



Oxford Cambridge and RSA

AS Level English Literature
H072/02 Drama and prose post-1900
Sample Question Paper

Date – Morning/Afternoon

Time allowed: 1 hour and 45 minutes

You must have:

- The OCR 12-page Answer Booklet

INSTRUCTIONS

- Use black ink.
- Complete the boxes on the front of the Answer Booklet.
- Answer **two** questions, **one** from Section 1 and **one** from Section 2.
- Write your answer to each question on the Answer Booklet.
- Additional paper may be used if required but you must clearly show your candidate number, centre number and question number(s).
- Do **not** write in the bar codes.
- Write the number of each question you have answered in the margin.

INFORMATION

- The total mark for this paper is **60**.
- The marks for each question are shown in brackets [].
- This document consists of **12** pages.

Section 1–Drama

Noel Coward: *Private Lives*
 Tennessee Williams: *A Streetcar Named Desire*
 Harold Pinter: *The Homecoming*
 Alan Bennett: *The History Boys*
 Polly Stenham: *That Face*
 Jez Butterworth: *Jerusalem*

Answer **one** question from this section. You should spend 45 minutes on this section.

1 Noel Coward: *Private Lives*

Either

- (a) 'Beneath the humour, *Private Lives* shows how hard it is to make relationships work.'

How far and in what ways do you agree with this view?

[30]

Or

- (b) 'The younger couple are more than just victims.'

In the light of this comment, discuss the roles of Victor and Sybil in *Private Lives*.

[30]

2 Tennessee Williams: *A Streetcar Named Desire*

Either

- (a) '*A Streetcar Named Desire* shows how dangerous illusions can be.'

How far and in what ways do you agree with this view?

[30]

Or

- (b) 'Stanley is macho, posturing and vulgar.'

In the light of this comment, discuss the role of Stanley in *A Streetcar Named Desire*.

[30]

3 Harold Pinter: *The Homecoming***Either**

- (a) 'Whatever the characters seem to be saying or doing, they are really at each other's throats.'

How far and in what ways do you agree with this view of *The Homecoming*?

[30]**Or**

- (b) 'Ruth is at the centre of the play.'

In the light of this comment, discuss the role of Ruth in *The Homecoming*.

[30]**4 Alan Bennett: *The History Boys*****Either**

- (a) '*The History Boys* demonstrates the power and value of education.'

How far and in what ways do you agree with this view?

[30]**Or**

- (b) 'A damaged individual who makes an inspiring leader.'

In the light of this comment, discuss the role of Hector in *The History Boys*.

[30]

5 Polly Stenham: *That Face***Either**

- (a) '*That Face* shows us the dark side of privilege.'

How far and in what ways do you agree with this view?

[30]**Or**

- (b) 'There is no escape from the family.'

In the light of this comment, consider Stenham's presentation of the family in *That Face*.

[30]**6 *Jerusalem*: Jez Butterworth****Either**

- (a) 'Johnny "Rooster" Byron is full of faults and lies, and that is why the audience warms to him.'

How far do you agree with this comment on the role of Johnny "Rooster" Byron in *Jerusalem*?

[30]**Or**

- (b) 'A play about what modern England means to us.'

In the light of this comment, discuss your response to *Jerusalem*.

[30]

Section 2–Prose

F Scott Fitzgerald: *The Great Gatsby*
 Angela Carter: *The Bloody Chamber and Other Stories*
 George Orwell: *Nineteen Eighty-Four*
 Virginia Woolf: *Mrs Dalloway*
 Mohsin Hamid: *The Reluctant Fundamentalist*

Answer **one** question from this section. You should spend 1 hour on this section and it is recommended that you spend 15 minutes reading the question and the unseen passage.

7 F Scott Fitzgerald: *The Great Gatsby*

Discuss ways in which Fitzgerald presents the rewards and disappointments of pleasure-seeking in *The Great Gatsby*.

In your answer you should make connections and comparisons with the following passage, in which a New York lady's lifestyle is described.

[30]

Tuesday. Joe came barging into my room this morning at *practically nine o'clock*. *Couldn't* have been more furious. Started to fight, but *too* dead. Know he said he wouldn't be home to dinner. Absolutely *cold* all day; couldn't *move*. Last night *couldn't* have been more perfect. Ollie and I dined at Thirty-Eight East, absolutely *poisonous* food, and not one *living* soul that you'd be seen *dead* with, and "Run like a Rabbit"¹ was *the* world's worst. Took Ollie up to the Barlows' party and it *couldn't* have been more attractive – *couldn't* have been more people absolutely *stinking*. They had those Hungarians in green coats, and Stewie Hunter was leading them with a fork – everybody simply *died*. He had *yards* of green toilet paper hung around his neck like a lei²; he *couldn't* have been in better form. Met a *really new number*³, very tall, *too* marvellous, and one of those people that you can *really* talk to them. I told him sometimes I get so *nauseated* I could *yip*⁴, and I felt I absolutely *had* to do something like write or paint. He said why didn't I write or paint. Came home alone; Ollie passed out *stiff*. Called up the new number three times today to get him to come to dinner and go with me to the opening of "Never Say Good Morning"¹, but first he was out and then he was all tied up with his mother. Finally got Ollie Martin. Tried to read a book, but couldn't sit still. *Can't* decide whether to wear the red lace or the pink with the feathers. Feel *too* exhausted, but what *can* you do?

Dorothy Parker, *From The Diary of a New York Lady* (1933)

1 "Run like a Rabbit"; "Never Say Good Morning": names of Broadway shows

2 lei: a garland of flowers

3 a really new number: a new young man on the social scene

4 yip: retch

8 Angela Carter: *The Bloody Chamber and Other Stories*

Discuss ways in which Carter explores links between the past and the present in *The Bloody Chamber and Other Stories*.

In your answer you should select material from the whole text and make connections and comparisons with the following passage, in which the speaker encounters some ghosts.

[30]

Surely at such an hour, in such a room, a fancy already excited by hunger and strong tea might see the ghosts of former occupants. I expected nothing less. I had nearly abandoned myself to sleep, when in the hall adjoining there arose the rustling of silk dresses that I had waited for and expected. Then there entered two by two the high-born ladies and their gallants¹ of Jacobean times. They were little more than shadows—very dignified shadows, and almost indistinct; but you have all read ghost stories before, you have all seen in museums the dresses of those times—there is little need to describe them; they entered, several of them, and sat down on the old chairs, perhaps a little carelessly considering the value of the tapestries. Then the rustling of their dresses ceased.

Well—I had seen ghosts, and was neither frightened nor convinced that ghosts existed. I was about to get up out of my chair and go to bed, when there came a sound of pattering in the hall, a sound of bare feet coming over the polished floor, and every now and then a foot would slip and I heard claws scratching along the wood as some four-footed thing lost and regained its balance. I was not frightened, but uneasy. The pattering came straight towards the room that I was in, then I heard the sniffing of expectant nostrils; perhaps ‘uneasy’ was not the most suitable word to describe my feelings then. Suddenly a herd of black creatures larger than bloodhounds came galloping in; they had large pendulous ears, their noses were to the ground sniffing, they went up to the lords and ladies of long ago and fawned about them disgustingly. Their eyes were horribly bright, and ran down to great depths. When I looked into them I knew suddenly what these creatures were, and I was afraid. They were the sins, the filthy, immortal sins of those courtly men and women.

Lord Dunsany, *The Ghosts* (1910)

¹ gallants: men who are charmingly attentive to women

9 George Orwell: *Nineteen Eighty-Four*

Discuss ways in which Orwell presents a culture of fear in *Nineteen Eighty-Four*.

In your answer you should make connections and comparisons with the following passage, which describes the arrest of Rubashov, a former member of the ruling party elite.

[30]

An hour earlier, when the two officials of the People's Commissariat of the Interior were hammering on Rubashov's door, in order to arrest him, Rubashov was just dreaming that he was being arrested. The knocking had grown louder and Rubashov strained to wake up. He was practised in tearing himself out of nightmares, as the dream of his first arrest had for years returned periodically and ran its course with the regularity of clockwork. Sometimes, by a strong effort of will, he managed to stop the clockwork, to pull himself out of his dream by his own effort, but this time he did not succeed; the last weeks had exhausted him, he sweated and panted in his sleep; the clockwork hummed, the dream went on.

He dreamed, as always, that there was a hammering on his door, and that three men stood outside, waiting to arrest him. He could see them through the closed door, standing outside, banging against its framework. They had on brand-new uniforms; on their caps and sleeves they wore their insignia: the aggressively barbed cross; in their free hand they carried grotesquely big pistols; their straps and trappings smelled of fresh leather. Now they were in his room, at his bedside. Two were overgrown peasant lads with thick lips and fish-eyes; the third was short and fat. They stood by his bed, holding their pistols in their hands, and breathing heavily at him. It was quite still save for the asthmatic panting of the short, fat one. Then someone in an upper storey pulled a plug and the water rushed evenly through the pipes in the walls.

Arthur Koestler, *Darkness at Noon* (1940)

10 Virginia Woolf: *Mrs Dalloway*

Discuss the link between death and party-going in *Mrs Dalloway*.

In your answer you should make connections and comparisons with the following passage, in which preparations for a garden party are interrupted by the news of the sudden death of a local workman.

[30]

'Mother, a man's been killed,' began Laura.

'Not in the garden?' interrupted her mother.

'No, no!'

'Oh, what a fright you gave me!' Mrs Sheridan sighed with relief, and took off the big hat and held it on her knees.

'But listen, mother,' said Laura. Breathless, half-choking, she told the dreadful story. 'Of course, we can't have our party, can we?' she pleaded. 'The band and everybody arriving. They'd hear us, mother; they're nearly neighbours!'

To Laura's astonishment her mother behaved just like Jose¹; it was harder to bear because she seemed to be amused. She refused to take Laura seriously.

'But, my dear child, use your common sense. It's only by accident we've heard of it. If someone had died there normally – and I can't understand how they keep alive in those poky little holes – we should still be having our party, shouldn't we?'

Laura had to say 'yes' to that, but she felt it was all wrong. She sat down on her mother's sofa and pinched the cushion frill.

'Mother, is it terribly heartless of us?' she asked.

'Darling!' Mrs Sheridan got up and came over to her, carrying the hat. Before Laura could stop her, she had popped it on. 'My child!' said her mother, 'the hat is yours! It's made for you. It's much too young for me. I have never seen you look such a picture. Look at yourself!' And she held up her hand mirror.

Katherine Mansfield, *The Garden Party* (1922)

1 Jose: Laura's sister

11 Mohsin Hamid: *The Reluctant Fundamentalist*

Discuss how difficult it is for love to cross cultural divides in *The Reluctant Fundamentalist*.

In your answer you should make connections and comparisons with the following passage, in which an Eastern European immigrant proposes to a young woman in Kent.

[30]

He was called Yanko. He had explained that this meant little John; but as he would also repeat very often that he was a mountaineer (some word sounding in the dialect of his country like Goorall) he got it for his surname. And this is the only trace of him that the succeeding ages may find in the marriage register of the parish. There it stands—Yanko Goorall—in the rector's handwriting. The crooked cross made by the foreigner, a cross whose tracing no doubt seemed to him the most solemn part of the whole ceremony, is all that remains now to perpetuate the memory of his name.

His courtship had lasted some time—ever since he got his precarious footing in the community. It began by his buying for Amy Foster a green satin ribbon in Darnford. This was what you did in his country. You bought a ribbon at a Jew's stall on a fair-day. I don't suppose the girl knew what to do with it, but he seemed to think that his honourable intentions could not be mistaken.

It was only when he declared his purpose to get married that I fully understood how, for a hundred futile and inappreciable reasons, how—shall I say odious?—he was to all the countryside. Every old woman in the village was up in arms. Farmer Smith, coming upon him near the farm, promised to break his head for him if he found him about again. But he twisted his little black moustache with such a bellicose¹ air and rolled such big, black fierce eyes at Smith that this promise came to nothing. Smith, however, told the girl that she must be mad to take up with a man who was surely wrong in his head. All the same, when she heard him in the gloaming² whistle from beyond the orchard a couple of bars of a weird and mournful tune, she would drop whatever she had in her hand—she would leave Mrs. Smith in the middle of a sentence—and she would run out to his call.

Joseph Conrad, *Amy Foster* (1903)

1 bellicose: aggressive, willing to fight

2 in the gloaming: at twilight

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Oxford Cambridge and RSA

...day June 20XX – Morning/Afternoon

AS Level English Literature

H072/02 Drama and prose post-1900

SAMPLE MARK SCHEME

Duration: 1 hour 45 minutes

MAXIMUM MARK

60

This document consists of 30 pages

MARKING INSTRUCTIONS

PREPARATION FOR MARKING SCORIS

1. Make sure that you have accessed and completed the relevant training packages for on-screen marking: *scoris 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 scoris and mark the 10 practice scripts and the 10 standardisation scripts.

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

MARKING

1. Mark strictly to the mark scheme.
2. Marks awarded must relate directly to the marking criteria.
3. The schedule of dates is very important. It is essential that you meet the scoris 50% and 100%. If you experience problems, you must contact your Team Leader (Supervisor) without delay.
4. If you are in any doubt about applying the mark scheme, consult your Team Leader by telephone or the scoris messaging system, or by email.
5. Work crossed out:
 - a. where a candidate crosses out an answer and provides an alternative response, the crossed out response is not marked and gains no marks

- b. if a candidate crosses out an answer to a whole question and makes no second attempt, and if the inclusion of the answer does not cause a rubric infringement, the assessor should attempt to mark the crossed out answer and award marks appropriately.
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. There is a NR (No Response) option. Award NR (No Response):
- if there is nothing written at all in the answer space
 - OR if there is a comment which does not in any way relate to the question (e.g. 'can't do', 'don't know')
 - OR if there is a mark (e.g. a dash, a question mark) which isn't an attempt at the question.
- Note: Award 0 marks for an attempt that earns no credit (including copying out the question).
8. The scoris **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 scoris messaging system, or email.
9. Assistant Examiners will send a brief report on the performance of candidates to your Team Leader (Supervisor) by the end of the marking period. The Assistant Examiner's Report Form (AERF) can be found on the RM Cambridge Assessment Support Portal (and for traditional marking it is in the *Instructions for Examiners*). Your report should contain notes on particular strengths displayed as well as common errors or weaknesses. Constructive criticism of the question paper/mark scheme is also appreciated.
10. For answers marked by Levels of response:
- a. **To determine the Level** – start at the highest Level and work down until you reach the Level that matches the answer
 - b. **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 used in the detailed Mark Scheme (to include abbreviations and subject-specific conventions)

Annotation	Meaning

12. **Awarding Marks**

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

(iii) Each question is worth 30 marks.

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

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

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

(iii) When the complete script has been marked:

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

Rubric Infringement

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

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

If a candidate has written three or more answers, mark all answers and 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 any 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 argumentInconsistent 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 questionLimited 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 structureDescription 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 any credit.

Question		Guidance	Marks
1	(a)	<p>Noel Coward: <i>Private Lives</i></p> <p>‘Beneath the humour, <i>Private Lives</i> shows how hard it is to make relationships work.’ How far and in what ways do you agree with this view?</p> <p>In Section 1, the equally dominant assessment objectives are: AO1 and AO3.</p> <p>AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Answers will also be assessed for AO2, Analyse ways in which meanings are shaped in literary texts; and AO5, Explore literary texts informed by different interpretations.</p> <p>Answers are likely to point out that this remains a light and even frothy play, despite the fact that the games the couples play are designed to destabilise relationships. Candidates may show how the new marriages which are starting out at the beginning of the play seem initially to be both idealised and conventional (Sybil: ‘It’s heavenly...Oh dear, I’m so happy’). They may demonstrate that the cracks soon start to show via references to Amanda and Elyot’s marriage, which preys on the minds of both Sybil and Victor, and then to widen as the couples quickly realise that they are honeymooning in the same hotel. Candidates may suggest that the problem with the relationships on view is that each individual is fundamentally selfish and unprepared for change or compromise; they may also show how Amanda and Elyot inevitably fall into the same deep attraction for each other, but also the same violent disagreements. They may point out that each character has settled attitudes which betray possible compatibility or incompatibility on however trivial a level: for example, Victor and Sibyl both find sunburn on women distasteful, whereas Amanda is determined to be ‘done a nice crisp brown’. Answers are likely to suggest that the play’s darker moments are balanced by its genre, an upmarket social comedy. They may show how the darkest moments are delivered in the brightest ways. Good answers may discuss how some of the play’s social nuances can be difficult for modern audiences to pick up, given social changes since it was first performed.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates’ answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 1: Drama.</p>	30

Question	Guidance	Marks
1 (b)	<p>Noel Coward: <i>Private Lives</i></p> <p>‘The younger couple are more than just victims.’ In the light of this comment, discuss the roles of Victor and Sybil in <i>Private Lives</i>.</p> <p>In Section 1, the equally dominant assessment objectives are: AO1 and AO3.</p> <p>AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Answers will also be assessed for AO2, Analyse ways in which meanings are shaped in literary texts; and AO5, Explore literary texts informed by different interpretations.</p> <p>Answers are likely to suggest that Victor and Sybil are not just victims in the games played by their partners – it may be pointed out that they establish a relationship themselves, and can possibly even see themselves as a mirror image of Elyot and Amanda. Candidates may point out that Elyot and Amanda are cleverer, livelier and more interesting than the more conventional Victor and Sybil, but need not conclude therefore that the latter pair are the victims; both Elyot and Amanda seem at times to have a stronger sense of the lack of meaning in life, and therefore perhaps a greater capacity for suffering (Amanda: ‘It was chance falling in love; it’s chance that we’re here, particularly after your driving. Everything that happens is chance’). Most answers are likely to focus on the comic violence between Victor and Sybil at the end of the play, which mirrors the violence between Elyot and Amanda at the end of Act II; here it may be suggested that Victor and Sybil can make victims of each other without any help from Elyot and Amanda. Candidates may show that the characters in this play are consistently focused on prosecuting their own advantages, and that therefore they are all in danger of making victims of each other. The darker side of the comedy is ready to suggest that we are all victims (Amanda: ‘What happens if one of us dies? Does the one that’s left still laugh?’ Victor: ‘Yes, yes, with all his might’). Contextual discussion may suggest that the play’s comic genre keeps the mood light overall.</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>‘<i>A Streetcar Named Desire</i> shows how dangerous illusions can be.’ How far and in what ways do you agree with this view?</p> <p>In Section 1, the equally dominant assessment objectives are: AO1 and AO3.</p> <p>AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Answers will also be assessed for AO2, Analyse ways in which meanings are shaped in literary texts; and AO5, Explore literary texts informed by different interpretations.</p> <p>Answers are likely to focus on Blanche, showing that she refuses to face up to many things: the past; her profession; her character; her ageing; the history of the South. Candidates are likely to refer to her recurring desire to soften the lighting with the use of the paper lantern, or by refusing to go out with Mitch in the daylight (Blanche: ‘And turn that over-light off! Turn that off! I won’t be looked at in this merciless glare!’). Candidates may find Blanche’s deceptive and manipulative behaviour unsympathetic, for example when she justifies herself to Stella: ‘I never was hard or self-sufficient enough. When people are soft – soft people have got to court the favour of hard ones, Stella. Have got to be seductive - put on soft colours, the colours of butterfly wings, and glow – make a little – temporary magic...’. They may show how her apparent refinement is a cover for a number of concealed episodes, including her dismissal from teaching after an affair with a pupil, and are likely to suggest that the crisis she comes to is inevitable. They may, however, argue that some of her illusions are desirable or even necessary as a kind of self-protection; her treatment by Stanley and the medical authorities at the end of the play is likely to generate some sympathy for her plight. Contextual material may include discussion of Williams’ troubled life, including his sister’s schizophrenia; candidates may consider changes in attitudes to mental illness since the play’s first performance.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates’ answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 1: Drama.</p>	30

Question		Guidance	Marks
2	(b)	<p>Tennessee Williams: <i>A Streetcar Named Desire</i></p> <p>Stanley is macho, posturing and vulgar.' In the light of this comment, discuss the role of Stanley in <i>A Streetcar Named Desire</i>.</p> <p>In Section 1, the equally dominant assessment objectives are: AO1 and AO3.</p> <p>AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Answers will also be assessed for AO2, Analyse ways in which meanings are shaped in literary texts; and AO5, Explore literary texts informed by different interpretations.</p> <p>Some answers may treat the three terms of the question separately, but this is not a requirement. They are likely to agree that Stanley is all these things, and brutal too, and may refer to many episodes in the text, including his throwing the meat to Stella; his violence towards his wife; and his rape of Blanche in the closing stages of the play. They may note that even Stella warns Blanche that he is 'a different species' from 'the men that we went out with at home'; and that Blanche sees him as 'primitive', 'sub-human' and 'ape-like'. Even Stanley refers to himself as 'the unrefined type'. They may also quote from Williams' famously extensive stage directions to support their arguments ('<i>Since earliest manhood the centre of his life has been pleasure with women, the giving and taking of it, not with weak indulgence, dependently, but with the power and pride of a richly feathered male bird among hens</i>'). More positively, they may also suggest that he is the source of masculine energy in the play and that he looks hard at life and dashes away its illusions. Contextual discussion may include the suggestion that Stanley represents a new America of freedom and opportunity for immigrants, whereas Blanche clings on to the more refined but decaying past of the Deep South.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 1: Drama.</p>	30

Question	Guidance	Marks
3 (a)	<p>Harold Pinter: <i>The Homecoming</i></p> <p>‘Whatever the characters seem to be saying or doing, they are really at each other’s throats.’ How far and in what ways do you agree with this view of <i>The Homecoming</i>?</p> <p>In Section 1, the equally dominant assessment objectives are: AO1 and AO3.</p> <p>AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Answers will also be assessed for AO2, Analyse ways in which meanings are shaped in texts; and AO5, Explore literary texts informed by different interpretations.</p> <p>Answers to this question are likely to demonstrate that there is a lot of violent dialogue as well as some violent action in <i>The Homecoming</i>. They may quote from many apparently everyday conversations which suggest that Max is ‘at the throats’ of many of his family members, and even, oddly, at his own (Max: ‘Listen! I’ll chop your spine off, you talk to me like that! You understand? Talking to your lousy filthy father like that!’). They are also likely to show that even some apparently innocuous dialogue conceals a more hostile subtext. They may select particular episodes, such as Ruth accepting a glass of water from Lenny, to illustrate the point (Ruth: ‘If you take the glass...I’ll take you’). They may also show how some dialogue is mystifying, and thereby deeply disconcerting (Lenny: ‘You know, I’ve always had a feeling that if I’d been a soldier in the last war – say in the Italian campaign – I’d probably have found myself in Venice... I was only a child, I was too small, otherwise I’ve got a pretty shrewd idea I’d probably have gone through Venice’).</p> <p>Candidates may point out that characters also convey meaning in the play through silence, via Pinter’s celebrated use of the pause. They may suggest that there is more variety of emotion and tone in the play than the prompt quotation suggests. Contextual material may include discussion of the play’s genre as an unusual kind of social comedy with a barely concealed aggressive subtext; they may suggest that early performances in 1965 proved to be shocking for audiences.</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></p> <p>‘Ruth is at the centre of the play.’ In the light of this comment, discuss the role of Ruth 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>Ruth is likely to be identified as the only female character in the play, and candidates are likely to suggest that by the end the intention is for her to be more-or-less shared around the young men of the household and to operate for Max almost as a reincarnation of his dead wife Jessie. Max describes Jessie variously as a woman with ‘a will of iron, a heart of gold’ and as ‘my slutbitch of a wife’; he is instantly equally ready to describe his daughter-in-law as ‘A smelly scrubber... a stinking pox-ridden slut.’ Candidates are likely to show that Ruth, although introduced by her husband Teddy as nervous and needing rest, is immediately assertive and ready to disconcert and challenge her in-laws (Ruth: ‘If you take the glass... I’ll take you’). Answers may point out that ultimately she functions both as a mother figure (‘Sit on my lap. Take a long cool sip’) and a prostitute (Max: ‘Where’s the whore? Still in bed?’). Candidates may express surprise that Ruth’s husband puts up very little fight when she is commandeered by his family (Teddy: ‘Ruth... the family have invited you to stay for a little while longer. As a... as a kind of guest. If you like the idea I don’t mind’), and may point out that Teddy seems more upset about Lenny taking his cheese roll. Contextual material may include discussion of the changing status of women at this time, and may focus on the social precision of the play in its North London setting.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates’ answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 1: Drama.</p>	30

Question	Guidance	Marks
4 (a)	<p>Alan Bennett: <i>The History Boys</i></p> <p>‘<i>The History Boys</i> demonstrates the power and value of education.’ How far and in what ways do you agree with this view?</p> <p>In Section 1, the equally dominant assessment objectives are: AO1 and AO3.</p> <p>AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression, and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Answers will also be assessed for AO2, Analyse ways in which meanings are shaped in literary texts; and AO5, Explore literary texts informed by different interpretations.</p> <p>Answers to this question are likely to compare the contrasting approaches to education of Hector and Irwin, and possibly to discuss whether education is presented as a means to an end (Irwin: ‘Truth is no more at issue in an examination than thirst at a wine-tasting or fashion at a striptease’), or an end in itself (Hector: ‘All knowledge is precious whether or not it serves the slightest human use’). They may consider the success of the boys in the world of the play, and compare their Oxbridge endeavours with their later careers (for example, Timms ‘puts together a chain of dry cleaners and takes drugs at the weekend’). They may discuss the texts and ideas that the boys have been introduced to, and whether they actually benefit from what they learn (Hector: ‘You don’t always understand [poetry]? Timms, I <i>never</i> understand it. But learn it now, know it now and you’ll understand it whenever’), and also suggest that the boys learn lessons about life as well as those which are purely academic (Mrs Lintott: ‘Durham was very good for history, it’s where I had my first pizza. Other things too, of course, but it’s the pizza that stands out’). Answers may also introduce the point of view of the Headmaster, whose educational priorities revolve around the reputation of the school. Contextual material may include discussion of the school system, where the boys are perceived to be at a disadvantage compared to students at independent schools, and Oxbridge entrance, which at the time the play is set still depends on competitive examination.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates’ answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 1: Drama.</p>	30

Question	Guidance	Marks
4 (b)	<p>Alan Bennett: <i>The History Boys</i></p> <p>‘A damaged individual who makes an inspiring leader.’ In the light of this comment, discuss the role of Hector in <i>The History Boys</i>.</p> <p>In Section 1, the equally dominant assessment objectives are: AO1 and AO3.</p> <p>AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Answers will also be assessed for AO2, Analyse ways in which meanings are shaped in literary texts; and AO5, Explore literary texts informed by different interpretations.</p> <p>Answers to this question are likely to describe Hector as a larger-than-life, powerful presence who is also vulnerable at a number of points in the play. They may show that the boys variously like him, tolerate him and avoid him; answers are likely to discuss his habit of fondling the boys on the back of his motorbike, and may offer a moral view of this behaviour. Candidates are likely to compare him with the contrasting figure of Irwin, possibly to Hector’s advantage (Scripps: ‘When Irwin became well known as an historian it was for finding his way to the wrong end of seesaws, settling on some hitherto unquestioned historical assumption then proving the opposite’). They may question whether Hector is necessarily a ‘leader’ as the prompt quotation in the question suggests (for example, they may question his teaching French by having the boys improvise a scene in a brothel, or his habit of locking the door when he teaches the boys). They may suggest that Hector offers human insights which the boys are possibly too young at this point to understand (Hector: ‘SHUT UP, you mindless fools. What made me piss my life away in this godforsaken place?’). Contextual material may include discussion of the school system, which importantly for Hector’s style of leadership is selective and single sex, and of Oxbridge entrance, which at the time the play is set requires the boys to stay on for a term after completing A Levels.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates’ answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 1: Drama.</p>	30

Question	Guidance	Marks
5 (a)	<p>Polly Stenham: <i>That Face</i></p> <p><i>That Face</i> shows us the dark side of privilege.’ How far and in what ways do you agree with this view?</p> <p>In Section 1, the equally dominant assessment objectives are: AO1 and AO3.</p> <p>AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Answers will also be assessed for AO2, Analyse ways in which meanings are shaped in literary texts; and AO5, Explore literary texts informed by different interpretations.</p> <p>Answers are likely to show that the play’s characters are wealthy and apparently have opportunities to achieve significant goals in life or at least to escape their current situation. They may refer to the educational advantages of Henry and Mia, and suggest that Mia’s boarding school, like her family, is presented as a place where important human values have been lost sight of in favour of a focus on academic and material success and taking part in a ritualised traditions such as Alice’s ‘initiation’ at the opening of the play (Izzy: ‘This initiation. It’s tradition. The teachers don’t care. The sixth form don’t care. It’s practically goddamn allowed. Besides. It’s meant to be fun’). They may show that many of the characters lack a reasonable perspective on things. For example, when Alice is hospitalised after being forced to take an overdose of Valium, Izzy’s response is to worry about her own position (Izzy: ‘This is it. We’re screwed. I won’t be a prefect, which will fuck up my UCAS, my mum... Oh God’); Hugh’s response is similar, flying over from Hong Kong to square things with Mia’s school so that she won’t suffer as a result of her actions. Candidates may show that despite their privilege these characters are apparently trapped. Hugh has escaped to some extent, and tries to keep his distance by throwing money at the family’s problems; Martha is an addict who will stop at nothing to manipulate and dominate her son. Contextual material may include discussion of social class and wealth, and of the education system.</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>‘There is no escape from the family.’ In the light of this comment, consider Stenham’s presentation of the family in <i>That Face</i>.</p> <p>In Section 1, the equally dominant assessment objectives are: AO1 and AO3.</p> <p>AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Answers will also be assessed for AO2, Analyse ways in which meanings are shaped in literary texts; and AO5, Explore literary texts informed by different interpretations.</p> <p>Answers are likely to show that this is a dysfunctional family. They may suggest that each time the alarming events on stage seem to demand a sane, helpful grown-up presence, this family disappoints. Candidates are likely to show how Mia’s school career has gone off the rails and Henry’s has come to a premature conclusion without his father even realising. They are likely to illustrate Martha’s helplessness and irresponsibility, and to show how she will do anything (cutting up his clothes, eating cat food) to keep Henry by her, without any thought for his quality of life or his future. They may show how Hugh repeatedly tries to solve things by paying out for them, and by offering short-term solutions rather than helping the family to address its deep-rooted difficulties. They may suggest that Henry is the one who has been most seriously victimised by the situation, and appears helpless to leave however much he is aware of his mother’s manipulation (Henry: ‘I’m sorry. You’re sorry. Let’s call it quits. But this is the last time. I know I say it every time. But I mean it’). Answers are likely to show how the ending of the play offers no sense of promise for the future, with the chaotic mother and the distant father ultimately disappearing from view, apparently leaving the brother and sister to prop each other up (Mia’s closing promise to Henry that ‘It’s ok. We’re ok’ sounds very hollow). Contextual material may include discussion of modern family life, and of the damage caused by drugs and alcohol.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates’ answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 1: Drama.</p>	30

Question	Guidance	Marks
6 (a)	<p>Jez Butterworth: <i>Jerusalem</i></p> <p>‘Johnny “Rooster” Byron is full of faults and lies, and that is why the audience warms to him.’ How far do you agree with this comment on the role of Johnny “Rooster” Byron in <i>Jerusalem</i>?</p> <p>In Section 1, the equally dominant assessment objectives are: AO1 and AO3.</p> <p>AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO3, Demonstrate understanding of the significance and influence of 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>Candidates are likely to identify humour as an important source of Johnny ‘Rooster’ Byron’s appeal, for the first moment that he challenges the council officials by sticking his head up through a hatch in the top of the mobile home ‘like out of the top of a tank.’ They may see him as a Robin Hood figure who takes on the system, confounds the bureaucrats, finds refuges for the needy and lives life freely in a way that many would be too cautious to emulate. Some may argue that his various ‘faults’ in such areas as drugs and sex go too far: for example, they may criticise his promiscuity and his liaisons with girls in their teens; they may also feel that he falls short in his responsibilities to his young son Marky by risking imprisonment for drug-dealing. However, most are likely to see him as essentially a sympathetic figure and to be drawn irresistibly into admiring his remarkable resilience and mythical energy, much as are most of the other characters in the play. Answers are likely to refer to his apparently miraculous survival of his ‘daredevil’ stunt, and to his far-fetched but engaging stories about being born with teeth, a dagger and a cloak, or talking to the giant who built Stonehenge. Answers may suggest that a powerful central performance in the play is necessary to its success, and refer to Mark Rylance’s creation of the role. Contextual material may include comparison between Johnny and Falstaff in respect of the mixture of qualities which they share; they may also refer to the late Micky Lay, who is said to have inspired Butterworth in his creation of the character.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates’ answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 1: Drama.</p>	30

Question	Guidance	Marks
6 (b)	<p>Jez Butterworth: <i>Jerusalem</i></p> <p>‘A play about what modern England means to us.’ In the light of this comment, discuss your response to <i>Jerusalem</i>.</p> <p>In Section 1, the equally dominant assessment objectives are: AO1 and AO3.</p> <p>AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Answers will also be assessed for AO2, Analyse ways in which meanings are shaped in literary texts; and AO5, Explore literary texts informed by different interpretations.</p> <p>Answers are likely to suggest that the play presents a vision of England as a New Jerusalem, without class distinction, privilege or hypocrisy. They may show how varied cultural references to England are exploited throughout the play, for example Blake’s ‘Jerusalem’; folk song and Morris dancing; the Wessex flag; and various mythical creatures of Olde Englande. They are likely to refer to the singing of ‘Jerusalem’ at the opening as offering an evocation of Englishness, and may show how many historical aspects of English life are referenced with apparent affection during the play. Discussion is likely to show how 21st century England takes up these traditions and mixes in its own cultural content, such as soap opera, Girls Aloud and brandy and cokes. It is also likely to point to the humour of the play, which both satirises and celebrates the vision of Englishness (Wesley refers to his traditional role as ‘Barley Sword Bearer’: ‘It’s bollocks, really. Basically, it connotes fertility and the hunt... It’s the brewery’s idea. They’ve got right behind the fair this year’). They may suggest that this vision is at times threatened, especially by petty officials; they may also indicate how violence and carelessness can also threaten the chaotic and good-natured world which is depicted. Johnny ‘Rooster’ Byron is likely to be discussed as a representation of an indomitable English spirit with his own mythical force. Contextual material will be rich throughout answers, focusing on the many symbols of England and Englishness in the play.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates’ answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 1: Drama.</p>	30

Question	Guidance	Marks
7	<p>F Scott Fitzgerald: <i>The Great Gatsby</i></p> <p>Discuss ways in which Fitzgerald presents the rewards and disappointments of pleasure-seeking in <i>The Great Gatsby</i>. In your answer, make connections and comparisons with the following passage, in which a New York lady's lifestyle is described.</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>Candidates may offer examples from a wide range of material relating to pleasure-seeking in the novel, showing how frequently Fitzgerald presents us with an easy hedonism which has a sense of emptiness or frustration underneath. References to Gatsby's lavish parties are likely to appear ('On buffet tables, garnished with glistening hors-d'oeuvre, spiced baked hams crowded against salads of harlequin designs and pastry pigs and turkeys bewitched to a dark gold'); as are accounts of the disastrous trip to New York ("What'll we do with ourselves this afternoon?" cried Daisy, "and the day after that, and the next thirty years?") Candidates may suggest that the characters are looking for something which they do not find, and are perhaps mistaken to feel that their longing can be fulfilled by simple pleasure. They may refer to the ending of the novel, where Nick refers to 'the green light, the orgiastic future that year by year recedes before us', and link this lack of satisfaction to contextual discussion of the restless capitalist spirit of America. Answers are likely to relate the sense of longing and emptiness to the central character of the Dorothy Parker passage, who involves herself ceaselessly in excitable activity which inevitably leads to disappointment ('Took Ollie up to the Barlows' party and it <i>couldn't</i> have been more attractive... Came home alone; Ollie passed out <i>stiff</i>'). They may suggest that, despite the frantic activity of the lady and the humour of the passage, there is an underlying sense of desperation: 'Sometimes I get so <i>nauseated</i> I could <i>yip</i>...'</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 2: Prose.</p>	30

Question	Guidance	Marks
8	<p>Angela Carter: <i>The Bloody Chamber and Other Stories</i></p> <p>Discuss ways in which Carter explores links between the past and the present in <i>The Bloody Chamber and Other Stories</i>. In your answer, make connections and comparisons with the following passage, in which the speaker encounters some ghosts. Candidates writing about <i>The Bloody Chamber and Other Stories</i> should select material from the whole text.</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>Candidates may show how in <i>The Bloody Chamber and Other Stories</i> old tales are often adapted to a more modern setting and viewpoint, thus showing a link between the past and the present; for example, electric lights and cars have invaded the fairy tale worlds of ‘The Bloody Chamber’ and ‘The Courtship of Mr Lyon’. They may discuss ways in which key female characters, such as Wolf-Alice and the Red Riding Hood figure in ‘The Werewolf’, are accorded a more central role and a stronger identity than female figures in traditional tales, thus reflecting a feminist agenda and recognition of the changing roles of women in modern times. Answers may suggest that, as is characteristic of Gothic fiction, a character’s guilty secret from the past may linger in the present, much as it does in ‘The Bloody Chamber’. Here the heroine is left with a red mark of shame on her forehead ‘which no paint nor powder, no matter how thick or white, can mask’; she is relieved her new blind partner cannot see the mark. This sense of guilt which has been given a physical manifestation may be linked to the extract from ‘The Ghosts’ by Lord Dunsany, where the supernatural presence of figures from history brings the past vividly into the present. Just as the heroine of ‘The Bloody Chamber’ is afflicted with her mark of shame, these ghosts from the far past are still haunted by the representations of their sins: ‘these creatures...were the sins, the filthy, immortal sins of those courtly men and women.’</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates’ answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 2: Prose.</p>	30
Question	Guidance	Marks

9	<p>George Orwell: <i>Nineteen Eighty-Four</i></p> <p>Discuss ways in which Orwell presents a culture of fear in <i>Nineteen Eighty-Four</i>. In your answer, make connections and comparisons with the following passage, which describes the arrest of Rubashov, a former member of the ruling party elite.</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>Answers are likely to point out that this scene deals with what is most feared in a police state: a visit from the secret police culminating in arrest. But not only does this calamity actually happen: the victim is so inured to anticipating it that the visit also becomes the subject of his dream. The line between fantasy and reality therefore blurs, and responses may indicate that a tendency to explore the fantastic or absurdist nature of a regime is characteristic of dystopian fiction. The experiences of Rubashov at the time of his arrest (or anticipating it in his dream) are likely to be likened to those of Winston Smith in the novel; contextual discussion is likely to point out that both characters are victims of a totalitarian regime. Responses may note that the ultimate threat in dystopias often comes from ordinary, familiar people, such as the presence of the ‘overgrown’ peasant lad in the Koestler extract and, in <i>Nineteen Eighty-Four</i>, the way the political process depends at every level on systematic betrayal of one’s neighbours. At the start of life children are encouraged to betray their parents, and at the end of the novel ‘rehabilitation’ includes learning a song with the refrain ‘I sold you and you sold me’. Some responses will focus on the brutally conspicuous militarism of policing in dystopian states in both texts; they may point out that the experience of Rubashov, though arrested for ideological crimes, is relentlessly physical, picking up on hammering on the door, details of uniform, insignia, facial peculiarities and ending with an accompaniment from the plumbing.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates’ answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 2: Prose.</p>	30
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Question	Guidance	Marks
10	<p>Virginia Woolf: <i>Mrs Dalloway</i></p> <p>Discuss the link between death and party-going in <i>Mrs Dalloway</i>. In your answer, make connections and comparisons with the following passage, in which preparations for a garden party are interrupted by the news of the sudden death of a local workman.</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>Answers are likely to suggest that the whole of <i>Mrs Dalloway</i> depends on death coming to the party and the artistic connection between the apparently separate lives of Clarissa Dalloway and Septimus Warren-Smith. They may refer to the apparently trivial interests of Clarissa, which start with her decision that ‘she would buy the flowers herself’. The frivolous concerns of the party which prove to be such a preoccupation for Clarissa may be contrasted with the extreme suffering of Septimus and Rezia in their struggles to find help for his shell-shock from unsympathetic doctors. Candidates may offer contextual insights into attitudes at this time to mental illness, and may refer to Virginia Woolf’s own mental health problems and her eventual suicide. They may show that, despite the apparent differences between Clarissa and Septimus, there are many points of correspondence between the two. They may quote from the closing stages of the novel where Clarissa’s inner thoughts are recorded: ‘Death was an attempt to communicate, people feeling the impossibility of reaching the centre which, mystically, evaded them; closeness drew apart; rapture faded; one was alone. There was an embrace in death.’ Answers are likely to consider that, in the Katherine Mansfield extract, there is a tension between the tragic death of the workman and the social demands of the garden party, and that the latter apparently wins out. Some candidates may find that the situation in Mansfield is treated with a satirical humour which is absent from Woolf: “‘Not in the garden?’ interrupted her mother.’</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates’ answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors Section 2: Prose.</p>	30

Question	Guidance	Marks
11	<p>Mohsin Hamid: <i>The Reluctant Fundamentalist</i></p> <p>Discuss how difficult it is for love to cross cultural divides in <i>The Reluctant Fundamentalist</i>. In your answer, make connections and comparisons with the following passage, in which an Eastern European immigrant proposes to a young woman in Kent.</p> <p>In Section 2, the equally dominant assessment objectives are: AO1 and AO3.</p> <p>AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Answers will also be assessed for AO2, Analyse ways in which meanings are shaped in literary texts; and AO4, Explore connections across literary texts.</p> <p>Answers are likely to discuss the difficult, muted relationship between Changez and Erica in <i>The Reluctant Fundamentalist</i>, possibly showing that the qualities which attract them to each other are also inclined to keep them separate: for example, early in their friendship Erica tells him that she thinks he would be ‘good at being alone’; he feels that part of her is ‘out of reach’. They are likely to refer to Erica’s dead boyfriend, Chris, who seems to be the love of her life, and to suggest that the physical side of the relationship between Erica and Changez can only flourish when he encourages Erica to pretend that he is Chris. Candidates may argue that 9/11 plays a significant role in driving them further apart, providing further opportunities for contextual exploration; they may refer to the increased importance Changez finds in his roots, and to the withdrawal of Erica to the mental institution. They may suggest that Erica in particular has a symbolic value in the novel (some readers see her as representing America), and may contrast this with the more particular, realist presentation of Amy Foster in the extract from Conrad. Amy appears to be a simple girl who is all too ready to fall in love, in contrast with Erica; Yanko, for his part, is rather a frightening foreigner, who has far less in the way of social graces and the capacity to fit in than Changez. Nevertheless, Yanko and Amy seem to find the business of getting together rather simpler than do Erica and Changez.</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%