



**GCE**

**English Literature**

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

A Level

**Mark Scheme for June 2023**

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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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## MARKING INSTRUCTIONS

### PREPARATION FOR MARKING RM ASSESSOR

1. Make sure that you have accessed and completed the relevant training packages for on-screen marking: *RM Assessor Assessor Online Training*; *OCR Essential Guide to Marking*.
2. Make sure that you have read and understood the mark scheme and the question paper for this unit. These are posted on the RM Cambridge Assessment Support Portal <http://www.rm.com/support/ca>
3. Log-in to RM Assessor and mark the **required number** of practice responses (“scripts”) and the **number of required** standardisation responses.

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

### MARKING

1. Mark strictly to the mark scheme.
2. Marks awarded must relate directly to the marking criteria.
3. The schedule of dates is very important. It is essential that you meet the RM Assessor 50% and 100% (traditional 40% Batch 1 and 100% Batch 2) deadlines. If you experience problems, you must contact your Team Leader (Supervisor) without delay.
4. If you are in any doubt about applying the mark scheme, consult your Team Leader by telephone or the RM Assessor messaging system, or by email.
5. **Crossed Out Responses**  
Where a candidate has crossed out a response and provided a clear alternative then the crossed out response is not marked. Where no alternative response has been provided, examiners may give candidates the benefit of the doubt and mark the crossed out response where legible.

### **Rubric Error Responses – Optional Questions**

Where candidates have a choice of question across a whole paper or a whole section and have provided more answers than required, then all responses are marked and the highest mark allowable within the rubric is given. Enter a mark for each question answered into RM assessor, which will select the highest mark from those awarded. *(The underlying assumption is that the candidate has penalised themselves by attempting more questions than necessary in the time allowed.)*

### **Multiple Choice Question Responses**

When a multiple choice question has only a single, correct response and a candidate provides two responses (even if one of these responses is correct), then no mark should be awarded (as it is not possible to determine which was the first response selected by the candidate).

*When a question requires candidates to select more than one option/multiple options, then local marking arrangements need to ensure consistency of approach.*

### **Contradictory Responses**

When a candidate provides contradictory responses, then no mark should be awarded, even if one of the answers is correct.

### **Short Answer Questions (requiring only a list by way of a response, usually worth only **one mark per response**)**

Where candidates are required to provide a set number of short answer responses then only the set number of responses should be marked. The response space should be marked from left to right on each line and then line by line until the required number of responses have been considered. The remaining responses should not then be marked. Examiners will have to apply judgement as to whether a 'second response' on a line is a development of the 'first response', rather than a separate, discrete response. *(The underlying assumption is that the candidate is attempting to hedge their bets and therefore getting undue benefit rather than engaging with the question and giving the most relevant/correct responses.)*

### **Short Answer Questions (requiring a more developed response, worth **two or more marks**)**

If the candidates are required to provide a description of, say, three items or factors and four items or factors are provided, then mark on a similar basis – that is downwards (as it is unlikely in this situation that a candidate will provide more than one response in each section of the response space.)

### **Longer Answer Questions (requiring a developed response)**

Where candidates have provided two (or more) responses to a medium or high tariff question which only required a single (developed) response and not crossed out the first response, then only the first response should be marked. Examiners will need to apply professional

judgement as to whether the second (or a subsequent) response is a 'new start' or simply a poorly expressed continuation of the first response.

6. Always check the pages (and additional objects if present) at the end of the response in case any answers have been continued there. If the candidate has continued an answer there, then add a tick to confirm that the work has been seen.
7. Award No Response (NR) if:
  - there is nothing written in the answer space

Award Zero '0' if:

- anything is written in the answer space and is not worthy of credit (this includes text and symbols).

Team Leaders must confirm the correct use of the NR button with their markers before live marking commences and should check this when reviewing scripts.

8. The RM Assessor **comments box** is used by your team leader to explain the marking of the practice responses. Please refer to these comments when checking your practice responses. **Do not use the comments box for any other reason.** If you have any questions or comments for your team leader, use the phone, the RM Assessor messaging system, or e-mail.
9. *Assistant Examiners will send a brief report on the performance of candidates to their Team Leader (Supervisor) via email by the end of the marking period. The report should contain notes on particular strengths displayed as well as common errors or weaknesses. Constructive criticism of the question paper/mark scheme is also appreciated.*
10. For answers marked by levels of response: Not applicable in F501
  - a. **To determine the level** – start at the highest level and work down until you reach the level that matches the answer
  - b. **To determine the mark within the level**, consider the following

| <b>Descriptor</b>                                     | <b>Award mark</b>   |
|---|---|
| On the borderline of this level and the one below     | At bottom of level  |
| Just enough achievement on balance for this level     | Above bottom and either below middle or at middle of level (depending on number of marks available)       |
| Meets the criteria but with some slight inconsistency | Above middle and either below top of level or at middle of level (depending on number of marks available) |
| Consistently meets the criteria for this level        | At top of level   |

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

| Annotation  | Meaning   |
|---|---|
|    | 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   |
|    | Answering the question  |
|    | View  |
|   | Relevant but broad, general or implicit   |
|  | The page has been 'seen' by the assessor  |

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 award the highest mark achieved in each Section of the paper.

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%  |

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**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<br/>(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<br/>(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<br/>(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<br/>(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<br/>(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<br/>(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> |

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**Level 4: 16–20 marks**

|                        |  |
|------------------------|--|
| <b>AO2<br/>(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<br/>(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<br/>(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<br/>(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<br/>(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<br/>(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<br/>(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<br/>(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<br/>(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<br/>(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<br/>(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<br/>(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 worthy of credit.

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**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<br/>(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<br/>(25%)</b>   | <ul style="list-style-type: none"> <li>Excellent and consistently detailed comparative analysis of relationships between texts.</li> </ul>  |
| <b>AO1<br/>(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<br/>(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<br/>(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<br/>(25%)</b>   | <ul style="list-style-type: none"> <li>Good, clear comparative analysis of relationships between texts.</li> </ul>  |
| <b>AO1<br/>(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<br/>(12.5%)</b> | <ul style="list-style-type: none"> <li>Good level of recognition and exploration of different interpretations of texts.</li> </ul>  |

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**Level 4: 16–20 marks**

|                        |   |
|------------------------|---|
| <b>AO3<br/>(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<br/>(25%)</b>   | <ul style="list-style-type: none"> <li>Competent comparative discussion of relationships between texts.</li> </ul>  |
| <b>AO1<br/>(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<br/>(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<br/>(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<br/>(25%)</b>   | <ul style="list-style-type: none"> <li>Some attempt to develop comparative discussion of relationships between texts.</li> </ul>   |
| <b>AO1<br/>(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<br/>(12.5%)</b> | <ul style="list-style-type: none"> <li>Some awareness of different interpretations of texts.</li> </ul>  |

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**Level 2: 6–10 marks**

|                        |   |
|------------------------|---|
| <b>AO3<br/>(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<br/>(25%)</b>   | <ul style="list-style-type: none"> <li>Limited attempt to develop comparative discussion of relationships between texts.</li> </ul>   |
| <b>AO1<br/>(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<br/>(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<br/>(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<br/>(25%)</b>   | <ul style="list-style-type: none"> <li>Very little or no relevant comparative discussion of relationships between texts.</li> </ul>   |
| <b>AO1<br/>(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<br/>(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 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 may note that the passage is written in the third person but given from Roger Gale’s point of view; they may suggest that he begins the passage in a mood of reluctance and doubt but is won over by witnessing the life and enthusiasm of Deborah’s pupils. They may pick out dismaying details in the first paragraph with its ‘heaps of refuse and heavy smells and clamor’, and go on to show how the second paragraph is similarly packed with descriptive detail but offers a more positive tone with its colour, noise and activity, all evidencing ‘wild spirits and new life’. The crowds of children thronging among the tenements indicate both poverty and diversity; specifically, the band leader is identified as of Italian heritage. The use of dialogue adds to the atmosphere of hope and life with Deborah’s eager exclamation ‘Look up! Look all around you!’ The band becomes a focus for the crowd and the Stars and Stripes appears front and centre, reminding the reader that the numerous and diverse group of people is united under the American flag. It is evident that the whole community is drawn together by Deborah’s school, giving a sense of idealism to the passage. Answers are likely to contextualise the passage by referring to immigration into New York early in the twentieth century, and may reference the American dream in their answers. They may refer to other texts featuring immigration, such as <i>My Ántonia</i>, or poverty, 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.</p> <p><b>This guidance should be used in conjunction with the Level Descriptors: Critical appreciation of an unseen passage (close reading).</b></p> | 30    |

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| Question |     | Guidance   | Marks |
|----------|-----|--|-------|
| 2        | (a) | <p><b>F Scott Fitzgerald: <i>The Great Gatsby</i></b></p> <p>'The contrast between wealth and poverty is a powerful feature 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 identify examples of both wealth and poverty in <i>The Great Gatsby</i> and to show how they come into contact with each other in the novel. They may discuss how Gatsby's own life story, starting in poverty as James Gatz and developing into fabulous wealth by the time of his death, creates its own powerful contrast; they may argue that his love for Daisy remains constant throughout, and is unaffected by his rise from rags to riches. They may identify the valley of ashes as an imaginatively powerful representation of poverty in the novel and show how it is sandwiched between areas of luxurious residence and recreation. Answers are likely to discuss George and Myrtle Wilson as characters suffering through poverty, and may discuss the tragic and violent conclusions of their lives, Myrtle's under the wheels of an expensive car. Candidates may show how money, attractive as it is, carries its own problems for Gatsby: his dubious methods of acquiring wealth mean that he is never accepted as part of the wealthy elite, and wealth alone is insufficient to achieve his aim of regaining Daisy. Poverty in the novel has no redeeming features, however; the valley of ashes is unremittingly grey, and George and Myrtle Wilson destroy themselves in their attempts to escape it. Links may be made to other novels which deal with the desire to make money, such as <i>Sister Carrie</i>, or which place poor characters in the company of rich ones, such as <i>Native Son</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.</p> <p><b>This guidance should be used in conjunction with the Level Descriptors: Comparative Essay.</b></p> | 30    |

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| Question |     | Guidance   | Marks |
|----------|-----|--|-------|
| 2        | (b) | <p><b>John Steinbeck: <i>The Grapes of Wrath</i></b><br/>           ‘Toughness of character is often important in American literature.’ 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 to this question are likely to discuss the importance of toughness and resilience in the face of the dual challenges of the Great Depression and the Dust Bowl which are faced by the Joads and by thousands of others like them in <i>The Grapes of Wrath</i>. Candidates may identify particular ‘tough’ characters such as Tom Joad, who is forced to mature and take on new responsibilities during the novel, or Jim Casy, the former preacher, who becomes a leader and political figure and ultimately loses his life in his fight for the disadvantaged. They may suggest that female characters are equally likely to demonstrate toughness of character, in particular Ma Joad, who keeps going under the most difficult and distressing of circumstances, including the deaths of the Joad grandparents who are too frail to withstand the trek to California. Answers may contrast tough characters with others who are not always equal to the challenges they face, such as the demoralised Pa Joad, or the young men Noah Joad and Connie Rivers who abandon the family when things become too difficult. They may discuss the historical context of the New World, suggesting that the pioneer narrative of toughness and self-reliance lies behind much American literature of the period. Links may be made to other novels which deal in these qualities, such as <i>Adventures of Huckleberry Finn</i>, or where toughness and determination is hidden in apparently gentle characters such as May Welland in <i>The Age of Innocence</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.</p> <p><b>This guidance should be used in conjunction with the Level Descriptors: Comparative Essay.</b></p> | 30    |

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| 2        | (c) | <p>'A sense of justice is central to American writing.' By comparing at least two texts 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 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>Contextual discussion for this question may include reference to the founding of the republic and to the American ideals of 'justice and peace for all' embodied in the Pledge of Allegiance. Answers on <i>The Great Gatsby</i> may suggest that George and Myrtle Wilson are victims of their own poverty and lack of opportunity; they may feel that both meet an unjust end, but also that Myrtle's infidelity and George's murder balance the scales against them. Tom and Daisy may be identified as characters who never have to face justice, instead smash[ing] up things and creatures and then retreat[ing] back into their money or their vast carelessness...' The most interesting discussion is likely to focus on Gatsby himself via the confused judgements of Nick Carraway, who initially suggests that Gatsby represents 'everything for which I have an unaffected scorn', and ends by saying 'you're worth the whole damn bunch put together'. Answers on <i>The Grapes of Wrath</i> are likely to focus on a more political concept of justice and may discuss Steinbeck's comment that he wished to 'put a tag of shame on the greedy bastards who are responsible for this [the Great Depression and its effects]'. They may focus on Jim Casy's developing vocation to stand up for the downtrodden people he represents. Links may be made to other novels which deal with questions of justice, such as <i>Native Son</i>, which concludes with a murder trial, or <i>Sister Carrie</i>, where Hurstwood's brush with the law eventually leads to his downfall.</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.</p> <p><b>This guidance should be used in conjunction with the Level Descriptors: Comparative Essay.</b></p> | 30    |

| Question |  | Guidance  | Marks |
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| 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 to this question are likely to point out that the extract is written in the third person but given from the point of view of Eleanor and may argue that her voice sometimes emerges during the narrative. They may suggest that fear and suspense figure throughout the piece, and that Eleanor's mental state seems to be very tense and fragile. The atmosphere develops partly through the use of darkness, so that Eleanor's perceptions of touch ('she hung desperately to Theodora's hand') and hearing ('the wild shrieking voice she had never heard before') become all-important. They may focus on the extremely repetitive and fragmented style ('if she lay perfectly still, if she lay perfectly still, and listened, and listened...') as a way of communicating Eleanor's panic. Eleanor's sense of outrage and injustice at the treatment of the child and her gradual arrival at a decision to act may be charted in answers, up to the point where, despite her fear, she shouts out 'STOP IT'. Discussion is ultimately likely to focus on the shock at the end of the passage when Eleanor realises that it was not Theodora's hand she was holding; answers may speculate whether she has had a paranormal experience or whether her psychological state has created the illusion of a terrified child. Links may be made to other Gothic texts which use darkness to create atmosphere, such as <i>The Picture of Dorian Gray</i>, or which deal with ambiguous ghosts, such as <i>Beloved</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.</p> <p><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 |
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| 4        | (a) | <p><b>Bram Stoker: <i>Dracula</i></b><br/>           ‘Gothic literature often places an ancient myth in a more recent setting.’ 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>Answers are likely to focus on Stoker’s use of contrasting settings in his novel, one providing the ‘ancient myth’ (Transylvania) and the other the ‘recent setting’ (late Victorian England). Candidates will need to have a working definition of the term ‘myth’, but this need not be explicitly stated or very sophisticated. They may reference the fact that, before writing <i>Dracula</i>, Stoker spent seven years researching European folklore and stories of vampires. They may also reference the naming of <i>Dracula</i> after the fifteenth century figure ‘Vlad the Impaler’, known for his violence and cruelty. The novel’s opening underlines the ancient superstition on which the tale is based; here, Jonathan Harker seems to have walked into another world – <i>Dracula</i>’s castle – from earlier times. When the action moves to late Victorian England, however, the ancient vampire myth remains a significant threat despite modern contemporary resources of scientific progress and technology. Answers may argue that Stoker’s readers were gripped by a thriller in which an ordinary life like their own could be threatened by something remote, mysterious and ancient. They may show how traditional methods based on faith, and even magic, must be employed to combat the mysterious supernatural power which is wielded against the enlightened band of heroes from modern times. Contextual discussion may consider how the Gothic frequently evokes the past through the use of historical or traditional figures and settings; they may make links to other examples such as the use of Eastern mythology in <i>Vathek</i> or folk tales in <i>The Bloody Chamber</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.</p> <p><b>This guidance should be used in conjunction with the Level Descriptors: Comparative Essay.</b></p> |       |

| Question |     | Guidance  | Marks |
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| 4        | (b) | <p><b>Angela Carter: <i>The Bloody Chamber and Other Stories</i></b><br/>           ‘Gothic texts are inclined to challenge traditional gender roles.’ 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 appropriate 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 on three or more stories where traditional gender roles are challenged. They are likely to discuss the title story and to reference the violent shooting of the Marquis by the narrator’s mother; they may also refer to the blind piano tuner, whose patience and relative inaction are often the preserve of female characters in such tales. They may discuss ‘The Erl-King’, examining the behaviour of the young girl and discussing her surprising and murderous bid for freedom at the end of the story; similarly, the female child in ‘The Werewolf’ may be seen as resourceful, violent and merciless – rare qualities indeed in a Red Riding Hood figure. Answers may be balanced by examples of characters who conform to traditional gender roles, such as the predatory Marquis, the Bluebeard figure in ‘The Bloody Chamber’, or the titular character from ‘The Lady in the House of Love’, who generally functions as a traditional <i>femme fatale</i>. Answers are likely to offer contextual discussion referring to second wave feminism from around the time of the collection’s publication; they may suggest that the stories are sometimes simplistically seen as feminist ‘versions’ of traditional tales but may argue that Angela Carter sought a more subtle exploration of female roles and in particular female sexuality. Links may be made to other texts where gender roles are challenged, such as <i>The Wasp Factory</i>, which depends entirely on challenging assumptions about gender; equally, they may challenge the assumption in the question by reference to more traditional treatment of gender in texts such as <i>The Italian</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.</p> <p><b>This guidance should be used in conjunction with the Level Descriptors: Comparative Essay.</b></p> | 30    |

| Question |     | Guidance   | Marks |
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| 4        | (c) | <p>'Gothic literature retains a sense of mystery at its heart.' 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>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 focus on the supernatural elements of the story, in particular the nature of the villain himself, with his shape-shifting, his power over animals and the weather and his superhuman speed and strength. They may suggest that the Gothic genre is inclined to insist that 'there are more things in heaven and earth ... than are dreamt of in your philosophy', and that Bram Stoker's 1890s audience was ready to appreciate an invasion narrative featuring mysterious, alien powers which need to be defeated even if they cannot be understood. Answers on <i>The Bloody Chamber</i> may focus more on the mysteries of the human heart, exploring how the Marquis of 'The Bloody Chamber' can be both magnetically attractive and also horribly repellent ('I was aghast to feel myself stirring...'). They may show how the mysteries of primitive magic and superstition are very well understood by the girl in 'The Werewolf', who exploits the naïve beliefs of the villagers to serve her own advantage. They may discuss the mystery of the beast underneath the skin which is revealed at the end of 'The Tiger's Bride', demonstrating the bride's growth from fear to fulfilment ('I... approaching him as if offering, in myself, the key to a peaceable kingdom in which his appetite need not be my extinction'). Links may be made to other Gothic texts which deal in mystery, such as <i>Frankenstein</i>, with the mysterious doppelgangers, Frankenstein and his Creature, at its heart, or <i>Light in August</i>, with its ambiguous central figure Joe Christmas.</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.</p> <p><b>This guidance should be used in conjunction with the Level Descriptors: Comparative Essay.</b></p> | 30    |

| Question | Guidance  | Marks |
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| 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 may note that the passage is written in the third person but given from the point of view of Andy and Steve, two of the detectives policing the demonstration. They may suggest that the scene is consistent with demonstrations in 1960s America (the time of writing); they are likely, however, to comment on the unusual aspect of the advanced age of the protesters, who are aggrieved and angry but also vulnerable to the heat and slow to move. They may glean details from the passage about the conditions in which people are living: New York has become overpopulated and under-resourced, and the old people seem to be suffering badly from the restrictions which have been placed on them. They may speculate that the burning heat of the sun signals an approaching environmental catastrophe, and may also pick up on the contrast between the aggrieved and angry crowd and the casual, relaxed attitude of Steve Kulozik, who yawns as he comments on the 'old gaffers out in the heat'. Some answers may register a grim humour in parts of the passage, for example in the naming of 'Kid' Reeves who is a relative youngster at sixty-five. Answers are likely to discuss a growing tension throughout the passage as the protesters start to suffer and pass out in the heat, even as they complain about conditions. Links may be made to other dystopian texts which feature unhappy citizens, such as <i>A Clockwork Orange</i>, or environmental changes, such as <i>The Drowned World</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.</p> <p><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 |
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| 6        | (a) | <p><b>George Orwell: <i>Nineteen Eighty-Four</i></b><br/>           'People in authority in dystopian literature often inspire both love and fear.' 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 focus on Big Brother and to describe the poster from the novel's opening with its striking message 'BIG BROTHER IS WATCHING YOU'. They may point out that, powerful and charismatic as he is, it is never made clear whether Big Brother actually exists or is in fact a convenient fiction; in either case, he never appears in person in the novel. O'Brien tells Winston that he is 'the embodiment of the Party'. Answers may discuss the identification of Goldstein as the 'Enemy of the People', a hate figure who is almost the equal and certainly the opposite of Big Brother; they may show how the people are encouraged to engage emotionally with the idea of these two men, and how Winston's feelings during the Two Minutes Hate fluctuate so that 'his secret loathing of Big Brother changed into adoration'. Big Brother's words of encouragement from the telescreen give way to the slogans 'WAR IS PEACE; FREEDOM IS SLAVERY; IGNORANCE IS STRENGTH', showing how the Party seeks to control the people through their devotion to an individual. Winston's small act of rebellion in writing 'DOWN WITH BIG BROTHER' seems in context very risky and quite shocking; his ultimate defeat is realised when he concedes that he 'loved Big Brother'. Answers are likely to contextualise their discussion by providing examples of charismatic leaders from history such as Stalin and Hitler; they may also draw comparisons with political leaders in other dystopian novels such as <i>Brave New World</i>, or with those who take a lead such as the father in <i>The Road</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.</p> <p><b>This guidance should be used in conjunction with the Level Descriptors: Comparative Essay.</b></p> | 30    |

| Question |     | Guidance  | Marks |
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| 6        | (b) | <p><b>Margaret Atwood: <i>The Handmaid's Tale</i></b><br/>           'The human body is often portrayed as a battleground in dystopian fiction.' 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 are likely to focus on the female body and especially on the question of women's fertility (candidates may refer contextually to the abortion debate in North America). They may reference Margaret Atwood's own insight into the novel that 'the ruling class monopolizes valuable things' and show how declining fertility in Gilead leads to the commodification of fertile females who become the novel's 'handmaids'. Offred's comment when she is first in the Rachel and Leah Re-education Centre, 'We still had our bodies', reveals that this value gives the handmaids some power, however limited. Answers may reference a range of ways in which men seek to control or exploit the handmaids' bodies, such as the doctor who offers to help Offred by trying to get her pregnant, and in particular the Commander during the Ceremony which represents this regime's domination over the female body. Answers may suggest that the battle over women's bodies also figures in the parts of the novel which predate Gilead: in particular, Offred's mother has taken part in feminist battles wielding the sign 'RECAPTURE OUR BODIES'. Offred's own body threatens to betray her in different ways too, such as its failure to respond to the Commander when he wants to make love to her ('Fake it, I scream at myself inside my head') and its response of sympathetic pains and lactation during Janine's labour. Links may be made to other novels which deal with physical struggle, such as <i>Nineteen Eighty-Four</i> where Winston suffers poor health and is tortured, or <i>The Road</i>, which features a fight for survival.</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.</p> <p><b>This guidance should be used in conjunction with the Level Descriptors: Comparative Essay.</b></p> |       |

| Question |     | Guidance  | Marks |
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| 6        | (c) | <p>'Dystopian literature often features the failure and disappointment of romantic love.' By comparing at least two texts prescribed for this topic, explore how far you agree with this view. 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>Answers on Orwell are likely to focus on the relationship between Winston and Julia. They may show how the love affair seems tainted from the beginning by Winston's fears that Julia is a spy and by the violent fantasies he has about her. They may suggest that their love itself is damaged by the Party ('Their embrace...was a blow struck against the Party. It was a political act'). The constant fear of discovery and their mutual betrayal may be given as evidence that romantic love is disappointing; the ultimate failure of love might be illustrated by their grim final meeting. Answers on Atwood are likely to look at Offred's relationships: with Luke, with the Commander and with Nick. Her marriage may be described as part of a shadowy past, too remote to save her in the present. The Commander's attempts to get closer to her may be seen as an effort by him to atone for his role in the Ceremony and to transform his life with a romantic gesture, but do not develop into a genuine relationship. The possibility of a relationship with Nick remains on the table at the novel's end but is always ambiguous: his final words to Offred, 'Trust me', fill her with doubt as well as hope ('I snatch at it, this offer. It's all I'm left with'). Discussion of both novels may conclude that romantic love is insufficient to provide salvation from dystopian despair. Links may be made to other novels which feature sexual or romantic relationships as part of the dystopian world, such as <i>Brave New World</i> or <i>Fahrenheit 451</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.</p> <p><b>This guidance should be used in conjunction with the Level Descriptors: Comparative Essay.</b></p> | 30    |

| Question | Guidance  | Marks |
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| 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 may note that the passage is written in the third person but given from Julia's point of view, often featuring her opinionated voice coming through the narrative. They may gather that Julia's life has limitations, especially that she is obliged to live with her family at the 'dreadful Two Beresford' and even to share a bedroom with her young cousin. They may suggest that she might have preferred the 'youth and ardour' of Alfie, but is persuaded that marriage to the less exciting Herbert will be an improvement on her current circumstances. Answers may consider that Julia, as a woman without much in the way of means or opportunities, is pushed into the marriage market almost against her will ('She awoke in a state of panic, feeling she couldn't go through with it'). They are likely to look at the bargain she is making: Herbert is 'a good solid man' and she has negotiated a home excluding his sister and with her own 'lovely' bedroom, where Herbert is to be allowed 'to come and see me when you want to'. Candidates may suggest that Julia's youth and attractiveness are giving her some leverage at this early stage of the relationship; they may wonder if she will be allowed to sustain control over the partnership once the two are married, and may comment on her naivety and resignation about the sexual side of the bargain ('no reason to believe...that it would be anything dreadful'). Links may be made to other texts which feature ambivalence concerning marriage, such as <i>Sense and Sensibility</i> or <i>The Bell Jar</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.</p> <p><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 |
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| 8        | (a) | <p><b>Jane Austen: <i>Sense and Sensibility</i></b><br/> ‘Female characters in literature often show strength in adversity.’ 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 to this question are likely to consider ‘strength in adversity’ as an important element of character and may concentrate on Elinor and Marianne, possibly discussing how the qualities of ‘sense’ and ‘sensibility’ influence their inner strength. Both sisters are hit hard by their change in circumstances at the start of the novel: Marianne, a creature of sensibility, is hard to console, and it is Elinor, showing ‘sense’ as ever, who more effectively demonstrates ‘strength in adversity’. When it comes to the sisters’ romantic lives, answers may suggest that Marianne gives herself to her feelings too readily in the earlier stages of the novel, even becoming seriously ill as a result of disappointment in love. Candidates may find it difficult to agree that she shows ‘strength in adversity’ at this point, but may suggest that her personal growth and ability to find happiness in marriage by the end of the novel do reveal an inner strength. The more stoical Elinor is likely to fit the pattern more easily, with her quiet patience and discreet suffering which others cannot even guess at; her unflinching attachment to Edward Ferrars, despite all obstacles, is amply rewarded by her well-deserved marital happiness at the novel’s conclusion. Other female characters may be seen as showing strength, such as Mrs Ferrars, although her secure income and her personal determination protect her from any kind of adversity. Links may be made to other texts where women show strength in adversity, including <i>Tess of the D’Urbervilles</i> and <i>Their Eyes Were Watching God</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.</p> <p><b>This guidance should be used in conjunction with the Level Descriptors: Comparative Essay.</b></p> | 30    |

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| Question |     | Guidance   | Marks |
|----------|-----|--|-------|
| 8        | (b) | <p><b>Virginia Woolf: <i>Mrs Dalloway</i></b><br/>           'The lives of female characters narrow as they grow older.' By comparing <i>Mrs Dalloway</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 on Clarissa herself and to discuss her meditations on her current situation and the life which has brought her to this point. They may suggest that the 'narrowing' Clarissa experiences is subjective in nature: she has no very onerous responsibilities, has married a dependable husband and enjoys a comfortable home and a good income. She seems to be mistress of her own time ('Mrs Dalloway said she would buy the flowers herself'). They may suggest that the limitations on Clarissa are to do with the way society treats older women, and are reflected in the novel's title, <i>Mrs Dalloway</i>: she is known primarily as an addition and support to her more prominent husband, and her primary role is to provide the right kind of social support for him in his political career. No one expects or enables her to have a career of her own, and in a world where marriageable women have the most to offer, Clarissa's days of prominence and attention are long gone: 'It was all over for her. The sheet was stretched and the bed narrow. She had gone up into the tower alone and left them blackberrying in the sun'. Answers may suggest that the conclusion of the novel allows that the inner life might expand and enable the achievement of greater insight and understanding with age. Links may be made to other novels which deal with female characters at different stages of life, such as <i>The Mill on the Floss</i> or <i>Sense and Sensibility</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.</p> <p><b>This guidance should be used in conjunction with the Level Descriptors: Comparative Essay.</b></p> | 30    |

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| Question |     | Guidance  | Marks |
|----------|-----|---|-------|
| 8        | (c) | <p>'Female characters in literature are acutely aware of the importance of money and status.' By comparing at least two texts prescribed for this topic, explore how far you agree with this claim. In your answer <b>you must include</b> 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 consider the economic challenges faced by women of the period by focusing on Mrs Dashwood and her three daughters, who lose their husband and father at the beginning of the novel and as a result of inheritance law are also thrown out of their home. They respond in character, as does Fanny Dashwood, who ensures that they receive as little relief as possible from their brother because she feels her own small son might be disadvantaged. Money and status follow all the characters, showing the powerful and wealthy Mrs Ferrars calling the shots and the devious Lucy Steele contriving her own advantage. Answers may suggest that women of the period had little alternative, since a career of their own was not an option. Answers on Woolf are likely to indicate that Clarissa Dalloway enjoys a comfortable situation in life in terms of money and status, and may suggest that her musings and uncertainties about her place in life are luxuries she can easily afford. Discussion of women's dependence on marriage for money and status may again form part of the answer, but candidates may identify Elizabeth Dalloway as part of a coming generation of women who will start to seek more independence. Links may be made to other novels where women suffer poverty and loss of status, such as <i>Tess of the D'Urbervilles</i>, or where they reject opportunities for the comforts in life in favour of the moral high ground, such as <i>Jane Eyre</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.</p> <p><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>Answers may note that the passage is written in the third person but given from the point of view of Lev, and that Lev's voice sometimes emerges through the narrative ('Had he said the words incorrectly?'). It is clear that he is a newly arrived immigrant since he has no idea how to manage and falls back on watching others to take his cues. Answers may suggest that passers-by are broadly unsympathetic to Lev, and this may be because he is dirty and apparently aimless; his starting to smoke also draws disapproval. His physical pain, unhappiness and stress evoke sympathy in the reader, but this is not shared by the 'smart, elderly man' who averts his gaze from Lev; the reader may understand that those who consider themselves to be socially superior do not wish to engage with the poor and disadvantaged. Lev arrives at this conclusion and approaches someone who is evidently working class and also dirty, albeit with plaster dust; Lev's notion that he is a member of the 'once honourable proletariat' implies that he hails from a country with a communist past. Candidates may suggest that the trick played by the plasterer is the dramatic climax of the passage; trivial to the young man and dismaying to Lev, the practical joke is ultimately harmless but is unpleasant, and may suggest that immigrants are especially vulnerable to bullying behaviour. Links may be made to other texts which show the vulnerability of the immigrant, for example <i>The Jungle</i> or <i>Small Island</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.</p> <p><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></p> <p>'Immigrants in literature carry the weight of their past lives with them.' 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 focus on the Schearl family and their different relationships with the past. They may suggest that David, young as he is, does not dwell on his past life in Galicia and is very open to the new people and experiences he encounters in New York; in his day-to-day life, the chief evidence of the past is found in his attendance at the <i>cheder</i> where he flourishes in his study of Hebrew. His mother Genya has a romantic attachment to the past represented by the picture of the cornfield she keeps in the kitchen, and which David senses is important to her; it seems that she tries to leave the past behind her but cannot entirely achieve it, partly because of the difficulties she faces in dealing with her difficult husband. The most burdened character, however, is David's father Albert, who is obsessed with the idea that David is not his son and whose instability and occasional violence are very damaging to the family's attempts to make a new life in America. David's childish curiosity about everything he encounters and his attempts to make sense of his life as a whole lead him to questions about his own parentage and precipitate the novel's crisis, showing how the physical distance the family has established from its past has not prevented problems from accompanying them to their new life. Links may be made to other novels where the past looms large, such as <i>Small Island</i> or <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.</p> <p><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></p> <p>'Immigration narratives offer both opportunities and challenges to their central 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>Answers are likely to suggest that the opportunities of immigration in this equation feature more prominently in the early stages of Changez' American experience. They may characterize him as a high-flying Ivy League student and chart his progress to a premium role at the financial firm Underwood Samson. At this stage, his approach towards his host nation might almost seem to be one of mutual exploitation governed by capitalist rules – both partners stand to do very well out of each other. Early on, the chance to get close to Erica also looks like one of his American opportunities; Changez points out to his silent interlocutor that 'being in Pakistan heightens one's sensitivity to a woman's body', and initially Erica's casual undress on the beach suggests to him her availability. However, as the novel progresses it becomes clear that her attachment to her dead boyfriend makes her anything but available; she becomes more of a challenge than an opportunity, and ultimately a failure for Changez. Answers may suggest that the same thing happens to his relationship with capitalist America as his perspective changes following the 9/11 terrorist attacks; he tells his listener 'Yes, despicable as it may sound, my initial reaction was to be remarkably pleased'. Ultimately he decides that the opportunities of immigration are not for him and returns to a life of academe and political activism in Pakistan, leading to the ambiguous ending of the novel. Links may be made to other texts which deal with the opportunities and challenges of immigration, such as <i>Sour Sweet</i> or <i>The Namesake</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.</p> <p><b>This guidance should be used in conjunction with the Level Descriptors: Comparative Essay.</b></p> | 30    |

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| Question |     | Guidance  | Marks |
|----------|-----|---|-------|
| 10       | (c) | <p>'The literature of immigration explores the desire to belong.' 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>Answers on <i>Call It Sleep</i> are likely to suggest that the novel is largely governed by David's desire both to belong and to understand. They may identify the different groups to which he belongs, for example his class at the <i>cheder</i>, where he excels in learning scripture; his friendship group in the tenements, which communicates in a mangled version of American English; and his family, where he clearly feels comfortable in belonging to his mother but has significant difficulties in relating to his father, who has suspicions about David's parentage and is unstable and sometimes violent, struggling to hold down a job. The climax of the novel, featuring David's shock from the electrified rail, seems to resolve some difficulties in his mind and allows him to acquire a sense of belonging. Answers on <i>The Reluctant Fundamentalist</i> are likely to suggest that Changez sometimes thinks he might belong in America, maybe at his Ivy League college or at the top financial firm which employs him, or even at times with Erica and her family. However, his disillusion following the 9/11 attacks and his growing political awareness lead him back to Pakistan, and his monologue to the American visitor may be an attempt to work out or to explain where he belongs; the ambiguous ending does not allow a perfect resolution to this question. Links may be made to characters in other texts who seek to belong, such as Sally in <i>The Secret River</i> or Gogol in <i>The Namesake</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.</p> <p><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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