



GCE

English Literature

Unit **H072/02**: Drama and prose post-1900

Advanced Subsidiary GCE

Mark Scheme for June 2016

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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.

OCR will not enter into any discussion or correspondence in connection with this mark scheme.

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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 response.
	Positive Recognition
	Assessment Objective 1
	Assessment Objective 2
	Assessment Objective 3
	Assessment Objective 4
	Assessment Objective 5
	Attempted or insecure
	Analysis
	Detailed
	Effect
	Expression
	Link
	Answering the question
	View
	Relevant but broad, general or implicit

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.

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></p> <p>‘When the characters talk about one thing they actually mean something else.’ How far and in what ways do you agree with this view of 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>So much of twentieth century theatre involves showing (or not showing) sub-text, that many candidates will use this term, but don’t worry if they don’t. To some extent thinking about the well-dressed sets and people, with their surface sang-froid, lines delivered through clenched teeth, and ‘wild’ inner emotions will lead inevitably to sub-textual concerns, as well as signalling context on contemporary mores and theatre (restraint through elegance). But so will the opening dialogue, where the faint second spouses try to mobilise Amanda and Elyot into reminiscences of mutual enormities, only succeeding in priming them for Romantic thoughts of the Taj Mahal and the balcony scene which follows:(Amanda: ‘Honeymooning is a very overrated amusement. Victor: You say that because you had a ghastly experience before’). Better ghastly than tame, Amanda is thinking, and this leads to references to the flatness of Norfolk which are really prospects of the insipid Sybil. Coward’s theatre, with its polished emotions and real pain, is very well set up to deliver glancing blows like these, reaching ‘deep down into [the characters’] private lives’, where nothing is quite normal or explicit, and where that ridiculous sub-textual signal, ‘Solomon Isaacs’, is as good a means as any of controlling emotion. The sub-text is invoked whenever Elyot and Amanda’s song is played, whenever indigestion (or something) interferes with their perfect lovemaking, whenever as a cover for farcical developments they simply smile and ‘behave exquisitely’.</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 data-bbox="376 212 757 240">Noel Coward: <i>Private Lives</i></p> <p data-bbox="376 280 1805 344">‘Though highly amusing, Elyot and Amanda are very destructive people.’ In the light of this comment, discuss the presentation of Elyot and Amanda in <i>Private Lives</i>.</p> <p data-bbox="376 384 1384 413">In Section 1, the equally dominant assessment objectives are: AO1 and AO3.</p> <p data-bbox="376 448 1895 539">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="376 579 1816 643">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 data-bbox="376 683 1917 1185">Answers are likely to point out that this remains a light and even frothy play, despite the fact that the games the couples play are designed to destabilise relationships. Candidates may show how the new marriages which are starting out at the beginning of the play seem a bit too good to be true, that there is a good deal of neediness in the fashionably restrained Sybil and the half-grown he-man Victor (‘such rugged grandeur’). They may also feel that it is the moonlight, the music and the faint whiff of sexuality that always hangs about the Riviera that brings Elyot and Amanda back together (‘Strange how potent cheap music is’), not their own volition. Possibly they are no more destructive this time round than they were with other unnamed rivals and partners, merely repeating the same mistakes over again. By the end of the play, though, it is clear that we have moved from the order of the hotel bedrooms with their neat balustrades to the chaos of dogfights, catfights, with the young people going at it hammer and tongs, seemingly embroiled in a complex and violent relationship of their own that takes Elyot and Amanda’s shameless mutual obsession as its model. Candidates are unlikely to blame the whole thing on the older couple, who are (compensatingly) so wicked, so funny and so stylish, and why people have always come to the play. But there is no reason why they should not bring in a negative verdict of them. Good answers will ensure contextual material about issues such as contemporary sexual mores, the inter-war theatre and concealed homosexuality is tied to the terms of the question.</p> <p data-bbox="376 1225 1888 1353">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>‘The play admires masculine power – but is also aware of its drawbacks.’</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>The role of Stanley, which fascinated the playwright, was the early draw in the theatre, but the film, and subsequent productions have always tempered his testosterone-fuelled appearances (poker, sweat, booze, the wolf-howls for Stella) by favouring, or partly favouring Blanche. The jangling, jazz-filled nights of New Orleans are good places to be male, and the play spotlights the raw sexual energy of Stanley and Stella, which even brushes over the rape of her sister in the notorious final scene. In the text Stella forgives him; in the moralising Kazan film, she looks for an opportunity to leave. The dark side of Stanley’s masculinity, apart from his brutal, competitive treatment of Blanche, is his philistinism, the macho, posturing, vulgar side of his character which he exaggerates if anyone susceptible (especially Blanche) is looking, but which routinely captivates Stella: <i>‘Drunk –drunk – animal thing, you!’</i> The dark side of Stanley’s gallant friend Mitch is a sort of heroic naivety, a fantasy that he can save Blanche from her past when he has no real idea what she’s done. Scene three introduces the all-male chorus, and the vitality is eye-smiting: ‘they are men at the peak of their physical manhood, as coarse and direct and powerful as the primary colours.’ Stanley gets drunk, the others minister to him with some tenderness. The circle pointedly excludes Blanche. Most candidates are likely to read the play in heterosexual terms, as written, a hyper-sensitive female (or perhaps one who ought to know better) brought down by the brutal, knowing desire of the male. Others may explore a homosexual sub-text, with Blanche accommodating many characteristics of Williams himself, and Stanley his fantasy desire. Reward any coherent approach to the play’s foregrounding of masculinity, including contextualisation of immigration, the American Dream, the legendary aspects of the Civil War, New Orleans’s seedy and cosmopolitan reputation.</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>‘When Blanche says she can’t stand a naked lightbulb, she means she can’t face the truth.’ 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>Answers are likely to point out that Blanche can’t face up to many things: the past; her spells at the Club; the soft-hard, hot-cold aspects of her own character, especially the faint whiff of sexuality she takes everywhere, her inability to bring love to life with a young man who ‘wrote poetry’ and now seems to us clearly homosexual. Beyond this stretches the poignant history of the South, of mint juleps and porticoes but never the shadow of slavery, and Gothic settings designed by ‘Mr Edgar Allan Poe’. More than once Blanche softens the lighting with the use of the paper lantern, and conceals her age (and other things) from Mitch by draping herself in shadows, real and metaphorical. Some may contextualise by describing the fruitful tension between Blanche’s role, which is very actressy and dusted with exclamation marks and <i>Gone with the Wind</i> turns of phrase, and the brassy realism of all the method acting going on around her in Kazan’s early productions (or just the realism of Williams’s writing for Stanley). The question nudges towards a significant symbol (‘a naked lightbulb’) and its use (several times) in performance, so good answers may offer some sense of the play on stage or screen. Candidates may, however, argue that some of Blanche’s illusions are desirable or even necessary as a kind of self-protection, and her treatment by Stanley and the medical authorities at the end of the play is likely to generate some sympathy for her plight. Contextual material may include discussion of Williams’ troubled life, including his sister’s schizophrenia; candidates may consider changes in attitudes to mental illness since the play’s first performance.</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></p> <p>‘Pinter said this brutal play was about love.’ How far and in what ways do you agree with Pinter’s 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>Most of Pinter’s plays, like <i>The Birthday Party</i>, end with nothing much resolved, but this one is often seen as tidier. A houseful of memories full of boys who have not yet settled down is invaded by what seems a reincarnation of their dead mother Jessie. Putting Ruth ‘on the game’ in Greek St will supply money and sexual needs, while at home she will take a hand at the housework. If the boys suffer from a Madonna-whore complex, they will not be short of Freudian satisfaction when Ruth moves in, bringing with her a complex mix of the maternal and the sexually nourishing that might be viewed as a kind of love (the love this house needs, anyway). The endless father-son, brother-brother, father-uncle sniping may also be seen as what passes for love in the bosom of this family. Max’s pampering of his young sons at bath-time (at least in Lenny’s view) does not wholly spring from paternal love. Other candidates are likely to point not to the symmetry of this Ruth-Jessie theme and the neatness of Pinter’s plotting, but to a sequence of moral disasters during the course of the play: the destruction of Teddy’s marriage, Ruth’s apparently complacent abandonment of her children, Max’s downing of Joey with a punch in the guts (a rousing first act curtain call) and Joey’s very public inability to service their new composite ‘mother’. This may seem evidence to some that this is a very ‘brutal play’, incorporating few or no glimpses of love. Whatever is argued, some balance between love and brutality should feature in the answer. Pinter, like most authors, may not be entirely trustworthy when explaining his own work. Contextual material might include Pinter’s Theatre of Ambiguity (or the Absurd), use of the pause and sub-text, the (beginning of) the sixties sexual revolution, Soho.</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 (b)	<p data-bbox="376 212 824 244">Harold Pinter: <i>The Homecoming</i></p> <p data-bbox="376 280 1906 344">‘Lenny’s main goal is to become head of the family.’ In the light of this comment, discuss the role of Lenny in <i>The Homecoming</i>.</p> <p data-bbox="376 384 1384 416">In Section 1, the equally dominant assessment objectives are: AO1 and AO3.</p> <p data-bbox="376 443 1917 539">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="376 579 1827 643">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 data-bbox="376 683 1906 1177">It isn’t quite clear what Lenny does to bring money into the family: casual work, such as snow-clearing, certainly, which is probably a cover for long-standing effort as a casual crook and pimp - he may have a number of flats ‘up Greek Street.’ He is much clearer about who he is than his brother Joey, while his elder brother Teddy induces in him a curious (ironic?) respect for intellectual achievement. He is the mystery man of the family, always jockeying for position, even with Ruth, who seems to ‘take him’ easily, but without a clear goal. Max is his usual target, whom he sneers at as graceless, superannuated, with a long history of abusing his boys at bath time. But he never stands up physically to Dad as Joey does, and at the end of the play seems to cut his father in on all the plans for prostituting Ruth as if he were an expert consultant. It is notable that when Lenny really means to take a lead, his dialogue becomes anecdotal and mystifying, and thereby deeply disconcerting (Lenny: ‘You know, I’ve always had a feeling that if I’d been a soldier in the last war – say in the Italian campaign – I’d probably have found myself in Venice... I was only a child, I was too small, otherwise I’ve got a pretty shrewd idea I’d probably have gone through Venice’). The account of ‘killing’ the poxy whore is possibly the play’s most chilling moment, though on stage he doesn’t quite look like a murderer. As so often with Pinter the definitive ‘meaning’ of the role of Lenny can only be found in text or production, not in critical account, so be prepared to accept any reasonable account of who the character is what he does, as long as it is clear that most of his behaviour is clearly an effort to get something, or several things, from another person. Context may include Lenny’s account of the big freeze of 1963, in which he seems to have been a snow-shifter; more likely are references to call-girls, Profumo, the sexual revolution, and the residual postwar class-system in which Teddy has bettered himself, and Lenny is anxious to do so too.</p> <p data-bbox="376 1217 1888 1345">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>'The play highlights, but doesn't choose between, two very different types of teaching, Irwin's and Hector's.' How far and in what ways do you agree with this view of <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>Answers to this question are likely to argue that Irwin, the Thatcherite chancer, cares only for argument, nothing for truth. He argues that 'Truth is no more at issue in an examination than thirst at a wine-tasting or fashion at a striptease.' Paradox, not research or reading, is his watchword: "The loss of freedom is the price we pay for liberty" type of thing.' All this leads, in middle life, to fronting television films on the sewage arrangements in medieval monasteries. Hector seems to care less, or simply not to know, what education might be about, except that examinations are the 'enemy of education' and, paradoxically, so is education itself. Teaching is a means to a mysterious end, its own reward: 'All knowledge is precious whether or not it serves the slightest human use'. All that matters is the reassuring sense that, like Housman's Roman, minds of the past have thought the same thoughts you think, 'as if a hand had come out and taken yours'. As when learning the times tables, there must be a rote-learned residue that can be quoted as needed. As Hector tells Timms, now is the time to learn, the distant future the moment to make use of it: learn poetry 'now, know it now and you'll understand it whenever.' The balance between the two educators in a candidate's essay need not necessarily be fifty-fifty. They may identify other kinds of teaching, e.g. the priming they got from Mrs Lintott. The rationale behind Irwin's approach might prove easier to explain, but the star part Hector is likely to absorb the lion's share of answers. Some time may be spent on the impact of the two men on their various pupils, as well as on the theory behind it. Context may include the now defunct Oxbridge scholarship examinations, the showiness of television history, the north-south divide, the difficulty of getting into Oxford from the State Sector, changing attitudes to homosexuality and inappropriate sexual behaviour.</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 (b)	<p>Alan Bennett: <i>The History Boys</i></p> <p>‘A play that largely ignores women, despite the powerful presence of Mrs Lintott.’ In the light of this comment, discuss the significance of women 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>Mrs Lintott is the sixth-form mistress who has provided the boys with well-constructed foundations for their essays at the time of A-Levels, and now passes them on to the all-male world of Oxbridge entrance, when the process, as Rudge says, becomes more ‘free range’. She thinks History a showy subject, well-suited to the male (‘Storytelling so much of it, which is what you men do naturally’) and Oxbridge merely an end in itself, with an appropriate price tag. She thinks that it doesn’t matter where you go to university, the memories will be the same: where you ate your first pizza, or a romantic morning with ‘fog, would you believe . . . inside [Durham] cathedral’. Mrs Lintott, more importantly, provides the only female intellectual challenge to Hector and Irwin. The school secretary merely provides Dakin with functional heterosexual coupling (rare in this play). Other women are reduced to off-stage and bit parts. The question is so worded that the key subject is not the minimal presence of women (though Mrs Lintott, at least should be discussed), but the often oppressive maleness of sixth form life. Both teachers teach to examinations in what has been supposed the male way, a venue for showy quotations or glittering if unearned paradox. Some boys are currently gay, and so are both masters, in one case punishably so. So too are the old masters that inspire them, such as Auden, Housman and Wilde. Partly this defeminized culture is down to Bennett’s refusal to set his play clearly in time, so that it floats between a clearly remembered 1950s and a notional 1980s, but mainly it is the result of the introspective nature of sixth form studies and all male institutions, and the tendency, shrewdly observed in the case of Posner, of boys to mature at different rates. All of this should supply strong and relevant contextual material: school is, theoretically, something of which candidates have useful experience. The British class system and the impact (lack of impact) of two waves of feminism on schools like this might also provide useful context.</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>‘Stenham’s play draws much of its humour from cruelty.’ How far and in what ways do you agree with this view of <i>That Face</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>In the play’s first scene a hooded victim is tied to a chair and heavily doped with Valium. The joke is that this is not Guantanamo Bay, but a supposedly well-run and expensive boarding school, and this is only the first of the play’s prison-like settings where dysfunctional middle class life unfolds. Stenham’s humour is invariably dark, partly because much of it is reflex to predicament on the part of vulnerable adolescents lacking a developed moral compass. As Mia puts it after torturing Alice: ‘In the context, what we were doing. It seemed OK. It seemed perfectly fine – allowed even.’ In other words she comes from a schooling where cruel pranks show initiative and are even ‘allowed’, some of the time, especially if the girl chosen is a natural victim, just ‘crap’, as Izzy puts it. This play, where illness, from hay-fever to hyper-ventilation, is usually about manipulation, is a gathering of double standards, an ‘upside down world’ in which Martha would be glad her son is gay (and therefore in love with mummy) rather than hopping into bed with girls. Martha has a studied way with black humour throughout the play: reading about that thoughtless aristocrat, Marie Antoinette, in bed, pretending to eat ‘cat-food’ and purring like ‘Cruella’, conducting solipsistic conversations with the talking clock (‘a tremendously lovely voice’). Candidates are likely to find the play’s humour situational rather than composed of one liners, but with Mia’s realism (‘bribe [the headmistress] or something’), Henry’s exasperation (‘your beautiful boy . . . doesn’t fucking care’), Izzy’s knowledge of the system (being a prefect can ruin your UCAS personal statement) and Martha’s reliable outrageousness, there is plenty of dark humour to enjoy, or deplore. Context may focus on the privileges enjoyed (but often misused) by the family: a dockside flat, Waitrose round the corner, access to private education, and the clear references to classic drama, such as <i>Who’s Afraid of Virginia Woolf?</i> and <i>Streetcar</i>.</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>‘Henry, in some ways the most reasonable character in the play, suffers most.’ In the light of this comment, discuss the role of Henry in <i>That Face</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>Henry, not quite willingly, spends much of the play in his mother’s bedroom, pretending to be in school and failing to manage the basic tasks (like going to Waitrose) required of the man of the house. His father is absent making money in Hong Kong and when Daddio ‘flies over to take over’ all he can do is throw money at the problems, and resent the way his son, not quite unwillingly, usurps his place in Martha’s bed (he’s had ‘that look’, says Hugh, ‘since he was two’). With his sister Mia Henry can be the voice of reason, deploring her drug-escapades and brutal friends, empathising when she thinks she’ll be expelled from school. But with Martha he is lamb-like for the most part, succumbing to the needy infantilism she has cultivated in him for years. Her cult of her ‘Beautiful boy’ the ‘Russian soldier’ is ruthless in its detail. When Izzy (who likes violence) bites him on the neck his mother gives him a matching love-bite (‘You can show her that’). Candidates will probably sympathise with him, agreeing that he ends the play in a very dark place, his mother sectioned, dressed in Martha’s clothes and urinating in sight of the audience. How ‘reasonable’ candidates will find him, conditioned as he is by routine psychological disaster, will vary, but most will see him as the victim of his family, not a collaborator in its crimes. Context may feature the dark side of twenty-first century privilege and the inability of private education (like state education) to keep tabs on the children of its clients.</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>‘A play about the sense of belonging.’ 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>Answers are likely to suggest that the play presents a vision of England as a New Jerusalem, without class distinction, privilege or hypocrisy, that Englishness is a cultural phenomenon hard to define, and that this play, with its Wessex dragon insignia, ninety foot giants, etc. is stuffed with badges of England or Englishness. Some may feel that Rooster’s Jerusalem belongs not to the present but to a timeless past of gypsy freedoms, Robin Hood, Mummerset accents and (above all) the greenwood, an England where the traveller is the only outsider (and he steals the show) and all the characters are white (if tanned in the sunshine). Nevertheless it is clear that Rooster, surviving a crash jump of twenty eighteen-wheelers on a trial bike, endlessly re-making his past in every scene, is a natural leader, even if of the double-edged Pied Piper variety. Some of his disciples may not always credit what he claims to have seen (‘A country where we all need to see a ninety foot giant – and nobody except Rooster does’) but he makes them feel they belong, if only to him and his greenwood clearing in Wilts. Contextual material may include comparison between Johnny and Falstaff in respect of their shared creative deviousness, hedonism, and ability to bind irregular communities together; they may also refer to the late Micky Lay, who is said to have inspired Butterworth in his creation of a modern folk-hero. Often heralded as a play for our time, candidates are likely to agree it is a big England not a little England play, despite its ostentatiously local setting.</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	(b)	<p>Jez Butterworth: <i>Jerusalem</i></p> <p>‘The female characters of <i>Jerusalem</i> are little more than victims.’ In the light of this comment, discuss 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.</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>The indomitable life-giving Rooster may be seen as less attractive in his relationships with women. There is never a shortage of them in Rooster’s greenwood, but he is not naturally a one for domestic arrangements or building a future. He can’t even get his estranged son Marky to the fair, and the brief scene with his wife Dawn sums up the key failures on his part since the relationship began, not least the constant threat of imprisonment for drug-dealing. The girl from Kennet and Avon Council (suit, case, reflective jacket), looks in from another daylight world of mortgages and pensions, and she, alone, seems immune to the Rooster charm. It may be that like other male religious leaders, he has no need of women when at work. He does, however, seem to have time for his teenage groupies, and this may trouble candidates. There’s Phaedra Cox, 15, wandering the country, getting turned out of nightclubs and singing Blake’s ‘Jerusalem’, who behaves like an unofficial Muse, and Pea and Tanya, 16, who kip under Rooster’s caravan. For all they have something in common with the fairies in <i>A Midsummer Night’s Dream</i>, they have learnt life in local pubs, and seem very much at home in Rooster’s Wood. Answers may hover between the celebratory and the judgmental summing up Rooster’s taste and attitude to women. Context may feature a number of contemporary issues about class, respectability, managing the outsider, local news and the town and country divide.</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>F Scott Fitzgerald: <i>The Great Gatsby</i></p> <p>Discuss ways in which Fitzgerald presents Daisy in <i>The Great Gatsby</i>. In your answer you should make connections and comparisons with the following passage, from a novel in which a poor young man tries to better himself by courting a rich young girl.</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>Some candidates may notice that Dreiser’s novel appeared in the same year as <i>The Great Gatsby</i>, and that its title, <i>An American Tragedy</i>, would fit Fitzgerald’s novel too. Dreiser’s prose is notoriously lumpy, but the awkwardness suits the viewpoint character Clyde, who is rather lost for words as Sondra appears with her retinue. Fitzgerald’s take on Daisy is altogether more poetic than Clyde’s on Sondra, but then Fitzgerald’s prose is more knowing than Dreiser’s, and much more ornate. There is also the matter of Nick, the ‘limited narrator’, as mediator. We can only guess what Gatsby really thinks of Daisy at their first meeting because Nick has presented it as part of a quasi-legendary backstory. Dreiser shows events fairly directly from the viewpoint of the bewitched Clive. Candidates are often comfortable with the elaborate narrative voice of <i>Gatsby</i>, and many will contrast it with Dreiser’s more conventional third person approach. The American Dream is a clear theme in both texts, signalled by Dreiser with a very direct phrase: ‘a curiously stinging sense of what it was to want and not to have.’ Fitzgerald’s analysis of Gatsby’s enslavement, and Nick’s, and his own, is subtler, taking the whole book to unfold. Sondra comes over as more definite, sharper edged than Princess Daisy, who is seen through the smoke of romance. Both girls may be judged by candidates as materialistic in their preoccupation with fashion, Sondra, with the dog and leather accessories, the more likely to dominate of the two. Both texts, too, may be felt to depict the girls as what Nick calls ‘careless people’, people who break up other people’s lives, and then move on. The Dreiser extract suggests much profounder social divisions than the social whirl of <i>Gatsby</i>, ‘this world’ against ‘that world’, though Fitzgerald’s novel includes downmarket scenes set in the Valley of Ashes. Gatsby, too, long ago fought and won his own battle with poverty before he crowned himself King of West Egg. Both writers suggest a ‘roaring twenties’ context of heroines as Jazz Babies, vast prospects of social mobility, and an ominous sense of tragedy impending.</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
8	<p>Angela Carter: <i>The Bloody Chamber and Other Stories</i> Discuss ways in which Carter makes use of fairy tale elements in the stories from <i>The Bloody Chamber</i>. In your answer you should select material from the whole text and make connections and comparisons with the following passage, from a modern retelling of a folk-tale in which a young man thinks he has found a woman asleep.</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>The sense that things are not quite what they seem is common to the stories of <i>The Bloody Chamber</i>, with husbands disguised as Beasts, Beasts as gentlemen, 'white cats who were transformed princesses and fairies who were birds', or animal transformation stories, particularly 'The Tiger's Bride', where the girl sprouts 'beautiful fur'. Scott Card's character gets in very close to nature, too, discovering like the viewpoint characters in Carter that there is a fine line between appearance and reality, and dreams and reality too (is there a dead girl in the pile of leaves, or not?). Reminiscent of Carter, also, is the sudden timeline wrench when the 'passing airplane' infiltrates the traditional atmosphere of Scott Card's woodland. Throughout <i>The Bloody Chamber</i> Carter uses this sort of literary alienation device to insist on the proximity of her stories to the present day (Beast, for example has 'a broken nose like a retired boxer'). The sudden climax of Scott Card's passage is like a trapdoor opening on infinite and dangerous spaces, much as Carter leads her characters out into a primitive forest or the company of wolves. Clearly the candidate does not need to refer to all the Carter stories, but in good answers a reasonable number will be brought into play. The Gothic contexts of Scott Card (supernatural possibilities, the 'mummy') might be compared with appropriate material from Carter. Don't expect an explicit definition of a 'fairy tale'; a sound working definition is enough. Good answers will be aware of the highly literary character of both Carter's and Scott Card's work, and may note that Scott Card's story is from a confused male point of view, Carter's stories from a more knowing female one, possibly leading to some thoughts of her status as a feminist writer. Scott Card's base text is <i>Sleeping Beauty</i>, used by Carter with intriguing twists in her vampire story, 'The Lady in the House of Love'.</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
9	<p>George Orwell: <i>Nineteen Eighty-Four</i> Discuss ways in which Orwell explores the threat to individuality in <i>Nineteen Eighty-Four</i>. In your answer you should make connections and comparisons with the following passage, from a short dystopian novel about a rebellion against a ruling power which insists people should behave as identical members of the state..</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>Orwell will probably be seen as in favour of acting as an individual, at least in <i>Nineteen Eighty-Four</i>. Comparatively minor misdemeanours, like stealing a candle, can be punished savagely in Rand's dystopia, whereas in Big Brother's world major treasons are most likely to attract attention. Rand's speaker seems to fear a punishment ('water . . . black and glistening as blood') every bit as unpleasant as what happens in Room 101, and many answers will concentrate on the presentation of discipline in Orwell's dystopia. In Rand identity is reduced to a serial code on a bracelet, and the pronoun 'we' has eradicated 'I', much as life in <i>Nineteen Eighty-Four</i> has become largely communal. Rand's character finds it difficult to think outside the box at all. Even the mooted rebellion is called a 'curse' or a 'crime'. This might be compared with the necessity of 'doublethink' and 'double speak' in Orwell's novel. Good answers are likely to provide plenty of examples of thoughts which, like those in the Rand passage, are forbidden in Orwell, and analyses of how and why such thoughts come to be thoughts in the first place, when the penalty for thinking them is to be transformed into an 'un-person'. Most candidates will probably view Rand's dystopia as closely mirroring Orwell's. Context may include a sense that both texts are modelled on the Soviet regime (as they are – the date of the Rand may suggest this); that dystopia frequently reflects totalitarian tendencies in the time at which it was written (as these texts both do); that <i>Nineteen Eighty Four</i> is just the best known of a series of political dystopias written around the second World War; that there are many equivalents for the euphemism 'Palace of Corrective Detention' in Orwell's novel, and graphic descriptions of them.</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
10	<p>Virginia Woolf: <i>Mrs Dalloway</i></p> <p>Discuss ways in which Woolf explores the importance of memory in <i>Mrs Dalloway</i>. In your answer you should make connections and comparisons with the following passage, from a novel about Edith Hope, a writer re-examining her past as she stays in a hotel on the shores of Lake Geneva.</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>Woolf's novel is probably made up as much of memory as present experience. While Peter Walsh and Septimus Warren-Smith bring significant memories to Woolf's novel, many answers will link Brookner's heroine with Clarissa Dalloway herself, and a good answer might well confine itself to comparisons and contrasts between the mode of thinking of the two. Both women revisit a swarm of past events, often re-lived in the light of hard-won present wisdom. Edith seems to wait and hope for more than Clarissa, who is possibly more inclined to incorporate the past into her present time, and less inclined to quarrel with it. But there are many similarities. Edith seems to have had a phase with friends in somewhere like Bourton. Candidates may well pick a tone of unfulfillment in both texts, of Clarissa's friends 'gone blackberrying in the sun', of a woman's frustrations as years pass and she looks on at life more and more from the margins. Both texts insist, too, on the imperious calls of the practical present, 'investments, roof repairs, visitors for the weekend' or 'buying the flowers' yourself. Good answers will probably pick up the difference in viewpoint between Brookner's internal monologue, shaped and mannerly, rather like an essay, and Woolf's free indirect speech, where consciousness flickers among present events and memory, before settling in someone else's brain (Peter's, for example, with his different take on the past). Woolf's novel might (reasonably) be seen as more innovative than Brookner's, confined as the passage is to thinking out the past in a 'salon', not walking the vivid London streets. Contextual material might explore Woolf's technique in rendering the inner life, and the continued limitations of female life in the twentieth century, even after two waves of feminism.</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>Mohsin Hamid: <i>The Reluctant Fundamentalist</i></p> <p>Discuss ways in which Hamid explores the importance of belonging in <i>The Reluctant Fundamentalist</i>. In your answer you should make connections and comparisons with the following passage, from a novel about the suspicion that fell on Bangladeshi immigrants in the United States after 9/11.</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 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>Marina Budhos describes a shared Bangladeshi experience, whereas Mohsin Hamid offers a single voice. Hamid’s speaker is keen to act, with some provisos, as an ambassador between cultures. He retains throughout a strong sense of his base culture, convincing us that he is able to retreat into a mental Pakistan even while telling us of his academic and business odyssey in the West. He finds it easy to accept the common currency of American culture, as references to <i>Star Wars</i> or <i>The Great Gatsby</i> demonstrate. Budhos’s immigrants seem keener to create a tidy Bangladeshi enclave in the States, ‘yellow ruffle curtains and clay pots’. Hamid’s speaker moves relatively easily between continents, whereas the characters of the Bangladeshi passage are aware of the vulnerability of their status in the States (Abba’s expired passport in the dresser drawer). Budhos’s characters lack cultural security, too, whereas Hamid’s speaker is backed by memories of the Imperial past of his race, both via the British connection, and, more distantly, the Ottoman Empire, enabling him to tell executives his father’s age, “I need it now”, and to think of the All-American Princess, Erica, as his ‘Empress in Waiting’. Budhos, by contrast, describes desperate attempts on the part of a group of illegal immigrants to keep a profile low enough to survive. The cultural context of both texts is supplied not only by attitudes to immigration, but fall-out from 9/11. In Hamid the speaker, with great grace and charm, retreats into his Moslem faith and the country of his birth. In Budhos the Bangladeshis stick around in America, finding they have few choices, the subject of mistrust and even persecution. Some candidates will notice that the big difference between the passages is not really ethnicity, but class. In both texts the fragility of cultural identity is strongly felt. Some, with justification, will focus on 9/11 as the key issue in both texts.</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

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