

GCE

English Literature

H072/02: Drama and prose post-1900

AS Level

Mark Scheme for June 2025

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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 RM ASSESSOR

1. Make sure that you have accessed and completed the relevant training packages for on-screen marking: *RM 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 available in RM Assessor
3. Log-in to RM Assessor and mark the **required number** of practice responses (“scripts”) and the **required number** of standardisation responses.

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 RM Assessor 50% and 100% (traditional 40% Batch 1 and 100% Batch 2) deadlines. 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, email or via the RM Assessor messaging system.
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.)*

Multiple-Choice Question Responses

When a multiple-choice question has only a single, correct response and a candidate provides two responses (even if one of these responses is correct), then no mark should be awarded (as it is not possible to determine which was the first response selected by the candidate).

When a question requires candidates to select more than one option/multiple options, then local marking arrangements need to ensure consistency of approach.

Contradictory Responses

When a candidate provides contradictory responses, then no mark should be awarded, even if one of the answers is correct.

Short Answer Questions (requiring only a list by way of a response, usually worth only one mark per response)

Where candidates are required to provide a set number of short answer responses then only the set number of responses should be marked. The response space should be marked from left to right on each line and then line by line until the required number of responses have been considered. The remaining responses should not then be marked. Examiners will have to apply judgement as to whether a 'second response' on a line is a development of the 'first response', rather than a separate, discrete response. *(The underlying assumption is that the candidate is attempting to hedge their bets and therefore getting undue benefit rather than engaging with the question and giving the most relevant/correct responses.)*

Short Answer Questions (requiring a more developed response, worth two or more marks)

If the candidates are required to provide a description of, say, three items or factors and four items or factors are provided, then mark on a similar basis – that is downwards (as it is unlikely in this situation that a candidate will provide more than one response in each section of the response space).

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 the annotation 'SEEN' to confirm that the work has been seen and mark any responses using the annotations in section 11.

7. There is a NR (**No Response**) option. Award NR (No Response):

- if there is nothing written at all in the answer space
- OR if there is a comment which does not in any way relate to the question (e.g., 'can't do', 'don't know')
- OR if there is a mark (e.g., a dash, a question mark) which is not an attempt at the question.

Note: Award 0 marks – for an attempt that earns no credit (including copying out the question).

8. The RM Assessor **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.**

9. *Assistant Examiners will send a brief report on the performance of candidates to their Team Leader (Supervisor) via email by the end of the marking period. The 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: Not applicable in F501

To determine the level – start at the highest level and work down until you reach the level that matches the answer

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

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

12. Subject Specific Marking Instructions**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.

- (i) 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%)	- 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%)	- 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%)	- 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%)	Judgement consistently informed by exploration of different interpretations of the text.

Level 5: 21–25 marks

AO1 (30%)	- 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%)	- 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%)	- 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%)	Good level of recognition and exploration of different interpretations of the text.

Level 4: 16–20 marks

AO1 (30%)	- 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%)	- 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%)	- 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%)	Answer informed by some reference to different interpretations of the text.

Level 3: 11–15 marks

AO1 (30%)	- 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%)	- 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%)	- 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%)	Some awareness of different interpretations of the text.

Level 2: 6–10 marks

AO1 (30%)	- 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%)	- 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%)	- 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%)	Limited awareness of different interpretations of the text.

Level 1: 1–5 marks

AO1 (30%)	- 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%)	- 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%)	- 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%)	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%)	- 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%)	- 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%)	- 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%)	Excellent and consistently detailed analysis of connections between the set text and the unseen passage.

Level 5: 21–25 marks

AO1 (30%)	- 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%)	- 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%)	- 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%)	Good, clear analysis of connections between the set text and the unseen passage.

Level 4: 16–20 marks

AO1 (30%)	- 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%)	- 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%)	- 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%)	Competent discussion of connections between the set text and the unseen passage.

Level 3: 11–15 marks

AO1 (30%)	- 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%)	- 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%)	- 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%)	Some attempt to develop discussion of connections between the set text and the unseen passage.

Level 2: 6–10 marks

AO1 (30%)	- 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%)	- 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%)	- 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%)	Limited attempt to develop discussion of connections between the set text and the unseen passage.

Level 1: 1–5 marks

AO1 (30%)	- 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%)	- 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%)	- 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%)	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)	Noel Coward: <i>Private Lives</i> ‘The play shows what fun it can be to dominate other people.’ How far and in what ways do you agree with this view of <i>Private Lives</i>? [30] In Section 1, 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. 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. The play’s style and charm can mask just how destructive the games Elyot and Amanda play with themselves and their new spouses actually are. Act Two comprises a recently reconstructed marriage coming apart at the seams because the principals are addicted to upstaging one another, constructed with firm exploration of what Coward called ‘sex psychology’. Communication between them often consists of passages of mounting hysteria partly defused by the ‘safe-word’, Solomon Isaacs. Elyot and Amanda know one of the couple will always try to upstage (or irritate) the other; that they are ‘marked for tragedy’ and ‘bound to make a mess of everything.’ They instinctively see through one another, can easily exploit one another because of the strength of their affection, and find the game fascinating because neither ever comes out on top. Even their flippancy conceals real emotion. It amuses them to manipulate the irritatingly domestic Sybil and the cheerlessly aggressive Victor, but this is just a pastime. The core of the play is that mutual domination generates powerful dramatic moments and intriguing games on stage and that, as Sheridan Morley has written, ‘there is an underlying sadness about the major love scenes’ because Elyot and Amanda are painfully aware they can’t resist power-plays directed at one another but they will never get their relationship right. 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.	30

1	(b)	Noel Coward: <i>Private Lives</i> ‘Victor is a bully with a bad temper, while Sybil is foolish and immature.’ In the light of this comment, discuss the roles of Victor and Sybil in <i>Private Lives</i>? [30] In Section 1, 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. 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. Superficially Victor and Sybil represent juvenile leads recruited to play under and across the more flamboyant Elyot and Amanda. In practice their comparative youth and inexperience sets them at a serious disadvantage. Both have chosen partners much older than themselves, Victor because he fancies the role of knight in shining armour (the last thing Amanda needs) and Sybil feels that Elyot provides her ingenuousness with some protection, though it is never quite clear why she has come to this conclusion, as he is not particularly tender with her. Coward himself saw little in the roles (‘a couple of extra puppets thrown in to assist the plot and to provide contrast’). Sybil’s opening dialogue with ‘Ellie’, trying to get him to say why and how much he prefers her to Amanda, is very ill-judged on her part. Amanda thinks Victor both bland and stubborn and irritatingly conventional: a club bore in development. In the course of the play they discover some half-hidden resources in one another, and they provide a rousing curtain call when Sybil’s mockery of Victor leads first to ‘swearing and blustering and threatening,’ then to outright violence. Look for discussion of the importance of these roles in sustaining an almost plotless play, and how they mirror as well as exasperate the major couple. 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.	30
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Question		Guidance	Marks
2	(a)	Tennessee Williams: <i>A Streetcar Named Desire</i> ‘Williams argued his play was about the ‘merciless harshness of America’s success-orientated society.’ How far and in what ways do you agree with this view of <i>A Streetcar Named Desire</i>? [30] In Section 1, 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. 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. Stanley and his poker night cronies exude masculine energy, though none seems particularly successful beyond tying down a job and possibly a relationship. Stanley is motivated by the success ethic more directly: he is confident that Polish immigrants like himself have every chance of making good in America, and he will do what is necessary to be successful: spying on Blanche, using the Napoleonic legal code against her, eventually getting her out of his living space. His wants to stick close to the world of consumerism. Blanche is pretty obviously a victim of his, and America’s, ‘merciless harshness’. She has degenerated into prostitution, a perennial last resort of disadvantaged women in success-orientated societies, and can only rehabilitate herself in the success-driven world of New Orleans by pretending to be things she is not. She clings to a sense of the chivalry of the Old South, and poses as belonging to it, but that is largely a delusion, for her and others, though it does provide a cover of fragile entitlement. It works about as well as the pink lampshades she buys to reduce the effect of harsh illumination on her ageing features--for a while. Mitch defines himself by modest achievement rather than success, and this might be a useful compromise in an over-competitive environment. Candidates will probably associate Stanley with the success-ethic and present Blanche as the victim of that same success-ethic, though the attitudes of the play as a whole may be seen as more nuanced and complex by strong candidates. 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.	30

2	(b)	Tennessee Williams: <i>A Streetcar Named Desire</i> ‘Stella seems both tougher and gentler than her sister Blanche.’ In the light of this comment, discuss the roles of Stella and Blanche in <i>A Streetcar Named Desire</i>? [30] In Section 1, 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. 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. Both women are pretty tough and have had to be: Stella defuses the chaotic energy of her beloved Stanley and makes sure his animal howls of passion are channelled in relatively innocuous ways. Blanche has found school-teaching impossibly demanding, has failed to find a suitable husband and has drifted over a lengthy period into supporting herself on her own immoral earnings. When the play opens, however, Blanche is emotionally exhausted, and determined to express herself in girlish dresses and purification rituals, like bathing. Beneath her cover it is easy to discern real and encroaching fragility, ultimately culminating in the full-on mental collapse of the final scene. As the play develops it is clear that Stella’s attitude to her sister is fundamentally protective. She tries to conciliate the brutal Stanley whose detestation of her sister increasingly expresses itself in violent action against her. Despite the charm and tenderness, however, Stella is unable to protect her from Stanley’s punitive rape. It is important to notice she does not in Williams’s text--unlike Kazan’s film--leave her husband to protect her sister. When Blanche is hospitalised, Stella helps pack her bags and tells her she looks lovely. Some candidates will feel that there is a grain of selfishness in her toughness, an instinct for survival, a ‘soft’ person who has ‘got to court the favour of hard ones’; others will see her considerableness as a person, and its accompanying toughness, as bound up with her infatuation with Stanley. She seems to answer his confident wheedling at curtain-call. 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.	30
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Question		Guidance	Marks
3	(a)	Harold Pinter: <i>The Homecoming</i> “The purpose of dialogue in this play is to get something from another person.’ How far and in what ways do you agree with this view of <i>The Homecoming</i>? [30] In Section 1, 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. 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. This is essentially an invitation to explore the use of sub-text in this Pinter play, and also the character intentions that often huddle beneath the celebrated ‘Pinter Pause’. Some of the effects are easily demonstrated. When Max calls one of the boys a ‘bitch’ he means to dehumanise and feminize him. When he wants to draw attention to Sam’s probable gayness, he offers up a sequence of loaded questions, for example: ‘It’s funny you never got married, isn’t it?’ Lenny likes to generate an atmosphere of mysterious menace, like the threat to ‘stifle’ the misbehaving clock, which is meant to assert his authority over the recently arrived married couple. His assaults on women during snow-clearance work are meant to suggest he’s the rugged outdoor type and capable when roused of any amount of violence. His weird fantasy about the Italian campaign (in which he never fought) associates him with romantic militarism. But he gets his come-uppance in the famous exchange with Ruth about the glass of water, where it is Ruth who makes the subtextual sexual threat and gains control of Lenny. Candidates are likely to be well-prepared to write on this topic, but it does require detailed illustration. Make sure they’re aware of the key concepts but don’t expect them to refer to every example of controlling dialogue in the play. 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.	

3	(b)	Harold Pinter: <i>The Homecoming</i> ‘Ruth contributes something this all-male household so urgently needs.’ In the light of this comment, discuss the role of Ruth in <i>The Homecoming</i>. [30] In Section 1, 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. 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. Candidates will probably argue that Ruth has been recruited in some way by the boys, probably operating as a pack. She is persuaded to stay with the family when Teddy brings her back as part of his ‘homecoming’. Many will argue that this unreconstructed masculine household needs a woman’s touch, or just a woman’s presence, and that Ruth snugly fills the roles both of Madonna and whore, as Jessie seems to have done for a previous generation. She takes control of Max and each of his boys in turn, neutralising Max’s misogyny, Joey’s machismo, and Lenny’s threats of violence. This generates the curious harmony of the play’s close, where an outrageous enterprise (setting an apparently respectable woman up as a prostitute) leads to a sudden sense of fulfilment of the whole family’s needs, except perhaps those partial outsiders, Teddy and Sam. Some may have encountered more recent productions in which Ruth is more victim than accomplished dominatrix, and these may point to the generally toxic atmosphere of the play and the culture it embodies as far as women are concerned. Even the apparently saintly Jessie had a ‘rotten stinking face’ and could be a ‘bad bitch’. This may suggest the ending of the play represents an arrogant compromise, suiting the boys better than Ruth. It could be argued that she has been exploited all her life --in an unfulfilling marriage, and before that, in pornographic photography. Setting up as ‘Jacky’ or ‘Gillian’ is further exploitation. his 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.	
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Question		Guidance	Marks
4	(a)	Alan Bennett: <i>The History Boys</i> ‘A play that explores frustration as much as success.’ How far and in what ways do you agree with this comment on <i>The History Boys</i>? [30] In Section 1, 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. 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. Hector doesn’t really like the Oxbridge entrance game. He thinks it is giving pupils an advantage, partly because, regardless of the real state of things, everyone believes two universities are the most desirable. Most of the boys (all of whom are successful in their applications) get respectable professional jobs and become ‘pillars of the community’, albeit a community that, as Mrs Lintott puts it, ‘no longer has much use for pillars.’ One owns a chain of dry-cleaners, getting by on recreational drugs. One builds homes, where he’s allowed to, in the National Park. Posner, the most open to the education provided in the play, ‘lives alone in a cottage he has renovated himself, has an allotment and periodic breakdowns.’ Despite the gift of imagination, he seems to have entered the play with what he considers intractable limitations: ‘I’m a Jew. I’m small. I’m homosexual. And I live in <i>Sheffield</i>.’ All of the boys have presumably experienced frustration at some time or other, despite beneficent smiles from Hector, who has his own frustrations regarding the workings of education (sometimes he thinks it the opposite of education). Irwin, who gets on, is a compulsive liar: he lies about history, his sexual orientation and his CV. Mrs Lintott, the solid teacher, is side-lined for the flashier approach of the Oxbridge masters. The small miracle is that a State Grammar School gets the best Oxbridge results of all time. Most answers are likely to weigh up possible success against more permanent failure. 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.	30

4	(b)	Alan Bennett: <i>The History Boys</i> ‘Irwin’s personal insecurities come through in his cynical teaching methods.’ In the light of this comment, discuss the role of Irwin in <i>The History Boys</i>. [30] Irwin’s teaching methods anticipate his career in soundbite orientated television History, a career he begins soon after the start of the play. He also reflects the What-You-See-Is What-You-Get culture of Thatcherite Britain, where attention-grabbing is the most important part of a task--and it never does harm to bring in a ‘little paradox to mist up the windows’ and to wake up the ‘bored examiners’. Many will argue that Irwin is offering less the study of History than a kind of Look-at the Intellectual-Slumming It/Chancing It, in which sex (the ‘foreskin of Christ’), scatology (the Monks’ toilet facilities), seaside postcards (the <i>Carry On</i> films) are all likely topics, any essay can be illustrated using the career of Henry VIII, and (most contentious) ‘putting the Nazi Death Camps in proportion.’ Some will argue that the danger of this flashy brinkmanship is not just to lose sight of academic values (Irwin doesn’t care much for those) but to build an entirely ‘meretricious’ persona (a word Irwin uses about himself) and possibly to lose sight of who you really are. Irwin is clearly ashamed of his time at Bristol, uncomfortable with his homosexuality, and knows that he’s what the boys soon discern, a ‘cheat’ and a ‘wanker’. By the end of the play, he seems more comfortable with who he is, if still economical with the truth, and seems (in his wheelchair) relatively well-placed as a TV pundit. In Section 1, 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. 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. 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.	30
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Question		Guidance	Marks
5	(a)	Polly Stenham: <i>That Face</i> ‘In this play the problems of a dysfunctional family reflect those of wider society.’ How far and in what ways do you agree with this view of <i>That Face</i>? [30] In Section 1, 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. 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. Candidates will probably show that some of the problems that beset the family in the play are universal. The Freudian century makes us all familiar with the mother-son syndrome. Alcoholism like Martha’s is a besetting sin of all classes, particularly of wives with too much leisure time. Pill-popping is an addiction that also besets all classes. The rites of passage of the young people are also universal: Henry finding it difficult to shoulder responsibility for the family, Mia finding it too easy to shuffle it off. However, many will think aspects of the play reflect a distinctively upper-middle class malaise: the horrors of the dormitory at boarding school as bullies dominate; the convenience of a distant dad who solves all problems with his cheque book and refuses to engage emotionally with his family; the ease of carrying out minor deceptions when the family has several living spaces; the blinkered emotions that flow from concentrating exclusively on a privileged predicament. Stenham’s play clearly presents a socially specific situation. Accept any sensible argument that suggests privilege and wider social relevance are linked in the play. Some may even argue it is hard for ‘outsiders’ to empathise with these characters and their specialised difficulties. 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.	30

5	(b)	Polly Stenham: <i>That Face</i> ‘Martha treats Henry like a plaything, not a son.’ How far and in what ways do you agree with this view of the roles of Martha and Henry in <i>That Face</i>? [30] In Section 1, 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. 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. Much of the interaction between Martha and Henry is pretty distressing to watch, and it suggests Martha has been working on infantilising her son for a long time, probably since an image of his two-year-old face (‘That Face’) was riveted into her consciousness and became her only experience of happiness. ‘Plaything’ would certainly be an accurate description of her treatment of him in the first scene: the ‘storming’ of his back and hair, the undesired close contact, the absurdly patronising fantasies (‘like a Russian soldier’). She is also grossly manipulative, suiting her (affected?) hyper-ventilation to moments when he is listening. Throughout the play Martha strives to emasculate and even to re-absorb her son, disparaging his love-bites and his skills as a lover. He’ll never be able to manage women. He has no friends and can never expect any. She hides his clothes. She struggles (and succeeds) in making him incontinent. Though some may feel Martha is the product of a dysfunctional situation, lying around all day pretending to be an artist, as a mother she seems to be satisfied with reducing her son to an impotent baby. Most will probably agree with the question’s proposition, though some will feel the play suggests bad parenting produces seriously damaged children. 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.	30
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Question		Guidance	Marks
6	(a)	Jez Butterworth, <i>Jerusalem</i> ‘Jerusalem is not paradise but a rubbish dump.’ How far and in what ways do you agree with this view of <i>Jerusalem</i>? [30] In Section 1, 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 contexts in which literary texts are written and received. 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. Candidates should be aware of the popularity of the ‘New Jerusalem’ in Protestant tradition, and the possibility of building it in England’s ‘green and pleasant land’. The title of the play is taken from Blake’s hymn on the subject. Rooster’s clearing is remote from the local settlement, a site of criminal behaviour (especially drug dealing) of transactions unknown to the taxman and notably squalid, the stage-directions for Act One stipulating Rooster lives among ‘rubbish, empty bottles. A car seat, a swing. An old wind chime’. Nothing is ever cleared away. There are also the remains of the television Rooster recently smashed with a cricket bat, (‘a ruined pile of plastic, glass and circuitry’) and all the detritus likely to be generated by the chicken coop under Johnny’s mobile home, used for a kip by ‘rat-like’ little girls. Animals, including an incontinent tortoise, range freely. Some will argue the point of the play is to suggest a gallant underclass, in touch with England’s history and the ancient woodland gods, are bringing Blake’s prophecy to fruition. Others will argue that Johnny’s culture is ultimately self-seeking and rebellious rather than some kind of religious vision. The authorities, the hard hats of the Kennet and Avon Council, have already called time on it, bringing an eviction notice. Jonny cares for those who come to his would-be paradise, up to a point. It is a ‘rubbish dump’ that offers some protection from the real world, and a limited range of freebies, but only for a small minority can provide a permanent home. 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.	30

6	(b)	Jez Butterworth: <i>Jerusalem</i> ‘Dawn and Wesley can’t free themselves from the respectable world.’ How far and in what ways do you agree with this view of the roles of Dawn and Wesley in the play. [30] In Section 1, 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. 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. It is to be hoped candidates will find this an interesting pair to write about, the two characters who move most notably and frequently between the town and Rooster’s forest. Views of the two characters are likely to differ: Dawn makes just one appearance, in Act II, but alters everything by confirming Rooster has a past, marital responsibilities and that she is caring for his son. Dawn is still a drug user (residue of her time with Johnny) but is starting a new life, potentially with a new partner. Johnny tries his Pied Piper charm on her with the story of being abducted by Nigerian traffic wardens, but she is not impressed. Candidates are likely to feel Dawn’s appearance, and her appeal to Jonny’s responsibilities, constitutes the most significant challenge to the wild lifestyle of the clearing. Wesley, however, is likely to be seen as a different matter. He is nervous of the authorities, and has sold out to a brewery that makes him dress up and perform as a morris-dancer; yet he still depends on Rooster for drugs and a kind of spiritual guidance (which includes the suggestion that the brewery has made him look ridiculous). He sends much of the play intoxicated, confused and ashamed, unable to find a half-way house between his old carefree lifestyle with Rooster in the woods and the demands the corporate world is imposing on his brewery. Neither Dawn nor Wesley has yet freed themselves from the respectable world, but Dawn (in Devizes) is making a better job of it, and her defiance of Rooster is more likely to impress candidates 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.	30
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Question	Guidance	Marks
7	F Scott Fitzgerald: <i>The Great Gatsby</i> Discuss ways in which Fitzgerald presents wealth and luxury in <i>The Great Gatsby</i>. In your answer you should make connections with the following passage, in which a relationship is tentatively re-started. [30] [30] 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. Answers will also be assessed for AO2, Analyse ways in which meanings are shaped in literary texts; and AO4, Explore connections across literary texts. Many will notice that this is, like <i>Gatsby</i>, a satirical account of high-end living in the ‘roaring twenties’, and, also like <i>Gatsby</i>, not set too far from New York. Many will point out that the two texts are published just three years apart. The narrative voice is, however, more scathing and more ironic than Fitzgerald’s in <i>Gatsby</i>, and also more direct. Lardner offers a string of grandiose comparisons to bring home the size and vulgarity of the place: the gateway is like the <i>arc-de-triomphe</i> in Paris; the building is like an Ivy League sportsground and the living-room resembles an auction room. The style of Gatsby’s mansion is contrasted with hideous grandeur. Many will suggest, however, that the key parallel is between Buchanan and Bartlett, in that both feel their loot has bought ‘a happy wife and family’. As it turns out Daisy is less biddable than Tom expects and hopes. There may be surprises too in store for Bartlett and his conjugal happiness. The echoing ‘sweethearts’ may be thought a bit automatic, and it is notable that the female ‘sweetheart’ does not hurry to show up. It does not matter if the responses to the passage are grounded in Gatsby’s pile or Tom’s wealth, as either or both is relevant. Some may feel there are differences between Bartlett and Buchanan. Both are clearly capable of coarse self-advertisement, but there is a hint of restraint with Tom, as if he feels something of the dignity due to old money. Bartlett clearly wants to shout his success to the skies. 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.	30

Question	Guidance	Marks
8	Angela Carter: <i>The Bloody Chamber and Other Stories</i> Discuss ways in which Carter transforms folk-tales 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. [30] 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. Answers will also be assessed for AO2, Analyse ways in which meanings are shaped in literary texts; and AO4, Explore connections across literary texts. This is a version of <i>Red Riding-Hood</i>, a tale reworked by Carter in several sections of <i>The Bloody Chamber</i>: 'The Werewolf', 'The Company of Wolves' and 'Wolf Alice'. It is notable that where Carter transforms the tale so that the female protagonist performs unexpected and even disturbing feats, such her slaughter of the werewolves and the dispossession of the grandmother, Barbara G. Walker sticks more closely to an allegorical approach in which the wolf and Lupa retain their respective forms. Many will notice, however, the similitude between the she-wolf and Lupa ('it seemed the very expression of her own sorrow'), and Walker may go on to feature transformation of human into wolf, as in Carter's 'Wolf-Alice', especially in view of the heavy hint in Lupa's name (Lupus=wolf). Lupa's troubles with the spoiled tapestries and the dead cow are typical of peasant misfortune in fairy-tale, but, as in Carter, human difficulties matter less than solving them by empathising with the animal world. The fable seems written rather baldly from a feminist point of view, and some may feel that Walker's retelling is a little flat and polemical, Lupa ministering to the she-wolf as might a good wife and mother, but this should prompt discussion of the more liberating and mysterious quality of Carter's writing. Carter's prose is notably more evocative than Walker's, and there is much less dependency on short snatches of dialogue to drive the plot. 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.	30

Question	Guidance	Marks
9	George Orwell: <i>Nineteen Eighty-Four</i> Discuss ways in which Orwell presents the concept of freedom in <i>Nineteen Eighty-Four</i>. In your answer you should make connections with the following passage, an extract from a novel where the leading character finally escapes to Canada from a cruel regime in the United States. [30] 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. Answers will also be assessed for AO2, Analyse ways in which meanings are shaped in literary texts; and AO4, Explore connections across literary texts. Freedom is Winston's deepest fantasy throughout <i>Nineteen Eighty Four</i>, and his liberation often takes the form of the great outdoors, as in the extract from Hilary Jordan. Jordan's character seems to be celebrating a triumphal crossing of a national border into freedom, whereas Winston's dreams of escape may themselves be tightly controlled by the Party, who are watching his every move and thought. Jordan's mantra, '<i>You must set foot upon the path with nothing but yourself</i>' is a good solid humanist or existentialist creed, but this is just what the Party is determined to oppose. As Orwell shows on every page the Party will break into your skull and make you think as they do. Jordan's character is about to sever the final links with surveillance and captivity. She is still trackable by a revolutionary group, the 'Novembrists', and by the 'border police', but she can escape them by shedding her 'jammer ring.' It is much more difficult for Winston and Julia to get out of the way of surveillance. Julia and Winston find they are accompanied in their walks by fear of microphones and 'small beetle-like men' listening to them. Jordan's inhospitable upland solitude, silvery and glorious with 'diamond spangled' snow, may be compared with Winston's walks along the river with Julia, and his fantasising about the deep pools where the big fish and the small dace swim in the 'Golden Country'. But Jordan's mountains are an experience, the Golden Country merely a dream. Some may feel the close of the passage emphasises the self-contained energy of woman; others may note that the escape route in Jordan from United States to Canada is replicated in Margaret Atwood's <i>The Handmaid's Tale</i> and <i>The Testaments</i>. 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.	30

Question	Guidance	Marks
10	Virginia Woolf, <i>Mrs Dalloway</i> Discuss ways in which Woolf explores the impact of shell-shock in Mrs Dalloway. In your answer you should make connections and comparisons with the following passage where Dr Rivers, a psychiatrist, is using hypnosis to treat Prior, a survivor of the trenches. [30] 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. Answers will also be assessed for AO2, Analyse ways in which meanings are shaped in literary texts; and AO4, Explore connections across literary texts. Candidates are likely to note that this is a more enlightened version of treatment for shell-shock than Woolf depicts in <i>Mrs Dalloway</i>. Like Septimus, though, Prior doesn't think the doctors understand him and can help him. Candidates will probably pick up the parallels between Prior's memory of trench warfare on the Western Front and Septimus's unwilling reliving of particularly stressful moments in the Italian Trenches after the German army was reinforced. Prior's memories are less lurid than Septimus's, more a list of domestic arrangements rather than of being under fire, but many will feel the atmosphere is ominous, 'watching dawn grow' and waiting for more significant happenings. The sense of a compromised living space is common to both shell-shock experiences: the encroaching damp, the reek of latrines, and the 'green, ratty decomposing smell' of death. The Pat Barker extract is fairly conventional third person, and some candidates may contrast this with the way Woolf immerses us in the harrowing internal monologues of Septimus. Septimus's shell shock experience is part of the complex texture of Woolf's novel, and some will show how the horrors of the trenches, fatally experienced in Regent's Park on a bright summer afternoon five years after the Armistice, turn up unexpectedly and with such significance at Clarissa's party, incalculably extending the significance of Woolf's book. Rivers is the Doctor who treated Wilfred Owen at Craiglockhart in 1917, but candidates should not be expected to know this. 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.	30

Question	Guidance	Marks
11	Mohsin Hamid, <i>The Reluctant Fundamentalist</i> Discuss ways in which Mohsin Hamid explores ideas about cultural difference in <i>The Reluctant Fundamentalist</i>. In your answer you should make connections and comparisons with the following extract set in 1983 in which the narrator reflects on the degree to which he and others of a Pakistani background have responded to life in America. [30] 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. Answers will also be assessed for AO2, Analyse ways in which meanings are shaped in literary texts; and AO4, Explore connections across literary texts. Very like Mohsin Hamid's <i>The Reluctant Fundamentalist</i> Ayad Akhtar is trying to calibrate the impact of the fall-out from 9/11 on the lifestyle and experience of a Pakistani immigrant in America. In this extract he takes us to an earlier time, when the Soviet Union had invaded Afghanistan, and some American Pakistanis were retreating into their native culture in order to express distaste for the Atheist invaders. Like Changez, Latif inevitably toughens in his attitudes to the West and its supposed decadence when the imperial threat (the USSR is seen as an 'evil empire') is restored. Akhtar is intrigued by this changed attitude as far as young people are concerned. Ramla is coerced into wearing a hijab, and Akhtar's reaction is that it looks stark and severe on her and that the girl does not like it. She is more interested in her bootlegged copy of Michael Jackson's <i>Thriller</i>, which is played incessantly when her father is not around, and which has become a symbol of her defiance of an imposed Islamic culture. Akhtar writes with some sympathy about the transformation in Latif, aware, as Changez is, that the slaughter of 'Fellow Muslims' polarises attitudes and facilitates greater commitment to the faith. This is essentially the 'message' Changez is trying to get over to his silent 'Western' interlocutor throughout the novella. American culture, so dominant in the early phase of <i>The Reluctant Fundamentalist</i>, is reduced to the kind consumerist choices imposed on Akhtar's 'Americanised' girls: 'there were not enough marshmallows in their bowls of lucky charms.' 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.	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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