

**GCE**

**English Literature**

Unit **H472/02**: Comparative and contextual study

Advanced GCE

**Mark Scheme for June 2017**

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


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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11. Annotations used in the detailed Mark Scheme (to include abbreviations and subject-specific conventions)

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

12.

### Awarding Marks

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

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

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

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

### Rubric Infringement

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

- only answering one question
- answering two close reading questions or two comparative essay questions, rather than one of each
- answering more than two questions
- answering a close reading and a comparative essay from different topics.

If a candidate has written three or more answers, mark all answers and the highest mark will be awarded.

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

<b>AO1</b>	Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression.
<b>AO2</b>	Analyse ways in which meanings are shaped in literary texts.
<b>AO3</b>	Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.
<b>AO4</b>	Explore connections across literary texts.
<b>AO5</b>	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 A level					
	AO1	AO2	AO3	AO4	AO5	Total
Drama and poetry pre-1900 (H472/01)	10%	7.5%	10%	5%	7.5%	40%
Comparative and contextual study (H472/02)	5%	15%	12.5%	5%	2.5%	40%
Literature post-1900 (H472/03)	5%	7.5%	2.5%	2.5%	2.5%	20%
	20%	30%	25%	12.5%	12.5%	100%

**Level Descriptors: Critical appreciation of an unseen passage (close reading)**

**AO2** is the dominant assessment objective for this section. The weightings for the Assessment Objectives in this question are:

AO2 – 75%

AO3 – 12.5%

AO1 – 12.5 %

**Level 6: 26–30 marks**

<b>AO2 (75%)</b>	<ul style="list-style-type: none"> <li>Well-developed and consistently detailed discussion of effects of language, form and structure.</li> <li>Excellent and consistently effective use of analytical methods.</li> <li>Consistently effective use of quotations and references to text, critically addressed, blended into discussion.</li> </ul>
<b>AO3 (12.5%)</b>	<ul style="list-style-type: none"> <li>Consistently developed and consistently detailed understanding of the significance and influence of the contexts in which literary texts are written <b>and</b> received, as appropriate to the question.</li> </ul>
<b>AO1 (12.5%)</b>	<ul style="list-style-type: none"> <li>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; critical concepts and terminology used accurately and consistently.</li> </ul>

**Level 5: 21–25 marks**

<b>AO2 (75%)</b>	<ul style="list-style-type: none"> <li>Developed and good level of detail in discussion of effects of language, form and structure.</li> <li>Good use of analytical methods.</li> <li>Good use of quotations and references to text, generally critically addressed.</li> </ul>
<b>AO3 (12.5%)</b>	<ul style="list-style-type: none"> <li>Good, clear evaluation of the significance and influence of the contexts in which literary texts are written <b>and</b> received, as appropriate to the question.</li> </ul>
<b>AO1 (12.5%)</b>	<ul style="list-style-type: none"> <li>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; critical concepts and terminology used accurately.</li> </ul>

#### Level 4: 16–20 marks

<b>AO2 (75%)</b>	<ul style="list-style-type: none"><li>• Generally developed discussion of effects of language, form and structure.</li><li>• Competent use of analytical methods.</li><li>• Competent use of illustrative quotations and references to support discussion.</li></ul>
<b>AO3 (12.5%)</b>	<ul style="list-style-type: none"><li>• Competent understanding of the significance and influence of the contexts in which literary texts are written <b>and</b> received, as appropriate to the question.</li></ul>
<b>AO1 (12.5%)</b>	<ul style="list-style-type: none"><li>• Competent understanding of text and question; straightforward arguments competently structured; clear writing in generally appropriate register; critical concepts and terminology used appropriately.</li></ul>

#### Level 3: 11–15 marks

<b>AO2 (75%)</b>	<ul style="list-style-type: none"><li>• Some attempt to develop discussion of effects of language, form and structure.</li><li>• Some attempt at using analytical methods.</li><li>• Some use of quotations/references as illustration.</li></ul>
<b>AO3 (12.5%)</b>	<ul style="list-style-type: none"><li>• Some understanding of the significance and influence of the contexts in which literary texts are written <b>and</b> received, as appropriate to the question.</li></ul>
<b>AO1 (12.5%)</b>	<ul style="list-style-type: none"><li>• 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; some appropriate use of critical concepts and terminology.</li></ul>

#### Level 2: 6–10 marks

<b>AO2 (75%)</b>	<ul style="list-style-type: none"><li>• Limited discussion of effects of language, form and structure.</li><li>• Description or narrative comment; limited use of analytical methods.</li><li>• Limited or inconsistent use of quotations, uncritically presented.</li></ul>
<b>AO3 (12.5%)</b>	<ul style="list-style-type: none"><li>• Limited understanding of the significance and influence of the contexts in which literary texts are written <b>and</b> received, as appropriate to the question.</li></ul>
<b>AO1 (12.5%)</b>	<ul style="list-style-type: none"><li>• 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; limited use of critical concepts and terminology.</li></ul>

**Level 1: 1–5 marks**

<b>AO2 (75%)</b>	<ul style="list-style-type: none"><li>• Very little or no relevant discussion of effects of language, form and structure.</li><li>• Only very infrequent phrases of commentary; very little or no use of analytical methods.</li><li>• Very few quotations (e.g. one or two) used (and likely to be incorrect), or no quotations used.</li></ul>
<b>AO3 (12.5%)</b>	<ul style="list-style-type: none"><li>• Very little reference to (and likely to be irrelevant) or no understanding of the significance and influence of the contexts in which literary texts are written <b>and</b> received, as appropriate to the question.</li></ul>
<b>AO1 (12.5%)</b>	<ul style="list-style-type: none"><li>• 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; persistently inaccurate or no use of critical concepts and terminology.</li></ul>

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



### Level Descriptors: Comparative Essay

**AO3** is the dominant assessment objective for this section. The weightings for the Assessment Objectives in this question are:

AO3 – 50%

AO4 – 25%

AO1 – 12.5%

AO5 – 12.5%

#### Level 6: 26–30 marks

<b>AO3 (50%)</b>	<ul style="list-style-type: none"><li>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.</li><li>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.</li></ul>
<b>AO4 (25%)</b>	<ul style="list-style-type: none"><li>Excellent and consistently detailed comparative analysis of relationships between texts.</li></ul>
<b>AO1 (12.5%)</b>	<ul style="list-style-type: none"><li>Excellent and consistently detailed understanding of texts and question; well-structured, coherent and detailed argument consistently developed; consistently fluent and accurate writing in appropriate register; critical concepts and terminology used accurately and consistently.</li></ul>
<b>AO5 (12.5%)</b>	<ul style="list-style-type: none"><li>Judgement consistently informed by exploration of different interpretations of texts.</li></ul>

#### Level 5: 21–25 marks

<b>AO3 (50%)</b>	<ul style="list-style-type: none"><li>Good, clear evaluation of the significance and influence of the contexts in which literary texts are written, as appropriate to the question.</li><li>Good, clear evaluation of the significance and influence of the contexts in which literary texts are received, as appropriate to the question.</li></ul>
<b>AO4 (25%)</b>	<ul style="list-style-type: none"><li>Good, clear comparative analysis of relationships between texts.</li></ul>
<b>AO1 (12.5%)</b>	<ul style="list-style-type: none"><li>Good and secure understanding of texts and question; well-structured argument with clear line of development; good level of coherence and accuracy of writing, in appropriate register; critical concepts and terminology used accurately.</li></ul>
<b>AO5 (12.5%)</b>	<ul style="list-style-type: none"><li>Good level of recognition and exploration of different interpretations of texts.</li></ul>

**Level 4: 16–20 marks**

<b>AO3 (50%)</b>	<ul style="list-style-type: none"> <li>• Competent understanding of the significance and influence of the contexts in which literary texts are written, as appropriate to the question.</li> <li>• Competent understanding of the significance and influence of the contexts in which literary texts are received, as appropriate to the question.</li> </ul>
<b>AO4 (25%)</b>	<ul style="list-style-type: none"> <li>• Competent comparative discussion of relationships between texts.</li> </ul>
<b>AO1 (12.5%)</b>	<ul style="list-style-type: none"> <li>• Competent understanding of texts and question; straightforward arguments generally competently structured; clear writing in generally appropriate register; critical concepts and terminology used appropriately.</li> </ul>
<b>AO5 (12.5%)</b>	<ul style="list-style-type: none"> <li>• Answer informed by some reference to different interpretations of texts.</li> </ul>

**Level 3: 11–15 marks**

<b>AO3 (50%)</b>	<ul style="list-style-type: none"> <li>• Some understanding of the significance and influence of the contexts in which literary texts are written, as appropriate to the question</li> <li>• Some understanding of the significance and influence of the contexts in which literary texts are received, as appropriate to the question.</li> </ul>
<b>AO4 (25%)</b>	<ul style="list-style-type: none"> <li>• Some attempt to develop comparative discussion of relationships between texts.</li> </ul>
<b>AO1 (12.5%)</b>	<ul style="list-style-type: none"> <li>• Some understanding of texts and main elements of question; some structured argument evident, lacking development and/or full illustration; some clear writing, some inconsistencies in register; some appropriate use of critical concepts and terminology.</li> </ul>
<b>AO5 (12.5%)</b>	<ul style="list-style-type: none"> <li>• Some awareness of different interpretations of texts.</li> </ul>

**Level 2: 6–10 marks**

<b>AO3 (50%)</b>	<ul style="list-style-type: none"> <li>Limited understanding of the significance and influence of the contexts in which literary texts are written, as appropriate to the question.</li> <li>Limited understanding of the significance and influence of the contexts in which literary texts are received, as appropriate to the question.</li> </ul>
<b>AO4 (25%)</b>	<ul style="list-style-type: none"> <li>Limited attempt to develop comparative discussion of relationships between texts.</li> </ul>
<b>AO1 (12.5%)</b>	<ul style="list-style-type: none"> <li>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; limited use of critical concepts and terminology.</li> </ul>
<b>AO5 (12.5%)</b>	<ul style="list-style-type: none"> <li>Limited awareness of different interpretations of the text.</li> </ul>

**Level 1: 1–5 marks**

<b>AO3 (50%)</b>	<ul style="list-style-type: none"> <li>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.</li> <li>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.</li> </ul>
<b>AO4 (25%)</b>	<ul style="list-style-type: none"> <li>Very little or no relevant comparative discussion of relationships between texts.</li> </ul>
<b>AO1 (12.5%)</b>	<ul style="list-style-type: none"> <li>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; persistently inaccurate or no use of critical concepts and terminology.</li> </ul>
<b>AO5 (12.5%)</b>	<ul style="list-style-type: none"> <li>Very little or no awareness of different interpretations of the text.</li> </ul>

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

Question	Guidance	Marks
1	<p><b>Write a critical appreciation of the passage, relating your discussion to your reading of American Literature 1880–1940.</b></p> <p>For the close reading questions, the dominant assessment objective is: <b>AO2</b>.</p> <p>AO2, Analyse ways in which meanings are shaped in literary texts. Answers will also be assessed for 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 are likely to note that the passage is written in the third person but that the point of view throughout is that of Jesse Bentley. They are likely to indicate his character as one which is driven and isolated; they may note that there is little or nothing in the passage which suggests pleasure, relaxation or close contact with another human being. They may be intrigued by the hint of Jesse's weakness that 'he could not master himself' and suggest that this quality may be significant later in the narrative. Jesse's devotion to the farm and to hard work is what makes him successful, and most candidates are likely to link this idea to the American Dream, suggesting that hard work leads to individual prosperity; they may also recognise that Jesse's attachment to the land is an essential part of what he regards as 'his place in life', and that the myth of staking a claim to the land is another powerful part of American culture. Answers are likely to focus on the importance of 'God and the Bible' in Jesse's upbringing, and to suggest that his religious feeling has contributed to his strong sense of personal destiny. Some may even note that he has been given an Old Testament name and that his behaviour and attitudes seem strongly shaped by the Patriarchs. His neglect of his young wife is a jarring detail which is likely to attract comment. Literary context may be supplied by texts which offer a rural/agricultural setting, such as <i>The Grapes of Wrath</i>, or those in which a man strives to fulfil his sense of destiny, such as <i>The Great Gatsby</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. <b>This guidance should be used in conjunction with the Level Descriptors: Critical appreciation of an unseen passage (close reading).</b></p>	30

Question		Guidance	Marks
2	(a)	<p><b>F Scott Fitzgerald: <i>The Great Gatsby</i></b>            ‘Characters in pursuit of money lie at the heart of much American literature.’ By comparing <i>The Great Gatsby</i> with at least one other text prescribed for this topic, discuss how far you agree with this view.</p> <p>For the essay questions, the dominant assessment objective is <b>AO3</b>.</p> <p>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 AO4, Explore connections across literary texts; AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO5, Explore literary texts informed by different interpretations.</p> <p>Answers to this question are likely to focus particularly on Gatsby as a pursuer of money, but may also look elsewhere for inspiration – Tom and Daisy depend on a substantial income to fund their lifestyle, Nick travels East to work as a bond salesman, and even George Wilson has his hopes of making some money from his garage and from Tom’s endless promises of letting him have a car to work on. Candidates are likely to point out that in some ways, Daisy seems to be the embodiment of money as far as Gatsby is concerned – when trying to explain his fascination for her to Nick, he says that ‘her voice is full of money’. Contextual discussion is likely to include reference to the boom of the twenties, and to suggest that some characters are not too choosy about where they find their money: Wolfsheim is said to have fixed the world series, and Gatsby is believed by many to have made his money from bootlegging. Good answers may pick up on the word ‘pursuit’ and suggest that there is a restlessness and a desire for success and happiness, often characterised as the American Dream, which becomes inextricably linked with money. Gatsby’s own ‘romantic readiness’ might be impossibly idealistic, but equally might be seen to be tarnished by the economic world. Comparisons may be drawn with other novels where characters are driven by the desire for money and success, such as <i>Sister Carrie</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. <b>This guidance should be used in conjunction with the Level Descriptors: Comparative Essay.</b></p>	30

Question		Guidance	Marks
2	(b)	<p><b>John Steinbeck: <i>The Grapes of Wrath</i></b>  ‘American literature often depicts a society which is cruel to its most vulnerable members.’ By comparing <i>The Grapes of Wrath</i> with at least one other text prescribed for this topic, discuss how far you agree with this view.</p> <p>For the essay questions, the dominant assessment objective is <b>AO3</b>.</p> <p>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 AO4, Explore connections across literary texts; AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO5, Explore literary texts informed by different interpretations.</p> <p>Answers are likely to focus on the suffering caused by the Okies’ exodus from the ‘Dust Bowl’ of Depression Oklahoma, describing their fall from prosperity and subsequent journey in search of promised work further west. Candidates are likely to catalogue the sufferings of the Joads and of other Okies who are seeking relief from poverty and starvation, including the deaths of the elderly Joads on the road, and to demonstrate the pitilessness and neglect of those who are in a position to help. They are likely to describe the disappointment of the Joads and crowds of other economic migrants when the promise of work is not fulfilled. Some answers may refer to the controversy surrounding the novel at its publication, referring to attacks on Steinbeck from individuals and groups such as the Associated Farmers of California who were displeased with the book's depiction of California farmers' attitudes and conduct toward the migrants, and who labelled the novel 'communist propaganda'. Good answers will draw detailed comparisons with one or more of the prescribed texts for the topic. They may discuss the experiences of Bigger Thomas in <i>Native Son</i>, suggesting that while Richard Wright does not excuse Bigger’s crimes, he does portray the systemic inevitability behind them, despite the apparently well-meaning attempts to help him from more prosperous white characters.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates’ answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. <b>This guidance should be used in conjunction with the Level Descriptors: Comparative Essay.</b></p>	30

Question		Guidance	Marks
2	(c)	<p>'Much American literature is characterised by the importance of hope in adversity. 'By comparing at least two texts prescribed for this topic, discuss how far you have found this to be the case. In your answer <b>you must include</b> discussion of either <i>The Great Gatsby</i> and/or <i>The Grapes of Wrath</i>.</p> <p>For the essay questions, the dominant assessment objective is <b>AO3</b>.</p> <p>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 AO4, Explore connections across literary texts; AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO5, Explore literary texts informed by different interpretations.</p> <p>In discussion of Steinbeck, candidates are likely to explore the resilience of the characters despite their lack of freedom and opportunity in the economic climate depicted. Some answers may suggest that Steinbeck offers a kind of socialist protest against the capitalist epic, underlining the superiority of an ethic of group improvement over individual betterment: 'when they're all working together, not one fella for another fella, but one fella kind of harnessed to the whole shebang – that's right, that's holy.'</p> <p>Answers are likely to feature the ending of the novel, where Rose of Sharon breastfeeds the starving man in the barn, as a powerful symbol of hope in adversity. Discussion of <i>The Great Gatsby</i> will necessarily be based on individual hopes rather than those of the group, and may focus more-or-less exclusively on Gatsby himself. Candidates are likely to show how Gatsby devotes his life to winning Daisy back, and how his belief and readiness to work to achieve this is limitless – as Nick says at the novel's opening, he has 'an extraordinary gift for hope'. Answers may suggest that the 'adversity' experienced by Gatsby comes in the form of old money, represented by Tom. The ending of the novel may be quoted, with its reference to the first Dutch settlers and the durability of hope. References to other novels may include some to <i>The Age of Innocence</i>, where Newland Archer seems to lose hope when he loses Ellen Olenska but achieves peace with himself in the novel's coda, after the death of his wife.</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. <b>This guidance should be used in conjunction with the Level Descriptors: Comparative Essay.</b></p>	30

Question	Guidance	Marks
3	<p><b>Write a critical appreciation of this passage, relating your discussion to your reading of the Gothic</b></p> <p>For the close reading questions, the dominant assessment objective is <b>AO2</b>.</p> <p>AO2, Analyse ways in which meanings are shaped in literary texts. Answers will also be assessed for 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 are likely to focus on the setting of this passage, showing how the ‘mouldering and deathlike’ surroundings create a typically Gothic atmosphere. Some may point out that the numerous skulls are a grisly example of bringing the past into the present, a common feature of Gothic writing, and show how the writer gives this technique emphasis by contrasting the ‘rotting bones’ with their former owners, ‘the young, the beautiful, the brave’. Candidates are likely to point out that the passage is a first person narrative, and may suggest that this gives the passage verisimilitude despite its extraordinary setting, as the narrator imparts his own fear to the reader. Answers are likely to show how suspense builds in the passage as the narrator rushes deeper into the catacombs; clearly there is a crisis building, and we have details of the physical and emotional responses of the victim to make the experience vivid to us (‘rapid whirl of various sensations’, ‘intense abstraction’, ‘burning eyeballs’). Candidates are likely to suggest that the gruesome setting is an expressionist device which has the effect of externalising the narrator’s state of mind. They may note other Gothic features such as the hints in the passage of death coming to life, suggesting a supernatural element, and the black humour contained in the ‘smile of triumphant malice’ from the ‘presiding spectre of the place’, an illuminated grinning skull. Answers may look for literary context in many other Gothic texts where setting and mood are important, such as <i>Vathek</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. <b>This guidance should be used in conjunction with the Level Descriptors: Critical appreciation of an unseen passage (close reading).</b></p>	30



Question		Guidance	Marks
4	(a)	<p><b>Bram Stoker: <i>Dracula</i></b>            ‘Gothic writing frequently explores the battle between good and evil.’ Consider how far you agree with this statement by comparing <i>Dracula</i> with at least one other text prescribed for this topic.</p> <p>For the essay questions, the dominant assessment objective is <b>AO3</b>.</p> <p>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 AO4, Explore connections across literary texts; AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO5, Explore literary texts informed by different interpretations.</p> <p>Candidates are likely to suggest that virtually all Gothic fiction has a clear moral impulse and often concludes with the triumph of good over evil; however, they may also point out that Gothic writers also commonly invite the reader’s sympathy for whatever villain is at the centre of the story – the devil, they may argue, holds on to the best tunes. They are likely to offer a detailed picture of Count Dracula, outlining his evil purpose in invading England and suggesting that the he gathers his threatening power from identification with mysterious and primitive forces found on the far edge of Europe, remote from the advanced technological world of Victorian England. They may point out that, despite his villainous designs, he has a kind of perverse charisma which has even outgrown the novel and found its way into popular culture. The forces of good, on the other hand, may be seen as conventional Victorian heroes and heroines, lacking the imaginative hold the Count has over the readership of the novel. Candidates may suggest that, although the cast list of the novel is generally simply divided between good and evil, the character Van Helsing, with his foreign background and arcane knowledge, provides a more ambiguous presence. Good answers will draw detailed comparisons with one or more of the other prescribed texts for the topic. For example, discussion of <i>Light in August</i> may suggest that, although Joe Christmas occupies the position of a villain in the narrative, that is largely because he decides he’s one himself; they may suggest that the novel is less a battle between good and evil, more a battle for the soul 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. <b>This guidance should be used in conjunction with the Level Descriptors: Comparative Essay.</b></p>	30

Question		Guidance	Marks
4	(b)	<p><b>Angela Carter: <i>The Bloody Chamber and Other Stories</i></b></p> <p>'In Gothic writing, female characters are generally presented as victims.' By comparing <i>The Bloody Chamber and Other Stories</i> with at least one other text prescribed for this topic, discuss how far you agree with this view.</p> <p>For the essay questions, the dominant assessment objective is <b>AO3</b>.</p> <p>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 AO4, Explore connections across literary texts; AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO5, Explore literary texts informed by different interpretations.</p> <p>Candidates are likely to agree that female characters often present as victims, but will probably also find some exceptions in the reading of <i>The Bloody Chamber and Other Stories</i>. They may argue that the title story, 'The Bloody Chamber', is based on stories of Bluebeard, an archetypal predator on vulnerable females, and that Carter's heroine in this story inevitably occupies the role of victim. However, other stories in the collection are based on different fairy tales such as <i>The Sleeping Beauty</i> and <i>Beauty and the Beast</i>, and the role here of the central female character is not so simply described. Answers may contest the title statement with reference to tales such as 'The Werewolf', which features a resourceful and effective heroine, and 'The Company of Wolves', which suggests that both males and females equally have the capacity to revert to the primitive. Other texts will provide contrasting opportunities for discussion: answers discussing <i>The Italian</i> may suggest that the role of the heroine Ellena Rosalba involves being brought repeatedly into danger and then rescued. In <i>Frankenstein</i>, the female characters may easily be described as victims in their different ways. Candidates may suggest that the presence of the female is more substantial in more recent texts, such as <i>The Bloody Chamber</i> and <i>Beloved</i>, and that these texts are inclined to highlight the difficulties and struggles of women at the centre of the story; this may be contrasted with characters like Nouronihar in <i>Vathek</i>, who is an equal partner in the crimes of the villain.</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. <b>This guidance should be used in conjunction with the Level Descriptors: Comparative Essay.</b></p>	30

Question		Guidance	Marks
4	(c)	<p>'Suspense is a key feature of narrative in Gothic writing.' By comparing at least two texts prescribed for this topic, discuss how far you have found this to be the case. In your answer you must include discussion of either <i>Dracula</i> and/or <i>The Bloody Chamber and Other Stories</i>.</p> <p>For the essay questions, the dominant assessment objective is <b>AO3</b>.</p> <p>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 AO4, Explore connections across literary texts; AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO5, Explore literary texts informed by different interpretations.</p> <p>Answers on <i>Dracula</i> are likely to suggest that narrative method is an important way of building suspense in this novel. They are likely to point out that Stoker uses a number of ways to delay outcomes in the story, such as the long journal narrative at the beginning and the use of multiple narrators with frequent changes of viewpoint, thus leading to suspense for the reader. Candidates are likely to argue that these methods slow the story down and allow the reader to brood on different possibilities; these methods, coupled with the growing sense of peril faced by the novel's heroes and heroines, are essential for creating suspense in the novel. In <i>The Bloody Chamber and Other Stories</i> candidates are likely to find suspense arising from the existence of secrets in many of the stories, not least the title story in which the heroine opens doors which have been forbidden to her. Here, then, the delayed revelation of the secret is the main source of suspense for the story. Good answers will draw detailed comparisons with one or more of the other prescribed texts for the topic. Candidates are likely to find suspense in all of the listed novels, and to suggest it operates in different ways; <i>The Italian</i>, for example, has many of the features of a thriller, and suspense is generated as the plot unwinds; <i>Outer Dark</i> is a fantastical account of search and pursuit which creates the suspense associated with journeys.</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. <b>This guidance should be used in conjunction with the Level Descriptors: Comparative Essay.</b></p>	30

Question	Guidance	Marks
5	<p><b>Write a critical appreciation of this passage, relating your discussion to your reading of dystopian literature.</b></p> <p>For the close reading questions, the dominant assessment objective is <b>AO2</b>.</p> <p>AO2, Analyse ways in which meanings are shaped in literary texts. Answers will also be assessed for 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 are likely to note that the extract is written in the third person but that events are seen from the point of view of Liz, who seems to be an ordinary member of the society depicted with whom the reader can identify. They will probably recognise that the story has a realist, everyday setting but that there are hints of political control being exercised over all aspects of ordinary life: for example, tickets have to be stamped for the benefit of ‘the Department of Society’, and Greg and Liz seem to be taking care to project the appearance of a conventional romantic relationship for the benefit of possible undercover inspectors. Candidates are likely to respond to the drama of the social protest which is carried out on the screen after the interruption of the film; the sinister hints at totalitarian control from earlier in the extract are now underlined by the fear of the cinema audience, who suspect ‘a Security Department trap’. The apparent means of control being used by the authorities – fear of an invented disease – are now exposed, and a new character introduced; candidates may suggest that the new young man may join with Liz and Greg in a challenge to the controlling regime which is limiting their lives. Answers are likely to recognise that this story offers a lot of the qualities of genre fiction – adventure, romance, risk – and may discuss use of dialogue, action and suspense by the writer. For literary context, they may liken the extract to other texts which feature social control by a political party, such as <i>Nineteen Eighty-Four</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. <b>This guidance should be used in conjunction with the Level Descriptors: Critical appreciation of an unseen passage (close reading).</b></p>	30

Question		Guidance	Marks
6	(a)	<p><b>George Orwell: <i>Nineteen Eighty-Four</i></b>            ‘Dystopian writing is driven by the voice of protest.’ By comparing <i>Nineteen Eighty-Four</i> with at least one other text prescribed for this topic, discuss how far you agree with this view.</p> <p>For the essay questions, the dominant assessment objective is <b>AO3</b>.</p> <p>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 AO4, Explore connections across literary texts; AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO5, Explore literary texts informed by different interpretations.</p> <p>Answers are likely to suggest that <i>Nineteen Eighty-Four</i> is a story constructed around the rebellious feelings of different characters about the totalitarian regime under which they are living. They may argue that Julia’s protest originates in boredom and a desire for change, whereas Winston’s stems from anxiety and nostalgia. Their protest consists of their attempt to conduct a secret sexual relationship which constitutes an affront to the state which prevents freedom and hedonism. Answers may suggest that their protest itself seems at times to be enabled by the Party so that they can be captured and punished, and their rebellion squashed – ‘a boot stamping on a human face – forever’. Candidates may argue that, in this bleak novel, the protest is effectively destroyed. Good answers will draw detailed comparisons with one or more of the prescribed texts for the topic. For example, in <i>A Clockwork Orange</i>, a culture of rebellion is vividly described only to be stamped out by social engineering; and in <i>Brave New World</i>, beyond the satire of control and conformity lies a promise of individuality which ultimately leads to disappointment and death. Answers are likely to argue that in other dystopian fiction, however, there is often a more hopeful outcome: in <i>Fahrenheit 451</i>, despite the controlling regime’s destruction of printed material, a community emerges to preserve the voice of protest by memorising the books before they can be lost; and in <i>The Children of Men</i>, the Council celebrates the baptism of a baby at the end of the novel.</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. <b>This guidance should be used in conjunction with the Level Descriptors: Comparative Essay.</b></p>	30

Question		Guidance	Marks
6	(b)	<p><b>Margaret Atwood: <i>The Handmaid's Tale</i></b>            'Dystopian writing frequently suggests that men, not women, are responsible for society's problems.' By comparing <i>The Handmaid's Tale</i> with at least one other text prescribed for this topic, discuss how far you agree with this view.</p> <p>For the essay questions, the dominant assessment objective is <b>AO3</b>.</p> <p>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 AO4, Explore connections across literary texts; AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO5, Explore literary texts informed by different interpretations.</p> <p>Answers might well characterise <i>The Handmaid's Tale</i> as a second wave feminist text in which a backlash of misogyny has reduced women to handmaids and whores (Jezebels). Candidates may focus on the patriarchal qualities of the society described in the novel, suggesting that Old Testament values are propagated and sustained in a way which is designed to benefit senior male figures and their chosen brides at the expense of less privileged women who become slaves of the regime. Candidates are likely to argue that male characters have created this system and that women are purely victims; some may suggest that more privileged women, such as the Commander's wife, Serena Joy, should bear some responsibility for their collusion in the system. Candidates are likely to suggest that the novel acts as a warning against misogyny. Good answers will draw detailed comparisons with one or more of the prescribed texts for the topic. They may choose to discuss <i>Memoirs of a Survivor</i>, which depicts the consciousness of a young woman developing against a dystopian background before she is ready to lead others to freedom, or <i>Fahrenheit 451</i>, in which Clarisse, a free spirit, is a focus for protest against the totalitarian regime for which the 'fireman' Montag is initially an agent. Answers may show how earlier texts such as <i>The Time Machine</i> have few roles for women, except perhaps as victims like the Eloi Weena.</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. <b>This guidance should be used in conjunction with the Level Descriptors: Comparative Essay.</b></p>	30

Question		Guidance	Marks
6	(c)	<p>‘Social and religious conformity are key areas for dystopian writers.’ By comparing at least two texts prescribed for this topic, explore how far you agree with this view. You may write about either social or religious conformity, or both. In your answer <b>you must include</b> discussion of either <i>Nineteen Eighty-Four</i> and/or <i>The Handmaid’s Tale</i>.</p> <p>For the essay questions, the dominant assessment objective is <b>AO3</b>.</p> <p>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 AO4, Explore connections across literary texts; AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO5, Explore literary texts informed by different interpretations.</p> <p>Those answering on <i>Nineteen Eighty-Four</i> are likely to focus on the social conformity which is enforced by the Party, and discuss such features as the Two Minutes Hate, public hangings and the insidious conformity of Room 101 where all experiences are manipulated and treated in the same way. Candidates may explain how even children are subject to social indoctrination and used by the Party to inform on their own families. Answers are likely to suggest that those members of society who do not question the Party or present any kind of social nuisance – generally speaking the Proles – are left to get on with life untroubled by the authorities. Discussion of <i>The Handmaid’s Tale</i> is likely to focus on religious conformity, although candidates may point out that in practical terms this functions in the same way as social conformity. They are likely to describe the way in which society is set up to conform to Old Testament patriarchal structures, dominated by senior male figures. For example, they may explain how characters such as Offred are named after their male superiors (Of-Fred), losing entirely indicators of their own independence and individuality. Sex has become ritualised and controlled to enable the increase of the tribe, which is the patriarchal imperative. Good answers will draw detailed comparisons with one or more of the prescribed texts for the topic: for example, discussion of <i>Brave New World</i> may show how genetic manipulation is pressed into service to ensure social conformity.</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. <b>This guidance should be used in conjunction with the Level Descriptors: Comparative Essay</b></p>	30

Question	Guidance	Marks
7	<p><b>Write a critical appreciation of the passage, relating your discussion to your reading concerning Women in Literature.</b></p> <p>For the close reading questions, the dominant assessment objective is <b>AO2</b>.</p> <p>AO2, Analyse ways in which meanings are shaped in literary texts. Answers will also be assessed for 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 are likely to note that the passage is written in the third person, but that the point of view is Marian's. However, they may point out that the dominant voice of the passage is Joe's, and that he is offering a considered view of the problems experienced by his wife Clara, who he feels is losing her 'core' now she has left university and got married. Candidates may suggest that Marian's role in the passage is passive and domestic – considered stereotypically female – and that her main activities are listening to Joe and serving him refreshments. Male and female roles are differentiated throughout: Joe approaches Marian from 'the men's territory', presumably a male-dominated part of the room, and Clara is talking to one of 'the soapwives', a woman defined entirely by her husband's profession. Candidates are likely to notice that Joe, an academic, is given to lengthy explanations, and may recognise an irony in the fact that he, as a man, is explaining to a woman the essentials of female experience. Candidates may notice that Clara's emphatic gesture which shocks the soapwife may indicate that her 'core' has not been entirely destroyed as Joe fears. Answers may suggest that Marian seems somewhat detached from the discussion intellectually, but her imagination is engaged as are her feminine sympathies; she is mostly concerned to reassure Joe that 'everything will be alright'. Literary contexts are likely to be taken from novels in which women's roles are defined and dominated by men, such as <i>Tess of the D'Urbervilles</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. <b>This guidance should be used in conjunction with the Level Descriptors: Critical appreciation of an unseen passage (close reading).</b></p>	30



Question		Guidance	Marks
8	(a)	<p><b>Jane Austen: <i>Sense and Sensibility</i></b>            'Female characters in literature are unfairly restrained by social convention.' By comparing <i>Sense and Sensibility</i> with at least one other text prescribed for this topic, discuss how far you have found this to be the case.</p> <p>For the essay questions, the dominant assessment objective is <b>AO3</b>.</p> <p>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 AO4, Explore connections across literary texts; AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO5, Explore literary texts informed by different interpretations.</p> <p>Answers are likely to focus on the romantic experiences of Elinor and Marianne, showing how Marianne's transgressions of the social code in her openness with Willoughby, which seem from the perspective of our own time very slight, lead to excesses of shame and suffering on her part. They are likely to argue that Elinor suffers too, although more privately – at least her own misery does not involve the interest and gossip of her social circle. Answers are likely to discuss more broadly the limitations on the female characters of this novel, whose inability to shape their own lives and make their own decisions is likely to be seen as unjust. Candidates may show how less scrupulous female characters such as Lucy Steele are reduced to scheming and manipulation to get their own way, and will have to decide whether or not her behaviour is justified given her limited options. Answers may indicate that women on limited incomes have far fewer choices – and need to take much greater care over their behaviour – than prosperous females such as the unpleasant Mrs Ferrars; they may also take issue with the statement in the question and show that men, too, can be unfairly restrained by social convention, probably giving Edward Ferrars as their example. Good answers will draw detailed comparisons with one or more of the other prescribed texts for the topic. For example, they may discuss the sufferings of heroines such as Tess Durbeyfield who suffers as a result of Angel Clare's obsession with her supposed purity, or Jeanette, the heroine of <i>Oranges Are Not the Only Fruit</i>, whose sexuality is treated as an affront by the religious community in which she is brought up.</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. <b>This guidance should be used in conjunction with the Level Descriptors: Comparative Essay.</b></p>	30

Question		Guidance	Marks
8	(b)	<p><b>Virginia Woolf: <i>Mrs Dalloway</i></b>  ‘Women in literature are engaged in a search for identity.’ Discuss this aspect of writing by comparing <i>Mrs Dalloway</i> with at least one other text prescribed for this topic.</p> <p>For the essay questions, the dominant assessment objective is <b>AO3</b>.</p> <p>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 AO4, Explore connections across literary texts; AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO5, Explore literary texts informed by different interpretations.</p> <p>Answers are likely to focus on Clarissa Dalloway as the woman in search of identity, but discussion may also include other female characters, especially Elizabeth Dalloway, who has an awkward relationship with her mother, and Elizabeth’s friend Miss Kilman. Many will explore Woolf’s use of free indirect discourse as a means of entering her characters’ heads, possibly analysing the Modernist technique by which Woolf’s use of inner monologue provides more realistic and extensive access to a scene or moment. Answers may suggest that Clarissa suffers from feelings of inadequacy, especially early in the novel, but that her sense of her own identity develops until the remarkable ending of the novel where she identifies with Septimus after his death and seems to achieve some realisation of herself and her situation. Answers may suggest that Clarissa’s sense of identity involves her memories, especially of Bourton, and the significant relationships developed there such as those with Sally Seton and Peter Walsh. Good answers will draw detailed comparisons with one or more of the other prescribed texts for the topic. <i>Jane Eyre</i> may be a popular text for discussion of the developing independence of a female character; answers may also call on Jeanette in <i>Oranges Are Not the Only Fruit</i> for an account of a young girl who sees things differently from those around her, and therefore has to make her own way.</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. <b>This guidance should be used in conjunction with the Level Descriptors: Comparative Essay.</b></p>	30

Question		Guidance	Marks
8	(c)	<p>'Female characters in literature are depicted as each other's strongest supporters.' By comparing at least two texts prescribed for this topic, explore how far you agree with this claim. In your answer you must include discussion of either <i>Sense and Sensibility</i> and/or <i>Mrs Dalloway</i>.</p> <p>For the essay questions, the dominant assessment objective is <b>AO3</b>.</p> <p>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 AO4, Explore connections across literary texts; AO1: Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO5, Explore literary texts informed by different interpretations.</p> <p>Answers on Austen are likely to focus especially on the two sisters at the centre of the novel as its strongest mutual support system; their mother is also likely to be included in discussion. Questions are likely to be raised, however, about the scheming Lucy Steele, who is inclined to present herself as best friend material but consistently pursues her own interests; Mrs Ferrars is also far from being a member of the sisterhood, although she and Lucy might seem to be well-met. Answers are likely to suggest that there are plenty of male characters who might be seen as strongly supportive, such as the exuberant Sir John Middleton and the sensitive Colonel Brandon; candidates may conclude that character is more important to supportiveness than gender. Answers on <i>Mrs Dalloway</i> may suggest that Clarissa seems rather isolated during the novel's present time, perhaps especially when it comes to female companionship; she is not close to her daughter, and her most intimate conversations are with Peter Walsh. Candidates are likely to refer to Clarissa's memories of Bourton and her closeness to Sally Seton when looking for examples of female companionship; they may also refer to the friendship between the Dalloways' daughter, Elizabeth, and Miss Kilman. Other novels are also likely to be brought into discussion: for example, candidates may suggest that in <i>The Bell Jar</i>, although a number of young women seem close to Esther, she is ultimately unable to receive their support; others may discuss the complex relationship between the sisters Ursula and Gudrun from <i>Women in Love</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. <b>This guidance should be used in conjunction with the Level Descriptors: Comparative Essay.</b></p>	30

Question	Guidance	Marks
9	<p><b>Write a critical appreciation of the passage, relating your discussion to your reading concerning the Immigrant Experience.</b></p> <p>For the close reading questions, the dominant assessment objective is <b>AO2</b>.</p> <p>AO2, Analyse ways in which meanings are shaped in literary texts. Answers will also be assessed for 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>Candidates are likely to point out that the passage has a first person narrator and to suggest that the straightforward vocabulary and style suggests that she is young and inexperienced. Since this is the morning of her first day in a new country, answers may suggest that the reader discovers the new world at the same time as the narrator. The narrator's use of colour and sensation has the effect of making her experiences vivid and immediate for the reader; her use of questions and exclamations emphasises her surprise that a day can be both sunny and cold, since she has never known this before. The metaphor of a life divided by a flow of water so that one bank is the past and the other the future offers a strong sense of the before-and-after nature of the immigration experience; the future, represented by a 'gray blank, an overcast seascape on which rain was falling', seems both uncertain and unpromising. The narrator's discussion of books she has read about homesickness is likely to prove a useful way in to literary context; her early annoyance with such accounts followed by her new understanding, based on her own experience, is striking and becomes extreme in the telling: 'I longed to be with people whose smallest, most natural gesture would call up in me such a rage that I longed to see them all dead at my feet'. Candidates are likely to reference other texts which deal with the surprises of a new place such as <i>The Secret River</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. <b>This guidance should be used in conjunction with the Level Descriptors: Critical appreciation of an unseen passage (close reading).</b></p>	30

Question		Guidance	Marks
10	(a)	<p><b>Henry Roth: <i>Call it Sleep</i></b>  ‘Family life is an important focus for the literature of immigration.’ By comparing <i>Call it Sleep</i> with at least one other text prescribed for this topic, discuss how far you agree with this view.</p> <p>For the essay questions, the dominant assessment objective is <b>AO3</b>.</p> <p>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 AO4, Explore connections across literary texts; AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO5, Explore literary texts informed by different interpretations.</p> <p>Answers are likely to show how immigrant families and communities are drawn closer together and become more dependent on each other when they move to a new place with unfamiliar language and customs. They are likely to discuss the peculiar pressure which develops in David’s family as a result of the uncertainty surrounding David’s parentage which continues to haunt the family and becomes a significant part of David’s sense of himself even before he fully understands his backstory. Answers are likely to discuss the closeness between David and his mother, but also the difficulties they both have in dealing with his father, Albert, and how this comes to a head when Albert believes he has discovered the secret of her infidelity. Candidates may suggest that the problems within the family lead David to make more of contacts outside. They may also show how, despite striving to make a future in the New World, the family clings to its Jewish roots: David attends the <i>cheder</i> and studies Hebrew, and the stories he learns (for example about Isaiah and the coal) shape his attitudes to his experiences in America. Good answers will draw detailed comparisons with one or more of the other prescribed texts for the topic. For example, candidates may choose to discuss <i>The Jungle</i> and show how family ties give strength and purpose in adversity, but are also stretched to breaking point by the kinds of hardship which are suffered by Lithuanian immigrants to Chicago in the early years of the 20<sup>th</sup> century.</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. <b>This guidance should be used in conjunction with the Level Descriptors: Comparative Essay.</b></p>	30

Question		Guidance	Marks
10	(b)	<p><b><i>The Reluctant Fundamentalist: Mohsin Hamid</i></b>            ‘Immigrants in literature are often depicted as isolated figures.’ By comparing <i>The Reluctant Fundamentalist</i> with at least one other text prescribed for this topic, discuss how far you agree with this view.</p> <p>For the essay questions, the dominant assessment objective is <b>AO3</b>.</p> <p>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 AO4, Explore connections across literary texts; AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO5, Explore literary texts informed by different interpretations.</p> <p>Changez, the narrator of <i>The Reluctant Fundamentalist</i>, always stands out from the crowd, and is thus an isolated and self-isolating figure. He thinks of himself as dedicated to success, the ‘star of a film’, he is ‘something special’, ‘yet to receive a single B’. In the first part of the novel he associates with the Princeton elite and succeeds effortlessly in American corporate finance, a descendent of British, Mogul and Ottoman Empires, though never quite accepted by his peers or their culture, unable to establish proper links with his girlfriend Erica because his ‘princess in waiting’ is wedded to a hidden American past. After 9/11 Changez is further isolated as a jet-setter who looks like a terrorist; then as an urbane spokesman for Middle Eastern culture who can never be quite heard or understood by westerners, who cannot comprehend, as he can, why ‘America frightens our people more than any other nation.’ He is in a uniquely privileged position to speak about cultural difference, but in some ways finds himself alone (and misunderstood) as a reluctant truth teller in Pakistan, ‘the sixth most populous country in the world.’ Useful comparison might be made with Jhumpa Lahiri’s <i>The Namesake</i>, where Gogol (who acquires a curious Russian pet-name) struggles trying to balance a New England upbringing with an ancestral life in Calcutta. Neither uncompromising Americanisation nor an arranged marriage quite provides a cure for his cultural loneliness.</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. <b>This guidance should be used in conjunction with the Level Descriptors: Comparative Essay.</b></p>	30

Question		Guidance	Marks
10	(c)	<p>‘The literature of immigration explores the fascination of a new world.’ By comparing at least two texts prescribed for this topic, discuss how far you agree with this view. In your answer <b>you must include</b> discussion of either <i>Call it Sleep</i> and/or <i>The Reluctant Fundamentalist</i>.</p> <p>For the essay questions, the dominant assessment objective is <b>AO3</b>.</p> <p>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 AO4, Explore connections across literary texts; AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO5, Explore literary texts informed by different interpretations.</p> <p>Discussion of <i>Call it Sleep</i> is likely to focus on the experiences of the children who exhibit a stronger sense of discovery and excitement than their parents’ generation. They may point out that David’s adventures and insights into his new world go hand in hand with his growth towards puberty, and that in many ways the novel offers an account of his rite of passage to maturity. Candidates may suggest that David’s parents are too beset by attachments and suspicions connected with the past and fears for future survival to engage positively with new places and experiences. Discussion of <i>The Reluctant Fundamentalist</i> is likely to show that an immigrant like Changez, with excellent academic achievement and skills which are of enormous value to the economy, has a freedom to explore and discover which is denied to the adults of <i>Call it Sleep</i>. However, responses are likely to show that the difficulties he experiences during his time in the USA make it steadily harder for him to be open and involved in this new culture. Following 9/11, he experiences growing suspicions from those around him and changes in his own attitudes; the difficulties in his relationship with Erica are also disillusioning. Candidates may show how these changes lead to Changez’ return to Pakistan, and to his hardening political attitudes which, if not extremist, are no longer pro-American. Answers may draw comparisons with <i>The Namesake</i>, where initial excitement is shown at times to give way to struggle and disappointment.</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. <b>This guidance should be used in conjunction with the Level Descriptors: Comparative Essay.</b></p>	30

**APPENDIX 1**

Assessment Objective weightings for this component are given as percentages.

**Assessment Objectives Grid**

<b>Question</b>	<b>AO1%</b>	<b>AO2%</b>	<b>AO3%</b>	<b>AO4%</b>	<b>AO5%</b>	<b>Total%</b>
<b>1</b>	2.5	15	2.5	0	0	<b>20</b>
<b>3</b>	2.5	15	2.5	0	0	<b>20</b>
<b>5</b>	2.5	15	2.5	0	0	<b>20</b>
<b>7</b>	2.5	15	2.5	0	0	<b>20</b>
<b>9</b>	2.5	15	2.5	0	0	<b>20</b>
<b>2(a)</b>	2.5	0	10	5	2.5	<b>20</b>
<b>2(b)</b>	2.5	0	10	5	2.5	<b>20</b>
<b>2(c)</b>	2.5	0	10	5	2.5	<b>20</b>
<b>4(a)</b>	2.5	0	10	5	2.5	<b>20</b>
<b>4(b)</b>	2.5	0	10	5	2.5	<b>20</b>
<b>4(c)</b>	2.5	0	10	5	2.5	<b>20</b>
<b>6(a)</b>	2.5	0	10	5	2.5	<b>20</b>
<b>6(b)</b>	2.5	0	10	5	2.5	<b>20</b>
<b>6(c)</b>	2.5	0	10	5	2.5	<b>20</b>
<b>8(a)</b>	2.5	0	10	5	2.5	<b>20</b>
<b>8(b)</b>	2.5	0	10	5	2.5	<b>20</b>
<b>8(c)</b>	2.5	0	10	5	2.5	<b>20</b>
<b>10(a)</b>	2.5	0	10	5	2.5	<b>20</b>
<b>10(b)</b>	2.5	0	10	5	2.5	<b>20</b>
<b>10(c)</b>	2.5	0	10	5	2.5	<b>20</b>
<b>Totals</b>	<b>5%</b>	<b>15%</b>	<b>12.5%</b>	<b>5%</b>	<b>2.5%</b>	<b>40%</b>



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