

**GCE**

**English Literature**

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

AS Level

**Mark Scheme for June 2023**

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

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

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

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## MARKING INSTRUCTIONS

### PREPARATION FOR MARKING SCORIS

1. Make sure that you have accessed and completed the relevant training packages for on-screen marking: *RM Assessor Online Training*; *OCR Essential Guide to Marking*.
2. Make sure that you have read and understood the mark scheme and the question paper for this unit. These are posted on the RM Cambridge Assessment Support Portal <http://www.rm.com/support/ca>
3. Log-in to RM and mark the 8 practice scripts and the 10 standardisation scripts.

YOU MUST MARK 8 PRACTICE AND 10 STANDARDISATION SCRIPTS BEFORE YOU CAN BE APPROVED TO MARK LIVE SCRIPTS.

### MARKING

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

**5. Crossed Out Responses**

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

**Rubric Error Responses – Optional Questions**

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

**Longer Answer Questions** (requiring a developed response)

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

6. Always check the pages (and additional objects if present) at the end of the response in case any answers have been continued there. If the candidate has continued an answer there then add 'Seen' to confirm that the work has been seen.
7. Award No Response (NR) if:
- there is nothing written in the answer space.

Award Zero '0' if:

- anything is written in the answer space and is not worthy of credit (this includes text and symbols).





Team Leaders must confirm the correct use of the NR button with their markers before live marking commences and should check this when reviewing scripts.

If you have any questions or comments for your Team Leader, use the phone, the RM messaging system, or email.

8. Assistant Examiners will send a brief report on the performance of candidates to your Team Leader (Supervisor) by the end of the marking period. The Assistant Examiner's Report Form (AERF) can be found on the RM Cambridge Assessment Support Portal (and for traditional marking it is in the *Instructions for Examiners*). Your report should contain notes on particular strengths displayed as well as common errors or weaknesses. Constructive criticism of the question paper/mark scheme is also appreciated.
9. For answers marked by levels of response:
- To determine the level** – start at the highest level and work down until you reach the level that matches the answer
  - To determine the mark within the level**, consider the following:

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

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

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

	Assessment Objective 2
<b>3</b>	Assessment Objective 3
<b>4</b>	Assessment Objective 4
<b>5</b>	Assessment Objective 5
<b>?</b>	Attempted or insecure
<b>AN</b>	Analysis
<b>DET</b>	Detailed
<b>E</b>	Effect
<b>EXP</b>	Expression
<b>LNK</b>	Link
<b>Q</b>	Answering the question
<b>V</b>	View
<b>⋮</b>	Relevant but broad, general or implicit
<b>SEEN</b>	Noted but no credit given

## 12. Awarding Marks

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

(iii) Each question is worth 30 marks.

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

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

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

(iii) When the complete script has been marked:

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

## Rubric Infringement

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

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

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

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

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

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

### Level 5: 21–25 marks

<b>AO1 (30%)</b>	<ul style="list-style-type: none"> <li>Good and secure understanding of text and question; well-structured argument with clear line of development.</li> <li>Good level of coherence and accuracy of writing, in appropriate register with critical concepts and terminology used accurately.</li> </ul>
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<b>AO3 (30%)</b>	<ul style="list-style-type: none"> <li>• Good, clear evaluation of the significance and influence of the contexts in which literary texts are written, as appropriate to the question.</li> <li>• Good, clear evaluation of the significance and influence of the contexts in which literary texts are received, as appropriate to the question.</li> </ul>
<b>AO2 (20%)</b>	<ul style="list-style-type: none"> <li>• 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.</li> </ul>
<b>AO5 (20%)</b>	<ul style="list-style-type: none"> <li>• Good level of recognition and exploration of different interpretations of the text.</li> </ul>

**Level 4: 16–20 marks**

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

**Level 3: 11–15 marks**

<b>AO1 (30%)</b>	<ul style="list-style-type: none"> <li>• Some understanding of text and main elements of question; some structured argument evident, lacking development and/or full illustration.</li> <li>• Some clear writing, some inconsistencies in register with some appropriate use of critical concepts and terminology.</li> </ul>
<b>AO3 (30%)</b>	<ul style="list-style-type: none"> <li>• Some understanding of the significance and influence of contexts in which literary texts are written, as appropriate.</li> <li>• Some understanding of the significance and influence of contexts in which literary texts are received, as appropriate.</li> </ul>
<b>AO2 (20%)</b>	<ul style="list-style-type: none"> <li>• 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.</li> </ul>

<b>AO5 (20%)</b>	<ul style="list-style-type: none"> <li>Some awareness of different interpretations of the text.</li> </ul>
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**Level 2: 6–10 marks**

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

**Level 1: 1–5 marks**

<b>AO1 (30%)</b>	<ul style="list-style-type: none"> <li>Very little or no connection with text; question disregarded; undeveloped, very fragmentary discussion.</li> <li>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.</li> </ul>
<b>AO3 (30%)</b>	<ul style="list-style-type: none"> <li>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.</li> <li>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.</li> </ul>
<b>AO2 (20%)</b>	<ul style="list-style-type: none"> <li>Very little or no relevant discussion of effects (including dramatic effects) of language, form and structure.</li> <li>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.</li> </ul>

<b>AO5 (20%)</b>	<ul style="list-style-type: none"> <li>• Very little or no awareness of different interpretations of the text.</li> </ul>
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### 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

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

### Level 5: 21–25 marks

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

**Level 4: 16–20 marks**

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

**Level 3: 11–15 marks**

<b>AO1 (30%)</b>	<ul style="list-style-type: none"> <li>• Some understanding of text and main elements of question; some structured argument evident, lacking development and/or full illustration.</li> <li>• Some clear writing, some inconsistencies in register with some appropriate use of critical concepts and terminology.</li> </ul>
<b>AO3 (30%)</b>	<ul style="list-style-type: none"> <li>• Some understanding of the significance and influence of the contexts in which literary texts are written, as appropriate to the question.</li> <li>• Some understanding of the significance and influence of the contexts in which literary texts are received, as appropriate to the question.</li> </ul>

<b>AO2 (20%)</b>	<ul style="list-style-type: none"> <li>• Some attempt to develop discussion of effects of language, form and structure.</li> <li>• Some attempt at using analytical methods and some use of quotations/references as illustration.</li> </ul>
<b>AO4 (20%)</b>	<ul style="list-style-type: none"> <li>• Some attempt to develop discussion of connections between the set text and the unseen passage.</li> </ul>

**Level 2: 6–10 marks**

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

**Level 1: 1–5 marks**

<b>AO1 (30%)</b>	<ul style="list-style-type: none"> <li>• Very little or no connection with text; question disregarded; undeveloped, very fragmentary discussion.</li> <li>• 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.</li> </ul>	
<b>AO3 (30%)</b>	<ul style="list-style-type: none"> <li>• 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.</li> <li>• 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.</li> </ul>	
<b>AO2 (20%)</b>	<ul style="list-style-type: none"> <li>• Very little or no relevant discussion of effects of language, form and structure.</li> <li>• 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.</li> </ul>	
<b>AO4 (20%)</b>	<ul style="list-style-type: none"> <li>• Very little or no relevant discussion of connections between the set text and the unseen passage.</li> </ul>	
<b>Question</b>	<b>Guidance</b>	<b>Marks</b>

1	(a)	<p><b>Noel Coward: <i>Private Lives</i></b>  <b>‘The battle of the sexes fought out between equals.’ How far and in what ways do you agree with this view of <i>Private Lives</i>?</b></p> <p>In Section 1, the equally dominant assessment objectives are: <b>AO1 and AO3</b>.  AO1, ‘Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression’; and <b>AO3</b>, ‘Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received’.  Answers will also be assessed for <b>AO2</b>, ‘Analyse ways in which meanings are shaped in literary texts’; and <b>AO5</b>, ‘Explore literary texts informed by different interpretations’ (including helpful references to performance interpretations).</p> <p>Coward maintains a careful symmetry between his male and female leads, underpinned by the structural symmetry of the first act: two divorcées who have both newly re-married to other partners, who by accident book adjacent rooms to pass their honeymoons. The playwright makes use of the liberation brought to sexual roles, especially in the upper classes, after First Wave Feminism and (particularly) the First World War, with its transformation of attitudes towards women’s public life, appearance, clothing and sexual behaviour. No-one cares tuppence for the sanctity of marriage in this play, nor how often a woman has been divorced (unless it suggests social carelessness). In Act Two Coward gets teasingly close to presenting extra-marital sex on the inter-war West End stage, before a timely intervention from Amanda’s digestion. Amanda and Elyot resemble the leads in a traditional rom-com, the ‘can’t-live-with-you-can’t-live-without-you-pairing’ of Elizabeth and Darcy or Beatrice and Benedick, but this pair are older and more knowing, with power really to hurt one another if they choose. As they are married to the juvenile leads, Victor and Sybil, they know them intimately and can score points off them at will. Not that Sybil and Victor, the kitten and the he-man, have too much trouble looking after themselves in this battle. Some responses may feel that things are not ‘fair’ in the gender politics of the play, as, for example, the female characters seem to be intermittently ‘beaten, like gongs’. Others may note that Coward’s sexuality softens the play’s gender-politics, making them more sympathetic to a feminized point-of-view.</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. <b>This guidance should be used in conjunction with the Level Descriptors Section 1: Drama.</b></p>	30
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Question		Guidance	Marks
1	(b)	<p><b>Noel Coward: <i>Private Lives</i></b>  <b>‘For all his wit and invention, Elyot seems ultimately lost in this luxurious world.’ How far and in what ways do you agree with this view of the role of Elyot in <i>Private Lives</i>?</b></p> <p>In Section 1, the equally dominant assessment objectives are: <b>AO1 and AO3</b>.  AO1, ‘Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression’; and <b>AO3</b>, ‘Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received’.  Answers will also be assessed for <b>AO2</b>, ‘Analyse ways in which meanings are shaped in literary texts’; and <b>AO5</b>, ‘Explore literary texts informed by different interpretations’ (including helpful references to performance interpretations).</p> <p>Candidates may often point out that Elyot is distinguished by his exquisite behaviour in a grubby world. The context is an expensive life of up-market hotel-rooms and limitless alcohol, following the yacht of the Duke of Westminster in the lead-up to the Abdication. There is, however, plenty of evidence for answers to cite that Elyot is uncomfortable presiding over all this richness and shame. He seems to put up with it only because it allows him to be stylishly cruel to the people around him, especially Amanda. His relationship with her is wittily dysfunctional, and he doesn’t get on at all with Sybil’s vulgarity and naivety. As an aesthete, the world grates on his senses. A woman called Vera Williams once distressed him with a ‘nasty hair brush’. Marriage, as an institution, has little in his view to be said for it. It is ‘frowsy’. Life after death is probably just a ‘glorious oblivion.’ Death is ‘laughable’, being serious is a trap, giving ‘them’ ‘what they want.’ Elyot’s firm belief is that you should behave ‘with the most perfect poise’, whatever life’s provocations. As Amanda points out, Elyot is probably like most people, ‘not really normal, deep down in their private lives.’ He is lost, as most people are, if he is asked directly what life is about. The prompt ‘luxurious world’ may serve to engage responses with AO3, whether they respond to the sophistication of the roaring twenties, the coming shadows of the thirties, or both.</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. <b>This guidance should be used in conjunction with the Level Descriptors Section 1: Drama.</b></p>	30

Question		Guidance	Marks
2	(a)	<p><b>Tennessee Williams: <i>A Streetcar Named Desire</i></b>  <b>‘The play portrays women as inevitably dependent on men.’ How far and in what ways do you agree with this view of <i>A Streetcar Named Desire</i>?</b></p> <p>In Section 1, the equally dominant assessment objectives are: <b>AO1 and AO3</b>.  AO1, ‘Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression’; and <b>AO3</b>, ‘Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received’.  Answers will also be assessed for <b>AO2</b>, ‘Analyse ways in which meanings are shaped in literary texts’; and <b>AO5</b>, ‘Explore literary texts informed by different interpretations’ (including helpful references to performance interpretations).</p> <p>Candidates may choose to argue that the play, especially its poker-night sequence, is set up to celebrate strutting masculinity, though the atmosphere of New Orleans that seeps in behind the foreground action is arguably gentler and more feminized - a ‘blue piano’ playing over Elysian Fields. Stella clearly likes and probably needs the masculine palaver that Stanley exudes, though if at any time she finds it exasperating it isn’t clear she can bring it under control: the dominance Stanley exerts over her is of a primal sort. Blanche is a more complex figure: beguiling men (and boys) with poetry, sensitivity and the allure of the Old Deep South, but also feeding off the male, if only to control and allure him. Mitch is the kind of man who can become dependent on women, not only Blanche but the old sick mother who has prevented him from marrying. Stanley is much less vulnerable, believing women should know their proper place in a working man’s bed. Jobs for women seem thin on the ground, the ‘boys’ work and play together, and Blanche’s dream of independence is, arguably, little more than outdated aristocratic idleness, living off dividends or, far enough back, off slaves. Many may feel the play offers a version of traditional gender roles re-interpreted in the light of changing sexual attitudes, both at the time the play was written and since then. Blanche’s refusal to admit her dependency on her brother-in-law may be said to lead quite directly to the play’s brutal showdown.</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. <b>This guidance should be used in conjunction with the Level Descriptors Section 1: Drama.</b></p>	30

Question	Guidance	Marks
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2	(b)	<p><b>Tennessee Williams: <i>A Streetcar Named Desire</i></b>  <b>‘Stanley stands for a new, cosmopolitan, immigrant America, without snobbery and social distinction.’ How far and in what ways do you agree with this view of the role of Stanley in <i>A Streetcar Named Desire</i>?</b></p> <p>In Section 1, the equally dominant assessment objectives are: <b>AO1 and AO3</b>.  AO1, ‘Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression’; and <b>AO3</b>, ‘Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received’.  Answers will also be assessed for <b>AO2</b>, ‘Analyse ways in which meanings are shaped in literary texts’; and <b>AO5</b>, ‘Explore literary texts informed by different interpretations’ (including helpful references to performance interpretations).</p> <p>Williams seems to have found the role of Stanley more engaging than some of his recent readers, audiences and critics have, which may lead to an interesting range of sympathies in response to the question. Brando’s performance gave the role a languid haughtiness perhaps not wholly reflected in the text itself, which often stresses Stanley’s love of ‘everything that is his’, including his strident vulgarity and occasional brutality. As a ‘Polak’ immigrant he struts with inverted pride, showing off his knowledge of the French (i.e. non-WASP) legal code of Louisiana. Candidates may choose to argue that Blanche, who seems to identify with the allegedly aristocratic Old South, hates him at first sight, as ‘Stanley Kowalski, Survivor of the Stone Age’. He, in turn, may be said to detest her managed sentimentalism, her dubious claims regarding her family’s ‘epic fornications’, and the way she accosts him with a glamorous past in which he has no share and which are, in his view, founded on lies. Candidates may argue that Williams’s play never shirks from the truth that America is a nation of immigrants, that cultural clashes come with the territory. Stanley is a hearty loudmouth, a good companion, a devoted friend, especially when Mitch seems likely to fall into Blanche’s clutches. But despite arguably representing a new declassified America, his method of dealing with her (eventually treating her, in effect, as a whore) may well seem to some candidates to be unconscionably immoral. There is something primitive about him, of the cave as well as the bar-room, even if in many ways Stanley can be seen to embody the democracy of New Deal America.</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. <b>This guidance should be used in conjunction with the Level Descriptors Section 1: Drama.</b></p>	30
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Question	Guidance	Marks
3 (a)	<p><b>Harold Pinter: <i>The Homecoming</i></b>  <b>‘A play in which everyone competes with everyone else.’ How far and in what ways do you agree with this view of <i>The Homecoming</i>?</b></p> <p>In Section 1, the equally dominant assessment objectives are: <b>AO1 and AO3</b>.  AO1, ‘Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression’; and <b>AO3</b>, ‘Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received’.  Answers will also be assessed for <b>AO2</b>, ‘Analyse ways in which meanings are shaped in literary texts’; and <b>AO5</b>, ‘Explore literary texts informed by different interpretations’ (including helpful references to performance interpretations).</p> <p>Competition and conflict are frequently essential to good drama, and Pinter’s play is packed with it, both in text and subtext. Candidates may argue that the testosterone-filled house in the suburbs exhibits everyone at one another’s throats. Max needles Lenny to show off his knowledge of the turf; Lenny retaliates by exposing his father’s deficiencies in bringing up his sons. They both gang up on Max’s effete chauffeur brother Sam, who rounds on Max’s uncouthness. And this is just the opening sequence of dialogue. This is a house where males continually jockey for position: the loudmouth, Max, the manipulator Lenny, and the closet-rebel Sam. Joey, the fourth member of the family, cannot compete verbally. He asserts himself by means of physical prowess: he is into boxing and demolition. Candidates may choose to argue that most of their first act exchanges are really subtextual exercises in competition, resolving in Max’s brutal assault on Joey to demonstrate his continuing status as alpha male. When the outsiders, Teddy and Ruth, enter this melee, it is clear Teddy, who draws boundaries (‘not my province’) and steals Lenny’s cheese roll, is just as adept at fighting his corner as the other boys. Candidates may choose to argue that Ruth, the dominatrix, both disturbs the competitive equilibrium, but also rearranges it. She sets herself up in direct competition to the absent mother, Jessie, both as Madonna (symbolically) and whore (literally). Some may see Ruth’s ‘victory’ as a triumph for females everywhere. It contrasts with the male scuffles because it is apparently bloodless. Candidates will have plenty of opportunity to identify and analyse how she overcomes the ‘boys’: cutting herself off from Teddy, defeating Joey in the bedroom, and ‘taking’ Lenny with a glass of water.</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. <b>This guidance should be used in conjunction with the Level Descriptors Section 1: Drama.</b></p>	30

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Question		Guidance	Marks
3	(b)	<p><b>Harold Pinter: <i>The Homecoming</i></b>  <b>‘Lenny has a gift for organising the lives of other people.’ How far and in what ways do you agree with this view of the role of Lenny in <i>The Homecoming</i>?</b></p> <p>In Section 1, the equally dominant assessment objectives are: <b>AO1 and AO3</b>.  AO1, ‘Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression’; and <b>AO3</b>, ‘Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received’.  Answers will also be assessed for <b>AO2</b>, ‘Analyse ways in which meanings are shaped in literary texts’; and <b>AO5</b>, ‘Explore literary texts informed by different interpretations’ (including helpful references to performance interpretations).</p> <p>In the early phase of the play, Lenny will probably come over as controlling: taking pot-shots at his camp uncle, indulging his monosyllabic brother, Joey, and reminding his adulterous butcher father, a dedicated child-beater in his time, that his cooking is fit only for dogs and he is long past his sell-by-date. This seems to free him up to explore, and possibly control, the wider world: many candidates could consider his main business is organising prostitutes, for he seems to have connections with the profitable Soho of the early 1960s. But he also functions as a force of destiny, assaulting old ladies for whom he does odd jobs, and ‘deciding’ which whores are too much of a risk to continue because they are ‘diseased . . . falling apart with the pox.’ He may, of course be a compulsive fantasist, good only at managing lies (like his odd sense he must have been part of the Italian Campaign). Yet he is an expert on the interests and proclivities of the homecoming brother Teddy, making the annexation of his wife from the marriage curiously straightforward. In the latter part of the play, he seems to change from tempter/controller, to his father’s right-hand man, setting up Ruth as ‘Spanish Jacky’, the high-class prostitute, after having ‘auditioned her’ in the water-glass scene. He seems to find it much better to ‘organise’ her life than compete with her. At times a loose cannon, Lenny is more often the family fixer and their link with the outside world. In establishing Ruth under the boys’ roof, he ‘organises’ one of the strangest denouements in modern drama.</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. <b>This guidance should be used in conjunction with the Level Descriptors Section 1: Drama.</b></p>	30

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Question	Guidance	Marks
4 (a)	<p><b>Alan Bennett: <i>The History Boys</i></b>  <b>‘The play proves all knowledge is precious whether or not it serves the slightest human use.’ How far and in what ways do you agree with this comment on <i>The History Boys</i>?</b></p> <p>In Section 1, the equally dominant assessment objectives are: <b>AO1 and AO3</b>.  AO1, ‘Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression’; and <b>AO3</b>, ‘Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received’.  Answers will also be assessed for <b>AO2</b>, ‘Analyse ways in which meanings are shaped in literary texts’; and <b>AO5</b>, ‘Explore literary texts informed by different interpretations’ (including helpful references to performance interpretations).</p> <p>This is, it may be argued, a truism to Hector, but the play arguably explores it in a more general sense, appreciating the academic prowess of an Oxbridge education, the goal of these boys, and endorsing (up to a point) all three of the teaching approaches on view: Mrs Lintott’s preparation of the ground, Irwin’s pyrotechnics (not just counter-factual history, but counter-intuitive, counter-logical, even impossible history) and Hector’s sense that education is not what you think you need but what you happen to remember. Candidates may argue that Bennett seems to find all three approaches both flawed and funny – for instance, Irwin’s, which culminates in academic approval of the holocaust and brings down upon the school an irate group of parents. Hard knowledge is arguably made to seem less important than a willingness to take risks in examinations (e.g. the ability to answer any History question out of expertise on Henry VIII). Candidates may feel Hector majors in useless knowledge, but may also identify method in his approach. Examples explored may include: speaking French in a Belgian brothel as an interesting way of reconsidering the Western front; old Hollywood weepies as an effective way of learning about catharsis; Housman as an appropriate poet with whom to explore adolescent sensibility; and sharing the eternal expatriation of a dead Dorset Drummer-boy with the sensitive outsider Posner (arguably, about as good as teaching gets, and a significant set piece of the play). It will be interesting to see how much of the ‘knowledge’ introduced in the play is judged to be ‘useless’. There can be no right answer.</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. <b>This guidance should be used in conjunction with the Level Descriptors Section 1: Drama.</b></p>	30

Question	Guidance	Marks
4 (b)	<p><b>Alan Bennett: <i>The History Boys</i></b>  <b>‘A world where teachers sell themselves, not their subjects.’ How far and in what ways do you agree with this view of the roles of the teachers in <i>The History Boys</i>?</b></p> <p>In Section 1, the equally dominant assessment objectives are: <b>AO1 and AO3</b>.  AO1, ‘Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression’; and <b>AO3</b>, ‘Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received’.  Answers will also be assessed for <b>AO2</b>, ‘Analyse ways in which meanings are shaped in literary texts’; and <b>AO5</b>, ‘Explore literary texts informed by different interpretations’ (including helpful references to performance interpretations).</p> <p>Candidates may argue that it is Bennet’s view, seen in the play, that for schoolteachers who make a difference, self-presentation is always more important than the subject they teach. Hector has developed incrementally into a gay eccentric with a mousy wife, into someone who talks far too much to be taken seriously, and into someone who casually but systematically molests his pupils without being decisively vilified for doing so. It may be argued that Hector is presented to exemplify notions of the ‘eccentric schoolteacher’, but that his eccentricities (for example, the bow tie), sometimes seem studied, and, on occasion, morally dangerous. Irwin, called out by the boys as self-consciously ‘eccentric’ when he throws books, thinks of himself as both medium and message, an apparatchik of the Thatcherite eighties, smoking up the classroom windows with paradox. He is on the lookout for University Lectureships and television jobs, for which appearances in wheelchairs and filming monks’ latrines in ruined monasteries seem to help him get on. Unlike Hector, however, candidates may argue that his self-advertisement seems to mask his personality, though this may just be a temporary phase. He is clearly, much more obviously than Hector, ‘selling’ something. Candidates may well identify Mrs Lintott as somewhat of a contrast to both Hector and Irwin; she makes very little attempt to ‘sell’ herself, but seems in important, perhaps under-stated ways to be a highly valued member of the school. She may suggest to some that education need not make everyone into a time-server. The Headmaster may seem to candidates to be presented as a kind of caricature, who ‘sells’ himself - very convincingly and without shame - as a pragmatic and pitifully philistine small-businessman.</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. <b>This guidance should be used in conjunction with the Level Descriptors Section 1: Drama.</b></p>	30

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Question	Guidance	Marks
5	<p data-bbox="259 252 304 284">(a)</p> <p data-bbox="387 252 748 284"><b>Polly Stenham: <i>That Face</i></b></p> <p data-bbox="387 292 1901 355"><b>‘A play about the dangers of too much responsibility in the teenage years.’ How far and in what ways do you agree with this view of <i>That Face</i>?</b></p> <p data-bbox="387 395 1408 427">In Section 1, the equally dominant assessment objectives are: <b>AO1 and AO3</b>.</p> <p data-bbox="387 435 1879 531">AO1, ‘Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression’; and <b>AO3</b>, ‘Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received’.</p> <p data-bbox="387 539 1861 635">Answers will also be assessed for <b>AO2</b>, ‘Analyse ways in which meanings are shaped in literary texts’; and <b>AO5</b>, ‘Explore literary texts informed by different interpretations’ (including helpful references to performance interpretations).</p> <p data-bbox="387 675 1906 1082">Many will note that this is the subject of the play’s striking first scene. A sadistic teenager tortures a classic victim (because she’s just ‘crap’) while Mia, the product of a dysfunctional family who are paying for this boarding school education, looks on. These teenagers have access to drugs, are mixed up in brutal sex games, are expert at imposing and maintaining psychological pressure, not least on their friends, and have a get-out-of-gaol card should things get nasty (a cheque from Daddy). In the family drama that follows, Henry, desperate guardian of frail moral standards, tries to placate his mother and her incestuous advances while trying to keep the family fed with trips to Waitrose, and control his sister’s ‘bumming’ on her friends’ floors. These children have responsibility thrust upon them very early, and the result is they have experimented widely without the discipline of parental or other safeguards. Answers may well ascribe blame for all this in various directions: a financier father, who is more at home in the far-east; emotionally irresponsible upper-middle lifestyles, negligently throwing cash at barely managed chaos; fee-paying schools urging pupils to run before they can walk. Some may put the blame on the obsessive, mentally ill and alcoholic matriarch, Martha, treating her children as her unpaid minders.</p> <p data-bbox="387 1121 1906 1265">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. <b>This guidance should be used in conjunction with the Level Descriptors Section 1: Drama.</b></p>	30



Question		Guidance	Marks
5	(b)	<p><b>Polly Stenham: <i>That Face</i></b>  <b>'Henry was born to be a victim.'</b> How far and in what ways do you agree with this view of the role of Henry in <i>That Face</i>?</p> <p>In Section 1, the equally dominant assessment objectives are: <b>AO1 and AO3</b>.  AO1, 'Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression'; and <b>AO3</b>, 'Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received'.  Answers will also be assessed for <b>AO2</b>, 'Analyse ways in which meanings are shaped in literary texts'; and <b>AO5</b>, 'Explore literary texts informed by different interpretations' (including helpful references to performance interpretations).</p> <p>Candidates may argue that Henry embraces victimhood with his eyes open. He knows Martha has her claws into him: managing him with displays of hyperventilation, stroking him like a two-year-old child, contriving to get him into her bed to replay the happiest moments of her damaged life, when his face ('That Face' of the title) shone in her arms as a young mother. Some may blame Henry for embracing an archetypally Oedipal situation - 'I'm yours, I'm yours, I'm yours', he capitulates. More are likely to see his predicament as the culmination of Hugh's neglect, the family's collective lack of self-control, and the damage that alcohol and personal instability have wrought in Martha. Some may choose to argue that the relationship between son and mother, burning slowly throughout the play, and setting up a weird catharsis at its end, is the motor of the drama. In the end he is reduced into participating in his mother's fantasy in which he becomes an incontinent two-year-old and urinates on stage. For the most part Henry seems the most well-intentioned and sensible character in the play, more responsible and managerial than his sister (he is, after all, eighteen). However, where she is the survivor, he is arguably shaped to be Mummy's 'beautiful boy' or 'Russian soldier'. Many may well suggest Stenham makes the outcome for Henry seem poignant but inevitable.</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. <b>This guidance should be used in conjunction with the Level Descriptors Section 1: Drama.</b></p>	30

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Question	Guidance	Marks

6	(a)	<p><b>Jez Butterworth, <i>Jerusalem</i></b>  <b>'The play is a gathering point for all the undesirable elements in society.' How far and in what ways do you agree with this view of the setting of <i>Jerusalem</i>?'</b></p> <p>In Section 1, the equally dominant assessment objectives are: <b>AO1 and AO3</b>.  AO1, 'Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression'; and <b>AO3</b>, 'Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received'.  Answers will also be assessed for <b>AO2</b>, 'Analyse ways in which meanings are shaped in literary texts'; and <b>AO5</b>, 'Explore literary texts informed by different interpretations' (including helpful references to performance interpretations).</p> <p>Rooster's wood attracts a strange mixture of individuals, some more obviously likely to be considered 'undesirable' than others. Discussion may, for example, consider whether Pea and Tanya are, because they are under-age, vulnerable rather than 'undesirable' – disturbingly, even more the case with the even younger Phaedra, at fifteen? The Professor may, in contrast, be considered harmless, a dippy dreamer, hallucinating Merrie England on solitary drug-trips and pushing a wheelbarrow of gnomes. Candidates may also consider the older, more permanent elements of Rooster's retinue, including: Lee, who specialises in despising most things; Ginger, who is an ineffectual and unappreciated admirer of Rooster; Wesley, who is forced to act out 'Heritage' for a local brewer, dressing up as a Morris-man; and Davey, the most threatening and opinionated of the bunch, who gives strident voice to the characters' shared contempt for anything outside Wiltshire. For him, 'Local is Devizes', not Barry Island, 'some Welsh nonsense'. Davey's arguments for the power of local politics may be seen by candidates to have a dark and/or a light side. Candidates are likely to vary in their view of how dangerous the gathering in Rooster's Wood actually is. We hear of some incendiary escapades, pigs roasted with a flare gun, televisions demolished with a cricket bat, dealing 'controlled drugs' with few questions asked. But, it could be argued, most of the really 'undesirable' episodes are reported, and, by taking place off stage, have less impact on our attitudes towards the play's characters. Some will see Rooster's wood as a haven for English nonconformity; others as a hot-bed of local political confrontation, attracting disaffected elements of the white working-class and 'precariat'.</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. <b>This guidance should be used in conjunction with the Level Descriptors Section 1: Drama.</b></p>	30
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Question		Guidance	Marks
6	(b)	<p><b>Jez Butterworth: <i>Jerusalem</i></b>  <b>‘Rooster turns himself into a living myth before our eyes.’ How far and in what ways do you agree with this view of the role of Rooster in <i>Jerusalem</i>?</b></p> <p>In Section 1, the equally dominant assessment objectives are: <b>AO1 and AO3</b>.  AO1, ‘Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression’; and <b>AO3</b>, ‘Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received’.  Answers will also be assessed for <b>AO2</b>, ‘Analyse ways in which meanings are shaped in literary texts’; and <b>AO5</b>, ‘Explore literary texts informed by different interpretations’ (including helpful references to performance interpretations).</p> <p>Rooster is onstage more or less continuously, presides over the play’s woodland setting like the Green King, is built up by disciples who have seen his feats at Flintock Fair and in local pub car-parks, and who are prepared to listen to a self-aggrandising monologue from him in every scene of the play. He clearly has knowledge of folk traditions, as his list of mythical giants suggests at the play’s close. Or perhaps he is even acquainted with the giants themselves, as he tells us he met one ‘just off the A14 outside Upavon’, ‘45’ high’, passing the time of day and then off ‘like a pylon’. It isn’t clear whether Rooster wishes us to believe him. ‘It could be bullshit’, he allows. To this, other tall stories are added, such as his death and resurrection trying to ‘jump twenty eighteen-wheelers’ on a motor-cycle, or his kidnap by thuggish Nigerian traffic-wardens in Marlborough (he escapes). He also knows a wood full of living trees and crying ghosts, claims to be the product of a virgin birth, and was born (like Richard III) with teeth. As with Falstaff, part of the pleasure of Rooster is what ‘monstrous lie’ will surface next. Candidates may argue that there is also a sense among his disciples (and perhaps from the play as a whole) that if Rooster isn’t a Woodland God, a Dragon of Old Wessex, Thunderdell and Romany Rye all mixed together then he ought to be. Having exercised our credibility for three acts, Rooster confronts us with the mythic greenwood of ‘deep England’: ‘What do you think an English forest is for?’ Some answers will explore fantastic fairs and pageants, Little Englandism and the recurrence of Pagan folk-belief in modern times.</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. <b>This guidance should be used in conjunction with the Level Descriptors Section 1: Drama.</b></p>	30

Quest on i	Guidance	Marks
7	<p><b>F Scott Fitzgerald: <i>The Great Gatsby</i></b>  <b>Discuss ways in which Fitzgerald presents women in <i>The Great Gatsby</i>.</b>  <b>In your answer you should make connections with the following passage, in which two flappers walk the New York streets.</b></p> <p>In Section 2, the equally dominant assessment objectives are: <b>AO1</b> and <b>AO3</b>.  <b>AO1</b>, ‘Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression’; and <b>AO3</b>, ‘Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received’. Answers will also be assessed for <b>AO2</b>, ‘Analyse ways in which meanings are shaped in literary texts’; and <b>AO4</b>, ‘Explore connections across literary texts’.</p> <p>The loud make-up and liberated fashions suggest Annabel and Midge have plenty in common with the party-going flappers in <i>Gatsby</i>. Both texts clearly express the joy, vulgarity and mock-sophistication of consumerist societies. <i>Gatsby</i> has a lot to say about the power of money. Daisy’s smile is made of money, and she is very picky about where money comes from, whereas Gatsby’s trajectory across the novel is to begin from humble parents and conduct a sequence of shady deals above the ‘hot struggles of the poor’. In the extract, the girls’ personal ‘American Dream’ is having a million dollars. This may be connected with the conspicuous capitalism of the novel in a number of ways. Both passages have a lot to say about the new freedoms provided by female dress and behaviour, and the sense that life might be profitably lived as a kind of (avaricious) game or spectacle. Answers are likely to suggest that the girls have more in common with that tragic downmarket aspirant, Myrtle, than with the novel’s card-carrying flapper, Jordan Baker. But their calculating transgressiveness is familiar enough throughout Fitzgerald’s novel. They get up to ‘all that young office workers are besought not to do’, their aim to ensnare and dominate the attentions of men, walking over them as if ‘over the necks of peasants.’</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. <b>This guidance should be used in conjunction with the Level Descriptors Section 2: Prose.</b></p>	30

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Question	Guidance	Marks
8	<p><b>Angela Carter: <i>The Bloody Chamber and Other Stories</i></b>  <b>Discuss Carter’s presentation of male and female roles in <i>The Bloody Chamber and Other Stories</i>.</b>  <b>In your answer you should select material from the whole text and make connections and comparisons with the following passage, from a story about a woman with special powers.</b></p> <p>In Section 2, the equally dominant assessment objectives are: <b>AO1</b> and <b>AO3</b>.  <b>AO1</b>, ‘Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression’; and <b>AO3</b>, ‘Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received’. Answers will also be assessed for <b>AO2</b>, ‘Analyse ways in which meanings are shaped in literary texts’; and <b>AO4</b>, ‘Explore connections across literary texts’.</p> <p>Some candidates may identify the passage as a piece of late Victorian fantasy. There is a studied formality in the language used, such as ‘a hundred leagues’, which may even, perhaps, be likened to Tolkien. Some may even suggest this contrasts with not only Carter’s more fluent, gently ironic style, but also with the way she evokes time and space, often letting in bathetic glimmers of modernity, both in speech-patterns and properties, where Housman is more self-consciously and consistently historical. Some will be surprised that a nineteenth century writer should provide an image of such a haughty, empowered female, less prone to negotiate with the male world than most of Carter’s, her appearance dominant, even iconic. They may pick up that she seems limited by mysterious cultural difference, ‘as though she spoke in a scarce familiar tongue’. Many will be intrigued by the gender ambiguity of her appearance, ‘strange, half masculine, but not unwomanly.’ Some may even notice that she wears something like the ‘liberating’ costume of late Victorian feminism. The extract’s Nordic credentials (‘Sweyn’, ‘long plaits of fair hair’) fit well with a number of Carter pieces, particularly ‘The Erl-King’ and the three werewolf tales. It will be interesting to see how many candidates deduce from Housman’s title that this heroine is in fact a ‘were wolf’ (in her human phase). Many will point out that transformation, or at least deception by false appearance, is a key aspect of both Housman’s text and Carter’s: for example, the vampire in ‘The Lady of the House of Love’ and the man-beasts of ‘The Courtship of Mr Lyon’ and ‘The Tyger’s Bride.’</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. <b>This guidance should be used in conjunction with the Level Descriptors Section 2: Prose.</b></p>	30

9	<p><b>George Orwell: <i>Nineteen Eighty-Four</i></b>  <b>Discuss ways in which Orwell handles the settings of <i>Nineteen Eighty-Four</i>.</b>  <b>In your answer you should make connections with the following passage, from a novel in which young people are tested to the limits to prove their ingenuity.</b></p> <p>In Section 2, the equally dominant assessment objectives are: <b>AO1</b> and <b>AO3</b>.  <b>AO1</b>, 'Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression'; and <b>AO3</b>, 'Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received'. Answers will also be assessed for <b>AO2</b>, 'Analyse ways in which meanings are shaped in literary texts'; and <b>AO4</b>, 'Explore connections across literary texts'.</p> <p>The extract from Dashner concerns the moment when Thomas and his fellow-victims realise they have been trapped in a scientific experiment or controlling process run by pale thin apparatchiks behind 'darkly tinged windows'. Candidates may well make comparisons between this setting and Orwell's Ministry of Truth, with its soaring, blank, white concrete walls, or the more 'frightening' Ministry of Love' with 'no windows in it at all.' They may well claim that Thomas's realisation that his life is controlled by 'the Creators' matches the climax of <i>Nineteen Eighty-Four</i>, the terrible moment when Winston and Julia realise that their love-nest, like everything else, is under close surveillance, and that gentle Mr Charrington is in fact an artful member of the Thought Police, and their 'rebellion' is nothing more than the instigation of a web of <i>agents provocateurs</i>. The 'lighting' of Dashner's citadel, like Orwell's Ministries, makes it difficult, even impossible, to see what is inside it. The Creators, like the members of the inner party, notably O'Brien, look drained and obsessive. They are living in a kind of half-life, like the Party under Doublethink, entirely subordinate to their task of surveillance. Both texts describe dreary technological enclaves, 'wires and ducts and computers' in Dashner, endless 'telescreens' in Orwell. In both texts, it is arguable that the settings have been arranged to extort self-revelation from the 'victims', that the performance will be closely observed and perhaps cruelly judged.</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. <b>This guidance should be used in conjunction with the Level Descriptors Section 2: Prose.</b></p>	<b>Marks</b> <b>30</b>
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Question	Guidance	Marks
10	<p><b>Virginia Woolf: <i>Mrs Dalloway</i></b>  <b>Discuss ways in which Woolf presents social events in <i>Mrs Dalloway</i>.</b>  <b>In your answer you should make comparisons with the following passage where Miriam watches a double wedding: Sarah marries Bennett, and Harriet marries Gerald.</b></p> <p>In Section 2, the equally dominant assessment objectives are: <b>AO1</b> and <b>AO3</b>.  <b>AO1</b>, 'Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression'; and <b>AO3</b>, 'Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received'. Answers will also be assessed for <b>AO2</b>, 'Analyse ways in which meanings are shaped in literary texts'; and <b>AO4</b>, 'Explore connections across literary texts'.</p> <p>Some will point out that where the viewpoint in <i>Mrs Dalloway</i> shifts democratically from character to character (especially in the early scenes featuring the Prime Minister's progress and the aeroplane) Richardson never shifts from Miriam's point of view. If Miriam does not see it, we are not told of it, and phrases that particularly appeal to her (as when she notices Sarah's 'cool and unconcerned' demeanour) are repeated several times. Many will compare Miriam's way of seeing with that of Clarissa Dalloway: Miriam is less likely to ruminate than Clarissa, much less likely to be drawn by present experience to revolving her memories (though there is a strong vision of wedded future). There is also a prevailing atmosphere of excitement, befitting a wedding, lots of energy, descriptions of showering rice, leading to the use of very short sentences. In <i>Mrs Dalloway</i> this kind of gusto tends to be confined to memories. There are two major social gatherings in <i>Mrs Dalloway</i>, the Prime Minister's drive and the Party itself. Some will feel that both Woolf and Richardson bring out character through moments of social ritual and amusement, like parties, weddings, and weekend gatherings at Bourton. It may be noted that both texts frequently immerse us in a female point-of-view.</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. <b>This guidance should be used in conjunction with the Level Descriptors Section 2: Prose.</b></p>	30

Question i	Guidance	Marks
11	<p><b>Moshin Hamed: <i>The Reluctant Fundamentalist</i></b>  <b>Discuss ways in which Mohsin Hamid explores ideas about ‘fitting in’ in <i>The Reluctant Fundamentalist</i>. In your answer you should make connections with the following passage from a short story in which an American woman has settled down with a Pakistani man she met at a prestigious US university.</b></p> <p>In Section 2, the equally dominant assessment objectives are: <b>AO1</b> and <b>AO3</b>.  <b>AO1</b>, ‘Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression’; and <b>AO3</b>, ‘Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received’. Answers will also be assessed for <b>AO2</b>, ‘Analyse ways in which meanings are shaped in literary texts’; and <b>AO4</b>, ‘Explore connections across literary texts’.</p> <p>The extract provides a mirror image of the situation in <i>The Reluctant Fundamentalist</i>. It concentrates on the female perspective rather than the male, and it is the American ‘Princess’ who undergoes the ‘immigrant experience’, not the high-achieving Pakistani. Where Changez is immensely resilient under the vicissitudes of his globalised lifestyle, Sonya is less so, finding the inefficiency and corruption of Pakistani society unbearable, however brave the face she tries to put on. Candidates are likely to contrast the relationship between Changez and Erica. This relationship seems to have something to do with money, the girl marrying the son of a Pakistani cement magnate. In <i>Fundamentalist</i> the relationship between a ‘stunningly regal’ girl and a man conducting himself like a prince in exile is viewed in terms of a complex psychological situation (Erica cannot exorcise memories of a deceased boyfriend). Eventually there is a permanent fracture between them, deep as the fault-lines that open after 9/11. In the extract Sonya seems in some ways to be managing her cultural transfer quite well (even the catty aunts are partly impressed) and is full of good intentions to give back something of America’s global debt to other nations, but she is clearly not happy, her outbursts (‘storms’) possibly reminding candidates of Erica’s patterns of neurosis. Throughout the extract Daniel Muennuddin uses a light irony directed at Sonya, which Changez, ever the gallant gentleman, is too chivalrous to turn on Erica. It becomes clear that although Sonya is outgoing about learning Urdu and seeing ‘the real Pakistan’, her lifestyle is nevertheless privileged: she has her own car, a country retreat, and servants who ‘scramble’ after her.</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. <b>This guidance should be used in conjunction with the Level Descriptors Section 2: Prose.</b></p>	30

**APPENDIX 1**

Assessment Objective weightings for this component are given as percentages.

**Assessment Objectives Grid**

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

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