

GCE

English Literature

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

Advanced Subsidiary GCE

Mark Scheme for June 2018

OCR (Oxford Cambridge and RSA) is a leading UK awarding body, providing a wide range of qualifications to meet the needs of candidates of all ages and abilities. OCR qualifications include AS/A Levels, Diplomas, GCSEs, Cambridge Nationals, Cambridge Technicals, Functional Skills, Key Skills, Entry Level qualifications, NVQs and vocational qualifications in areas such as IT, business, languages, teaching/training, administration and secretarial skills.

It is also responsible for developing new specifications to meet national requirements and the needs of students and teachers. OCR is a not-for-profit organisation; any surplus made is invested back into the establishment to help towards the development of qualifications and support, which keep pace with the changing needs of today's society.

















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 2018

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

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

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

WEIGHTING OF ASSESSMENT OBJECTIVES

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

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

Level Descriptors Section 1: Drama

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

AO1 – 30%

AO3 – 30%

AO2 – 20%

AO5 – 20%

Level 6: 26–30 marks

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

Level 5: 21–25 marks

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

Level 4: 16–20 marks

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

Level 3: 11–15 marks

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

Level 2: 6–10 marks

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

Level 1: 1–5 marks

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

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

Level Descriptors Section 2: Prose

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

AO1 – 30%

AO3 – 30%

AO2 – 20%

AO4 – 20%

Level 6: 26–30 marks

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

Level 5: 21–25 marks

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

Level 4: 16–20 marks

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

Level 3: 11–15 marks

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

Level 2: 6–10 marks

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

Level 1: 1–5 marks

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

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

Question		Guidance	Marks
1	(a)	<p>Noel Coward: <i>Private Lives</i> 'Amanda can't live without Elyot; she can't live with him, either.' Consider this view of the role of Amanda in <i>Private Lives</i>. [30]</p> <p>In Section 1, the equally dominant assessment objectives are: AO1 and AO3.</p> <p>AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Answers will also be assessed for AO2, Analyse ways in which meanings are shaped in literary texts; and AO5, Explore literary texts informed by different interpretations.</p> <p>Most of the attention will be devoted to the Elyot and Amanda relationship, with the accent on Amanda, though the younger couple, who seem to be falling into similar ways by the end of the play, may be found relevant too. The first act offers plenty of explanation and illustration of the couple's needy exchanges - ('We're in love all right' 'Don't say it so bitterly.') The repetitive, staccato dialogue, never really sure where it is going or if it is worth getting there, the yawning sense of <i>déjà vu</i>, suggest that Elyot and Amanda have fallen into a rut, but one that might be worth exploring. The second act is devoted to a more close-up examination of the relationship, in a claustrophobic Paris flat, taking the form of a forty-five minute wrangle with symmetrically arranged passages of tenderness and nostalgia. Some may feel that, as a woman, Amanda's opportunities are more limited, so that she is bound to cling to the attritional, self-confident Elyot, but in truth his earning power and professional stamina look circumscribed too. Both are good at insults. Amanda remembers violent episodes in their relationship with a kind of telling nostalgia: 'That was the first time you ever hit me'. It all suggests that this love needs a touch of mutual hatred to bring it to life. Context may include the decadent upmarket life of the twenties, with its loose and often experimental moral connections. The play also seems both to despise and embrace its up-market settings, much as Elyot and Amanda seem trapped in them and enabled by 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 1: Drama.</p>	30

Question	Guidance	Marks
1 (b)	<p>Noel Coward: <i>Private Lives</i></p> <p>‘Elyot and Amanda turn Victor and Sibyl into perfect little copies of themselves.’ How far and in what ways do you agree with this view of <i>Private Lives</i>? [30]</p> <p>In Section 1, the equally dominant assessment objectives are: AO1 and AO3.</p> <p>AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Answers will also be assessed for AO2, Analyse ways in which meanings are shaped in literary texts; and AO5, Explore literary texts informed by different interpretations.</p> <p>Sybil and Victor are at first characterised as vapid juvenile leads, he rather musclebound, she averse to risks, and ‘flat’ as Norfolk. Candidates may well point out that, on the rebound from each other, Elyot and Amanda will prefer stooges this time round. Coward seems to have thought something similar, ‘little better than ninepins, lightly wooden and only there at all in order to be knocked down and stood up again by Elyot and Amanda’. The specimen paper, which candidates may have seen, suggests the ‘younger couple are more than just victims’, throwing the spotlight on their contribution to the play; this question focuses on ways in which their developing personalities, and theatrical contributions, depend on their older partners. Good productions of the play have always overcast the younger couple (Laurence Olivier as Victor at the premiere) and treated it as an ensemble rather than a vehicle for stars. Coward emphasises the symmetry by which Victor and Sybil break in on Elyot and Amanda’s row at the end of Act Two, while at the end of Act Three it is Victor and Sybil who are about to resort to violence, and Elyot and Amanda who creep tactfully away. Victor begins the play thinking only cads strike women; he ends up shaking Sybil as a terrier might a rat. Partly what the young couple see in the older is the inevitable effect of experience, as Sybil puts it, the ‘depths of degradation to which age and experience have brought you.’ Neither is yet as witty as Elyot or as intellectually nimble as Amanda, but the final movement of the play has the effect of a tutorial that is going very well. Contextual issues may involve the billing in well-made plays, the effect of luxurious even self-indulgent settings, twenties hedonism, difficulties in combating censorship at first staging.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates’ answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 1: Drama.</p>	30

Question		Guidance	Marks
2	(a)	<p>Tennessee Williams: <i>A Streetcar Named Desire</i></p> <p>‘The strong emotions of the characters match the play’s colourful setting.’ How far and in what ways do you agree with this view of the setting of <i>A Streetcar Named Desire</i>? [30]</p> <p>In Section 1, the equally dominant assessment objectives are: AO1 and AO3.</p> <p>AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Answers will also be assessed for AO2, Analyse ways in which meanings are shaped in literary texts; and AO5, Explore literary texts informed by different interpretations.</p> <p>‘Colourful setting’ may be interpreted as the look of the play on stage, with a New Orleans street corner, often passed and by-passed by extras, suggesting a ‘raffish charm’ that says more than just ‘poor quarter’. Other candidates may interpret setting more widely, not only the setting of the cosmopolitan city, but also the Deep South from which Blanche has come, and which sustains her awkwardly feudal dreams of portico and plantation. Much use may be made of recent productions (or the 1950 film) and Williams’ stage directions are evocative. Many will find the deepest colour in the ensemble scenes, such as the poker night, with its ‘lurid nocturnal brilliance’, culminating in Stanley ‘throwing back his head like a baying hound’ on the fire escape, which acts as a perfect demonstration of the sexual frisson between Stanley and Stella which propels much of the play. Others will find metaphors for the characters’ voices in the moaning clarinet and the ubiquitous jazz piano, which Williams tells us is usually played by ‘brown fingers’ in this melting-pot of multiculturalism: (‘there is a relatively warm and easy mingling of races in the old part of town’). Emotions traced in the setting will possibly include: the loud poker-players, with their primary colour shirts, feuding Steve and Eunice, a permanent chorus to Stanley and Stella’s marital discord, the noise of the trains, suggestive of a wider world and covering up furtive actions, the ominously named Streetcars tracing stations on the path of life, the flowers for the dead with hints of Catholic resignation. Contextual material may feature on the Southern States, on methods of staging, on Jazz and Blues, and on cosmopolitanism in New Orleans.</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>‘Williams makes it tough to take sides between Stanley and Blanche.’ In the light of this comment, discuss the roles of Stanley and Blanche in <i>A Streetcar Named Desire</i>. [30]</p> <p>In Section 1, the equally dominant assessment objectives are: AO1 and AO3.</p> <p>AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Answers will also be assessed for AO2, Analyse ways in which meanings are shaped in literary texts; and AO5, Explore literary texts informed by different interpretations.</p> <p>This may be a familiar proposition to candidates, as whether a director ‘favours’ the role of Blanche or Stanley is usually a good test of where a production’s sympathies are placed. Broadly, is <i>Streetcar</i> the tragedy of ‘old world’ Blanche or a celebration of Stanley’s immigrant vigour and masculine power? Productions that favour Blanche may be dismayed by the play’s raunchiness and domestic violence; productions blocked around Stanley may pick up Williams’ sexual interests and energy underscoring the role. If candidates have seen the Elia Kazan film, interest is likely to be divided between Vivien Leigh’s cautious, stagey, vulnerable Blanche and the sweaty powerhouse of the Method that was the young Marlon Brando. Though many candidates will find Stanley brutal and many may find it impossible to forgive his sexual violence, they may agree that none of Blanche’s previous sexual conquests or interests has brought her to life as he does. Some may feel that Blanche and Stanley are perfect catalysts for one another: he needs to confront the consequences of his judgemental brutality (it costs him his friendship with Mitch), she needs to put away the pink shades that shield her from ‘truth’. Possibly the central relationship merely reflects the power gradient in life itself: ‘Soft people have got to court the favour of hard ones, Stella.’ Contextual material is likely to involve the heightened emotions and brittle cosmopolitanism of New Orleans; changing attitudes to the role of women from the middle twentieth century onwards; and the impact of masculine physicality in a claustrophobic domestic 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
3 (a)	<p>Harold Pinter: <i>The Homecoming</i> ‘The characters often mean something quite different from what they say.’ How far and in what ways do you agree with this view of <i>The Homecoming</i>? [30]</p> <p>In Section 1, the equally dominant assessment objectives are: AO1 and AO3.</p> <p>AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Answers will also be assessed for AO2, Analyse ways in which meanings are shaped in texts; and AO5, Explore literary texts informed by different interpretations.</p> <p>The question asks for exposition and demonstration of the use of sub-text in Pinter, though candidates will be fine if the term itself (‘sub-text’) is not used, so long as they have an appropriate working definition of the concept. Many will be very anxious to write about the famous ‘Pinter pause’ and any indication of what might beat sub-textually in that silence will take them a long way. Characters in Pinter tend to hang fire(‘pause’) when they mean something particularly pointed or unpleasant, like Teddy’s tremendous, combative ‘Yes’ (after a pause) when Lenny has ironically asked him if he thinks he’s brought ‘a bit of generosity of mind, a bit of liberality of spirit’ with his homecoming. Ruth uses the pause to accent the challenging movement of her stockinged leg, Joey to maintain distance and dignity from the rest of the family. Much of the ‘unspoken’ dialogue in the play is a cover for boiling emotions. If it were to erupt in dialogue, the effect would be something like melodrama, a series of coarse dramatic statements, an episode of <i>East-Enders</i>. Pinter’s genius is to bottle all this up, while putting little wisps of passion on view. Peter Hall explains that he directs Pinter by letting the actors workshop this melodramatic sub-text, then he devotes the rest of rehearsal time to covering it up again. Judged from this point of view Ruth seems to play for control in every episode: taking his glass is really shutting Lenny into a subordinate role. Sam seems to be playing a deep game, undermining Max’s authority while maintaining a neat, quiet space for himself. Max uses dialogue as a substitute for the physical force he can no longer quite manage. Contextual issues might include ‘Pinteresque’ drama, <i>Nineteen Fifty-Six and All That</i>, the play’s ‘freezing’ of morals and manners just before the permissive society cuts in.</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>Harold Pinter: <i>The Homecoming</i> ‘At the end of the play, Ruth’s decision to settle down with Max and the boys makes perfect sense.’ In the light of this comment, discuss the role of Ruth in <i>The Homecoming</i>. [30]</p> <p>In Section 1, the equally dominant assessment objectives are: AO1 and AO3.</p> <p>AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Answers will also be assessed for AO2, Analyse ways in which meanings are shaped in texts; and AO5, Explore literary texts informed by different interpretations.</p> <p>Many of Pinter’s plays are famous for inconclusiveness and ambiguity; this one, unusually, appears to be more decisive. At the end Ruth takes over, the boys all know their place, and a successful business is launched. Heretofore they have been unable to differentiate between Madonna (or mother figure) and whore (mother figure on the back seat with Max). Ruth has now turned up to unite the two roles in a convenient money-making proposition. As Martin Esslin argues In <i>The Theatre of the Absurd</i>, ‘<i>The Homecoming</i>, while being a poetic image of a basic human situation, can also stand up to the most meticulous examination as a piece of realistic theatre, and that, indeed, its achievement is the perfect fusion of extreme realism with the quality of an archetypal dream image of wish fulfilment.’ Other candidates are likely to read the ending differently, perhaps as an astonishing, unexpected and unlikely development (all of which, by normal canons of realist drama, it is), a conclusion that is no conclusion, raising more questions than it answers. Some will feel that the play is a vindication of the rise to power of women in second wave feminism, a household of likely but bickering lads subdued by an experienced dominatrix who is also a resourceful mother and housewife. A few may think everything about this house, its past and its dealings is pretty shady: Max is a brutal paedophile, Sam some sort of gay prostitute, and Lenny a pimp with property in Soho. On this reading, the end of the play means business as usual. Be prepared to accept any well-written argument. Context may include changing attitudes to women, homosexuality, corporal punishment of children and the role of the patriarch.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates’ answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 1: Drama.</p>	30

Question		Guidance	Marks
4	(a)	<p>Alan Bennett: <i>The History Boys</i> '<i>The History Boys</i> makes failure as interesting a subject as success.' How far and in what ways do you agree with this view of <i>The History Boys</i>? [30]</p> <p>In Section 1, the equally dominant assessment objectives are: AO1 and AO3.</p> <p>AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression, and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Answers will also be assessed for AO2, Analyse ways in which meanings are shaped in literary texts; and AO5, Explore literary texts informed by different interpretations.</p> <p>Many will judge the boys' 'success' by the roll-call at Hector's funeral. Three of them have become 'pillars of the community' in a 'society that no longer has much use for pillars'. Two have moved into business, exploiting tax-law and right-to-build. Only one has become a journalist, the career which both Irwin's and Hector's teaching styles equip them. Some candidates may conclude that Oxbridge is not a magic bullet; as Hector suggests at the start of the play, it's desirable because 'other boys want to go there.' Most will argue, that judging the success of a man's life is a complex and subjective business. Though Irwin has excelled as television historian and Blairite spin-doctor, the jury of the play remains out on what he has actually achieved. Hector, who once felt he was wasting his life in teaching, has a more secure legacy – dozens of quotations from his favourite poets occupying space in his pupils' memory banks. He sees his teaching-achievement as variously torch-bearing, passing the parcel, and (most strikingly) as those moments in literature which link human feeling from one century to another, which are 'as if a hand had come out and taken yours.' This comes in the central scene with Posner, this class of nineteen-eighty-something's chronicler, a depressive locking himself down with his memories in a 'cottage where he lives alone'. As Posner is arguably Hector's closest disciple, there can be no definitive approach to this question. Context may include the 'loads-a-money' culture of the eighties, difficulties in measuring educational success, and the cult of the 'teacher who made a difference'.</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> ‘The play suggests that Hector is the ideal teacher.’ How far and in what ways do you agree with this view of the role of Hector in <i>The History Boys</i>? [30]</p> <p>In Section 1, the equally dominant assessment objectives are: AO1 and AO3.</p> <p>AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Answers will also be assessed for AO2, Analyse ways in which meanings are shaped in literary texts; and AO5, Explore literary texts informed by different interpretations.</p> <p>Many will suggest that Hector is a rather studied maverick, difficult to discipline and difficult to control, refusing to work to the Headmaster’s directions or with Mrs Lintott. He is also capable of hating his job, and of telling his pupils so when he ought to be teaching them. He wears a bow-tie and throws books at pupils because ‘tradition requires it of the eccentric schoolmaster’. He also looks, in the new century when the play was first produced, if not a child molester then certainly an abuser of trust, and that locked door on his classroom is not quite satisfactorily explained away. Though Bennett has argued a defence for him, many candidates are likely to associate him not with the ideal but with the dark past when authority figures complacently got away with unwanted sexual approaches and much, much worse. Yet Hector’s teaching methods are fun (the brothel-scene, with improvised French dialogue), the poems he favours (Hardy, Larkin, Housman) are full of irony and emotion, and he makes sure his class gets them by heart. He believes not in delivering a syllabus of ‘dinky’ formulae but making a difference via random hints and guesses, like passing a parcel in which, after much diligent unwrapping, someone arrives at a genuine gift. It doesn’t matter if answers are stacked in favour of Hector or against him. Look for quality of argument. This ought to be an essay focused on Hector, so look out for partly reconstructed comparisons of his teaching-methods with those of Irwin. Context may include the decline of rote-learning, attitudes to sexual interference by figures in authority, debates about education.</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> ‘A world in which children are always being let down by their parents.’ How far and in what ways do you agree with this view of <i>That Face</i>? [30]</p> <p>In Section 1, the equally dominant assessment objectives are: AO1 and AO3.</p> <p>AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Answers will also be assessed for AO2, Analyse ways in which meanings are shaped in literary texts; and AO5, Explore literary texts informed by different interpretations.</p> <p>Martha’s various deficiencies are likely to form the backbone of an answer. Her volatile personality has further studied qualities which keep everyone, her children especially, on their toes. Her flamboyant contempt for cleanliness, hygiene and nutritious food falls into this category (‘Were you really eating cat food? Or did you just want me to think so?’). Ironically, however, she lets her grown son down because she obsesses about his grown up baby self, so the parental role seems to have been damaged rather than abandoned. This means we see her in sexual competition with his girlfriends, telling him he has no friends, and fantasising that he is gay. Practically she spends all her time in bed flirting with the speaking clock and doesn’t do the laundry. Mia, who is regularly let down and often (deliberately) overlooked, responds with an attitude of stony detachment: ‘She doesn’t like me’. Hugh, the other delinquent parent, is the archetypal cheque-book daddy, living a hedonistic lifestyle in financial flesh-pots on the other side of the world, and turning up only to provide solutions that are years out of date – he thinks his son is still in school, to be informed by Henry : ‘I dropped out. About a year and a half ago, actually.’ To some extent Hugh has probably been warned off his family by emotional pressure from Martha. Some candidates will argue that Stenham is writing a critique of the entitled class, keeping family responsibilities at arms-length via boarding-school, but if so it is as an insider, and with plenty of compassion. Many English writers show how parents become children to their offspring, especially Dickens. Other contextual issues might include comparisons with dysfunctional families in other modern plays, especially <i>Who’s Afraid of Virginia Woolf?</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> ‘The female characters in <i>That Face</i> are more brutal than the male.’ In the light of this comment, discuss the roles of the female characters in <i>That Face</i> [30]</p> <p>In Section 1, the equally dominant assessment objectives are: AO1 and AO3.</p> <p>AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Answers will also be assessed for AO2, Analyse ways in which meanings are shaped in literary texts; and AO5, Explore literary texts informed by different interpretations.</p> <p>Most answers are likely to agree that the female characters are indeed very brutal. Izzy has found brutality intrigues her: love-bites are a part of her ‘bendy body’ sex-play with Henry (which leaves him with a bad back), and Alice (a victim type) is treated to sensory deprivation. Mia, her accomplice in what will one day be seen a boarding school prank, has subsided into passive watchfulness, assuming ‘in the context’ torturing a schoolgirl seemed perfectly fine, ‘allowed even.’ Meanwhile she is stealing her mother’s Valium to provide sedation for the project, and contemplates selling it to her class-mates at exam time. Martha hoodwinks her children by exaggerating her depression and her eccentricities, meanwhile keeping her daughter at arms-length, while inviting her son into bed with her to reproduce the physical intimacies of babyhood. Henry, unsurprisingly, has dropped out of school and is struggling to form relationships. Some will argue that female depravity is highlighted because this is a play concerned with the female space and with a female point-of-view. Possibly Henry lets his dominant girlfriend and mother get away with too much. Hugh, the jet-lagged father, could contribute a lot more emotionally. He has a separate flat in ‘Docklands’, turns up from time to time from Hong Kong to ‘throw a bit of cash at the school’, or other problems. Both men have been marginalised by the women or, (whether selfishly or for protection), marginalised themselves. Contextual issues may include institutional sexism among even the more privileged members of society, the competitive and tribal aspects of boarding schools and the ubiquity of bullying in modern society.</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> ‘The play goes too far in its celebration of disorderly and dishonest characters.’ How far and in what ways do you agree with this view of <i>Jerusalem</i>? [30] 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>Rooster and his gang live by drugs and outside tax laws. It would not be pleasant to live next door, or even very close to them. They are sworn enemies of the Kennet and Avon Council, who are looking for evidence of disorderly contact to have Rooster’s Wood cleared and its master evicted. Rooster and the rest are in violation of the ‘Public Health Act of 1878’ and under a 2002 ‘Unauthorised Encampment Policy’ count as homeless people. Even Rooster’s lucrative ‘daredevilling’ displays have been banned by the Council. In short Rooster and his retinue are travellers and criminals (‘Do you have drugs in here? You know I fucking do.’). Everything is rustled, including a tortoise. Butterworth never whitewashes the suspicions of alcohol abuse, of violated health and safety laws, of mild treachery (Rooster letting down his son and even victimising Ginger), the hints of under-age sex. A few may argue that the moral threat this underclass poses is too great a price to pay for the moral freedom it may or may not promise, but most are likely to set against the chaos and exploitation the charismatic qualities of Rooster as storyteller (the forty-five foot Giant just off the A14) which make him into a god-like figure, or at least install him as the leader of a potent cult. Rooster teaches, like Jesus, that short views of human life are best, that lies can be as good as truth, and that myths, like the myth of England which is a rallying point for everyone in the play, are built of untruths. He also believes, more radically than the Kennet and Avon Council, in an England lived and governed at a local level. Some will feel that in facing up to the brutal Troy Rooster is anything but dishonest, though emotional damage done to family and protégées may be seen as less impressive. Context may include attitudes towards the travelling community and outsiders generally; fairground sharp-practice; issues of homelessness; the attractiveness of ‘imagined truth’ over solid fact.</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> ‘The play asks what an English forest is for, and gives some challenging answers.’ How far and in what ways do you agree with this view of the setting of <i>Jerusalem</i>? [30]</p> <p>In Section 1, the equally dominant assessment objectives are: AO1 and AO3.</p> <p>AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Answers will also be assessed for AO2, Analyse ways in which meanings are shaped in literary texts; and AO5, Explore literary texts informed by different interpretations.</p> <p>At the start of the play the greenwood setting announces itself as ‘a clearing in a moonlit wood’, until sunlight and birdsong reveal the miscellaneous rubbish, cast-off trophies of consumerism, that populate it, including the television Rooster has smashed in a show-off moment. That is the paradox of Rooster’s Wood. It relates to the pre-Conquest England of <i>The Lord of the Rings</i>, to Pagan genii and fertility ballads, to Robin Hood and the wild-hunt. It attracts mad Professors of the ‘Merrie England’ persuasion. But it is also a place of scavenging and charlatany. To the council, and the estate dwellers, it is the home of a dangerous ‘troll’. To local parents it is the place disaffected children escape to. Some will feel the ‘greenwood’ is the most evocative thing in Butterworth’s play, the image of traditional Englishness, the closest post-Christian England has to a shared religion, ‘Jerusalem the Golden’ for a New Age, with a spitfire flying about as a nod to the twentieth century. Others will have reservations about its inclusiveness in a multi-cultural Britain (even if its keeper is a gypsy, everyone is white), dismayed by the violence, the fair-ground tricks, the ill feeling. The prompt to write about setting may lead candidates to remember that this Wood is the setting for a stage-play, making an impression on the audience, by means of lighting or sets or music and song, beyond what is done and said in it. The opening tableau, for example, features a home-grown fairy singing the unofficial national anthem, and everything is contrived to happen around a stage-set caravan. Contextual material might include the greenwood in English culture, the role of religion in modern life, the role of an apparently ‘alternative’ play in a predominantly middle class theatre.</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> Discuss ways in which Fitzgerald presents the power of dreams in <i>The Great Gatsby</i>. In your answer you should make connections with the following extract from an American short-story by Erskine Caldwell in which a young man who has been dreaming about his ideal woman for six or seven years thinks he has found her at Lost Lake. [30]</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 power of dreams in <i>The Great Gatsby</i> is almost inexhaustible, except when they are too ambitious for their own good. Gatsby himself possesses an ‘extraordinary gift for hope, a romantic readiness’ which he communicates to others (including Nick) like a drug, but which won’t quite cover the object of his obsession, Daisy: ‘Daisy tumbled short of his dreams – not through her own fault, but because of the colossal vitality of his illusion.’ Does dreaming that a dream might come true make it come true? Even at the end of the book, after the death-car, and the ‘careless’ departure of Daisy herself, Nick and the novel are still dreaming, running faster, stretching out their arms further. . . And one fine morning.’ The Caldwell passage also contains a dream so durable and so potent it lures the narrator into not betting against it. As Gatsby comes to an island in New York looking for Daisy, so Harry is looking for his future lover at the romantically named Lost Lake. There is no iconic green light, but an aura so bright surrounds the virtual heroine that the narrator actually thinks he sees her, ‘standing up there in the woods.’ Most answers will be concerned with these close thematic similarities, but there may also be a contrast between Fitzgerald’s fresh, lush writing and Caldwell’s more workaday prose. Context will mostly feature the pressure from the American Dream in both passages, the frontier setting of the Caldwell, and the excitement of societies ‘on the move’, making long pilgrimages to catch the objects of their dreams. The topic matches Fitzgerald’s identification with the object of his desires, while simultaneously whispering it may not have power to endure.</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 explores the presentation of violence in <i>The Bloody Chamber and Other Stories</i>. In your answer you should select material from the whole text and make connections with the following passage, an extract from a short story which describes an unfortunate encounter with a troll. [30] 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>Candidates will probably discuss both the fantastic nature of the extract from T.H. White and the fabular nature of the stories from Carter: issues of domestic violence are being presented in both in a fresh and familiar way, as happens in fairy-tales. Much of Carter's writing deals 'with the blessed plot where the lion lies down with the lamb'. The first story, 'The Bloody Chamber', is probably the most brutal, where a husband indulges 'the rare pleasure of imagining himself wifeless.' Other stories stress the animalistic violence intrinsic to human beings: the Tiger's bride, who grows fur, like a tiger; the Erl-King, who teaches that the 'price of flesh is love'; the transformations in the final sequence of werewolf stories. The girl being eaten by the Troll in the T.H. White passage is naked, a comparison with so many girls in <i>The Bloody Chamber</i>, stripped to 'the white meat' of contact. The Troll's diet of captured ladies might remind some of what Carter calls the 'earliest and most archaic of fears, fear of devourment.' Many of Carter's characters are butchers and meat-eaters operating outside the law. The vampire countess 'wants fresh meat.' The Tiger will 'gobble up' his girl. The lycanthropes are 'carnivore incarnate, only immaculate flesh appeases them.' Both writers take pains to normalise the fairy-tale world, choosing metaphors and details from modern life. White compares the blood-draining to a 'squeezed orange', the troll's mouth is 'like a gas fire' and he sucks up blood 'like a vacuum-cleaner'. Similarly Carter sets her fables in reach of electricity and petrol, her heroes ride bicycles, she gives a lion the nose of a 'retired boxer'. Both writers use literary reference, White to the story of the helpless Andromeda, Carter to an array of French and German fairy-tales and their redactions. Both write about violence done in confined spaces, glimpsed through keyholes or in hidden chambers. Contextual material might include the continuing vulnerability of women, the pervasiveness of sexuality in the modern world, the continuing vitality of fairy tale characters in modern culture, e.g. the internet Troll.</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></p> <p>Discuss ways in which Orwell presents relationships in <i>Nineteen Eighty-Four</i>.</p> <p>In your answer you should make connections with the following passage, an extract from a science fiction novel set in a totalitarian future, where people are given alphabetical codes (THX, LUH) instead of names. [30]</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>All ‘relationships’ in <i>Nineteen Eighty-Four</i> are circumscribed by efficient structures of surveillance: ‘Nothing was your own except the few cubic centimetres inside your skull.’ The effect is similar in Ben Bovra’s novel, a re-working of George Lucas and Walter Murch’s screenplay for the 1971 film <i>THX-1138</i>, where THX thinks both of what his supervisor has made of his love-struck behaviour, and also what Control will make of it. He is also anxious about his girlfriend, LUH, not having been cleared for the precinct where she has followed him. In <i>Nineteen Eighty-Four</i> Winston and Julia conduct an equally surreptitious affair. Resentment at the inefficiency or malice of bureaucracy is the complaint overheard in the extract, the speaker wanting to work in ‘fantasy’, suggesting that dissatisfaction with available relationships is widespread. Julia, of course, does work in ‘fantasy’, writing pornography as prole-feed, which may be why she is so keen on a sexual relationship with Winston, as otherwise ‘chastity is as deeply engrained’ in the women of <i>Nineteen Eighty-Four</i> as party loyalty, something Winston discovered ‘horribly’ with his wife, Katherine. Even after his relationship with Julia is well under way, Winston is racked with doubts, much as in the early days, when he feared her interest in him confirmed she was a member of the Thought Police. Eventually, in Room 101, he betrays her, and is taught to direct his love to the Party, via the vilely paternal O’Brien, and ultimately (and tragically) Big Brother himself. Bova’s first person narrative strategy is reminiscent of Winston’s observations, but the extract is written in shorter sentences, and the ‘overheard’ voices are more fragmentary and less analysed than in Orwell. Context may include the tendency of totalitarian states to oppose strong family and sexual relationships because of the conflict of loyalties; the surveillance culture; the dehumanisation of severely bureaucratic societies, where people lose not only their identity, but their names.</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> Discuss ways in which <i>Mrs Dalloway</i> explores romantic love. In your answer you should make connections with the following extract from <i>Howards End</i> by E.M. Forster, which describes the romantic encounter of an English couple early in the twentieth century. [30] 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 transience and the power of romantic love forms a strong sub-text in <i>Mrs Dalloway</i>, focusing on Rezia's disappointments in communicating with Septimus, Clarissa's faint sense of sexual unfulfillment in an otherwise rich and crowded life ('she had gone up into the tower alone and left them blackberrying in the sun'), and the magical memories of Bourton, of Peter's energy and Sally's lesbian kiss, which reassert themselves after thirty years, 'the most exquisite moment of her whole life passing a stone urn with flowers in it.' Much of this is matched in the Forster passage, especially the unexpectedness and the unexpected durability of our key romantic memories, and the ease with which we teach ourselves to sneer at 'passing emotion' when the memory of it recurs so often. Some candidates will show that this expresses the difference between time in the mind and time on the clock, a familiar theme in both Woolf and Forster: 'her life was to bring nothing more intense.' Some will show that the innovative structure of <i>Mrs Dalloway</i> is designed to show the paradox of such periods of intensity. They may also note that Forster, with a disarming chattiness, uses the omniscient author convention that Woolf is determined to supersede: ('who can describe that?' 'we rate the impulse too highly'). The long remembered love-affair between Clarissa and Peter reaches an inconclusive conclusion on the final page, where Peter thrills with excitement and Clarissa consigns her future to her husband, if not a relation of 'romantic love' then one that provides her with plenty of support. Contextual material might feature the replacement of the narrator with the free indirect speech of individual characters; the limitation of materialism to explain human complexity ('mere opportunities for an electrical discharge'); the role of lesbianism in <i>Mrs Dalloway</i> and in the 'woman question' more generally.</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 Mohsin Hamid explores the impact of terrorism in <i>The Reluctant Fundamentalist</i>. In your answer you should make connections with the following passage, in which a young Pakistani immigrant's husband is killed on 9/11. [30]</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>This extract provides an explicit treatment of the events of 9/11 to contrast with Changez's developing understanding of his reaction, and the reaction of the Islamic world, to that momentous day. Shaila Abdullah's prose is trying to recover the immediacy of the moment, baffled by the almost universal refusal to credit what is happening ('<i>This cannot be a part of our lives</i>'), so that the wounded man is clutching the morning's filing, and the narrator, unable to take in the whole, fixes on the detail of half his tie blown away. Abdullah's register is often apocalyptic. She speaks of 'raging swords of fire' and that 'Wretched terror spoke of death in my ears and sickened my soul.' Closer to a personal and personalised response are the little moral mantras: '<i>We live a sheltered existence</i>' repeated three times. This phrase might also reflect Changez's response to Western attitudes after 9/11. When the Towers collapsed, Changez had long thought of himself as 'from' New York'. Now he is mistrusted, strip-searched as an undesirable re-entrant to his 'home' country. He is also surprised he is glad to see the underdog, however appallingly, striking at US Imperial power. All this is part of a complex and considered monologue setting his own experiences in contemporary history. 9/11 does not emerge until we have been told the story of his life as a glamorous financier and all about his love for the 'American Princess' Erica. Shaila Abdullah's more breathless account of the event in close-up, with its gasping prose ('too big for us, too big for me'), providing a strong AO2 contrast. Contextual material could include fears of Al-Qaeda and the Taliban; the impact of 9/11 on fact and fiction; the formal relationship of Hamid's novel with the form of the dramatic monologue.</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

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%

OCR (Oxford Cambridge and RSA Examinations)
The Triangle Building
Shaftesbury Road
Cambridge
CB2 8EA

OCR Customer Contact Centre

Education and Learning

Telephone: 01223 553998

Facsimile: 01223 552627

Email: general.qualifications@ocr.org.uk

www.ocr.org.uk

For staff training purposes and as part of our quality assurance programme your call may be recorded or monitored

Oxford Cambridge and RSA Examinations
is a Company Limited by Guarantee
Registered in England
Registered Office; The Triangle Building, Shaftesbury Road, Cambridge, CB2 8EA
Registered Company Number: 3484466
OCR is an exempt Charity

OCR (Oxford Cambridge and RSA Examinations)
Head office
Telephone: 01223 552552
Facsimile: 01223 552553

© OCR 2018

