

GCE

English Literature

H072/02: Drama and prose post-1900

AS Level

Mark Scheme for June 2022

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This mark scheme is published as an aid to teachers and students, to indicate the requirements of the examination. It shows the basis on which marks were awarded by examiners. It does not indicate the details of the discussions which took place at an examiners' meeting before marking commenced.

All examiners are instructed that alternative correct answers and unexpected approaches in candidates' scripts must be given marks that fairly reflect the relevant knowledge and skills demonstrated.

Mark schemes should be read in conjunction with the published question papers and the report on the examination.

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MARKING INSTRUCTIONS

PREPARATION FOR MARKING SCORIS

1. Make sure that you have accessed and completed the relevant training packages for on-screen marking: *Scoris Assessor Online Training*; *OCR Essential Guide to Marking*.
2. Make sure that you have read and understood the mark scheme and the question paper for this unit. These are posted on the RM Cambridge Assessment Support Portal <http://www.rm.com/support/ca>
3. Log-in to Scoris and mark the 10 practice scripts and the 10 standardisation scripts.

YOU MUST MARK 10 PRACTICE AND 10 STANDARDISATION SCRIPTS BEFORE YOU CAN BE APPROVED TO MARK LIVE SCRIPTS.

MARKING

1. Mark strictly to the mark scheme.
2. Marks awarded must relate directly to the marking criteria.
3. The schedule of dates is very important. It is essential that you meet the scoris 50% and 100%. If you experience problems, you must contact your Team Leader (Supervisor) without delay.
4. If you are in any doubt about applying the mark scheme, consult your Team Leader by telephone or the Scoris messaging system, or by email.

5. **Crossed Out Responses**

Where a candidate has crossed out a response and provided a clear alternative then the crossed out response is not marked. Where no alternative response has been provided, examiners may give candidates the benefit of the doubt and mark the crossed out response where legible.

Rubric Error Responses – Optional Questions

Where candidates have a choice of question across a whole paper or a whole section and have provided more answers than required, then all responses are marked and the highest mark allowable within the rubric is given. Enter a mark for each question answered into RM assessor, which will select the highest mark from those awarded. *(The underlying assumption is that the candidate has penalised themselves by attempting more questions than necessary in the time allowed.)*

Longer Answer Questions (requiring a developed response)

Where candidates have provided two (or more) responses to a medium or high tariff question which only required a single (developed) response and not crossed out the first response, then only the first response should be marked. Examiners will need to apply professional judgement as to whether the second (or a subsequent) response is a 'new start' or simply a poorly expressed continuation of the first response.










6. Always check the pages (and additional objects if present) at the end of the response in case any answers have been continued there. If the candidate has continued an answer there then add a tick to confirm that the work has been seen.
7. Award No Response (NR) if:
- there is nothing written in the answer space.
- Award Zero '0' if:
- anything is written in the answer space and is not worthy of credit (this includes text and symbols).
- Team Leaders must confirm the correct use of the NR button with their markers before live marking commences and should check this when reviewing scripts.
8. The Scoris **comments box** is used by your Team Leader to explain the marking of the practice responses. Please refer to these comments when checking your practice responses. **Do not use the comments box for any other reason.** If you have any questions or comments for your Team Leader, use the phone, the Scoris messaging system, or email.
9. Assistant Examiners will send a brief report on the performance of candidates to your Team Leader (Supervisor) by the end of the marking period. The Assistant Examiner's Report Form (AERF) can be found on the RM Cambridge Assessment Support Portal (and for traditional marking it is in the *Instructions for Examiners*). Your report should contain notes on particular strengths displayed as well as common errors or weaknesses. Constructive criticism of the question paper/mark scheme is also appreciated.


10. For answers marked by levels of response:

- a. **To determine the level** – start at the highest level and work down until you reach the level that matches the answer
- b. **To determine the mark within the level**, consider the following:

Descriptor	Award mark
On the borderline of this level and the one below	At bottom of level
Just enough achievement on balance for this level	Above bottom and either below middle or at middle of level (depending on number of marks available)
Meets the criteria but with some slight inconsistency	Above middle and either below top of level or at middle of level (depending on number of marks available)
Consistently meets the criteria for this level	At top of level

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

Annotation	Meaning
	Blank Page – this annotation must be used on all blank pages within an answer booklet (structured or unstructured) and on each page of an additional object where there is no candidate
	Positive Recognition
	Assessment Objective 1
	Assessment Objective 2
	Assessment Objective 3
	Assessment Objective 4
	Assessment Objective 5
	Attempted or insecure
	Analysis

DET	Detailed
E	Effect
EXP	Expression
LNK	Link
Q	Answering the question
V	View
	Relevant but broad, general or implicit

12. Awarding Marks

The specific task-related guidance containing indicative content for each question will help you to understand how the level descriptors may be applied. However, this indicative content does not constitute the full mark scheme: it is material that candidates might use. For each specific task, the intended balance between different assessment objectives is clarified in both the level descriptors and the respective guidance section; dominant assessment objectives are flagged, or where assessment objectives are equally weighted this is made explicitly clear.

(iii) Each question is worth 30 marks.

(ii) For each answer, award a single overall mark out of 30, following this procedure:

- refer to the question-specific Guidance for likely indicative content
- using the level descriptors for the appropriate section, make a holistic judgement to locate the answer in the appropriate level descriptor: how well does the candidate address the question? Use the 'best fit' method, as in point 10 above
- place the answer precisely within the level, considering the relevant AOs
- bearing in mind the weighting of the AOs, adjust the answer within the level and award the appropriate mark out of 30.

Note: Mark positively. Use the lowest mark in the level only if the answer is borderline / doubtful. Use the full range of marks, including at the top and bottom ends of the mark range.

(iii) When the complete script has been marked:

- if necessary, follow the instructions concerning rubric infringements;
- add together the marks for the two answers, to arrive at the total mark for the script.

Rubric Infringement

Candidates may infringe the rubric in one of the following ways:

- only answering one question;
- answering two questions from Section 1 or two from Section 2;
- answering more than two questions.

If a candidate has written three or more answers, mark all answers and award the highest mark achieved in each Section of the paper.

These are the **Assessment Objectives** for the English Literature specification as a whole.

AO1	Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression.
AO2	Analyse ways in which meanings are shaped in literary texts.
AO3	Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.
AO4	Explore connections across literary texts.
AO5	Explore literary texts informed by different interpretations.

WEIGHTING OF ASSESSMENT OBJECTIVES

The relationship between the components and the Assessment Objectives of the scheme of assessment is shown in the following table:

Component	% of AS level					
	AO1	AO2	AO3	AO4	AO5	Total
Shakespeare and poetry pre-1900 (H072/01)	15%	20%	5%	5%	5%	50%
Drama and prose post-1900 (H072/02)	15%	10%	15%	5%	5%	50%
	30%	30%	20%	10%	10%	100%

Level Descriptors Section 1: Drama

AO1 and AO3 are the dominant assessment objectives for this section. The weightings for the Assessment Objectives in this section are:

AO1 – 30%

AO3 – 30%

AO2 – 20%

AO5 – 20%

Level 6: 26–30 marks

AO1 (30%)	<ul style="list-style-type: none"> Excellent and consistently detailed understanding of text and question; well structured, coherent and detailed argument consistently developed. Consistently fluent and accurate writing in appropriate register with critical concepts and terminology used accurately and consistently.
AO3 (30%)	<ul style="list-style-type: none"> Consistently developed and consistently detailed understanding of the significance and influence of the contexts in which literary texts are written, as appropriate to the question. Consistently developed and consistently detailed understanding of the significance and influence of the contexts in which literary texts are received, as appropriate to the question.
AO2 (20%)	<ul style="list-style-type: none"> Well developed and consistently detailed discussion of effects (including dramatic effects) of language, form and structure. Excellent and consistently effective use of analytical methods and consistently effective use of quotations and references to text, critically addressed, blended into discussion.
AO5 (20%)	<ul style="list-style-type: none"> Judgement consistently informed by exploration of different interpretations of the text.

Level 5: 21–25 marks

AO1 (30%)	<ul style="list-style-type: none"> Good and secure understanding of text and question; well-structured argument with clear line of development. Good level of coherence and accuracy of writing, in appropriate register with critical concepts and terminology used accurately.
AO3 (30%)	<ul style="list-style-type: none"> Good, clear evaluation of the significance and influence of the contexts in which literary texts are written, as appropriate to the question. Good, clear evaluation of the significance and influence of the contexts in which literary texts are received, as appropriate to the question.
AO2 (20%)	<ul style="list-style-type: none"> Developed and good level of detail in discussion of effects (including dramatic effects) of language, form and structure. Good use of analytical methods and good use of quotations and references to text, generally critically addressed.
AO5 (20%)	<ul style="list-style-type: none"> Good level of recognition and exploration of different interpretations of the text.

Level 4: 16–20 marks

AO1 (30%)	<ul style="list-style-type: none"> Competent understanding of text and question; straightforward arguments competently structured. Clear writing in generally appropriate register with critical concepts and terminology used appropriately.
AO3 (30%)	<ul style="list-style-type: none"> Competent understanding of the significance and influence of the contexts in which literary texts are written, as appropriate to the question. Competent understanding of the significance and influence of the contexts in which literary texts are received, as appropriate to the question.
AO2 (20%)	<ul style="list-style-type: none"> Generally developed discussion of effects (including dramatic effects) of language, form and structure. Competent use of analytical methods and competent use of illustrative quotations and references to support discussion.
AO5 (20%)	<ul style="list-style-type: none"> Answer informed by some reference to different interpretations of the text.

Level 3: 11–15 marks

AO1 (30%)	<ul style="list-style-type: none"> Some understanding of text and main elements of question; some structured argument evident, lacking development and/or full illustration. Some clear writing, some inconsistencies in register with some appropriate use of critical concepts and terminology.
AO3 (30%)	<ul style="list-style-type: none"> Some understanding of the significance and influence of contexts in which literary texts are written, as appropriate. Some understanding of the significance and influence of contexts in which literary texts are received, as appropriate.
AO2 (20%)	<ul style="list-style-type: none"> Some attempt to develop discussion of effects (including dramatic effects) of language, form and structure. Some attempt at using analytical methods and some use of quotations/references as illustration.
AO5 (20%)	<ul style="list-style-type: none"> Some awareness of different interpretations of the text.

Level 2: 6–10 marks

AO1 (30%)	<ul style="list-style-type: none"> Limited understanding of text and partial attempt at question; limited attempt to structure discussion; tendency to lose track of argument. Inconsistent writing, frequent instances of technical error, limited use of appropriate register with limited use of critical concepts and terminology.
AO3 (30%)	<ul style="list-style-type: none"> Limited understanding of the significance and influence of the contexts in which literary texts are written, as appropriate to the question. Limited understanding of the significance and influence of the contexts in which literary texts are received, as appropriate to the question.
AO2 (20%)	<ul style="list-style-type: none"> Limited discussion of effects (including dramatic effects) of language, form and structure. Description or narrative comment; limited use of analytical methods and limited or inconsistent use of quotations, uncritically presented.
AO5 (20%)	<ul style="list-style-type: none"> Limited awareness of different interpretations of the text.

Level 1: 1–5 marks

AO1 (30%)	<ul style="list-style-type: none"> Very little or no connection with text; question disregarded; undeveloped, very fragmentary discussion. Persistent serious writing errors inhibit communication of meaning; very little or no use of appropriate register with persistently inaccurate or no use of critical concepts and terminology.
AO3 (30%)	<ul style="list-style-type: none"> Very little reference (and likely to be irrelevant) or no understanding of the significance and influence of the contexts in which literary texts are written, as appropriate to the question. Very little reference (and likely to be irrelevant) or no understanding of the significance and influence of the contexts in which literary texts are received, as appropriate to the question.
AO2 (20%)	<ul style="list-style-type: none"> Very little or no relevant discussion of effects (including dramatic effects) of language, form and structure. Only very infrequent phrases of commentary; very little or no use of analytical methods and very few quotations (e.g. 1 or 2) used (and likely to be incorrect), or no quotations used.
AO5 (20%)	<ul style="list-style-type: none"> Very little or no awareness of different interpretations of the text.

0 = No response, or no response worthy of credit.

Level Descriptors Section 2: Prose

AO1 and AO3 are the dominant assessment objectives for this section. The weightings for the Assessment Objectives in this section are:

AO1 – 30%

AO3 – 30%

AO2 – 20%

AO4 – 20%

Level 6: 26–30 marks

AO1 (30%)	<ul style="list-style-type: none"> Excellent and consistently detailed understanding of text and question; well structured, coherent and detailed argument consistently developed. Consistently fluent and accurate writing in appropriate register with critical concepts and terminology used accurately and consistently.
AO3 (30%)	<ul style="list-style-type: none"> Consistently developed and consistently detailed understanding of the significance and influence of the contexts in which literary texts are written, as appropriate to the question. Consistently developed and consistently detailed understanding of the significance and influence of the contexts in which literary texts are received, as appropriate to the question.
AO2 (20%)	<ul style="list-style-type: none"> Well developed and consistently detailed discussion of effects of language, form and structure. Excellent and consistently effective use of analytical methods with consistently effective use of quotations and references to text, critically addressed, blended into discussion.
AO4 (20%)	<ul style="list-style-type: none"> Excellent and consistently detailed analysis of connections between the set text and the unseen passage.

Level 5: 21–25 marks

AO1 (30%)	<ul style="list-style-type: none"> Good and secure understanding of text and question; well-structured argument with clear line of development. Good level of coherence and accuracy of writing, in appropriate register with critical concepts and terminology used accurately.
AO3 (30%)	<ul style="list-style-type: none"> Good, clear evaluation of the significance and influence of the contexts in which literary texts are written, as appropriate to the question. Good, clear evaluation of the significance and influence of the contexts in which literary texts are received, as appropriate to the question.
AO2 (20%)	<ul style="list-style-type: none"> Developed and good level of detail in discussion of effects of language, form and structure. Good use of analytical methods and good use of quotations and references to text, generally critically addressed.
AO4 (20%)	<ul style="list-style-type: none"> Good, clear analysis of connections between the set text and the unseen passage.

Level 4: 16–20 marks

AO1 (30%)	<ul style="list-style-type: none"> Competent understanding of text and question; straightforward arguments competently structured. Clear writing in generally appropriate register with critical concepts and terminology used appropriately.
AO3 (30%)	<ul style="list-style-type: none"> Competent understanding of the significance and influence of the contexts in which literary texts are written, as appropriate to the question. Competent understanding of the significance and influence of the contexts in which literary texts are received, as appropriate to the question.
AO2 (20%)	<ul style="list-style-type: none"> Generally developed discussion of effects of language, form and structure. Competent use of analytical methods and competent use of illustrative quotations and references to support discussion.
AO4 (20%)	<ul style="list-style-type: none"> Competent discussion of connections between the set text and the unseen passage.

Level 3: 11–15 marks

AO1 (30%)	<ul style="list-style-type: none"> Some understanding of text and main elements of question; some structured argument evident, lacking development and/or full illustration. Some clear writing, some inconsistencies in register with some appropriate use of critical concepts and terminology.
AO3 (30%)	<ul style="list-style-type: none"> Some understanding of the significance and influence of the contexts in which literary texts are written, as appropriate to the question. Some understanding of the significance and influence of the contexts in which literary texts are received, as appropriate to the question.
AO2 (20%)	<ul style="list-style-type: none"> Some attempt to develop discussion of effects of language, form and structure. Some attempt at using analytical methods and some use of quotations/references as illustration.
AO4 (20%)	<ul style="list-style-type: none"> Some attempt to develop discussion of connections between the set text and the unseen passage.

Level 2: 6–10 marks

AO1 (30%)	<ul style="list-style-type: none"> Limited understanding of text and partial attempt at question; limited attempt to structure discussion; tendency to lose track of argument Inconsistent writing, frequent instances of technical error, limited use of appropriate register with limited use of critical concepts and terminology
AO3 (30%)	<ul style="list-style-type: none"> Limited understanding of the significance and influence of the contexts in which literary texts are written, as appropriate to the question Limited understanding of the significance and influence of the contexts in which literary texts are received, as appropriate to the question
AO2 (20%)	<ul style="list-style-type: none"> Limited discussion of effects of language, form and structure Description or narrative comment; limited use of analytical methods and limited or inconsistent use of quotations, uncritically presented
AO4 (20%)	<ul style="list-style-type: none"> Limited attempt to develop discussion of connections between the set text and the unseen passage.

Level 1: 1–5 marks

AO1 (30%)	<ul style="list-style-type: none"> Very little or no connection with text; question disregarded; undeveloped, very fragmentary discussion. Persistent serious writing errors inhibit communication of meaning; very little or no use of appropriate register with persistently inaccurate or no use of critical concepts and terminology.
AO3 (30%)	<ul style="list-style-type: none"> Very little reference (and likely to be irrelevant) or no understanding of the significance and influence of the contexts in which literary texts are written, as appropriate to the question. Very little reference (and likely to be irrelevant) or no understanding of the significance and influence of the contexts in which literary texts are received, as appropriate to the question.
AO2 (20%)	<ul style="list-style-type: none"> Very little or no relevant discussion of effects of language, form and structure. Only very infrequent phrases of commentary; very little or no use of analytical methods and very few quotations (e.g. 1 or 2) used (and likely to be incorrect), or no quotations used.
AO4 (20%)	<ul style="list-style-type: none"> Very little or no relevant discussion of connections between the set text and the unseen passage.

0 = No response, or no response worthy of credit.

Question		Guidance	Marks
1	(a)	<p>Noel Coward: <i>Private Lives</i> ‘The play presents four characters in need of love and care.’ How far and in what ways do you agree with this view of <i>Private Lives</i>?</p> <p>In Section 1, the equally dominant assessment objectives are: AO1 and AO3.</p> <p>AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Answers will also be assessed for AO2, Analyse ways in which meanings are shaped in literary texts; and AO5, Explore literary texts informed by different interpretations.</p> <p>Coward’s play is revived more often than any other on the West End stage. This cannot be because it is heartless or mechanical, though the brilliantly symmetrical (and simple) structure may suggest these apparently dysfunctional characters are playing some sort of game. Amanda and Elyot’s backstory suggests that though neither can live without the other they have always been bad at keeping the relationship going. The long altercation in Act 2 (if that is what it is) suggests that tenderness comes at a price: Elyot’s cruelly diverting humour or Amanda’s predilection for avoiding permanence. When they are about to make love she thinks of her digestion. Both characters rise to romantic bait when dangled before them: memories of moonlight and high life on the Riviera, the band playing cheap music to potent effect. Even then there have to be jokes that the Taj Mahal looked like a biscuit tin. Candidates may conclude these are characters made for each other, unwittingly seeking care from each other, but always fighting against it. The juniors, Victor and Sybil, have been picked out as surrogate Elyots and Amandas, taken as lovers but buffeted about in rebound relationships. All four characters are prepared to start over, but curtail the growth of love with violence or snide remarks: there is plenty of scope for tenderness and positive thinking. Assessors will be alert to responses covering all four protagonists. Context may feature the cut-glass wit and overwhelming ‘style’ of the 1920s. Good productions bring out an undertow of seriousness and tenderness in the play and good answers may connect with this.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates’ answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 1: Drama.</p>	30

Question		Guidance	Marks
1	(b)	<p>Noel Coward: <i>Private Lives</i> 'In some ways the two women are more allies than rivals.' In the light of this comment, discuss the roles of Sybil and Amanda in <i>Private Lives</i>.</p> <p>In Section 1, the equally dominant assessment objectives are: AO1 and AO3.</p> <p>AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. Answers will also be assessed for AO2, Analyse ways in which meanings are shaped in literary texts; and AO5, Explore literary texts informed by different interpretations.</p> <p>Amanda is a dominatrix in need of a plaything. Throughout the play she underestimates Sybil while remaining intrigued by her. For much of the play Sybil tends to retreat into her stereotype as flapper, and to avoid joining in witty exchanges with Amanda. Her wariness may stem from Amanda's initially very low opinion of her as flatter than Norfolk. There is also a tendency in Act One for Amanda to judge her as a ridiculous mistake on Elyot's part, belittling both his taste and deficiencies as a lover. In the last act the two women are closer to complicity, exiting conspiratorially, returning together, though Sybil continues to contribute fashionable gossip when she really ought to be examining relationships. But the common enemy is Elyot, and they come close to forming an alliance. Amanda gives her a big moment, displaying 'feminine determination' when she very publically postpones her divorce from Elyot, and there are faint hints of sisterhood late in the text which candidates may apply twenty-first century sensitivities to. Some may even explore the value or role of a text which seems determined to pit women against each other. Candidates may see the play as essentially a series of glittering put-downs of the younger by the older woman, without too much creative interaction developing. This is a perfectly reasonable approach. Context may feature 1920s liberal attitudes to marriage; the stylish emptiness of the flapper.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 1: Drama.</p>	30

Question		Guidance	Marks
2	(a)	<p>Tennessee Williams: <i>A Streetcar Named Desire</i></p> <p>‘Everyone in <i>A Streetcar Named Desire</i> shows a strong instinct for survival.’ How far and in what ways do you agree with this view of <i>A Streetcar Named Desire</i>?</p> <p>In Section 1, the equally dominant assessment objectives are: AO1 and AO3.</p> <p>AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Answers will also be assessed for AO2, Analyse ways in which meanings are shaped in literary texts; and AO5, Explore literary texts informed by different interpretations.</p> <p>As well as exploring the various characters’ motivations for survival, this may also be an opportunity to write about setting. The cosmopolitan backdrop of New Orleans, with its snatches of Jazz piano, altercations in various registers and voices, easy-going exchanges between a colourful ethnic mix. The town has adapted to a variety of peoples, lifestyles and musical tastes. The men are clearly survivors: Stanley has settled into Louisiana with its French heritage and Napoleonic code. He is quite capable of defending himself against Blanche, both her snobbery and her charm. The apparently inexperienced Mitch defends himself adequately against Blanche’s sexual past, while Stella is born to feel deeply and manages to do so by a making a number of astute compromises in her various relationships with husband and sister in the course of the play. Blanche has clearly been good at shaping herself to her environment in the backstory, but the play proper finds her running out of road. Context may involve the way the play’s steamy setting (and staging) reflects the wider competitiveness of American life (ambition and neurosis), the way New Orleans, as here, often proves a haven for refugees from the problems of the Deep South; possibly a suggestion that the play shows Williams tapping into deep sexual needs and combats, and not everyone is going to survive.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates’ answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 1: Drama.</p>	30

Question		Guidance	Marks
2	(b)	<p>Tennessee Williams: <i>A Streetcar Named Desire</i></p> <p>‘Blanche represents beauty in an ugly, materialistic world.’ In the light of this comment, discuss the role of Blanche in <i>A Streetcar Named Desire</i>.</p> <p>In Section 1, the equally dominant assessment objectives are: AO1 and AO3.</p> <p>AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Answers will also be assessed for AO2, Analyse ways in which meanings are shaped in literary texts; and AO5, Explore literary texts informed by different interpretations.</p> <p>A lot of writing about Blanche focuses on the importance of her illusions, but here candidates are asked about whether or not she can sustain her challenging ideals, so previous essays on the need for her to avoid unpleasant truths will need to be reconstructed carefully. It will be fine to argue that Blanche doesn’t really ‘represent’ Beauty: her personal mythology is flawed and her sexual history, as teacher-seducer and at the army-camp, has generated its own streak of ‘ugly materialism’. But the stories she tells are of the glamour of a Beautiful World: in them she flees ‘epic fornications’, caressed by ‘Rosenkavalier’ youths under grand porticos, even if it all dwindles in practice to an ‘adorable little coloured paper lantern.’ She is also aware of the ‘ugly, materialistic world’ of Stanley the Polack, the ‘gaudy seed-bearer’, with a sexual cry like a baying hound, playing poker with his swine friends. Blanche is every inch the tragic victim, a ‘soft person’ needing to court the favour of the hard as nails. But she too can handle a broken bottle in the rape scene. Some will feel that Blanche’s dilemma is essentially a Romantic one: the difficulty of adjusting to time passing, the need to reconcile possibility with actuality. Context may include the pressure to achieve in America; the pressure on women to conform to both parts of the Madonna/whore stereotype; the hidden violence of a city where ‘the night is filled with inhuman voices like cries in a jungle.’</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates’ answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 1: Drama.</p>	30

Question		Guidance	Marks
3	(a)	<p>Harold Pinter: <i>The Homecoming</i> ‘Pinter is writing about a group of men who don’t know how to converse with women.’ How far and in what ways do you agree with this view of <i>The Homecoming</i>?</p> <p>In Section 1, the equally dominant assessment objectives are: AO1 and AO3.</p> <p>AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Answers will also be assessed for AO2, Analyse ways in which meanings are shaped in texts; and AO5, Explore literary texts informed by different interpretations.</p> <p>The play reveals a household in which dialogue jostles for the alpha male role: this is unreconstructed life before the sexual revolution. There are no women; there haven’t been any for a long time. Parenting seems to have been male too: cuddles, beatings and the sentimental glow of bath-night. Sam is adapted to the homosocial world of the businessmen he chauffeurs. The boys think of women as prostitutes or angels. Ruth’s introduction is seismic. After drawing out some of his most brutal misogynistic fantasies (or confessions), Ruth ‘takes’ Lenny with a simple glass of water. Teddy lets her go with words of chilly courtesy. Joey doesn’t say much to women, just pumps them like irons in his bedroom. Ruth is more than a match for all of them. Pinter has written one of the great plays about men without women. Ruth is able to dictate her terms when she goes into business with the whole household, and the boys fall into line like meek children, give or take a few more misogynistic insults from the patriarch, Max: ‘where’s the whore?’, that ‘big slag’. They may not know how to talk to women, except to set them up as prostitutes, or a source of ‘gravy’. They might think appropriate names for their sister-in-law are ‘Dolores’ and ‘Spanish Jacky’. But they like a woman around, and they can do her bidding. Context may include the impact of sexual freedom in the sixties; demotic speech of the period; the old East End.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates’ answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 1: Drama.</p>	30

Question	Guidance	Marks
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3	(b)	<p>Harold Pinter: <i>The Homecoming</i> 'Much of the play's dramatic effect comes from the contrast between the coarseness of Max and his quietly spoken brother Sam.' How far and in what ways do you agree with this view of the roles of Max and Sam in <i>The Homecoming</i>?</p> <p>In Section 1, the equally dominant assessment objectives are: AO1 and AO3.</p> <p>AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Answers will also be assessed for AO2, Analyse ways in which meanings are shaped in texts; and AO5, Explore literary texts informed by different interpretations.</p> <p>Sam is an observant chauffeur with a carefully managed veneer of politeness. He has made a career out of behaving with judicious subservience to his clients. Max is a roistering loudmouth who fills the air with the pressures of his impending senility. Sam's quiet needling regularly gets under Max's skin, particularly on the subject of that household deity, Max's crony Mac, who doesn't seem to have impressed Sam: 'He was a lousy stinking rotten loudmouth. An uncouth sodding runt. Mind you, he was a good friend of yours.' This suggests that Sam is not just a tidy-minded listener. He has an outburst in each act, swinging under Max's guard. Max fights back, disparaging Sam as sexless, or worse ('bending for toffee apples' – whatever that means). Sam's pampered Humber Super Snipe doesn't really cut it in this household of call-girls, boxing-gyms and the butcher's slab. Some may suggest Sam represents the feminine side of the family the boors have ignored or misrepresented. He rustles about in the first act and reels about in the second, but he is never quite silenced or forgotten, even if he becomes less effective as a distraction (or goad) for Max after Ruth appears. Sam's most devastating impact is to provide alternative versions of Max's East End heroics, especially the suggestion that Max's alter ego Mac seduced the play's Universal Mother, Jessie. Context might include attitudes to homosexuality; class attitudes in the sixties; the Pinter pause, and the impact of sub-text.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 1: Drama.</p>	30
Question	Guidance		Marks

4	(a)	<p>Alan Bennett: <i>The History Boys</i></p> <p>‘Good teaching always comes at a cost.’ How far and in what ways do you agree with this comment on <i>The History Boys</i>?</p> <p>In Section 1, the equally dominant assessment objectives are: AO1 and AO3.</p> <p>AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression, and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Answers will also be assessed for AO2, Analyse ways in which meanings are shaped in literary texts; and AO5, Explore literary texts informed by different interpretations.</p> <p>Hector doesn’t seem to do the boys or their education much harm. His lessons are inventive and he imparts plenty of high-powered literary material. Hector’s downside is that he doesn’t really believe in education (‘education as the enemy of education’) - if that matters - and he demands mechanical sexual relief from his pupils (‘lukewarm attentions’). Irwin, by contrast, teaches nothing except how to capture attention. This is flavour of the month in the eighties, but Irwin’s own work as a historian amounts to little more than bad jokes about monastery sewage and his love of paradox leads to complaints when he tries to rehabilitate the Nazis, though he reminds us that good teachers are often ‘meretricious’. He also lies about his Oxbridge past. Neither man is happy with his homosexuality. Hector has a disconcertingly hidden wife and Irwin struggles to consummate his infatuation with Dakin. The cost of Mrs Lintott’s ‘good teaching’ is that she is almost permanently disregarded. The headmaster assumes that everything has a price: the independent sector has been buying in good teachers for years. So he parachutes Irwin over the shoulders of his staff-room’s workhorses, building resentments. The play carefully calibrates the cost of the boy’s success. But they all make it to Oxbridge. The great scene where Hector discusses Hardy’s ‘Drummer Hodge’ with Posner suggests that moments of perfect empathy in education cost nothing at all. Context might include approaches to education after World War Two; the allure of Oxbridge; materialism under Mrs Thatcher.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates’ answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 1: Drama.</p>	30
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Question		Guidance	Marks
4	(b)	<p>Alan Bennett: <i>The History Boys</i></p> <p>‘Surely Mrs Lintott is this play’s real hero?’ How far and in what ways do you agree with this view of the role of Mrs. Lintott in <i>The History Boys</i>?</p> <p>In Section 1, the equally dominant assessment objectives are: AO1 and AO3.</p> <p>AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Answers will also be assessed for AO2, Analyse ways in which meanings are shaped in literary texts; and AO5, Explore literary texts informed by different interpretations.</p> <p>Dorothy (‘Totty’) Lintott is arguably the play’s chorus: a salt-of-the-earth middle-of-the road teacher, side-lined by changing fashions in education, and supplying a commentary of folk wisdom and cynicism as required, often in very salty language. She offers a feminine take on the dominant homosexual (-social?) atmosphere in the school. In some ways she represents silent voices beyond the play, as she is the only female character who speaks. Her nickname ‘Totty’ works on a number of ironic levels, and she doesn’t resent it. She recognises the limitations of her subject, History, as a record of male ineptitude. She isn’t interested in the fecund garrulity of Hector’s methods, nor in Irwin’s rhetoric steaming up the window-panes. She can’t see anything special about Oxbridge, save that the world is infatuated with it. She went to Durham and never felt impoverished, though her experiences there do sound (or are made to sound) a little dull, saving her poetic experience of the mist in the Cathedral. She is a voice of reason where the other teachers court danger. She is particularly good at shining daylight on Hector’s dubious magic: ‘A grope is a grope. It is not the Annunciation. You . . .twerp.’ Context might include the advantages and disadvantages of single sex education; faddy approaches to History; women in a man’s world in the twentieth century.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates’ answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 1: Drama.</p>	30

Question		Guidance	Marks
5	(a)	<p>Polly Stenham: <i>That Face</i></p> <p>‘The drama of the play depends too much on shock tactics.’ How far and in what ways do you agree with this view of <i>That Face</i>? [30]</p> <p>In Section 1, the equally dominant assessment objectives are: AO1 and AO3.</p> <p>AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Answers will also be assessed for AO2, Analyse ways in which meanings are shaped in literary texts; and AO5, Explore literary texts informed by different interpretations.</p> <p>Like many contemporary playwrights (notably Edward Albee in <i>Who’s Afraid of Virginia Woolf</i>, acknowledged to be a source) Polly Stenham uses the framework of realist drama and distends it into a series of melodramatic climaxes. The question invites close attention on the play’s structure, as well as focus on the way the most ‘shocking’ moments come over on stage. These are likely to include the students casual attitude to their education (parents bribe the schools to get them out of trouble) and the elaborate and nasty sequence with which the play opens, where Mia and Izzy seem to treat their school-fellow Alice as a post 9/11 terrorist. Martha’s manipulation of Henry is entirely inappropriate, and has long been resented by him. Her many weaknesses seem to have gone unchecked for too long. Izzy seems to have become involved in torturing for pleasure at a very tender age. The play concludes shockingly enough, with Martha suggesting she was only happy when she had Henry as a baby (‘That Face!’) to dominate, coaxing her son to become a baby again and wet himself in an agony of self-loathing. Some may feel that all this unpleasantness is justified, showing as it does in graphic detail how the ghastly sub-texts of life expose themselves in the lives of the privileged and self-aware. Others may think melodrama predominates, teasing the audience, or even that the play can only properly be enjoyed in a semi-escapist manner as a comedy, the humour providing a veil between us and the ghastly events. Context may involve the nature and responsibilities of privilege; the impact of boarding schools; imperfect parenting.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates’ answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 1: Drama.</p>	30

Question		Guidance	Marks
5	(b)	<p>Polly Stenham: <i>That Face</i></p> <p>‘Martha’s addictions are the key subject of <i>That Face</i>.’ In the light of this comment, discuss the roles of Martha in the play.</p> <p>In Section 1, the equally dominant assessment objectives are: AO1 and AO3.</p> <p>AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Answers will also be assessed for AO2, Analyse ways in which meanings are shaped in literary texts; and AO5, Explore literary texts informed by different interpretations.</p> <p>Martha is the core of <i>That Face</i>. Her misconceptions, addictions and self-indulgences have continued unchecked for a generation. She’s supposed to be some sort of artist but she lies around in bed all day, drinking, popping pills and reading soft historical biographies about grand ladies like Marie Antoinette with whom she no doubt identifies. As a divorcee the money all comes from her absent husband, and it has enabled her to retreat further and further from the world, into a series of dangerous and degrading sexual fantasies which her family seem powerless to stop. Whether the problem is the largely offstage relationship with her cold and exploitative husband or too many luxurious opportunities and not enough restraint in earlier years, the play fails to make clear. But Martha sits spider-like at the crux of the play’s claustrophobic set, drawing the characters and the attention of the audience to her, beckoning Henry, her ‘Russian soldier’ into a calculating incestuous web. Polly Stenham has said she’s both vulnerable and damaging, a ‘butterfly with claws’. Her damaged control-freak status also owes, according to the playwright, much to rampant capitalism: ‘I wanted to stress the fact that there are plenty of instances in real life where money has been the enabler of those desperate situations rather than the disabler.’ Context might include Freudian readings; comparisons with Martha in Albee’s <i>Who’s Afraid of Virginia Woolf</i>; the dark side of the privileged lifestyle.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates’ answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 1: Drama.</p>	30
Question		Guidance	Marks

6	(a)	<p>Jez Butterworth, <i>Jerusalem</i></p> <p>‘<i>Jerusalem</i> is a play about the unexpected power of fable in the modern world.’ How far and in what ways do you agree with this view of <i>Jerusalem</i>?</p> <p>In Section 1, the equally dominant assessment objectives are: AO1 and AO3.</p> <p>AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO3, Demonstrate understanding of the significance and influence of contexts in which literary texts are written and received.</p> <p>Answers will also be assessed for AO2, Analyse ways in which meanings are shaped in texts; and AO5, Explore literary texts informed by different interpretations.</p> <p>Very few of the old gods Rooster is intimately acquainted with (‘Giligantus, Vili and Ve, Yggdrasil, Brutus of Albion’) can really have put in appearances in his neck of English Greenwood. Possibly none of them has. In which case Rooster is a fabulist, tapping into the hunger for myth in the Modern World, and into the New-Old Spirits of local identity and nationalism that seem to have been revived into our own time. Candidates may well point out that Rooster’s victim-beneficiaries are hooked in various ways, especially on the various ‘substances’ he dispenses as a side-line to his guru status, much as the shamans of the nineteen sixties did. One of his groupies, the Professor, revisits all the Victorian myths of Merrie and Old England; the others prefer to worship Rooster as a stunt-devil leaping parked buses on a motorcycle. The alternative to looking for Giants on the A14 outside Upavon (‘about half a mile from the Little Chef’) is falling in with a rule book brandished by the hard-hats from the Kennet and Avon Council, or being taught Morris-dancing by a Swindon Brewery. Some candidates may think the play shows the difficulty of reconciling old and new, local and multi-national in an increasingly global economy and might bring much more up to date sensibilities to this tension. As Michael Billington puts it, ‘Butterworth asks how ancestral memories can be reconciled with rapid, technological change.’ But other candidates will feel Rooster is on to something, that the ancient ‘rhythms of the earth’ are stirring again, and that there is need of the folk-religions that have fallen into disuse. Context might involve recent politics, the decline of religion, a hunger for charismatic leaders.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates’ answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 1: Drama.</p>	30
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Question		Guidance	Marks
6	(b)	<p>Jez Butterworth: <i>Jerusalem</i></p> <p>‘The play’s forest is a male space: female characters become victims and men hold court.’ How far and in what ways do you agree with this view of the female roles in <i>Jerusalem</i>?</p> <p>In Section 1, the equally dominant assessment objectives are: AO1 and AO3.</p> <p>AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. Answers will also be assessed for AO2, Analyse ways in which meanings are shaped in literary texts; and AO5, Explore literary texts informed by different interpretations.</p> <p>Butterworth’s apparatchiks from the Kennet and Avon Council, one male, one female, suggest gender equality has made progress in the outer, official world. Rooster’s forest, by contrast, is a bastion of alpha maleness, where the pied piper plays the tune and girls and male sidekicks dance to it. Some will see Phaedra, the Queen of the Fair, as a kind of <i>genius loci</i>, regal bearer of the play’s title and England’s unofficial national anthem, ‘Jerusalem’. But there’s something disconcerting about her only being sixteen. Equally underage are Pea and Tanya, little side effects of Rooster’s drug dealing who kip in the chicken shit under his caravan. All the girls seem to prefer Rooster’s ‘bullshit’ about ‘Who Built Stonehenge?’ to ‘sitting round in the bus shelter.’ The most obvious victim among the female roles is the long-suffering Dawn, mother of six year old Marky, who has been waiting a generation for Rooster to grow up and settle down but who finds he is still ruling his sylvan court, making promises, palming her off with duff presents. ‘The world turns. . . . And it moves on, and you don’t.’ She’s afraid the Council and/or the police will inevitably catch up with Rooster, and when they do ‘Marky will have to grow up on the bus to and from prison.’ Rooster’s forest tends to draw the vulnerable, and ancestral cults, like the one Johnny presides over, are frequently masculinist, a mixture of stunt and fertility ritual. Most will see Rooster’s attitude to women as at best irresponsible and at worst callous, but many will see the presentation of women as caught up in the wider themes of the play. Context might include masculinism in subcultures; the impact (or lack of impact) of second wave feminism in the play; teenage recreations.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates’ answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 1: Drama.</p>	30

Question	Guidance	Marks
7	<p data-bbox="383 220 898 252">F Scott Fitzgerald: <i>The Great Gatsby</i></p> <p data-bbox="383 288 1912 384">Discuss ways in which Fitzgerald shows characters trying to recapture the past in <i>The Great Gatsby</i>. In your answer you should make connections with the following passage, in which an American businessman plucks up courage to visit Hilda Burgoyne, an old love of his.</p> <p data-bbox="383 424 1906 552">In Section 2, the equally dominant assessment objectives are: AO1 and AO3. AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p data-bbox="383 587 1823 651">Answers will also be assessed for AO2, Analyse ways in which meanings are shaped in literary texts; and AO4, Explore connections across literary texts.</p> <p data-bbox="383 683 1906 1182">Cather's novel is written a little earlier than <i>Gatsby</i>, and clearly set in London (Temple, Embankment, British Museum), though it will not matter if candidates assume we are in a big American town or city, possibly New York. Cather's tone is more analytic and judgmental than Fitzgerald's: there seems less inclination to indulge a passion for the past, and more to anticipate potential disaster. Cather also uses an omniscient narrator: there is no mediation through the imperfect or slanted judgment of Nick Carraway. Some aspects of the passage recall <i>Gatsby</i> very directly: the sense of personal quest, the realisation that recreating the past in these texts is much more about the closing down of possibilities in ageing male lives than it is about the women pursued. Cather's symbolism, of winking waterfront lights, anticipates the green light on Daisy's dock. Some candidates may compare Alexander's drifting in and out of retrospect to the way Fitzgerald's novel generally reveals <i>Gatsby</i>'s past in the Mid-West, with Dan Cody and among the gangsters. It is also noticeable that Alexander, like <i>Gatsby</i>, is susceptible to fantasies of the past because most of the time he is a practical businessman. Cather's insistence that one's young ghost is a very dangerous companion shadows Fitzgerald's confrontation with Romantic ideals. <i>Gatsby</i>'s effort to recapture the past, like Alexander's, is both questionable and seductive. Nick devotes the novel's famous closing sequence to meditating on why so many of us obsessively brood on our beginnings, even reconstructing our lives in a futile effort to recover them.</p> <p data-bbox="383 1222 1906 1350">This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 2: Prose.</p>	30

Question	Guidance	Marks
8	<p data-bbox="383 204 1144 233">Angela Carter: <i>The Bloody Chamber and Other Stories</i></p> <p data-bbox="383 272 1883 368">Discuss Carter’s presentation of masculine power in <i>The Bloody Chamber and Other Stories</i>. In your answer you should select material from the whole text and make connections and comparisons with the following passage, describing the Count von Hackleburg, a hunter not of animals but of people.</p> <p data-bbox="383 411 1391 440">In Section 2, the equally dominant assessment objectives are: AO1 and AO3.</p> <p data-bbox="383 475 1906 603">AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. Answers will also be assessed for AO2, Analyse ways in which meanings are shaped in literary texts; and AO4, Explore connections across literary texts.</p> <p data-bbox="383 639 1906 1070">The extract is taken from a fantasy novel of 1952 in which the Nazis win World War 2 and use genetically modified English athletes as quarry in a hunters’ theme park. Sarban’s narrator is clearly wary of the Count, but not unimpressed by him, describing him in words of managed aggression, ‘fiercely controlled force’. Some will notice that Count von Hackleberg belongs to a ‘previous age’: he embodies the brutal masculine figures that often impel Teutonic fairy tales and are (generally) defeated in them. The Count’s muscular energy and association with red meat will link with many characters in <i>The Bloody Chamber</i>: the Marquis in the title-story, seducing the girl into a world of horror by appealing to her hitherto unexplored masochism; or ‘The Courtship’ of Mr Lyon’ and ‘The Tiger’s Bride’, where men and women explore links with the bestial - Sarban’s Count wears a ‘bull-like appearance’. Most obviously candidates will be drawn to write about the Erl-King, who lives at the heart of an ancient European forest, and seems to collect the spirits of the girls he subdues. The wolf-stories are also intrigued by the interface between bestial energy and human need, particularly in matters of sexual desire. Some answers will show how Carter’s stories subdue, exploit or collude with masculine power; others will argue that Sarban’s Count is a terrible embodiment of the patriarchal world against which the stories are fighting.</p> <p data-bbox="383 1114 1906 1241">This indicative content is intended to indicate aspects of questions that may feature in candidates’ answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 2: Prose.</p>	30

9		<p>George Orwell: <i>Nineteen Eighty-Four</i></p> <p>Discuss ways in which Orwell presents the process of mind control in <i>Nineteen Eighty-Four</i>. In your answer you should make connections with the following passage, from a novel in which suspected mind-criminals are brainwashed.</p> <p>In Section 2, the equally dominant assessment objectives are: AO1 and AO3.</p> <p>AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Answers will also be assessed for AO2, Analyse ways in which meanings are shaped in literary texts; and AO4, Explore connections across literary texts.</p> <p>Cadigan immediately evokes a Dystopian setting that resembles the workings of the Thought Police in <i>Nineteen Eighty-Four</i>, especially the encounters with O'Brien in the Ministry of Truth. However the staff in this novel seem less intense, even faintly underwhelmed. Both the interrogators and the detainee are female. Cadigan's narrator has been stripped naked for her scan and is given a prison jump-suit, suggesting she is in protective custody, and she has been laid out on what she calls a 'slab'. Despite these details, however, the threat is less from the 'observation window' (contrast the 'telescreen' in <i>Nineteen Eighty-Four</i>) than from whatever it is that her brain-scan has disclosed. Candidates are likely to point out that in <i>Nineteen Eighty-Four</i> it takes a team of highly trained professionals to read and modify Winston's treasonable thoughts; in <i>Mindplayers</i> it simply needs some procedural staff in a police station. The likelihood is that the Brain Police, unlike the Thought Police, can get all they want from a simple examination, and the horror of systematic beatings or the psychological torture of Room 101 are no longer needed. Cadigan's heroine clearly cultivates a feisty tone, a bit like Chandler's Marlowe or the heroes of Dashiell Hammet, turning the tables on her interrogators wherever she can, speaking out of turn in the last sentence, and not impressed with the uniform of this particular tyranny, which is 'more the kind of thing you'd put on if you were going to paint something yourself.' This contrasts with Winston's increasingly abject attitude In the final phases of <i>Nineteen Eighty-Four</i>. He is also kept at greater distance from the reader than Cadigan's speaker by Orwell's use of third person.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 2: Prose.</p>	<p>Marks 30</p>
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Question	Guidance	Marks		30
10	<p>Virginia Woolf, <i>Mrs Dalloway</i></p> <p>Discuss ways in which Woolf presents the impact of sudden death on people and events in <i>Mrs Dalloway</i>. In your answer you should make connections and comparisons with the following passage, an extract from a novel in which a woman witnesses a horrific event.</p> <p>In Section 2, the equally dominant assessment objectives are: AO1 and AO3.</p> <p>AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Answers will also be assessed for AO2, Analyse ways in which meanings are shaped in literary texts; and AO4, Explore connections across literary texts.</p> <p>Most students will compare Taylor's account with Woolf's description of Septimus' suicide. Both involve 'ill-advised jumps', but Septimus' is done in first person, together with grotesque hallucinations ('how the dead sing behind rhododendron bushes') while Taylor reflects things through Camilla, who waves in a 'ridiculous gesture' at the falling man. Neither Camilla, an eye-witness, nor Clarissa, who only hears Septimus' story at her party, allows the death to affect them too directly, though Woolf uses Clarissa's reaction to bind together the separate masses of what would otherwise be a disjointed novel. Both Taylor's afternoon and Woolf's hot June day in London are stained by sudden death with 'a little patch of shade.' Woolf uses Septimus' demise to offer a retrospect of the First World War, of the apocalyptic experience of trench warfare, even on the Italian front, but also raises questions of whether the high-handed medical profession of the time is equipped to deal with mental illness. Both writers use the 'little unnecessary detail' to stress the humanity of the deceased, Taylor singling out the polished boots, Woolf the hat Rezia is decorating and in which Septimus takes an interest, or the 'plate of bananas; the engraving of Queen Victoria and the Prince Consort' which he notices on the mantelpiece. Both writers make use of internal monologue, driving events through the thoughts of a focalizing character, or in Woolf's case, characters. Camilla's half-conscious sense that the event has broken up her day stresses her solitary condition; Septimus' wife, Rezia, passionately devoted, unable to help, is presented in her grief and suffering, while Clarissa draws a kind of moral lesson from the event.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 2: Prose.</p>	30		

Question	Guidance	Marks
11	<p data-bbox="362 220 1010 248">Mohsin Hamid, <i>The Reluctant Fundamentalist</i>.</p> <p data-bbox="362 288 1906 384">Discuss ways in which Mohsin Hamid explores violence in <i>The Reluctant Fundamentalist</i>. In your answer you should make connections and comparisons with the following passage, taken from a novel in which an American mosque has been trashed by a group targeting Muslims.</p> <p data-bbox="362 416 1375 445">In Section 2, the equally dominant assessment objectives are: AO1 and AO3.</p> <p data-bbox="362 469 1906 564">AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p data-bbox="362 596 1906 660">Answers will also be assessed for AO2, Analyse ways in which meanings are shaped in literary texts; and AO4, Explore connections across literary texts.</p> <p data-bbox="362 700 1906 1134">Both texts are concerned with immigration from traditionally Islamic countries into the United States. In both novels the attacks of 9/11 are seen as a watershed, where an attack on the Metropolis of Capitalism, New York City, signals an indiscriminate backlash against Moslem immigrants and their lifestyle. In <i>The Reluctant Fundamentalist</i> the effects are more subtle than in the passage from <i>Amina's Voice</i>. Changez is guilty about having subconsciously welcomed the attack on the twin towers, but immediately grows an Islamic beard, which is resented by nearly all Americans. He is strip-searched at the airport, but in the Hena Khan extract Islamophobia goes further, trashing a Mosque. Changez is a man of insight and experience, able to hide his feelings when he needs, but Hena Khan's narrator is profoundly shocked, as if her world and identity had been challenged. Her response is visceral: 'You look like you're going to puke.' Hena Khan's description shows that the chief damage has been done not just to Moslem artefacts but to the written word, to treasured calligraphy and sacred texts which are now 'in shreds', replaced with scrawled insults like 'Towelheads'. Hena Khan's narrator Amina recalls how many artists and speakers have helped to make this corner of America a gathering of 'all the treasures are around the Moslem world.' Like Changez the girl fears reprisal, noting of the excavations of the graffiti writer: 'The writing cuts deep.'</p> <p data-bbox="362 1214 1906 1342">This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 2: Prose.</p>	30

APPENDIX 1

Assessment Objective weightings for this component are given as percentages.

Assessment Objectives Grid

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

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