray and his thugs are beating and branding 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 had 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 riddance of Etephodys 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, they 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 Flintock' the adjective 'disgrace' informs the other members of the Council meeting that people such as Kelly Wetherly don't like

Johnny, however, according to him this isn't the case. Johnny uses ~~the~~ taboo language to praise Kelly's dishonesty 'I swear to god 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 ~~the~~ would have reflected ~~what~~ the happenings, in London and Manchester such as the Dale Farm evictions.

Through the comic concept 'Green World', the play celebrates dishonest characters through Johnny Byron and how he is dishonest with himself. This is first presented by him burning the notice from the Council 'Johnny sets fire to the notice' this stage direction foreshadows to the audience what's going to happen when the council get hold of him, however for now it is short term relief as it helps Johnny lie to himself and let him think he is winning. Johnny constantly lies to himself all the way through, telling himself 'This is Robert Byron's wood'

Yet little does he know, the noun 'Wood' being his green world 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~~ ~~alienation~~ Like the anti-capitalist protests of 2011, the outcasts try and fight back, with prors such as paper that say 'FUCK THE GOVERNMENT AND AVOID FUCK THE NEW ESTATE' Johnny tries and tricks,

himself into thinking he is going to win. However, even the other characters are starting to question Johnny's chances. Butterworth uses the ~~metaphor~~ metaphor 'gonna flush that bastard Byron out his hole' 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 to far in its celebration of dishonest and disorderly characters~~

It can also be argued that the play doesn't go to far in its celebration of dishonest and disorderly characters as anytime Johnny has

been shyly 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 Tray Whitworth, Butterworth uses imagery to explain what happened once when he was out of it 'they undone their flies and they pissed on you'. ~~at the moment~~ We blame Johnny's friends for this yet if Johnny hadn't of looked after himself and been in control, his friends wouldn't have treated him this way. Wesley also uses his pup to be dishonest to Johnny, he opens up to him, yet when the Council come he tells Johnny he is bad, and behaviour like that can't be tolerated 'it's a family pub' and the audience feels angry at Wesley for doing this. However it is Johnny's fault that

tho however, if Johnny hadn't of badly behaved in Wexley's pub in the first place, Wexley wouldn't have to say this in front of the council.

In conclusion, I think the characters of Jerusalem go too far in their celebration of disorderly and dishonest characters ~~because~~ ~~who~~ because they do mistreat each other, when friends should be there for each other however, Johnny shouldn't make

it so easy by putting himself in vulnerable positions.

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. [30]

Exemplar 5

Level 6, 28 marks

7.	<p>In 'The Great Gatsby', Fitzgerald explores both the merits of idealism and its perils (narrated through the somewhat ignited ^{ambivalent} voice of Nick). A dream Gatsby The sheer intensity of Gatsby's dream leads him both on ^{is} makes him into a character recipient of both admiration and pity from the reader: the power of dreams is enough to secure much success, but inevitably, such a powerful dream can never provide exactly what the dreamer wants, and their ^{endeavours} endeavour inevitably end in failure.</p> <p>There is something 'gorgeous' and 'strange' about Gatsby that captivates Nick from the start was beginning. His avowed abstinence from drinking, his 'elaborate formality of speech' and obsessive desire for self-bettering is symptomatic of a man lost in the world of dreams. It is his 'ardent vitality' of his dream that leads the titular character respect and admiration. Gatsby's indisputable financial success is a result of his dream: his resolve to get very rich in order to win Daisy back. His dream He was temporarily approved from Daisy because of this - he boasts 'it took me just three years to earn the money that brought it' and Daisy ^{cries} was with delight at the beautiful shirts. Bankrupted against a society devoid of purpose and morality in the Jazz Age of conspicuous consumption, Gatsby's for dream makes his life give his life</p>
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purpose and meaning, ~~unlike~~ unlike the ~~Smith~~ 'Smith' who indulge in materialism to provide them with their happiness. Gatsby is an embodiment of the 'American Dream' albeit a slightly perfected version. ~~It~~ It is his perfected dream that is a positive force throughout the novel, and the under-current of boundless

optimism in Gatsby is due to the heroic figure. All Gatsby's virtues: 'he's 'heightened sensitivity to the promises of life' ^{as} and if he was 'related to one of those machines that can register earthquakes one thousand miles away' ~~and~~ and the fact that he is 'works the whole damn bunch put together' are indebted to his dream, and the

Fitzgerald's 'The Great Gatsby' is not a didactic work and Nick also ~~provides a critique of~~ ^{of} the power of dreaming. ~~His~~ his portrayal of the Gatsby's dream merely as a ~~passionate~~ positive thing is far more nuanced. Fitzgerald shows that dreaming with the same intensity as Gatsby does leads to disappointment and is bound to end in failure. Nick's repulsion from the unrestrained idealism of Gatsby is also present right from the beginning. Gatsby represents 'everything for which I have an ~~a~~ unaged scorn for' and ~~much of~~ - portraying Nick's ambivalence about Gatsby. Jay Gatsby's dream is a 'Platonic conception' - an idealized form of Daisy and an idealized expectation of love is tragically ~~unattainable~~ ^{unattainable}. The man from the extract has similar delusional resolves: 'But you see, as soon as I find her I'm going to marry her' - he gives no thought to her feelings and does not consider the possibility of a rejection from her. Similar to the ^{Harry} ~~man from the~~ ~~the extract~~ who has been 'waiting for all these seven years' for the anonymous, ~~insubstantial~~ ^{insubstantial} figure 'standing up there in the woods' which the narrator sees in his/her 'mind'; Gatsby has been waiting very long for his dream. Gatsby's fantastical dreams are described by Nick as 'grotesque' and 'fantastical', a 'subliminal hint of the unreality of reality', a 'promise that the rocking the world is founded securely upon a fairy's wing'.

Gatsby's fantasies of 'inexplicable grandeur' are portrayed with such negative language because they are simply elaborate lies. If Gatsby truly believes in the 'fairy's wing' the harsh reality of the 'boring rock' will be too much for him. Gatsby's ambition ~~knows~~ knows no bounds - he even claims to be able to repeat the past: 'why, of course you can!' Harry's similarly incredulous reaction to the narrator's suggestion that 'She may not be at Lost Lake, after all,' - 'he looked at me as if he were wondering how anyone could doubt that such a girl he had dreamed of was not alive at that moment,' betrays his delusional idealism. Gatsby's dream is systematically Gatsby can only 'sink on the pop of life', and 'gulp down the milk of wonder' if he is 'alone', as soon as he 'meets his unutterable vision to her perishable breath', his dream is constrained by Daisy. Gatsby's dream is material and like Harry's 'girl actually like the one in the dream' and therefore anything material that it focuses on will disappoint Gatsby. Even in the Gatsby's first encounter with Daisy, Nick speculates that even that evening whether Daisy 'humbled' part of the 'classical colossal intensity' of the 'illusion'.

Like Nick, the narrator of the extract is the initially the voice of reason: 'She may not be at Lost Lake, after all' but becomes seduced by the power of the dream: 'whatever doubt was then left in my mind was slowly leaving me'. The power of Gatsby's dream leads him such hyper-bolised descriptions as 'the ecstatic pattern of recurrent light' and his dream gives him a life or purpose - something that the materialistic characters of the 'Roaring Twenties' lack. We are however, witness to the systematic destruction of Gatsby's dream - it is dismantled until 'dead',

'it fights on'. Gatsby's Gatsby even dies wishing for a telephone call from Daisy: he lives a lie, ^{and} but his life is spent in neither happiness nor sadness, but hope. Gatsby stretches out his arms 'farther', 'betwixt in the green light, the organic future' but dies without achieving his single dream. Idealism and the power of dreams create ^{both} hope and destruction. ~~and Fitzgerald's purpose is to show us a warning~~

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

Level 6, 27 marks

7	<p>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.</p> <p>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, "...find a girl ^{actually} even 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 minds of the characters 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 the 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.</p> <p>Additionally, Harry's immense desire to find this literal 'girl of his dreams'</p>
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that has '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 idealised image of Daisy he has been dreaming of and perfecting for five years. However, the power of this dream has led Gatsby to believe he can recreate the past and Nick, like the narrator in the extract, steps into the voice of reason, "You can't recreate the past," to which Gatsby responds 'incredulously' to 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 all consuming determination that exudes 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 'dream girl' who is a figure of his imagination is so perfect that does not even need to discuss marriage with her or have her say ~~but~~ 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 a fitting, 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 parents' pedestal he has crafted for Daisy over five long years.

In addition, the imperative verbs used for both Harry and

Gatsby emphasizes the power of dreams, "he insisted" the challenge brought with the imperative tone resonates throughout the characters of Gatsby and Harry 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~~ ^{synthesize} tell the senses and minds into believing this dream to be true, "Even at that 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 Harry and Gatsby to fantasize 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 objects dropping 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 reasons. Through the homodiegetic narrator, Caldwell may have been voicing their opinions on the unrealistic but nonetheless power of 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 1920's and 30's 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 was 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 ~~and~~ ^{and} embodied through Tom and Daisy, socially, the reality of achieving his dream was anticlimactic compared to his expectations.

Caldwell

In conclusion, ~~The Great Gatsby~~ presents the powers of dreams

		through Harry, a young man who loves a girl of his dreams and is so strongly convinced of her existence has planned their marriage without a shred of reality to back up his choice - pure belief in his dream. Personally I believe he'll realise she doesn't exist and go home from the lake with his friend, the narrator from whom we learn Harry's inner thoughts from. Fitzgerald's presentation of the power of dreams is through Gatsby and the anticlimactical realisation he faces once achieving a dream he has been longing after for five years. He presents dreams as driving forces for working and better realities people can imagine for escapism, but is critical nonetheless of the naivety that surrounds people who pin everything on dreams, on the Patschered Mark is, 'The American Dream.'
		(FAKE NEWS)

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

T)	In 'The Great Gatsby', dreams are presented as unattainable, but also motivational, as they allow people to never give up on what they are searching for. This relates to Gatsby's dream to be with Daisy, Myrtle's dream to be with have a normal family, and Harry's dream to find his ideal woman, as well as the the abstract American Dream.
	Fitzgerald presents Gatsby's dream to be with Daisy as powerful and motivational, but also unattainable. This is revealed when Gatsby reaches out towards the "green light". The light is symbolic of many things in the novel, as it represents the desire to go forward, innocence, envy, and most importantly, money. Gatsby's

confidence in ~~the~~ being with Daisy also relates to the extract, where Harry 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 "Marie Antoinette 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~~ 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, ~~in~~ in the form of the Wall Street Crash in 1929. Furthermore, the phrase, "His career as Trimalchio was over" ~~suggests that~~ alludes to the fact that Fitzgerald had originally planned on calling his novel "Trimalchio in West Egg". Gatsby's death signalled the end of the American Dream, as it highlights that no amount of money can make a dream come true. Nick is also aware of this, as he acknowledges, "a sense of the fundamental decencies is parcelled out unequally 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 Judy, only to find that she is unhappily married. Tony Tanner 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 ~~she~~ her story is both introduced and concluded in the Valley of Ashes, which takes inspiration from T.S. Eliott'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 [and] white curtains". Myrtle

attempts to escape the poor world of ashes "with a sort of compact Main Street next to nothing" and enter the world of commercialism and materialism. This is revealed when she buys a copy of a gossip magazine and a small dog, as this makes her feel more included in a world she does not fully recognise. The concept of materialism relates to 'The Dream', as Harry invests in two expensive rings in order to make his dream become a reality. While Myrtle desperately tries to escape her social class and husband, ~~she is reminded by~~ readers are reminded by Fitzgerald, through Nick, that Myrtle is a married woman, by having Nick refer to her as "Mrs Wilson". Her desire to escape and find stability is shattered by Tom's characteristics. His "carelessness" and ability to "smash up things and people... and crawl back to [his] money" directly contrast Myrtle's dream of settling down. Tom and Daisy are described as "drifting here and there" and "restless", which further opposes Myrtle's wishes. While Myrtle attempts to

break free of her social class and emulate Daisy's lifestyle, Tom uses her for his own sexual gain. When Myrtle is first described, she is wearing "a crepe dress" around her "thickish figure". This contrasts with Daisy's "white... innocence". Even their names oppose with each other, as Daisy symbolises beauty and innocence, whereas a myrtle is a low shrub. Her death in the Valley of Ashes highlights that she died where she began and was never able to live out the dream she truly wanted.

Overall, Fitzgerald presents the power of dreams as strong, but also destructive. They are all unattainable because they revolve around a corrupt concept: the American Dream, which Gatsby is the personification of.

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. [30]

Exemplar 8

Level 4, 18 marks

		In 'The Bloody Chamber' and 'Other Stories' Carter presents violence in through various factors such as sex and beauty, inspired by the second wave gothic of 1970.
		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 the violence as beautiful. We first see this through the gift in which is bought for the girl, a choker which is described transgressively 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 'Marquis de Sade' who wrote a book on the resemblance between sex and violence. Violence is also presented in The Bloody Chamber through the plot line 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 trolls

reaction 'towards the blood' is almost like he wants it, similarly to the marquis.

murderer

* = uses the imperative

Violence is presented in Carter's short story 'The Werewolf' as she inverts the ~~plot~~ by making it the girl herself, unlike in Perrault's 'Red Riding Hood', in which the girl is much more passive. For example, through the symbol of the knife, the girl's mother ~~uses~~ ^{uses} her to 'take your father's hunting knife'. This already inverts the traditional fairy tale by making the girl a lot more violent. Yet it does not stop here as the girl has a formal encounter with the wolf, and instead of being scared she 'slashed off its right forepaw' for self defence. Carter may have done this ~~to~~ inspired by the second wave feminism of 1970, as in the extract from the trail, which ~~is~~ was only in 1940, the girl is presented as a lot weaker than the girl in Carter's story, ~~for~~ 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 Snow Child' as ~~the count is shown~~ ^{the count is shown} to use physical violence in order to feel

in control. Carter uses the noun phrase in the ~~opening~~ story. He emphasises how the girl is vulnerable 'thrust his virile member into the dead girl'. The desires of the Count are significant as they prove the deeper desires of men are taboo and event just sexual but lead to violence. 'I wish I had a girl as white as snow' 'I wish I had a girl as red as blood' these wishes and desires could metaphorically be the transgressive desire of virginity and murder, which is exactly what the Count gets. The idea of physical violence relates to the extract from the troll as 'The Troll was eating a lady' this could be interpreted to be sexual or murder. It is also significant that the girl 'appears to have fainted' as like the Snow Child, where 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 Morax and the troll could be metaphors for predatory males, using

violence in order to achieve desires that either may be violent or sexual, they do this by making sure the female can't fight back, such as locking them away or making sure they're knackered.

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. [30]

Exemplar 1

Level 6, 29 marks

9)	<p>Both 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.</p> <p>In the extract, Bova uses an a ^{series} of simple sentences to demonstrate how THX felt 'different' after his experiences with LUH, as '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 'twice 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, as retention the sexual act had been retained ^{portrayed} by the party ^{Party} as dirty, 'like having an anema'. In 1984, marriages 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 privation induced hysteria is desirable, ^{because} as it can be transformed into war-fever and leadership'. Orwell shows ^{shows} how the Party's oppressive approach to sexual relationships allows them to harvest these heightened emotions into acts like the 'two minutes hate', satirising how many dictatorial regimes of the 20th Century, such as Hitler and Stalin ^{Hitler and Stalin}, Nazism, commonly 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 countries issues. Therefore, Orwell seeks to highlight this method of control to caution future generations of the manipulative</p>
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Control of 'authoritarian regimes'.

Furthermore, both Beva and Orwell demonstrate how ^{relationships} ~~one~~ had been almost eradicated, with the only focus in life becoming the existence

and appraisal of the ruling power's orders. Beva presents how THX colleagues 'didn't touch him' and 'LHJ was the one who counted', presenting how THX had been deprived of any relationships for so long, that his ~~own~~ interactions with LHJ had awoken in him ~~a~~ the human instinctive desire for ~~sets~~ communication, to the obsessive point where 'she was the only one that mattered'. This mirrors Orwell's novel, by which Winston's previous sexual relationship was 'like embracing a jointed wooden image', as the only purpose of his marriage to Katherine was to reproduce and fulfill their 'duty to the Party'. Orwell's satirical message resonates ~~the methods of~~ ^{how} ~~dictatorial~~ governments often control the marital relationship and reproduction, satirising 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~~ by 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 regimes in this modern era.

Moreover, both Beva and Orwell present how relationships are always under surveillance, as THX expresses his concerns ^{that 'they'll spot her' (bridge)} ~~if LHJ approaches~~ him in 'the hubbub of the scurrying masses'. Similarly, ^{when} Julia and Winston can only meet privately, away from 'telescreens' and 'microphones', which can 'never be turned off completely'. They believe they have escaped the surveillance radar in the solstice 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', ^{at first,} 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' maintain, satirising the activity of similar bodies, such as the Gestapo

and Cheska, both acting under totalitarian governments. Orwell presents how relationships are impossible to maintain under the constant, watchful eye of authoritarian powers, as their surveillance mechanisms never fail to reconcile those that go so far as to reject conforming to the party line.

Additionally, both Orwell and Bova present how relationships between humans have become almost insignificant in the fast-paced, work focused, dystopias. In the passage the syndetic listing of 'the babble of voices' and 'the tensions of work', exemplify the hectic lifestyle of THX, by shared by those in the 'scurrying masses' following the constant orders 'do not stop' and 'do not linger'. Orwell similarly demonstrates how relationships have been drowned out by the focus and adoration of the Party, with Winston feeling isolated in ^{the} 'monstrous world', as he fails to maintain any real, solid relationships with work colleagues or anyone but Julia. Perhaps, Orwell was cautioning readers about the neglect of relationships as a result of devoting your life to work and a hectic existence, an essential message of humanity that the 21st Century have ignored, with our lifestyles accelerating with work and technological advancements that has caused us to drown out the ~~essence~~ essence of close relationships more than ever.

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

Level 4, 18 marks

9	In the extract, the speaker does not have a specific name however is called "THX" this highlights how therefore whoever the is they are unable to have their own identity, meaning just like in 1984 they
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are being controlled. ~~It~~ It is shown that everyone else as well as ~~the~~ 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 ~~are~~ 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 ~~Hitler~~ 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 links to 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 its subjects to have their own mind, therefore destroying the concept of the body's 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"~~ "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 the relationship Winston and everyone else has with their own identity and rights.

Orwell also presents the relationship that the subjects of 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 watches everything you do, waiting for you to slip up and ~~that~~ they can even "notice the slightest bit of free-thought". This ~~is~~ This would've been 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 Orwell's own fear over the world ~~begin~~ being controlled with technology, however in today's day and age technology does watch our every move 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 at 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 are not allowed

Winston and Julia they too are not allowed to be in a relationship. Orwell presents relationships to be dangerous in 1984 as the 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 subjects many desires.

The extract ~~has~~ states how "warnings went into the permanent record for review by control" this highlights how everything you do wrong is recorded and it 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 parties rules" ~~disappear~~ disappear and are never to be seen again". This insinuates the relationship between the party and its subjects and how they are controlled ~~at~~ by 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. [30]

Exemplar 6

Level 5, 23 marks

10.		'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 which 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 ^{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. Seelen is shown

10		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 Seelen 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 unfulfilling 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 whole 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

10		considered sinful in the 19th 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 emphasise 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 relationships 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 unfulfilling marriage. She thinks

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~~ the way she feels ~~when~~ when she sees the 'charm' of a woman confessing - this echoes her religious feeling with

		<i>Sally. Although Clarissa is doubtful</i>
		<i>about the romantic love between</i>
		<i>a man and a woman, she is convinced</i>
		<i>that her love for Sally was sincere.</i>

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

1.1.	In the 'The Reluctant Fundamentalist', Hamid explores the impact of terrorism through the the reactions of Changez towards 9/11, which contrasts to the reaction of the young Pakistani immigrant in 'Saffron Dreams'. The main impact of terrorism in B. 'The Reluctant Fundamentalist' is also explored through the reactions of America to 9/11, and the ways in which they dealt with it throughout the novel.
	At the beginning of the novel, Changez first tells us that "moving to New York felt so unexpectedly like coming home." This allows Hamid to portray to the reader that ^{the} 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 Changez. as when his first 9/11 happens ^{the event occurs} , he "smiled" and "as despicable as it may sound, my initial reaction was to be remarkably pleased." This g allows Hamid to portray the way in which this act of terrorism made Changez feel good, as "someone had so visibly brought
	America to her knees." The personification of America creates as a woman creates the idea of a weak country, which an individual for to should feel sympathetic towards, contributing contrasting to the reaction of

Changez. ~~The~~ Changez's reaction contrasts to the portrayal of the feelings of the young Pakistani immigrant, ~~where~~ 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 "sub" "subjected to verbal abuse by complete strangers." This relates to the way in which racism increased after 9/11 due to the ~~a~~ 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 "utter" "uncomfortable in my own face" feels more real ~~and~~ when the individual experiencing it is talking about it.

This idea of increased racism ~~shows the way~~ 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 ~~a~~ 9/11, where he stated that ~~we~~ America must "stand as a united nation" against the terrorists. ~~Howe~~ This contrasts to the speaker in 'Saffron Dreams' who repeats that "we live a sheltered existence", ~~and~~ contradicting the ideas of American imperialism, where America tries to extend its influence to as many countries as possible which ~~gives~~ allows them to gain more power. However the impact

of 9/11 weakens this American power, as portrayed by Changez who was "caught up in the symbolism of it all."

The American in the novel also portrays the impacts of terrorism on individuals. Hamid presents him as being very wary of his surroundings as Changez asks him "why do you sit with your back so close to the wall". This shows how closed off he is, in order to protect himself. As well as this, Changez often has to reassure him, also telling him that he "should not imagine we Pakistanis are all terrorists," as post 9/11, people of minority races were often searched or quarantined, especially at airports, due to the increased fear that one of them could be a terrorist.

During the novel as a whole, Hamid presents the impact of terrorism as being negative, and one which causes individuals of minority races to be discriminated against,

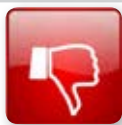
such as when Changez is called a ~~an~~ "F**king Arab". This shows that although patriotism increased, it did not take away from the detrimental effects of the terrorist incident, which can be seen throughout the extract from 'Saffron Dreams'. Hamid explores the impact through his use of language and Changez's reactions, as well as through the dramatic monologue form.

Examiner commentary

The candidate frames their comparison of set text and extract through the differing responses of individuals to terrorism, contrasting Changez' response to that of Abdullah's protagonist in the extract. Changez' 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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