GCE

English Literature

H072/02: Drama and prose post-1900

Advanced Subsidiary GCE

Mark Scheme for June 2019

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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

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%)	• 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%)	• 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%)	• 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%)	• Judgement consistently informed by exploration of different interpretations of the text.

Level 5: 21–25 marks

AO1 (30%)	• 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%)	• 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%)	• 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%)	• Good level of recognition and exploration of different interpretations of the text.

Level 4: 16–20 marks

AO1 (30%)	• 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%)	• 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%)	• 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%)	• Answer informed by some reference to different interpretations of the text.

Level 3: 11–15 marks

AO1 (30%)	• 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%)	• 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%)	• 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%)	• Some awareness of different interpretations of the text.

Level 2: 6–10 marks

AO1 (30%)	• 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%)	• 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%)	• 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%)	• Limited awareness of different interpretations of the text.

Level 1: 1–5 marks

AO1 (30%)	• 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%)	• 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%)	• 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%)	• 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%)	• 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%)	• 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%)	• 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%)	• Excellent and consistently detailed analysis of connections between the set text and the unseen passage.

Level 5: 21–25 marks

AO1 (30%)	• 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%)	• 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%)	• 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%)	• Good, clear analysis of connections between the set text and the unseen passage.

Level 4: 16–20 marks

AO1 (30%)	• 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%)	• 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%)	• 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%)	• Competent discussion of connections between the set text and the unseen passage.

Level 3: 11–15 marks

AO1 (30%)	• 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%)	• 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%)	• 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%)	• Some attempt to develop discussion of connections between the set text and the unseen passage.

Level 2: 6–10 marks

AO1 (30%)	• 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%)	• 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%)	• 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%)	• Limited attempt to develop discussion of connections between the set text and the unseen passage.

Level 1: 1–5 marks

AO1 (30%)	• 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%)	• 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%)	• 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%)	• 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.

		Guidance	Marks
1	(a)	**Noel Coward: *Private Lives*** **'Coward said he had a "talent to amuse". The play provides plenty of amusement, but very little else.'** **How far and in what ways do you agree with this view of *Private Lives?*** 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. Some may argue that Coward's gayness condemned his art to remain in the frothy upper reaches of his love story, but many will think the play's own 'talent to amuse' involves a number of dark moments and issues. For example a pre-requisite for love in this play seems to be a rebound capacity for hatred of the beloved object, and that to see all the way round a relationship involves including the slaps, bodily insults and cruel one-liners that fill in when the jokes go sour. Elyot and Amanda both dominate through their often unruly humour. Most of the time the other characters think Elyot, a part Coward wrote for himself, very funny, but Victor has had enough of the older man's wit before the end of the play: 'You waste too much time trying to be funny.' Philosophically the play has its dark side too. Coward called the effect 'pessimism with pep', and more than once Elyot and Amanda, without ceasing to be amusing about it, get into a heart to heart about modern nihilism: 'I hope for a glorious oblivion, like being under gas.' Besides, death itself can be reconciled with amusement: 'Death's very laughable, such a cunning little mystery.' The play must keep up its jolly façade because 'you mustn't be serious, my dear one, it's just what they want.' Some candidates may argue that high class amusement is enough to have made this play a classic of modern theatre. Contextual material may suggest Coward is making an effort to perk up the early Depression years, and the stiffly amusing dialogue is all the funnier delivered in the stylised clenched voices of the 1930s. 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.**	**30**

		Guidance	Marks
1	(b)	**Noel Coward: *Private Lives*** **'Elyot and Amanda behave as if youth will never end.'** **In the light of this comment, discuss the roles of Elyot and Amanda in *Private Lives* [30]** 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. Elyot and Amanda spend a good deal of the play reminiscing about what they were like when they were younger, but it is unlikely much has changed. Amanda, as in her salad days, is still 'jagged with sophistication'. The couple are clever enough to see what the 'poor philosophers' are driving at, but they want to get back at them by blowing 'trumpets and squeakers, and enjoy the party as much as we can, like very small quite idiotic schoolchildren.' The blithe way in which they rip up their marriage and then start over, trapping Sybil and Victor in the wreckage, argues a fundamental lack of interest in time passing. Neither has any grown-up respect for good manners, either: they both delight (like clever children) in seeing through Victor's hunky postures and Sybil's concealed brutality. By the end of the play, they are like playground gang-masters, instructing young sidekicks in how the game should be played. Some may be disconcerted by their carelessly luxurious lifestyle. They swirl around Paris and the Riviera, without visible means of support, and seem to consider the maid a sort of slave. Some may argue from an alternative point-of-view: that any fool can grow older, and that their loopy off-and-on relationship is a good way of combating the more regular effects of time. Like young people they still know how to enjoy themselves, delight in creative entropy, and (allegedly) handle large quantities of booze. Sybil and Victor often seem a good deal older than the senior couple. Contextual interests might include the whirl of the Bright Young Things, the Riviera set, the need to counterpoise darker aspects of the thirties. 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.**	30

		Guidance	Marks
2	(a)	**Tennessee Williams: *A Streetcar Named Desire*** **'A play that proves marriage has nothing to do with love.'** **How far and in what ways do you agree with this view of *A Streetcar Named Desire*?** 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. The play explores a number of marriages, with Stanley's frankly sexual mastery of Stella, who seemingly cannot resist him, the most prominent. Candidates may feel that Williams's interest is in the brutally male Stanley, defending his sometimes callous behaviour with the raw power of sex appeal. Others may feel that Stella, for all her coping mechanisms (including sexual satisfaction) is a victim, and that the play reflects the chauvinistic attitudes to women in marriage of the American South. A different kind of chauvinism is reflected in Blanche's unfortunate marriage to Allan Gray, a young gay man ultimately destroyed by sexual guilt. Attitudes to marriageable women recall the Madonna/whore complex: Mitch drops Blanche instantly when he finds out about her soiled past, but this doesn't make her any less sexually eligible to him. The most constant demonstration of a marriage in action is the choric bickering of Eunice and Steve, a version of can't live with you, can't live without you. The word 'prove' suggests the play makes a strong case against the compatibility of sex with marriage. Its supercharged sexual atmosphere may lead some to the opposite view. Any coherent and well-supported argument is acceptable. Contextual considerations may contrast audience responses at the time of first performance with more recent reception of Stella's acquiescence to her husband and may also reflect changing attitudes to the institution of marriage more broadly. 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.**	30

		Guidance	Marks
2	(b)	**Tennessee Williams: *A Streetcar Named Desire*** **'Stanley's dignity and sensitivity are important parts of his role.'** **In the light of this comment, discuss the role of Stanley in *A Streetcar Named Desire.*** 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. Brando, apparently, detested playing Stanley, onstage and in the Kazan film. He thought him brutal, posturing and vulgar. But his performances showed the character in a more positive light. There is his oppressive but impossible to ignore sexuality, with a Gothic call like a 'baying hound'. There is his pride as a 'Polack' immigrant who has worked his way up to a steady job. He can dominate the tamer cockerels in their loud poker shirts. He defends his friend Mitch from a pariah whore the soldiers called 'Out of Bounds'. Many candidates may allow Stanley some dignity; but it is likely few will find a very sensitive side. He is a pile-driver, a hard person knocking out a soft one. His weapon is sexual assault. He can counter Blanche's bar-room moves. Using force, he can neutralise the threat of her womanhood. But his only obvious 'sensitivity' is in picking up malicious gossip about her, and in captivating his wife Stella (who may leave him at the end of the play). A positive view of Stanley is a key indicator of what a director of this play is up to, and those who see Stanley as something like a gay icon, especially appealing to the playwright, are likely to be more sympathetic. Any reasonably argued view of Stanley's role (not just character) is permissible. Context is likely to be drawn from the backstory of the Southern United States, the differences between cosmopolitan New Orleans and small-town Blanche, the appeal of the American Dream to immigrants like Stanley, (from which a degree of sympathy may be drawn if candidates consider the boundaries his social status places around him), and Williams's use of autobiographical materials concerning mental illness and well-employed context will be properly integrated into the discussion. 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.**	30

		Guidance	Marks
3	(a)	**Harold Pinter: *The Homecoming*** **'A play that defies our expectations at every turn.'** **How far and in what ways do you agree with this view of *The Homecoming*?** 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 texts; and AO5, Explore literary texts informed by different interpretations. Despite the sense that much of what happens in *The Homecoming* has an unignorably if strange, dramatic logic, much of Pinter's action is marked by unexpected climaxes. These can take the form of sadistic bluster, like Lenny's account of his murderous desires during the great snowfall. They may take the form of unexpected outcomes in power-struggles, such as Ruth's confident threat to 'take' Lenny, or frail Max's brutal subduing of his most macho son, Joey, the boxer who works in demolition. Even Teddy's theft of Lenny's cheese roll has a smirking quirkiness about it, as if he were warning his needy family, to whom he is about to give up his wife, that he still has his eye on them. Many candidates, however, are likely to explore the play's ending, wondering if it really unfolds convincingly from the previous action. The boys' need for a surrogate mother culminates in their setting their sister-in-law up as a high-class prostitute. Ruth, in turn, seems quite happy about this, haggling for her wages and perks, as if the business is not quite unfamiliar to her. In this way a dark, woman-deprived family comes, or fails to come, to terms with its Madonna/Whore complex. Some may find the relief with which all this is negotiated in a few minutes of playing time bizarre. Others could show how everything, practically and emotionally, falls into place. Many candidates may analyse the ominous and anticlimactic features of Pinter's writing, particularly the climactically anti-climactic 'Pinter Pause', showing how 'defying expectations' was a key feature of realist British theatre in the fifties and sixties. Some may feel the relaxed way in which the play embraces aspects of the sexual revolution makes it a text of its time. 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.**	**30**

		Guidance	Marks
3	(b)	**Harold Pinter: *The Homecoming*** **'A play about brothers fighting for, and keeping territory.'** **In the light of this comment discuss the roles of the brothers in The *Homecoming.*** 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 texts; and AO5, Explore literary texts informed by different interpretations. This is a play filled with testosterone, and Lenny in one generation and Max in the other, pack considerable physical threat, as is shown in Max's curtain-call assault on Joey, or what Lenny claims he does with diseased whores. Much of the skirmishing in the play, however, is linguistic rather than physical, with Max's goading of the effeminate Sam ('You bitch') teasing out Sam's riposte, that McGregor (in some ways Max's more virile alter-ego), was a 'bastard uncouth sodding runt'. Max thinks his brother Sam has got everywhere he has with a mixture of devious 'courtesy' and 'bobbing for toffee-apples'. As a closet homosexual, Sam has contributed nothing to the family's macho confrontation with the world. Sam knows, or thinks he knows, that Max's posturing virility sometimes softens into impotence; that he was a brutal, inadequate mate for the departed Jessie. All this ground has been gone over many times before, but it crackles from time to time, a reliable side-show of the play. Meanwhile, Lenny, who is streetwise but restless, Joey, who is physically forceful but not very bright, and Teddy, who understands philosophy and represents the quantum leap education offered out of the coarse lower-middle setting of Pinter's early plays, jostle emotionally and verbally scene after scene. Joey is defeated, unable to climax when road-testing Ruth's skills as a whore. Teddy retreats, but with considerable dignity. Lenny is left in possession of the stage, and the business, such as it is, of high class prostitution. One of the most revealing 'brotherly' moments of all is when Lenny describes the family sitting 'round the backyard having a quiet gander at the night sky'. Despite the battles and exiles, they keep an empty chair for the missing brother. Contextual discussion might include facets of Pinter's theatre, sexual mores of the sixties, and contemporary attitudes to homosexuality. 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.**	30

		Guidance	Marks
4	(a)	**Alan Bennett: *The History Boys*** **As the title suggests, *The History Boys* largely deals with masculine concerns.'** **How far and in what ways do you agree with this view of *The History Boys?*** 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. Bennett is unlocking memories of his own days as a scholarship boy in the 1950s, and of the all-male Oxford Colleges which lay beyond all the cramming. In those days it is safe to assume that all participants were male, but the play makes a concession to changing times by including Mrs Lintott among the teachers. She cuts Oxbridge down to size by not seeing the point of it, and drills plenty of working knowledge into the boys. But she is not considered imaginative enough to take the Oxbridge form: both teachers engaged are male. She provides a commentary, sometimes acid, sometimes feisty, sometimes just plain sensible, on the wilder pedagogical flights of Hector or the crushing philistinism of Irwin. The play's other two female figures are a raunchy secretary providing sex for boys who show some heterosexual tendencies, and Hector's quiet offstage ('somewhat unexpected') wife. Both show that the masculinist world of *The History Boys* has routinely taught itself to aspire beyond women. Some will feel that all this single-sex hothousing, learning gay poets like Housman off-by-heart, bounced from being 'fiddled with' on motor-cycles by Hector, to confronting Irwin's agonised and closeted sex-life, is limiting - and perhaps not even masculine. Others may think that exploring the works of unrepentant sexual rebels like 'Plato and Michelangelo and Oscar Wilde' (all gay) is the only intellectual freedom open to them (since Irwin only teaches them to cheat), and does equip them with anti-establishment credentials. A good answer to this question should come to terms with the masculine world of the play, not just reproduce a previous essay on the role of its women. 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.**	30

		Guidance	Marks
4	(b)	**Alan Bennett: *The History Boys*** **'A play about teachers who make a difference.'** **How far and in what ways do you agree with this view of the roles of the various teachers in *The History Boys?*** 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. The question invites discussion of the methods of individual teachers – the charismatic Hector, the technician (or chancer) Irwin, dependable Mrs Lintott and the aridly 'presentational' Headmaster. All this may well be seen in the wider context of educational theory and practice: Thatcherite targets and accountability, the Liberal sense of access to Oxbridge undermining patterns of privilege, the glimpses of the openness of the curriculum the play affords, accessing a world where students are forced to take risks, or otherwise show initiative, in order to survive. Irwin teaches the boys how to beat the system, how to dominate with irrelevant facts, trendy spin, or lurid physical detail. Hector's method is to teach the boys to remember the things he remembers, so that, from time to time, and down many years, one inner life remembers it has touched another inner life. Mrs Lintott organises facts so they are palatable. The Headmaster thinks league tables and open scholarships, but helps drive a cohort of grammar school boys, one of whom is a forelock-tugging plebeian, through the enchanted gates of Oxford. Whether the boys learn much is up to the candidates to decide: the flash-forward suggests mixed results, despite the early hothouse promise, and the boy most susceptible to teacher influence, Posner, lives out his life in a cottage amid periodic breakdowns. Irwin turns his pupils into journalists, Hector into wells of emotional quotation. Everyone agrees that history is 'just one fucking thing after another'. Some answers may see the teachers as time-servers, others as moral casualties. Successful answers will fully engage with the prompt to deal with 'various' teachers and offer quality of argument focusing on the 'difference' their careers deliver, rather than unreconstructed character-study. 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.**	30

		Guidance	Marks
5	(a)	**Polly Stenham: *That Face*** **'*That Face* proves that for every bully there is a victim, for every master a slave.'** **How far and in what ways do you agree with this view of *That Face*?** 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. Upper-middle class life as portrayed in *That Face* is a series of exploitations and devious emotional reprisals. The scene is unflinchingly set by the torture scene in the Boarding School dorm. Izzy has discovered early in life she is a sadist, adept at playing God in a godless world. Mia already looks a willing accomplice, at best a bystander who does not always intervene for good. Poor Alice finds her 'responsibility' is to be tied to a chair. She is a born victim, 'just crap.' Izzy and Mia's roles are reiterated throughout the play, especially in their relationship with Mia's brother, Henry, who finds collapsing in a heap before demanding womenfolk, (ultimately wetting himself on stage as he regresses into childhood), staves off the hard questions of maturity. There is an absent father, who has toed every establishment line since public school (except those that interfere with making money), who is never publically cruel, but has no idea what his children are up to. His preferred weapon is money. There is Martha, whose self-obsession leads her to draw her children, as far as she can, back within her body. Relationships always seem close to torture in the world of *That Face.* As in Albee's *Who's Afraid*, to which the play is a kind of homage, self-expression is always about torturing one's guests, or friends, or members of the immediate family. The internecine struggles in the play may be held to mirror booming markets in the nineties or noughties, and the fear of getting left behind; the fierce competitiveness of private education; the bland world of multiple apartments serviced by anonymous staff not far from Waitrose; a world where there's a 'fucking tranquilliser' for all but the most serious emotional problems. 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.**	**30**

		Guidance	Marks
5	(b)	**Polly Stenham: *That Face*** **'Of the characters in *That Face*, Mia is most likely to survive and succeed.'** **In the light of this comment, discuss the role of Mia in *That Face.*** 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. Mia's character is surrounded, from the first edgy scene in the dorm, by a sort of self-protective detachment. She filches prescription drugs from Martha, for re-use at the school. This gives her a handle over the cruel, febrile Izzy, who is more worried than she is by the school authorities. By the end of the scene she had decided her feisty friend the lead torturer is 'soft as a kitten, really.' That is the pattern with Mia throughout the play: apparently a bystander, she moves centre stage as her emotional commitment strengthens. Henry's affair with 'bendy' Izzy draws from her the cruel nick-name 'stud-muffin'. Once she gets Izzy out of the way, she takes over the dangerous games with her brother's sanity. Her relationship with Hugh reflects a long pattern of rather chilly manipulation. She thinks he is a *deus ex* machina who can fly in and 'broker deals'. Mia may well be seen as meaner and tougher than the others and better at getting what she needs out of a scene. Some candidates are likely to see her as a product of the throw money at the problem set-up; others will see her as a victim. Some may feel that with all these disadvantages to reckon with, she does quite well. Look for proper concentration on Mia in a good answer, but don't rule out comparison and contrast with other characters in this highly integrated family play. Context may pick up on the 'dark side of privilege', a previous question, the perils of entitlement, the arrogant world of high finance, and (possibly) similarities and differences with other intense family dramas. 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.**	**30**

		Guidance	Marks
6	(a)	**Jez Butterworth: *Jerusalem*** **'The play *Jerusalem* explores resentments about the way we live now.'** **How far and in what ways do you agree with this view of *Jerusalem*?** 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 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. The title, the pageant-like opening, the old Wessex flag and the stage direction, 'England at midnight' suggest this is a condition of England play and candidates are likely to explore the social conditions Butterworth depicts and the underlying resentments that both generate and reflect these. Much has been made of the way Butterworth anticipates the parochial patriotism of the Brexit phenomenon, though he anticipates it by almost ten years. The play, or the characters who populate its 'clearing in the forest setting', are the white counter-culture of rural England, setting fire to things in car-parks for money, regularly dysfunctional about family responsibilities, living off recycled drugs, and dreaming big on memories of mythical dragons and Stonehenge. A few under-age girl-groupies turn up by the caravan to kip in the chicken shit. There is a discarded wife and an estranged son. There is a tame professor creating faint memories of the Victorian cult of Medievalism. There are hard-hatted pen-pushers from the Kennet and Avon Council, measuring the way Rooster's Merry Men wish to live in the woods against an enormous rule-book. Some may see the forest as a microcosm; others as a disagreeable threat to modern life in the cul-de-sac; some may even introduce their own political views. Look for a sense of the way the play reflects larger issues and efforts to write about context: how the London audience received the play; conventionally intolerant attitudes to scrounging and irresponsibility; the hunger for a sense of belonging; restored values of community; William Blake; myths of England. 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.**	**30**

		Guidance	Marks
6	(b)	**Jez Butterworth: *Jerusalem*** **'Rooster is hardly a hero.'** **How far and in what ways do you agree with this view of the role of Rooster in *Jerusalem*?** 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. People divide on their view of Rooster. Natural cavaliers are more indulgent; Puritans, and the play's Kennet and Avon Council, point immediately to the character's dark side. A similar thing happens with Falstaff, whom Butterworth has acknowledged is a suitable analogue for his hero, or anti-hero. Many answers could follow a for-and-against structure, deploring Rooster's misdirected energies, his living by drugs, his tendency to break or incinerate things, his Pied Piper like tendencies to attract but not necessarily edify the young. On the other hand he can certainly be viewed as a force of nature, a Green Man, a vital spirit of the Greenwood going back generations, a maker and sustainer of myths about himself, a self-conscious rabble-rouser spearheading a personal class war: 'Happy St George's Day. Now kiss my beggar's arse, you puritans!' He calls his followers with a long feral bellow. Despite an intriguing retinue, again like Falstaff, this is really his play, reflecting a moment just before the 2008 crash when counter-culture seemed a tad more feasible, but also reflecting much of the grass roots populism that has since come to drive politics. Be wary of unreconstructed character studies of Rooster: responses which are fully engaging with the question should meditate on his credentials as hero. 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.**	**30**

		Guidance	Marks
7		**F Scott Fitzgerald: *The Great Gatsby*** **Discuss ways in which Fitzgerald presents the careless side of life in *The Great* Gatsby.** **In your answer you should make connections and comparisons with the following passage, in which Michael Arlen's heroine, Iris, challenges Guy to a road race in the 1920s.** In Section 2, the equally dominant assessment objectives are: **AO1 and AO3.** AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. Answers will also be assessed for AO2, Analyse ways in which meanings are shaped in literary texts; and AO4, Explore connections across literary texts. Many may pick up comparisons between the death crash in *Gatsby*, caused by Daisy's reckless driving, and Iris's deadly abandonment to speed; they may also note the way the question introduces the 'carelessness' Nick attributes to Daisy and Tom. Arlen's brief gusts of dialogue should give opportunities for discussing AO2: the clipped male voice of Hugo urging restraint, Iris, more expansive and romantic, living dangerously in her moment, her speeches emphasising the nervous 'infernally reckless' spirit of her driving. The narrator's prose is emphatic, and broken up too, as if caught up in the action: 'just beside the elbow. There was a corner.' Nick's more distant recollections of Daisy's fatal smash (unlike Arlen's omniscient narrator, he wasn't there) could provide contrast. Iris's heady romanticism ('See the stars are laughing') does not quite match Daisy's cannier attitudes, but is more like Fitzgerald's own rhapsodic prose, or Gatsby's dreams. Some may notice the irony that the spectacle of a woman driving, while part of the newly liberated spirit of the age, leads to trouble in both books. Both texts also show how upmarket misbehaviour inconveniences those lower down the social scale. The way everyone piles out of the cars to bathe at Quindle's hotel in the middle of the night resembles Gatsby's armies of hard-pressed servants. Candidates are likely to reflect that both texts are set in the exuberant party-giving party-going days of a booming stock-market, where you live fast and pay later. Some may feel that Iris's excessive driving habits suggest she, like Gatsby, is driven by an inner demon. 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.**	**30**

	Guidance	Marks
8	**Angela Carter: *The Bloody Chamber and Other Stories*** **Discuss ways in which Carter explores the male desire to dominate women 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, an extract from a short story in which a father tries to take control of his daughter's actions.** In Section 2, the equally dominant assessment objectives are: **AO1 and AO3.** AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. Answers will also be assessed for AO2, Analyse ways in which meanings are shaped in literary texts; and AO4, Explore connections across literary texts. A passage featuring patriarchal oppression and obsession, though at first Lord Eggleyseg's fascination with his daughter seems a natural process (like watching 'wind over wheat') rather than a bid for domination. As the passage unfolds his thoughts become less benign, he gets queasy about granting her freedom of any kind, and the narrator picks up hints of repressed aggression in the patriarch's rather simian appearance ('thick black hair on head and face, large ears.') What are called his restless 'shifty' eyes lead to the unchecked voyeurism of the third paragraph, with its burning ('hours together merely watching her') male gaze. All this invites comparison with the power-wielding males in Carter: her beast-like (or actually bestial) protagonists, the proximity of wilderness, castles of entrapment, partly concealed secrets. Many of Carter's girls, like De la Mare's Myfanwy, find they need to escape to wild spaces to find themselves. Many might point out that both writers work in the tradition of the literary fairy-tale. Many candidates write well, for instance, on links between Perrault's fables and Carter's. There are inversions of syntax ('Lovely indeed was she'), stock invocations of that loveliness ('when she laughed, it was like bells in a far away steeple') and poetic comparisons ('as you may watch . . . reflections in water'). Others will find De la Mare's 'old castle', its out of the way setting, and its prison-like qualities, redolent of Gothic traditions of 'long ago and far away' which Carter also draws on copiously. 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.**	30

	Guidance	
9	**George Orwell: *Nineteen Eighty-Four*** **Discuss ways in which Orwell explores the use of punishment in *Nineteen Eighty-Four.*** **In your answer you should make connections and comparisons with the following passage, from a recent dystopian novel in which a school for minor offenders becomes a place of repression and torture.** In Section 2, the equally dominant assessment objectives are: **AO1 and AO3.** AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. Answers will also be assessed for AO2, Analyse ways in which meanings are shaped in literary texts; and AO4, Explore connections across literary texts. Kristen Simmons's narrator and Orwell's Winston both encounter brutal physical correction for the first time. Both narrators express surprise as well as horror at the physical fact of deliberately inflicted pain: 'It was more violent than anything I could have imagined.' Flailing Rosa is 'taken down' in a very similar way to the pugilistic jack-knife Julia suffers during her arrest in Charrington's shop. Both regimes, the feared Ministry and the out-of-the way girls' school, make routine use of corporal punishment and restraint. Simmons's Rosa is 'zip-tied', Winston is buckled to his bed. Orwell's prose is a little less excitable than Simmons, who is, after all, using a young first person narrator, expressing her indignation by fixing the key points in one line paragraphs ('And then he hit her.') Orwell's narrator uses the third person, often introducing a note of detachment and hindsight, whereas Simmons's narrator writes as if she were in some ways still on the scene. Some may point out that both Ms Brock and O'Brien strike a note of ruthlessly controlled intimacy (as when Simmons's narrator is called 'dear'). Both texts offer windows on a wider world of political oppression. Winston's disordered childhood is matched by Simmons's narrator's problems at home ('I knew Roy had hit my mum'). Both Winston and the girl are inured to punishment for crimes they have not committed (those 'so-called crimes'). Many candidates will be able to write at length about the nature of punishment in Orwell: indoctrination, solitary confinement, the horrible particularity of Room 101, but such material should keep in sight of the Simmons passage. Context will possibly pick up similarities with actual twentieth century regimes and their excesses, especially Nazi and Soviet Labour Camps. 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.**	**30**

	Guidance	Marks
10	**Virginia Woolf, *Mrs Dalloway*** **Discuss the ways in which Woolf explores how characters think in *Mrs Dalloway.*** **In your answer you should make connections with the following passage, in which a wealthy young woman walks about London in the 1920s.** In Section 2, the equally dominant assessment objectives are: **AO1 and AO3.** AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. Answers will also be assessed for AO2, Analyse ways in which meanings are shaped in literary texts; and AO4, Explore connections across literary texts. Woolf's technique of inner monologue featuring free indirect speech is usually well-known to candidates, and Galsworthy's novel, published three years later than *Mrs Dalloway* in 1928, uses a similar means of accessing Fleur's thoughts as they pass through her mind. Both texts report on the progress of upmarket characters walking in central London. Woolf's Septimus, Peter and Clarissa all walk and think their way through the fashionable West End. Some may point out that the landscape in Galsworthy and Woolf is the same: the big London parks on a summer morning between the wars, within reach of the 'leaden circles' (the weight of time?) of the chimes of Big Ben. Both feature aspects of upper-middle-class life ('coffee in hand'). Both Clarissa and Fleur walk out of well-heeled town-houses. Some may feel that Galsworthy's delivery is a little more practical than Woolf's, less determined to follow his character's stream-of-consciousness, keener to make connections with his plot. Some may feel Galsworthy gives young Fleur more licence than mid-life Clarissa: the flattering freshness of youth. But similarities between the passages are numerous. Both allow the sweet June weather and high-coloured flowers (Clarissa's chief purpose in the novel, after all, is to buy flowers for her party) to bring thoughts of past and present love in the country. Many may draw comparisons between Fleur's memories of her affair with Cousin Jon and Clarissa's memories of long ago flirtations with Peter Walsh and Sally Seton at Bourton. Both sets of memories raise half-forgotten passions. Stronger responses will go beyond unreconstructed discussions of Woolf's narrative technique, to make salient points of contact with Galsworthy's. 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.**	**30**

	Guidance	Marks
11	**Mohsin Hamid, *The Reluctant Fundamentalist*** **Discuss ways in which Mohsin Hamid explores the impact of global conflict in *The Reluctant Fundamentalist.* In your answer you should make connections and comparisons with the following passage, in which a young woman comes to terms with the prospect of nuclear war with Russia in 1962.** In Section 2, the equally dominant assessment objectives are: **AO1 and AO3.** AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. Answers will also be assessed for AO2, Analyse ways in which meanings are shaped in literary texts; and AO4, Explore connections across literary texts. Both Hamid and Alvarez make use of a narrator who prefers to write with a note of detachment, but whose deep absorption in the events described is unmistakeable. Hamid's 'global' conflict is viewed from the point-of-view of Changez (=Ghengis), a pseudo-martial outsider who, using no weapons but his apparent gentleness and sophistication, takes the world of High Capitalism in pre 9/11 America by storm. Alvarez's Yolande is a responsive child, much less self-aware than Changez. Her prose expresses the memory of an involved naivety as Changez's remains more guarded, more opinionated, wiser. Yolanda is learning about America as a recently arrived outsider [actually from the Dominican Republic]; the 'global conflict' described in the Alvarez passage is the climax of the Cold War. Most of what candidates need to know about the Cuban Missile Crisis is actually contained within the passage, and the fear of 'nuclear holocaust' (assisted by the gloss) at this time is likely be familiar to many. Changez is keen to show how thoroughly his outlook is modified as treatment of alleged 'Arabs' becomes cruelly bigoted after 9/11. Some may wonder if it is easier for a Catholic immigrant girl at a Catholic school to be assimilated into modern America than a Pakistani high-flyer like Changez. Others will notice similarities between the quaint way Changez adjusts to the details of Western culture, especially early in the novel, and the keywords Yolanda isolates from her new culture, especially the image of 'unfamiliar' snow as unimaginable nuclear fallout. 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.**	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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