

AS LEVEL

# ENGLISH LITERATURE

H072

For first teaching in 2015

H072/02  
Drama and prose  
post-1900

[www.ocr.org.uk/english](http://www.ocr.org.uk/english)

Qualification  
Accredited

**OCR**  
Oxford Cambridge and RSA



# Guidance

This guide is designed to take you through the H072/2 OCR AS English Literature exam paper. Our aim is to explain how candidates should approach each paper and how marks are awarded to the different questions.

The advice given is the same for all questions across all of the set texts as question wording and structure is consistent.

The orange text boxes offer further explanation of the questions on the exam paper. They offer guidance on the wording of questions and what candidates should do in response to them.

E.g. “This will always be a comparison based on a cultural or social situation with a clear thematic link between the situations and/or experiences.”

The green text boxes focus on the awarding of marks for each question. They give further information on the percentage weighting of each assessment objective attributed to each question.

E.g. AO3 (35%)

## Section 1 Drama post-1900

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]

Students must answer one question from a choice of two on their set text. Students have 1 hour and 45 minutes for this paper and are advised to spend 45 minutes on this section.

The instructions underneath the proposition will remain similar and comparable to those in the SAMs, and the propositions and content will vary. For example: 'How far and in what ways do you agree with this view' or 'In the light of this comment, discuss/consider/explore....'

This content is variable from series to series – the question may ask about a certain character or characters, theme or critical perspective.

Assessment Objective weightings for this question:

AO1: 30%  
AO3: 30%  
AO2: 20%  
AO5: 20%

## Section 2 Poetry pre-1900

There is one question on the set text studied, with students making connections with a thematically linked unseen prose extract. Students have 1 hour and 45 minutes for this paper and should spend 1 hour on this question. We suggest that students spend 15 minutes reading and annotating the unseen extract.

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

The theme or character(s) targeted in the question is variable and will change from series to series.

**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]

The extract is available on the next slide.\*

This part of the question is static and will remain similar from series to series.

The focus of the unseen extract is variable and drawn from the wider topic area at A level, and will change from series to series, but there will always be a thematic link to the set text.

Objective  
this question:

AO1: 30%  
AO3: 30%  
AO2: 20%  
AO4: 20%

## Extract from Dorothy Parker: *The Diary of a New York Lady* (1933)

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 ThirtyEight East, absolutely poisonous food, and not one living soul that you'd be seen dead with, and "Run like a Rabbit"<sup>1</sup> 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 lei<sup>2</sup>; he couldn't have been in better form. Met a really new number<sup>3</sup>, 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<sup>4</sup>, 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"<sup>1</sup>, 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?

- 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

A glossary will be provided to explain any difficult words or phrases

The extracts set in this section will vary but will usually be around half a side in length. The unseen extract will always come from the wider topic area set at A level (eg. The Great Gatsby unseen may be paired with an unseen American extract published between 1880 and 1940) and the question will make a thematic link to the set text.