



GCE

English Literature

H072/02: Drama and prose post-1900

AS Level

Mark Scheme for June 2024

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

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

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

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MARKING INSTRUCTIONS

PREPARATION FOR MARKING RM ASSESSOR

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

YOU MUST MARK 10 PRACTICE AND 10 STANDARDISATION RESPONSES 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 RM Assessor 50% and 100% (traditional 40% Batch 1 and 100% Batch 2) deadlines. If you experience problems, you must contact your Team Leader (Supervisor) without delay.
4. If you are in any doubt about applying the mark scheme, consult your Team Leader by telephone or the RM Assessor 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.)*

Multiple Choice Question Responses

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

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

Contradictory Responses

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

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

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

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

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

Longer Answer Questions (requiring a developed response)

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

6. Always check the pages (and additional objects if present) at the end of the response in case any answers have been continued there. If the candidate has continued an answer there, then add a tick to confirm that the work has been seen.

7. Award No Response (NR) if:
- there is nothing written in the answer space

Award Zero '0' if:

















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

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

8. The RM Assessor **comments box** is used by your team leader to explain the marking of the practice responses. Please refer to these comments when checking your practice responses. **Do not use the comments box for any other reason.**
If you have any questions or comments for your team leader, use the phone, the RM Assessor messaging system, or e-mail.
9. *Assistant Examiners will send a brief report on the performance of candidates to their Team Leader (Supervisor) via email by the end of the marking period. The report should contain notes on particular strengths displayed as well as common errors or weaknesses. Constructive criticism of the question paper/mark scheme is also appreciated.*
10. For answers marked by levels of response: Not applicable in F501
- To determine the level** – start at the highest level and work down until you reach the level that matches the answer
 - To determine the mark within the level**, consider the following

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

11. Annotations

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

12. Subject Specific Marking Instructions

Awarding Marks

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

- (i) Each question is worth 30 marks.
- (ii) For each answer, award a single overall mark out of 30, following this procedure:
 - refer to the question-specific Guidance for likely indicative content
 - using the level descriptors for the appropriate section, make a holistic judgement to locate the answer in the appropriate level descriptor: how well does the candidate address the question? Use the 'best fit' method, as in point 10 above
 - place the answer precisely within the level, considering the relevant AOs
 - bearing in mind the weighting of the AOs, adjust the answer within the level and award the appropriate mark out of 30.

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

- (iii) When the complete script has been marked:
 - if necessary, follow the instructions concerning rubric infringements;
 - add together the marks for the two answers, to arrive at the total mark for the script.

Rubric Infringement

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

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

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

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

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

WEIGHTING OF ASSESSMENT OBJECTIVES

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

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

Level Descriptors Section 1: Drama

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

AO1 – 30%

AO3 – 30%

AO2 – 20%

AO5 – 20%

Level 6: 26–30 marks

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

Level 5: 21–25 marks

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

Level 4: 16–20 marks

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

Level 3: 11–15 marks

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

Level 2: 6–10 marks

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

Level 1: 1–5 marks

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

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

Level Descriptors Section 2: Prose

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

AO1 – 30%

AO3 – 30%

AO2 – 20%

AO4 – 20%

Level 6: 26–30 marks

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

Level 5: 21–25 marks

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

Level 4: 16–20 marks

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

Level 3: 11–15 marks

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

Level 2: 6–10 marks

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

Level 1: 1–5 marks

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

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

Question		Guidance	Marks
1	(a)	<p>Noel Coward: <i>Private Lives</i></p> <p>Either (a) ‘<i>Private Lives</i> is an entertaining play without a moral.’ 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. AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. Answers will also be assessed for AO2, Analyse ways in which meanings are shaped in literary texts; and AO5, Explore literary texts informed by different interpretations.</p> <p>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> <p>Some candidates will feel that this much-revived play is little more than a style statement, buoyed up by permanent fascination with the bright young, or not so young, lives of the nineteen-twenties. Coward suggested his philosophy was ‘pessimism with pep’, but some may argue the play’s style is its substance, that it is a late contribution to the aesthetic movement or the cult of decadent art (‘behave exquisitely’). The play doesn’t make big claims for an overarching vision, but it does take the sceptical line on debates about moral or spiritual meaning. Death is ‘laughable’, all talk is ‘nonsense’, and eternity just ‘a gloomy merging into everything’. So the characters seem to espouse a kind of hedonism, and marriage (a ‘frowsy’ business’) imposes a faint and impermanent structure upon their lives. Some may feel the wonderful engineering of the first act suggests how hard it can be to get away from your true love, especially if that is what you most want to do. Some may feel that Coward, Wilde-like, makes serious business out of triviality. Reward any cogently expressed approach. Coward’s play makes much use of sub-text, after all, reaching down beneath its elegant surface to explore the depths of ‘Private Lives.’</p>	30

1	(b)	<p>Noel Coward: <i>Private Lives</i></p> <p>Or (b) ‘Stylish, amusing, cruel.’ In the light of this comment, discuss the role of Amanda in <i>Private Lives</i>. [30]</p> <p>In Section 1, the equally dominant assessment objectives are: AO1 and AO3. AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</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 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> <p>Triad quotations like this invite candidates to use a tripartite structure, but this is not compulsory. Character studies of Amanda may form the basis of strong answers, but they will need to discriminate between Amanda’s polish and her vindictiveness. She claims never to have been innocent: even in childhood her heart was ‘jagged with sophistication’. Elyot thinks marrying her is like ‘marrying a boa-constrictor’. In the extended second act the grappling is incessant and mutual, both egos beating one another ‘like gongs’, stinging one another like ‘little adders’, rolling about on the floor ‘like panthers.’ Amanda is cruel to Sibyl, treating her like a shallow ingénue (‘flat as Norfolk’) , and also to Victor, treating him like an upper-class thug (his ‘rugged grandeur’), but her cruelty may have its origin in her turbulent and ongoing relationship with Elyot. She is regularly accused of being ‘unreliable’, moody and ‘bad-tempered’ but this may well be because she has no strong moral baseplate to her life and is less keen than Elyot on making a comic spectacle of herself. At bottom she and Elyot derive their style from incurable Romanticism, moonlight on the Taj Mahal (she does so want it to look ‘like a biscuit box’) and the glamour of a little cheap music. Amusement flows from their mutual repartee. When they are tired, or bored, or cornered, they kick out.</p>	30
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Question			Guidance	Marks
2	(a)		<p>Tennessee Williams: <i>A Streetcar Named Desire</i>.</p> <p>Either (a) ‘Throughout the play, we are aware of the pressure the past exerts on the present.’ How far and in what ways do you agree with this view of <i>A Streetcar Named Desire</i>? [30]</p> <p>In Section 1, the equally dominant assessment objectives are: AO1 and AO3. AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</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 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> <p>This is essentially a question about the way the characters’ backstories are developed after the dreamy opening, when Blanche’s frail white figure seems to land incongruously among the smoke and music of cosmopolitan New Orleans. Early in the play, it becomes clear the sisters take very different views of their Southern Gothic past, Blanche revelling in memory, Stella living in a hedonistic present. Stanley, brash and masculine, turns out to be a man-of-the-people, a Polish immigrant devoted to Louisiana’s ‘Napoleonic’ legal code and despising Blanche’s pseudo-aristocratic gestures. Blanche’s past is glimpsed through references to plantation porticoes and Poe Gothic until her day job in the sex industry is revealed through Stanley’s cruel prying. This alienates Mitch, who has been tolerant (if a little bemused by) memories of her gay husband and his poems. Blanche’s past is uncovered not just in reminiscence and testimony but also in a number of expressionist scenes: her Romantic fatalism when she is brought flowers for the dead; the pseudo-hallucinogenic scene where she spares the young man’s virginity; and in the bar-room brawl with Stanley, where she shows she knows when and how to use a broken bottle in self-defence. Some may stress the more general importance of history in Southern Gothic, especially, (in this case), the legacy of the American Civil War.</p>	30

2	(b)	<p>Tennessee Williams: <i>A Streetcar Named Desire</i></p> <p>Or (b) ‘Blanche despises and ignores the day-to-day realities of life.’ How far and in what ways do you agree with this view of the role of Blanche in <i>A Streetcar Named Desire</i>?</p> <p>In Section 1, the equally dominant assessment objectives are: AO1 and AO3.</p> <p>AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. 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 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> <p>Blanche’s trip to New Orleans is meant to be a fresh start, bedding down with the family after her fruity recent history, apparently settling down to ignore a number of basic realities: the disappearance of her plantation legacy at Belle Reve, the years that are passing, and the sordidness of her operations in bar-rooms and military camps. Candidates may point out a number of covering tactics: her fondness for ritual purgation in long feminized baths, her dislike of strong lighting, her cult of pink Chinese lampshades, her ready acceptance of that testosterone-fuelled poker-night, her delight in the way Mitch plays the role of ‘gentleman caller’ to her superannuated Southern Belle. Some may see Blanche’s dark story as the downside of the American Dream, the impossibility of making fresh starts even in the Country of Opportunity, for America has a history underlying its present like anywhere else, and Blanche is on the wrong side of it. Others may see her as living in and destroyed by the hard world of commercial sex, more victim than beneficiary of the ‘oldest profession’. Stanley delights in exposing her shams, stripping off her illusions one by one as a preparation for the punitive rape at the play’s climax, mocking her aristocratic pretences, her systematic laziness, her jewel-hoards and fur-filled boudoir. Many might argue that Blanche does not ‘despise’ the day-to-day realities as much as hide from them. She has had her fill of what naked light bulbs show.</p>	30
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Question		Guidance	Marks
3	(a)	<p>Harold Pinter: <i>The Homecoming</i></p> <p>Either (a) ‘Power games played in a domestic setting.’ 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>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> <p>The question nudges candidates to think about sub-text as well as surface meaning. They may be drawn into close analysis of some of the play’s set pieces: of Ruth’s shadow-play with Lenny about taking the glass; Max’s blow to the belly of the young boxing sensation, Joey; Teddy’s scampering away from the heart of the action, saying things are ‘not his province’; Sam’s pride in driving the Humber Super-Snipe as if it were a badge of distinction; Lenny ‘deciding’ whores are poxed, or that old women need mangles ‘stuffed up their arses’. All of these darkly comic (?) situations suggest the play is really about the redeployment of power, as Pinter plays usually are, with Ruth colluding with the patriarch to bring a feminine presence into the boys’ lives and set up on her own account a profitable business in central London, complete with luxury flat. Some will argue the play shows a classic re-organisation of gender dynamic, where the woman gives the men something they think they need, taking a kind of managerial responsibility for them in return. As Martin Esslin writes, the play’s achievement is to blend the realistic and the archetypal, ‘the perfect fusion of extreme realism with the quality of an archetypal image of wish-fulfilment.’</p>	

3	(b)	<p>Harold Pinter: <i>The Homecoming</i></p> <p>Or (b) ‘Teddy is not really one of the boys.’ How far and in what ways do you agree with this view of the role of Teddy 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>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> <p>Teddy can be seen as an estranged member of this barely respectable family, or as an arch-procurer in a family of procurers. His status, as a College Professor in the United States, seems to have kept him at Transatlantic distance; yet his is the homecoming that precipitates events that unfold with the ineluctability of Greek Tragedy, and he has not only discovered, married and fathered (ominously) three children by Ruth, he seems to have brought her home as a communal object of desire and need. Ruth is a local girl, born ‘quite near here’, so Teddy hasn’t travelled far to find a lover. She has been, in England, ‘a photographic model for the body’ in the grounds of a grand country house. There is a whiff of the Profumo scandal and the Soho of the early-sixties. Teddy slips back into the family home with remarkable ease. His key still fits the lock. He is a member of the tribe in the cigar smoking scene at the beginning of Act 2. His father still calls him a ‘bitch’. He is offered an empty chair ‘in the backyard’ where the family gathers for a ‘quiet gander at the night sky.’ Yet he keeps his distance too: resisting all Lenny’s philosophical questions as not ‘within his province’ and says the local swimming baths smell like a ‘urinal’. As he prepares to leave, without Ruth, the last words addressed to him are ‘Don’t become a stranger’. Teddy both is and is not a part of the family ‘unit’. He resists his family fiercely as intellectual equals but however candidates interpret the ending of the play, he brings to his kinfolk a bit of ‘grace’.</p>	
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Question			Guidance	Marks
4	(a)		<p>Alan Bennett: <i>The History Boys</i></p> <p>Either (a) ‘It is never quite clear whether the boys gain or lose by the teaching they receive.’ How far and in what ways do you agree with this comment on <i>The History Boys</i>? [30].’</p> <p>In Section 1, the equally dominant assessment objectives are: AO1 and AO3. AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression, and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</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 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> <p>As ‘scholarship boys’ taking the old-style Oxbridge Entrance Exams the students will not be subjected to an orthodox curriculum. Doughty but predictable Deborah Lintott is cleared out of the scholarship classroom at the beginning of the play. Hector argues knowledge must be specific but need not be of the slightest human use, with exposure to old films and popular culture insulating against pompousness. He asks them to improvise (in French) a scenario in a Belgian brothel. The general consensus is that this training is meant to make them more ‘rounded individuals’. Irwin’s method is to turn knowledge into debate, by taking the opposite line to the orthodox one, ‘misting up the windows’ with paradox. Irwin’s History teaches boys to say the opposite of what they know to be true, and to concentrate on Medieval sanitation (‘an increment in excrement’) and the <i>Carry On</i> films. The approaches of both teachers fuel a ‘journalistic’ approach to examination questions (Bennett’s own approach), and put a premium on ‘oddity, extremity and flair.’ The boys make good use of their training, all clearing the Oxbridge scholarship hurdle, even Rudge, the disadvantaged character, who makes use of family connections. Most of them achieve steady, if generally undistinguished careers. The downside of the teaching they receive is that history is made too much like ‘self-presentation’, and literature a preparation for things that haven’t happened yet--your deathbed, for instance. Many candidates may feel the product of this curriculum is not measurable, but nevertheless of</p>	30

		enduring value: teaching how to present, influence and even (rarely) share emotion, as Posner and Hector do across a hundred year old Hardy poem.	
4	(b)	<p>Alan Bennett: <i>The History Boys</i></p> <p>Or (b) ‘Hector is a born rebel, but a very unpredictable one.’ 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>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> <p>Almost everyone will see Hector’s rebelliousness as driven, (like so much else in this play), by closet homosexuality. He is out of sympathy with the view that teaching should have a measurable end-product, believing ‘education is the enemy of education’. He nevertheless induces in the boys tremendous feats of memory and resourcefulness, which at least provide ‘insurance against ultimate failure’. His alternative curriculum is extraordinary: not just major gay poets like Auden and Housman and those whom the headmaster calls other ‘shrunk violets’ of that ilk, but stiff-upper lip romance films and music hall songs by Gracie Fields and George Formby (‘sheer calculated silliness’). His ‘unpredictability’ is likely to be traced not just to his rebelliousness but to more self-seeking tendencies: his delight in showing off, his ‘unexpected’ marriage and particularly grubby sex-life (‘a hand on a boy’s genitals at fifty miles an hour’) which he compares to a sacrament of the Church of England. Hector has become reconciled to his peccadilloes and the non-curricular content of his lessons by keeping his class-room door locked. He passes his partly managed rebelliousness on, especially to the slightly dysfunctional Posner, for whom ‘the words of Hector are never forgotten.’ Candidates are likely to come to differing conclusions about Hector, for nothing about him is straightforward. He suggests (positively) Hitler’s concentration camps are ‘an unprecedented horror’ (rather</p>	30

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			than a source of counter-factual argument, as they are for Irwin) but he is finally nailed as a molester of under-age boys.	
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Question		Guidance	Marks
5	(a)	<p>Polly Stenham: <i>That Face</i></p> <p>Either (a) ‘<i>That Face</i> shows your close relatives can be your worst enemies.’ 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. 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 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> <p>Like many dramas, from the Greeks onwards, this is a play about a dysfunctional nuclear family, arranged around a challenged and exploitative matriarch. Martha snuggles down with her ‘soldier boy’ son as if he were a pre-schooler. Mia uses her mother as a source of prescription drugs, but otherwise seems to detest her. It is not clear whether this feeling derives from indignation or jealousy. Their father, who jets in sporadically from the Far East, seems to firefight his children’s disasters, teaching them that absenteeism is the painless if irresponsible way of bringing up a family. The only significant character from outside the family is brutal Izzy, probably a victim of her own upbringing. Stenham gives a sense that family fetters take a lifetime to harden and are almost impossible to break, that defective parenting scoops out a bottomless pit of misery. Martha wants to force her seventeen-year-old son into a state of dependency, achieved through infantilism (eventually incontinence), marking him with love-bites and reminding him he ‘never had any friends’. She cuts up his clothes to keep him in bed, and her fantasy is wishing he were gay. Henry thinks Mia abandons him, condemning him to relive his childhood according to the whims of a mad mother. Mia comes close to saying Henry is part of the problem. Hugh urges them desperately, but quite hopelessly, to ‘work as a team’. What we see is probably a group of damaged and disaffected individuals.</p>	30

5	(b)		<p>Polly Stenham: <i>That Face</i> Or (b) ‘Mia’s brutal and irresponsible tendencies are unchecked by the other characters in the play.’ How far and in what ways do you agree with this view of the role of Mia in <i>That Face</i>? [30]</p> <p>In Section 1, the equally dominant assessment objectives are: AO1 and AO3. AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. Answers will also be assessed for AO2, Analyse ways in which meanings are shaped in literary texts; and AO5, Explore literary texts informed by different interpretations.</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> <p>It’s an open question how ‘brutal and irresponsible’ Mia actually is, and how much her sometimes callous detachment is a response to Martha’s appropriation of her brother Henry. She’s brutal enough to Alice, the ‘victim-type’, who is tortured, drugged and subjected to character-demolition as she lies damaged in a hospital bed, but much of this is the fault of Izzy, a boarding-school sadist who scratches Henry’s back in lovemaking, deciding the people she exploits are ‘crap’. Mia seems well-constructed in comparison with her friend, and she aspires to a kind of independence by kipping on other people’s floors or camping out in the Docklands flat. She leaves Henry, with his tidy bedroom and his chaotic mother, to get on with things, relying on handouts from her absent father to ‘broker deals’ with the school authorities whenever her delinquency becomes ‘unacceptable’. Candidates are likely to view her as a wounded outsider, though some may acknowledge her faintly sociopathic tendencies. Her emotional callousness shows in her high-handed but clear-eyed treatment of Hugh (‘you left us anyway’), contempt for her mother (to whom she shows her ‘wild’ side) and a wounding irony she frequently if not continuously directs at her brother, the ‘stud-muffin’ Henry. She seems less fully formed than the other characters, which may suggest she still has a chance of escaping the family predicament. In the final tableau she offers equivocal support to the shattered Henry, suggesting that after Martha’s final exit he is not quite alone.</p>	30

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Question			Guidance	Marks
6	(a)		<p>Jez Butterworth, <i>Jerusalem</i></p> <p>Either (a) ‘Fantasy matters more than fact in the world of this play.’ How far and in what ways do you agree with this view 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 contexts in which literary texts are written and received. Answers will also be assessed for AO2, Analyse ways in which meanings are shaped in texts; and AO5, Explore literary texts informed by different interpretations.</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> <p>The numinous qualities of the play’s setting are signalled early: Rooster lives in a greenwood clearing, and the play begins in ‘England at Midnight’, when ‘summer is a-come unto day’, with the Professor as a drugged cheerleader for Merrie England (‘pushing a wheelbarrow full of gnomes’). Tanya, at various village fetes and as a kind of chorus and in fairy costume, is its updated poster-girl. Rooster, rougher still, has made his reputation (or says he has) with daredevil stunts on motorcycles in some far-off version of the nineteen seventies, but when a tape-recording is played over it proves only that he’s smashed a television with a cricket bat. Yet the protagonist has plenty of tall and merry tales, of being cornered by Nigerian hit-men dressed as traffic wardens, conceived by means of a random sperm-carrying bullet, chatting with a naked Giant who once built Stonehenge. Rooster’s colourful handling of truth still has power to draw a crowd and maintain their allegiance: disaffected teenage girls, middle-aged drop-outs and lifelong devotees. Candidates are likely to argue that the play’s fantasies reflect a hunger for myths that might support English identity. After all, in this modern bricked-in Wiltshire the Legend of King Arthur has been reduced to</p>	30

			‘Pendragon Close’ on the New Estate. Most characters in the play are living by or telling lies, but they prefer them to materialist reality. Rooster’s estranged wife and six-year-old son make a cameo appearance, suggesting not all inconvenient facts can be confronted with mystifying denial.	
6	(b)		<p>Jez Butterworth: <i>Jerusalem</i> Or (b) ‘Rooster’s male companions are a collection of losers.’ How far and in what ways do you agree with this view of Rooster’s male companions in <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>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> <p>Rooster attracts a mixed bunch, some of whom are more committed to him than others. The Professor is the only decidedly middle-class representative, but he is high on drugs most of the time and can’t remember people’s names. He belongs to the Victorian-Medieval tradition of folk-dancing, ‘Hey-nonny –no’ songs, and all the ‘lost gods of the forest’, which imbues Rooster’s clearing with hints of deep England. Ginger is an irregular disciple, forever reminiscing about Rooster’s prowess, contributing to his mythology with recollecting of old days at Flintock Fair and Evel Knievel stunts jumping over a line of ‘eighteen wheelers’ on a motorcycle. Ginger is rather taken for granted by Rooster himself. Lee has done with Rooster, who seems to tie him to his childhood. He dreams of a new life in Australia. Davey, the little Englander who distrusts Welsh culture and weather-girls from the next county, is in league with Rooster probably because both are native to this part of Wiltshire. Wesley has sold out to gastro-pub marketeers, and must act the part of the ‘Barley Sword Bearer’ in an ersatz morris-troupe, the Flintock Men. At least Rooster, who thinks Wesley ‘has ‘completely lost his self-respect’, has not himself sold out to the corporate breweries and to ‘Swindon-level decisions’. Some will feel Rooster’s retinue constitute a cross-section of the imaginatively disaffected English at the opening of the</p>	30

		<p>twenty-first century. Some may argue they represent aspects of underclass populism neglected for too long. Others will feel they are time-warped adolescents, dreaming of irregular lifestyles and of a popular culture that died with Thatcher and Blair.</p>	
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Question		Guidance	Marks
7		<p>F Scott Fitzgerald: <i>The Great Gatsby</i>.</p> <p>Discuss ways in which Fitzgerald presents the fragility of relationships in <i>The Great Gatsby</i>. In your answer you should make connections with the following passage, in which a relationship is tentatively re-started.</p> <p>In Section 2, the equally dominant assessment objectives are: AO1 and AO3. AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>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 indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 2: Prose.</p> <p>Candidates are told that a relationship is 'tentatively re-started' in the passage. This should alert them to the major love-story in <i>Gatsby</i>, and they will probably pick up that the roles are reversed. In Fauset's story it is the mistress, not Gatsby, who is anxiously waiting for a lost lover and serving him tea, 'assured' by his presence, but not completely reassured, as the hiccupping sentences and the descriptions of her bursts of hope and fear suggest. Deception may be involved to catch and keep her visitor, and has been in the past: 'She put on her spoilt child air which had once been so successful.' Many will point out that the 'fragility' of this relationship (is it on or off?) mimics several in Fitzgerald's novel: Jordan's flirtation with Nick, Myrtle prostrating herself before Tom, possibly even the literary 'marriage' of Nick with Gatsby himself. It is clear that Fauset's milieu, like that of the 'New York drinking set' is pretty well-heeled, pantries, drawing-rooms, big brown chairs. The woman works for 'Madame', and sends her earnings to the Red Cross. As in <i>Gatsby</i>, this is a menage that can afford to be careless about money, even swan about in 'yellow robes' in daylight. Candidates may write about the hedonism and luxury of the 1920s, and its opulent lifestyles. Some</p>	30

			may note, more ominously, that this woman flutters butterfly-like before the male gaze. Many will pick up the autumnal light (also ominous) that suffuses everything, a 'wonderful study in browns' bathed in an 'obscure glow of chilly gold.' <i>Gatsby</i> , too, reaches its fatal conclusion at the onset of autumn.	
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Question			Guidance	Marks
8			<p>Angela Carter: <i>The Bloody Chamber and Other Stories</i>.</p> <p>Discuss Carter's presentation of male and female roles in <i>The Bloody Chamber and Other Stories</i>. In your answer you should select material from the whole text and make connections and comparisons with the following passage [in which Joyce Carol Oates presents an interpretation of the Bluebeard story.]</p> <p>In Section 2, the equally dominant assessment objectives are: AO1 and AO3. AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. Answers will also be assessed for AO2, Analyse ways in which meanings are shaped in literary texts; and AO4, Explore connections across literary texts.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 2: Prose.</p> <p>This is Oates's take on Charles Perrault's influential 1697 fable of Bluebeard. Another variation forms the title story of Carter's <i>Bloody Chamber</i>. Oates's Bluebeard begins by explaining that the universe is organised into patterns of deceit: the visible stars look as they looked in past times, those you can't see influence your choices, and even the 'tall cold' grasses curl over to make a bed for people who need space to copulate. Oates's version of the story seems to show how everything conspires to cheat the gullible female. She is nothing more than a 'receptacle' for male 'triumph'. Some may speculate that she will not open the locked chamber when her husband goes away, giving her the opportunity. This differs from Carter's notion of the 'Sadean woman', in which women paradoxically need to embrace the dark side of sexuality, a province traditionally associated (via de Sade) with male sexual experiment. Oates stresses the Gothic qualities of the marital home: a 'great house' with 'passageways and doors and high-ceilinged rooms and tall windows opening out onto nothing.' There is a sense that the house is cut off from the rest of the world, much as the bride will be confined during her lover's absence. Carter's stories regularly show that behind the locked door of temptation may lie rich and unexpected rewards: bestial Mr Lyon shaking off his bestial coat, the Tiger encouraging the girl to grow one, the girl-vampire turned into a rose by love. Oates suggests less rich experimentation than cruel sacrifice at the hands of the male: 'What is a</p>	30

			woman's life that cannot be thrown away!' Oates's prose is less lush, less glittering than Carter's, her tiny chapters emphasising her pseudo-fabular approach, while Carter reflects the complexity and messiness of human sexuality.	
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Question			Guidance	Marks
9			<p>George Orwell: <i>Nineteen Eighty-Four</i>.</p> <p>Discuss ways in which Orwell explores the impact of physical suffering in <i>Nineteen Eighty-Four</i>. In your answer you should make connections with the following passage.</p> <p>In Section 2, the equally dominant assessment objectives are: AO1 and AO3. AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Answers will also be assessed for AO2, Analyse ways in which meanings are shaped in literary texts; and AO4, Explore connections across literary texts. This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 2: Prose.</p> <p>Like Orwell, Le Guin's fiction often combines dystopian fantasy with science fiction. Like <i>Nineteen Eighty-Four</i>, this passage focuses on ways in which deliberate use of torture for interrogation had been 'refined' by the totalitarian states of the mid twentieth century to deal with prisoners in batches by systematically dehumanising them. Le Guin's ominously decisive 'Thirty-Three' seem to function something like the Inner Party. The 'viridical' drugs, which are a part of Le Guin's torments, don't feature in Orwell: O'Brien prides himself on psychological methods of interrogation. The process Le Guin describes is, however, very like the earlier stages of Winston's treatment: the indignities, the unresponsive and merciless guards, the pseudo-medical accessories ('strapped me on a pull-down table'), and deliberate obfuscation of the passage of time, as in Winston's 'place with no darkness'. Putting everyone in the back of a sealed dark van in the Le Guin extract destroys the sense of a journey, or its purpose. Both writers focus on the insistent reminders of the human condition in such predicaments: the close proximity of 'excreta, vomit and sweat', everything horribly communal (as when Parsons' defecation in <i>Nineteen Eighty-Four</i> makes the cell 'smell for hours afterwards'), the sense that others have been caught in the state police-state net, but few are known to you, so even forming a rudimentary community is impossible. Winston is quickly reduced by such a regime to a 'bowed, grey coloured skeleton-like thing' horribly reminiscent of the Gulags or the Nazi concentration camps, and smelling 'like a goat'. The purpose of physical suffering in these texts is to destroy not only ego but any sense of self-worth. 'If you are human,' comments O'Brien, pointing to Winston's bruised and emaciated body, 'that is humanity.' Both writers use an unostentatious, pared down prose, counterpointing the conspicuous atrocities. Though Le Guin uses first person and Orwell uses third, the sense of proximity to events is strong in each case. There is, indeed, nothing much for the characters in either text to think about or say, beyond how terrible is the predicament to which human beings can reduce other human beings.</p>	30

Question			Guidance	Marks
10			<p>Virginia Woolf: <i>Mrs Dalloway</i>.</p> <p>Discuss ways in which Woolf shows how the past lives on in the present in <i>Mrs Dalloway</i>. In your answer you should make connections with the following passage.</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 indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 2: Prose.</p> <p>Like <i>Dalloway</i>, <i>Picnic</i> is a book about memory, the way certain 'spots of time' Wordsworth spoke about 'fructify' in our recollections and bring life for future years. The difference the candidates will possibly bring out is that Irma is constructing her future memories of Michael Fitzherbert very deliberately, whereas the characters of Woolf's novel are exploring the 'wide gap of time;' between the present day in June when the book is set, and the long ago memories--of Bourton, for instance--which inform it. Both Woolf's Bourton memories and the episode on the lake in <i>Picnic</i> are shown as idyllic, though implications of the seasons are different: Lindsay writes self-consciously about the close of a distant summer, Woolf about the strong light of a sunny day in June. Much as Woolf describes Clarissa's and Walsh's memories as factors of the present, so Irma will introduce memories created in this passage of the flight of the swan into her later experiences in the Bois de Boulogne. Michael becoming a kind of animated icon of himself, much as Sally Seton does when she runs naked down the corridor of memory in Woolf. The question attempts to draw out the complexity of memory, its tendency to shade from factual origin into fantasy and back again, something literature is extraordinarily good at exploring and describing. Septimus's memories too have the quality of a memorable sequence played out again and again behind the retina, but the key to that poor fated man's experience is traumatic replay, not romantic quest. Woolf introduces many hints that Bourton could never have blossomed into mature happiness for her young trio, while Lindsay traces puddles under the rotting floorboards of the old punt, just in case her couple thought this a moment of achieved perfection.</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 prejudice in <i>The Reluctant Fundamentalist</i>.</p> <p>In your answer you should make connections with the following extract from a novel depicting the experience of a black man who is repeatedly stopped by United States police.</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 indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 2: Prose.</p> <p>In the opening section of <i>The Reluctant Fundamentalist</i> Changez seems to discover that the higher echelons of the American corporate world are paradoxically free from prejudice. He is welcomed as an exotic 'high flyer', and promoted on merit as he provides reliable insights into Global Finance. Only Erica, the girl who embodies his American Dream, will not quite allow him to take the place of her dead American Lover. In the extract from <i>Citizen</i>, systemic racism prejudges every issue, 'there is only one guy who is always fitting the description.' Candidates may well point out that whereas in <i>The Reluctant Fundamentalist</i> the events of 9/11 seem to be responsible for the bigotry Changez experiences, in <i>Citizen</i> the prejudice is generated and sustained by the grim history of the African-American minority in the United States. Both extracts seem rooted in the professional world: a place of 'clients' and briefcases. Strong candidates may show that whereas Changez delivers his story with the detachment and grace of a long, friendly monologue, Rankine's writing is brutally energetic, full of breathless often unanswered questions, like fragments of a forever informal interrogation, dramatizing the force of arrests and frisking, but also dwindling into monotonous locutions, for always and never is it the same guy, 'Each time it begins in the same way, each time it begins it's the same.' Some may suggest that whereas Hamid's novel is about cultural difference, the extract is about plain racism. Others may assert that 'prejudice' is the same the world over.</p>	30

APPENDIX 1

Assessment Objective weightings for this component are given as percentages.

Assessment Objectives Grid

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

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