



GCE

English Literature

H072/02: Drama and prose post-1900

Advanced Subsidiary GCE

Mark Scheme for November 2020

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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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Annotations

Annotation	Meaning
BP	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
1	Assessment Objective 1
2	Assessment Objective 2
3	Assessment Objective 3
4	Assessment Objective 4
5	Assessment Objective 5
?	Attempted or insecure
AN	Analysis
DET	Detailed
E	Effect
EXP	Expression
LNK	Link
Q	Answering the question
V	View
⋮	Relevant but broad, general or implicit

1. 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 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>‘The play is less about loving than point-scoring.’</p> <p>How far and in what ways do you agree with this view of <i>Private Lives</i> [30]</p> <p>In Section 1, the equally dominant assessment objectives are: AO1 and AO3.</p> <p>AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Answers will also be assessed for AO2, Analyse ways in which meanings are shaped in literary texts; and AO5, Explore literary texts informed by different interpretations.</p> <p>Many answers may well agree that there is a lot of point-scoring in the play. Coward’s dialogue is edgy, barbed and full of good one-liners. Some may see these verbal exchanges as essentially performative, while others may feel that verbal competition is the only way the complex feelings of the mature couple one for the other can be expressed. There is plenty of evidence that mutual bickering is a large part of their loving, such as it is - for example the demanding two-handed squabble that takes up much of Act Two. Some answers may show ‘point-scoring’ as a manifestation of love. Others may view it as self-damaging excess. The younger couple also seem to be getting down to pointed and repetitive arguments, or at least chronic quibbling (‘Don’t quibble, Sybil’). Candidates might think that their relationship is never healthier than at the Act Three curtain when they come to blows, Sybil convinced Victor is the ‘rudest man’ she’s ever met, and Victor reciprocating by pointing out her qualities as a ‘malicious little vixen’. Though there is much talk of violence (‘Certain women should be struck regularly, like gongs’) the pecking order in this play is mostly established through verbal jousts (AO2), with Elyot’s wit and Amanda’s wisdom regularly triumphing over the younger couple. Context might include Coward’s cultivation of sub-text, inter-war divorce-culture, and the way wit is often (in the late twenties) a cover for deeper feeling.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates’ answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 1: Drama.</p>	30

H072/02

Mark Scheme

November 2020

Question		Guidance	Marks
1	(b)	<p>Noel Coward: <i>Private Lives</i></p> <p>‘When you behave badly in this play you must do it with style. Victor and Sybil never quite learn this.’ In the light of this comment, discuss the roles of Victor and Sybil in <i>Private Lives</i> [30]</p> <p>In Section 1, the equally dominant assessment objectives are: AO1 and AO3.</p> <p>AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Answers will also be assessed for AO2, Analyse ways in which meanings are shaped in literary texts; and AO5, Explore literary texts informed by different interpretations.</p> <p>Sybil and Victor are enlisted rather cruelly as protégés of the older couple (who presumably find them sexually attractive, and not particularly threatening). Thereafter they are shown to be manipulative, hedonistic and self-presenting – just like Elyot and Amanda, and probably under their influence, though as shadows of the lead couple they are a bit clunky. Victor is inclined to flex his muscles when cornered; Sybil lacks self-confidence and retreats into the stereotype of a thoughtless flapper. Only at the end of the play, when Elyot and Amanda leave them to a choice bout of bickering, do they seem really themselves. There is something of the young fogey about both of them, as if they can’t wait to harden into non-negotiable middle-class ‘personalities’. Some may argue that Elyot and Amanda’s carelessness leaves them plenty of comic open goals, and some of these are even taken, so that the victims become the oppressors, prefiguring a Pinter power-play where the emphasis changes with each dramatic development. More likely, however, the play can be seen as a showcase for the star couple, with their pupils winning a few laughs in support. Higher-achieving candidates are likely to engage with all key prompts, considering, for example, the implications of ‘must’ in the question set. Context might explore the paradox of ‘bad behaviour’ not only being rewarded but seen as inherently glamorous, as it often is in the literature of the late 1920s; the high value decadent societies set on outrageousness, and what the question might mean by ‘style’ in terms of contemporary culture.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates’ answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 1: Drama.</p>	30

Question		Guidance	Marks
2	(a)	<p>Tennessee Williams: <i>A Streetcar Named Desire</i></p> <p>‘The play shows sexuality to be essentially a destructive force.’ 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.</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>‘Desire’ is the mainspring of most of the action in this darkly sexual play. Desire also leads to funeral blooms and the cemetery at the end of the streetcar line. Most candidates may feel that all the principals are in thrall to their partly understood, infrequently regulated sexual energy: conventional Mitch, who acts the role of ‘gentleman caller’ (and even gallant Southern gentleman) to please his mother; Stella, whose sexual whooping galvanises the entire theatre; Stanley, the role which, with Marlon Brando’s support, dragged post-war America into fifties rebellion; and Blanche, who retreats behind pink Southern lamp-shades in order to conceal her past of prostitution, seducing minors and bar-room brawls. Williams’s own tortured but pin-sharp sexuality lies behind all this, as many are likely to point out. Some will feel the burden of sexual destruction reflects his own confusion as a gay man looking for an aesthetic to express his gayness and covering it with the Madonna/Whore archetype of Miss Blanche. Others will point to the disorganised repression of the time, even in bohemian New Orleans, where roosters show off more glamorously at a poker-night than in a bedroom, and Blanche is the kind of sexual instructress they need but despise. Double standards, about gayness, macho behaviour, and female sexuality crop up throughout the play. Good productions come to life through design too, and better answers may reflect on this: Williams asks for sexual energy to be expressed in terms of Jazz music, amber light, back walls that suddenly become transparent, locomotive headlamps flashing past, Stanley’s mumbling, Blanche’s elocution and the play of brown fingers on keyboards ‘never far away’. The play is thoroughly expressive of the necessity and limitation of desire.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates’ answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 1: Drama.</p>	30

Question	Guidance	Marks
2 (b)	<p>Tennessee Williams: <i>A Streetcar Named Desire</i> ‘The sisters are portrayed more as friends than rivals.’ In the light of this comment, discuss the roles of Stella and Blanche in <i>A Streetcar Named Desire</i>. [30]</p> <p>In Section 1, the equally dominant assessment objectives are: AO1 and AO3.</p> <p>AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Answers will also be assessed for AO2, Analyse ways in which meanings are shaped in literary texts; and AO5, Explore literary texts informed by different interpretations.</p> <p>Stella breaks out from the fallen columns of a wounded South to find sexual fulfilment with the Immigrant Experience as represented by Stanley. Though Stanley’s boorishness, part intrinsic, part political statement, exasperates her softer side, every confrontation is (apparently) healed with a trip to the bedroom, until Sister Blanche comes along. Part of the sisters’ rivalry goes way back, but much of it stems from the studied trappings of Blanche’s New Life: the long baths, the pink shades, and the perfumes, all indicating that she means to stay, and lie about her past. Stella is torn by her unwanted role as a lightning-conductor for Stanley’s sexual energy, which is increasingly deflected onto Blanche; she also represents a sketch of the domestic security Blanche increasingly craves, and is coming to recognise will never be hers. In every scene featuring the sisters Stella’s inarticulate half-happiness plays against Blanche’s rhetoric, with its barbs and recriminations, rooted (what does Stella make of this?) in ‘The summer Dad died and you left us. . . [when] the Grim Reaper had put up his tent on our doorstep.’ Sometimes Blanche flatters Stella by calling her ‘Stella for star’. More often, she criticises her by patronising her as a ‘lamb’ or knifing her as a class-traitor. Whether Stella fully recognises the enormity of her husband’s crime (rape as revenge, rape as banishment) depends on the production. The Kazan film, notoriously, shows Stella masking the best of a bad job and contemplating a kind of future with Stanley as her sister is consigned to the madhouse. Williams’ intention, equally notoriously, was to make Stella’s marriage the price for the destruction of Blanche. But he also makes the relationship of the two women, albeit timidly, mutually supportive. To be successful, candidates will need to present a response which meets the question focus to explore both characters.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates’ answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 1: Drama.</p>	30

Question		Guidance	Marks
3	(a)	<p>Harold Pinter: <i>The Homecoming</i> '<i>The Homecoming</i> unites two classic themes: power and sex'. How far and in what ways do you agree with this view of <i>The Homecoming</i>? [30]</p> <p>In Section 1, the equally dominant assessment objectives are: AO1 and AO3.</p> <p>AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Answers will also be assessed for AO2, Analyse ways in which meanings are shaped in texts; and AO5, Explore literary texts informed by different interpretations.</p> <p>The prompt drives right to the heart of the play. Some candidates may find it difficult to manage the wealth of material that comes to hand, and their essays may consequently lack structure. Others may struggle because they keep the two elements separate. Their dramatic interplay is what matters and exploration of this will yield the strongest responses. The brothers are continually involved in sexual power-games: Lenny, a self-styled expert who appears to work in the sex industry but who prefers to keep his sex-life to himself; Joey whose manhood continually strives to prove itself at boxing and demolition but who cannot overpower Ruth; and Teddy, who brings the family what seems to be its dream-woman and then loses her/leaves her to fend for herself. Sex-trading in the West End in the sixties was clearly (among other things) a power game, and Lenny's vocation (and possibly his mother Jessie's) are never too far from the centre of the play. Ruth, who uses her spell as a 'photographic model for the body' and her 'moving leg' and 'underwear' as convenient ways of 'taking' men, sets herself up in the heart of the boys' world, having defeated or conciliated each of them in turn. Max, the ageing alpha male, leaves the sex to Joey, but downs him with his fist as a first act curtain call, showing who is boss. He may have been cuckolded many times by MacGregor in the back of his effete brother's Humber, but he's happy to install (and live off) Ruth as 'a nice feminine girl with proper credentials'. Even the gay chauffeur Sam, Max's alter ego, seems to have traded sex for power, or 'toffee apples' in the sexually less regulated world (both for heterosexuals and homosexuals) of the 1960s.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 1: Drama.</p>	30

Question		Guidance	Marks
3	(b)	<p>Harold Pinter: <i>The Homecoming</i> ‘This play offers not one disruptive outsider but two: Ruth and Teddy.’ In the light of this comment discuss the roles of Ruth and Teddy in <i>The Homecoming</i>.</p> <p>In Section 1, the equally dominant assessment objectives are: AO1 and AO3.</p> <p>AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Answers will also be assessed for AO2, Analyse ways in which meanings are shaped in texts; and AO5, Explore literary texts informed by different interpretations.</p> <p>This is essentially a question about the play’s deliberately misleading title, in which Teddy’s expected ‘homecoming’ to this North London family turns into his wife, Ruth’s, unexpected decision to stay with them. Answers may be substantially about Ruth, but Teddy’s should not be a walk-on part. He is a family ‘outsider’ because he has made good and shifted to the States. He does not have to engage the boys in physical tussles (though he does, naughtily, about a cheese roll) because he appreciates a world of abstractions and surveys his family from an intellectual eminence they wouldn’t understand. They are lost in a world of Freudian confusion about themselves and about women, a coarse Oedipal complex with Jessie at its centre, and every other woman rated as Madonna or Whore. ‘You won’t get me being [Pinter pause] ...lost in it.’ He thinks America ‘clean’, its intellectual life neatly divided into Faculty-based ‘provinces’ and calls the brothers’ world a ‘filthy urinal’, like the local swimming bath. Another way of reading Teddy is to see him as an adjunct of Ruth and her power-games with his family, willingly or unwillingly defeated by her, and sent into partial exile (‘Don’t become a stranger’). Teddy brings home a local girl (‘I was born quite near here’, says Ruth) who has ‘done her modelling’ in the grounds of a Country House not too far away, and now wishes to set up as a call-girl on her own terms. One family pimp (Teddy) bequeaths her to another (Lenny), but Ruth claims for herself the whole family and its epic sexual confusion. Academic America plays off against (loses to?) a home which embodies many of the disreputable quirks of British sexuality just before the sexual revolution (AO3), and Teddy and Ruth, whether aware of what they are doing or not, quietly bring that revolution to an ‘old house in North London’.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates’ answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 1: Drama.</p>	30

Question		Guidance	Marks
4	(a)	<p>Alan Bennett: <i>The History Boys</i></p> <p>‘The play shows education to be about opportunities, not rewards.’ 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.</p> <p>AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression, and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Answers will also be assessed for AO2, Analyse ways in which meanings are shaped in literary texts; and AO5, Explore literary texts informed by different interpretations.</p> <p>The play is based on the mid-twentieth century Oxford entry system, where candidates competed for scholarships through a series of written papers. Many candidates may feel that a state school winning so many Oxbridge places cannot be a bad thing. The boys have plenty of opportunities to learn about the power and value of words from Hector, while Irwin, a born pragmatist, shows them both how to beat and how to join the system in the Thatcherite 1980s. Whether their rewards are equally substantial and worthwhile is up to the candidates. The headmaster likes trophies, but his is a mixed recommendation. The roll-call of the boys’ future careers at the end of the play (two magistrates, a lawyer, an affordable homes magnate, a drug addict running a chain of dry cleaners and a tax lawyer) suggests that few of these ‘History Boys’ will leave much of a mark on History. Some candidates may write positively about the vision of education the play provides; others may be incensed at the level of cynicism technocrats like Irwin insist on. Some will think with Mrs Lintott that Oxbridge is just a trip for snobs. Better answers will come to grips with Bennett’s depiction of actual lessons, what is taught and how (AO2). Some may even feel that the boys are hot-housed into an elitism that doesn’t suit them. Context is likely to bring in the rise in importance of examination performance and league tables comparing results.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates’ answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 1: Drama.</p>	30

H072/02

Mark Scheme

November 2020

Question		Guidance	Marks
4	(b)	<p>Alan Bennett: <i>The History Boys</i> ‘He tries to lead others, but scarcely knows himself.’ How far and in what ways do you agree with this view of the role of Irwin 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>Irwin knows he is (or will be) a very effective teacher. He also knows that, in Thatcher’s 1980s, style is substance and medium message, so it is fine to cheat, if only by ‘misting up the windows’ with paradox. His methods also arguably prepare us for the Blairite spin-doctoring of the late 1990s, or even the ‘fake news’ of more recent times. For much of the play, Bennett focuses on Irwin’s preference for the devious, indirect and merely oppositional. As a Historian he knows that the important thing is to sell not the subject but yourself (he can do without Hector’s rote-learned quotations). In the context of the late twentieth century he succeeds, graduating from chancy teacher (or even anti-teacher) to television don and government adviser. Yet in this welter of success, basic insecurities endure: his lies about his past at Corpus (which the boys uncover); his sexual uncertainty revealed in his dallying with Dakin; the nagging suspicion that he trades not as expert but in ‘Horrible History’, as with his piece on the monks’ sanitation (‘an increment even in excrement’). When he is confined to a wheelchair near the end of the play, he thinks of it as a prop. Earlier in the play removing his glasses has a similar function – he removes them ‘last of all’. Does he ever show us the real man? or the plodding process of history, the ‘one fucking thing after another’? He claims you can get by on niche knowledge of Henry VIII and a speciality act about the foreskin of Christ. Irwin’s vision is lost among the political soundbites of the 1980s, to which he contributes. Journalism, politics and government are all the same to him. But above all he is, or was, a good teacher.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates’ answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 1: Drama.</p>	30

Question		Guidance	Marks
5	(a)	<p>Polly Stenham: <i>That Face</i> 'The characters of <i>That Face</i> are most afraid of failure.' How far and in what ways do you agree with this view of <i>That Face</i>? [30]</p> <p>In Section 1, the equally dominant assessment objectives are: AO1 and AO3.</p> <p>AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Answers will also be assessed for AO2, Analyse ways in which meanings are shaped in literary texts; and AO5, Explore literary texts informed by different interpretations.</p> <p>There's nothing much to envy in upper-middle class life as portrayed in <i>That Face</i>. As far as one can judge it's a kind of competition, in which you keep out of trouble, but if you get into it, make sure someone else will pick up the tab for you or write a letter of apology. Only Martha seems broadly content, shrinking the world to her bed and her fleshly needs, but even she wonders if she's gone too far in making a success out of failure, to judge from her managed retreat in the final scene. Hugh is the 'money' who keeps things running. He is so afraid of being called in to see some sort of mythical Headmaster he's never really there for any of his family, concentrating on keeping things tidy by keeping away from trouble. His failure as father is proved when it's clear he's no idea his son dropped out of school eighteen months ago. Henry got through Boarding School, as some got through National Service, by folding 'his own underwear'. Now he pays for others to take the Boarding School test. The first scene shows bullying that might impress a cynical police state. Izzy, apparently, thrives on torture, as long as it doesn't go too far and 'fuck up my UCAS'. Mia learns to survive by stealing pills and thinking she might make a fortune selling Valium at school 'round exam time when everyone's stressed'. Mia tortures Alice because it is 'allowed' and Izzy because the system has labelled her victim Alice 'crap'. Alice is a generally recognised failure, and beneath contempt. In this play it's hard to starve, with Waitrose round the corner, but it's all too easy to fail. Mia makes Henry feel small ('studmuffin!'). Henry makes Izzy feel small - and banishes her. Martha takes Henry back to the nursery. This play suggests a test to destruction of those apparently earmarked by their moneyed backgrounds and expensive educations for success. It is a world where survival is the best, and failure, the most likely, and possibly even comfortable option.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 1: Drama.</p>	30

Question		Guidance	Marks
5	(b)	<p>Polly Stenham: <i>That Face</i></p> <p>'It is not easy to be a man in the world of <i>That Face</i>.' In the light of this comment, discuss the roles of Henry and Hugh 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>It is not easy to be a woman either, as some will point out, but better answers are likely to divide their time between Henry and 'Daddio' - thus meeting the question prompt. The latter likes to think himself a trouble-shooter, jetting in from the Far Eastern skyscrapers to pay the school bills, bail his daughter from a torture charge or discover his son dropped out eighteen months ago (news to him). In truth, boarding school, which is now his solution to all family problems, taught him to keep his kit tidy and his head down: 'I didn't like my boarding school much. You're not meant to like it much. It's a passport, really. For your future –.' Martha sees him as a cowardly control freak, the inadequately dysfunctional half of her gloriously dysfunctional marriage. The children see him (are forced to see him) as a meal-ticket, source of the key to the Docklands flat, there to 'broker deals' when expulsion threatens. His benignity when he appears (as long as he has a proper steak to eat) borders on the irresponsible. Stenham suggests that male role-models range from Dad afraid of emotion to son wallowing in it, abetted by a mother who wants to reduce him to infantilism and has a secret fantasy he might be gay. Henry, who appears to have no life outside the family except an adolescent love-affair (which leaves marks on his back), is the deep source of his mother's happiness. His baby face, looking up at her, once made her feel all right. The fact that he has questioned her with the same look since he was two gets forgotten, except by him. Some kind of Oedipal crisis has been paralysing him for many years. Context may include the culture of private education, tax-breaks for the very rich, the moral depravity of some who benefit from them, male repression.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 1: Drama.</p>	30

Question		Guidance	Marks
6	(a)	<p>Jez Butterworth, <i>Jerusalem</i> 'Butterworth's title is surely ironic. No-one could build Blake's paradise in the England 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>The Prologue features Phaedra singing an extract from Blake's poem, arguably elevated in recent years to the status of England's unofficial national anthem. She doesn't get far. The scene changes, with thumping music, to a clearing in Rooster's moonlit wood. This is 'England at midnight', an ominous and complex stage direction, too dark for Blake's apocalyptic poem, which is a thing of sunlit uplands, and often equated in this play with the Professor's outmoded cult of Maypoles, Morris dancers and 'a wheelbarrow full of gnomes.' Much of what we see in the play also hints at a darker, more insular view of Modern England than Blake had in mind: stolen prescription drugs, flare guns shooting down pigs in car-parks, the disconcerting parochialism of the old Wessex flag, contempt for television in Welsh: Butterworth has often been praised for distinguishing the darker lines of Brexit long before they were visible to others. Yet there is something healing and inclusive about Rooster's vision too: he is not just the poor man's Evel Knievel, he is a modern pied piper, bringing to his wood outsiders and outcasts and giving them at least the chance to recuperate with rest and sleep (albeit on chicken-shit). His enemies are the Puritans of all kinds, those who live up the cul-de-sac and those who preside over the Kennet and Avon Council; he is the god of a 'wild green summer time' and though some accuse him of drug-pushing or underage sex, he usually escapes his court-appearance. Butterworth's point is that the revolution, when it comes, may be chaotic not disciplined, grown among the wild men not the nine-to-five workers, or even among professors, or artists like Blake. Rooster is an odd version of Blake's Christ at his Second Coming, but he's at least a source of visions, and a force for change. Context may include NIMBYism, the complacency of Middle England, the persistency of Pagan cults in our culture, the myths and freedoms of Romany.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 1: Drama.</p>	30

Question		Guidance	Marks
6	(b)	<p>Jez Butterworth: <i>Jerusalem</i> ‘Ginger’s loyalty to Rooster and Davey’s criticisms of him is a significant part of the play.’ How far and in what ways do you agree with this view of the roles of Ginger and Davey 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>Ginger is the longest-serving of Rooster’s retinue and the most devoted to his leader. Like Falstaff’s Bardolph part of his loyalty is just longevity, and like Bardolph too he’s the one of the gang most easily ignored. He is left out of the roll-call at the beginning of Act 2 when this new Robin Hood’s deeds are told over: ‘still no one will ever remember who the fuck was Ginger Yates.’ Ginger, however, can speak up much better than Bardolph, and for Rooster, too: he is as instrumental as anyone in building the Rooster myth, glamorising him as a demon of negative energy: ‘you’ve been banned from every pub in Flintock’, or ‘First night back you set fire to the Christmas tree’. Ginger, in short, is so close to his master he can’t quite see him as a hero, more a force of nature. Rooster likes to disparage him, as the comic disparages his stooge, not least because loyal Ginger, happy with his idol, never hits back. Davey, on the other hand, does little else. It’s not that he can’t appreciate the potent ‘smell’ of Rooster’s forest, he just can’t be bothered to look beyond it. If Rooster is a wood-god, Davey thinks he has a very limited territory, and likes to keep it that way. Davey is the play’s champion Little Englander. He likes his weather forecasts to be local, then ‘you have at least a chance of shagging the weather girl.’ He says that when he leaves Wiltshire, his ‘ears pop.’ And he can understand why the cul-de-sac people wouldn’t like Rooster camping in their back garden. He wouldn’t himself. Candidates may have prepared solid character studies of both, but they need, for high marks, an overarching argument. This might be to suggest that Ginger is Rooster’s oldest and closest buddy, Davey the most fickle and dangerous of his followers. Context may include problems with travellers, Little Englanders, local cults, apprentice Brexiteers.</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</p> <p>Section 1: Drama.</p>	30

Question	Guidance	Marks
7	<p data-bbox="383 252 898 284">F Scott Fitzgerald: <i>The Great Gatsby</i></p> <p data-bbox="383 320 1883 453">Discuss ways in which Fitzgerald presents differences between social classes in <i>The Great Gatsby</i>. In your answer you should make connections and comparisons with the following passage, from a novel in which members of the New York establishment gather in the mid-1920s to present an award to the best bricklayer on a skyscraper job. [30]</p> <p data-bbox="383 491 1906 619">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 data-bbox="383 655 1827 715">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 data-bbox="383 751 1917 1251">While viewpoint may shift a little as the passage proceeds, it is generally with Paul, who has turned up to compete for an award and who is faced with an elegantly turned out presentation committee. The passage reflects some of the social divides indicated by the garage/valley of ashes scenes in <i>Gatsby</i>, but there is more sense of the melting pot of twenties New York, including a full range of transplanted Brits, a single Jew, and (considering Paul himself) probably an Italian. The workers salute the rich women deferentially but look at their ‘sheer-silked legs’. Paul, however, focuses as much on the feminized qualities of the upper-class men as on the appearance of the ladies. Some may feel a sense of political engagement in Di Donato that is much stronger than in Fitzgerald. Paul’s inner monologue is constructed of simple, rhetorical sentences, almost as if he is speech-making to himself. AO2 opportunities are offered by the ethnic montage of the opening paragraph, where all the voices are partly individuated but everyone says the same thing; by Paul’s obsessive return to the idea of the ‘perfumed dolls of men’, whom he describes in three different forms of words, without much variation, but with increasing animus, even bitterness; and by the way the last paragraph suggests he carries his grudge back to the world of work. As in <i>Gatsby</i>, the ‘American Dream’ seems weighted in favour of the haves rather than the have nots (‘the rich get richer. . .’); both sexes seem equally to blame for exploiting and patronising the ‘hot struggles of the poor’; the up-market fashions mirror <i>Gatsby</i>’s wonderful shirts. The passage’s gathering resentment at injustice might be compared with Wilson’s murderous discontent.</p> <p data-bbox="383 1289 1895 1377">This indicative content is intended to indicate aspects of questions that may feature in candidates’ answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 2: Prose.</p>	30

Question	Guidance	Marks
8	<p data-bbox="380 199 1153 231">Angela Carter: <i>The Bloody Chamber and Other Stories</i></p> <p data-bbox="380 271 1881 422">Discuss ways in which Carter explores transformation 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, an extract from a short story in which a wolf-wife discovers that her wolf-husband is actually a were-wolf and can transform into a human.</p> <p data-bbox="380 454 1400 486">In Section 2, the equally dominant assessment objectives are: AO1 and AO3.</p> <p data-bbox="380 518 1915 646">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 data-bbox="380 678 1915 1181">Where Carter argues for creative relationships with the bestial world, Le Guin shows how terrible it must be for the bestial to be 'invaded' by the human. Le Guin's 'transformation' belongs to the same tradition of re-worked folk-tale as <i>The Bloody Chamber</i>, focusing at once on the terrible process of 'changing' (terrible both to wolf and human), the domestic setting of the threshold (satisfyingly 'liminal') and the impact of the father's shape-shifting for the more vulnerable wolves, right down to the sleeping cubs and 'whimpering babies'. Where Carter's interest is in the way beast-form can incorporate some of the strangeness and complexity of human sexuality, here the wolf-wife reacts negatively to her husband's emerging human characteristics. Le Guin's description is restrained and precise, as if she were dealing with real suffering rather than poetic metaphor. There are horrible howls of anguish in the penultimate paragraph. Carter's accounts of transformation may therefore be viewed as more lavish and indulgent. Carter's male beasts - her were-wolves, Mr Lyon, the Tiger and the Erl-King - encourage girls to play with and even appropriate male bodily hair. Mrs Wolf looks on at her husband's enforced hairlessness, not cultivating but alienating the Company of Wolves. Apparently desirable human features such as blue eyes and stereoscopic vision are seen as features of the 'hateful one'. Some may make intriguing parallels and contrasts between the emerging human and the white flesh separating out from the frozen image in 'The Snow-Child', though the obvious connections are with Carter's suite of 'wolf' stories.</p> <p data-bbox="380 1212 1915 1340">This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 2: Prose.</p>	30

9	<p>George Orwell: <i>Nineteen Eighty-Four</i></p> <p>Discuss ways in which Orwell explores attitudes to rebellion in <i>Nineteen Eighty-Four</i>.</p> <p>In your answer you should make connections and comparisons with the following passage, from a novel in which a would-be rebel meets his underground contact, 'Snowflake'. [30]</p> <p>In Section 2, the equally dominant assessment objectives are: AO1 and AO3.</p> <p>AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Answers will also be assessed for AO2, Analyse ways in which meanings are shaped in literary texts; and AO4, Explore connections across literary texts.</p> <p>Some may comment on the ironic title of Ira Levin's dystopia, <i>The Perfect Day</i>. A cult of euphemism may be involved in this dystopia, similar to that which generated 'Miniluv' and 'Minitru' in <i>Nineteen Eighty Four</i>. Levin's regime, like Orwell's, seems to depend on surveillance scanners, though these must be checked when passing rather than constituting a process of continual interrogation. As in Orwell the (brainwashed?) populace, rather ominously referred to as the 'members' (of some manipulative 'party'?), is keen to help out the regime. Nomenclature in Levin seems a bit automatic too (J16 and J18). When the viewpoint character walks accidentally on purpose by a scanner, he's ready with his excuse: 'somebody pushed me'. As in Orwell the young man's first contact is female, and she suggests at once that her rebel cell needs more testosterone to even things up ('four women and two men' is a 'terrible ratio'.) This may suggest to some that, like Julia, 'Snowflake' is primarily a rebel 'from the waist down'. The bandages are an ominous touch (in Orwell rebels keep their eyes open). On the other hand there seems more opportunity to back out in this dystopia without fatal commitment ('to-night will be our last contact'), and it is looks as if the opposition 'Snowflake' fronts is real, rather than a creation of the 'Thought Police'. Some will wonder though if things are made suspiciously easy for the rebels: that moonlit Piazza leading into that 'dark channel' affords plenty of cover. Are potential miscreants being identified and tested by the regime? Some may feel 'Snowflake's medical disguise wards off suspicion, just like Julia's sash of the anti-sex league. 'Lower Christ Plaza' may suggest to candidates that the dystopia has adopted some cultural features of an earlier regime.</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>Marks 30</p>
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Question	Guidance	Marks
10	<p data-bbox="387 204 1637 236">Discuss ways in which Woolf presents the impact of the First World War in <i>Mrs Dalloway</i>.</p> <p data-bbox="387 276 1854 339">In your answer you should select material from the text and make connections and comparisons with the following passage, an extract from a novel in which a British officer experiences shell-shock. [30]</p> <p data-bbox="387 379 1397 411">In Section 2, the equally dominant assessment objectives are: AO1 and AO3.</p> <p data-bbox="387 443 1912 539">AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p data-bbox="387 571 1832 635">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 data-bbox="387 667 1906 1169">Candidates should be aware that <i>Mrs Dalloway</i> is set about five years after the end of the Great War, still a raw wound and a recent memory. Septimus Warren-Smith, a survivor of the Italian Front, seems to have had trench experiences similar to those experienced in Flanders by Ford's Christopher Tietjens. In Septimus's case the experiences continually repeat on him, and it becomes impossible to distinguish them from current reality. Tietjens is still trapped in the trenches during the German Spring Offensive of 1918. He isn't yet suffering from shell-shock, but is afraid that the 'battle fear' he is currently experiencing will accompany him 'for ever'. Both writers use the Modernist internal monologue to convey the physical precision and wild fantasy that suggest how people think in and about battle. Tietjens's response to the large cannon is to turn it into a set of railway-trains riding about the sky. In fantasy Tietjens dreams of himself as a vicar, or a physicist, or the pointlessly heroic General Gordon waiting to be sacrificed at Khartoum. Septimus is distracted from his shell-shock by the straw hat his wife trims for Mrs Peters, by waving elm trees, memories of a girl in a green dress. Neither Septimus nor Tietjens wants to be responsible for the death of comrades, whether in singletons (like Evans) or battalions. Some candidates will go beyond the similarities of technique and mental disturbance to show how the First World War is pivotal in Woolf's novel, with the long ago idyll of Bourton in the happy distance beyond it. Beware, however, of a lot of contextual material on trench experience unanchored in the texts.</p> <p data-bbox="387 1209 1906 1329">This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 2: Prose.</p>	30

H072/02

Mark Scheme

November 2020

Question	Guidance	Marks
11	<p>Discuss ways in which Mohsin Hamid explores the difficulty of adjusting to America in <i>The Reluctant Fundamentalist</i>. In your answer you should make connections and comparisons with the following passage, taken from a novel about Pakistani immigrants in <i>The United States</i>. [30]</p> <p>In Section 2, the equally dominant assessment objectives are: AO1 and AO3.</p> <p>AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Answers will also be assessed for AO2, Analyse ways in which meanings are shaped in literary texts; and AO4, Explore connections across literary texts.</p> <p>Changez seems to be altogether freer from the pressures and expectations of a Pakistani family than the autobiographer in this extract. Nevertheless Changez has benefited from what the parents in the passage call America's status as a 'great meritocracy'. The extract takes a more timid view of world-affairs than <i>The Reluctant Fundamentalist</i>. The immigrant parents view America as powerful and rewarding, but you must not push your luck too far in the land of opportunity. So they never think big, as Changez, with his heroic name and temperament, invariably does. They are against taking risks - even though they won an 'immigration lottery'. They believe in 'stability', though they are ideal candidates for the 'chance' rewards America has to offer. In contrast the immigrant experience for Changez is a rollercoaster ride. Never quite throwing off a sense of entitlement from his Mogul ancestors, or from the British Raj, he won't recognize the moral hegemony of America, still less after the crisis of 9/11. Where the parents in the Eteraz passage embrace the American Dream ('even if the stories we heard every day contradicted his belief'), Changez uses his book-length monologue to justify both how and why he renounced it completely. The tone of both passages is urbane, but the tone of the Eteraz passage is less crisp and confident than Hamid's text, as if its speaker is less convinced of the importance of his own story. Both texts feature potentially troublesome Anglo-Saxon wives.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 2: Prose.</p>	30

APPENDIX 1

Assessment Objective weightings for this component are given as percentages.

Assessment Objectives Grid

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

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