

A Level English Literature H472/02 Comparative and contextual study Sample Question Paper

Date – Morning/Afternoon

Version 2.2

Time allowed: 2 hours and 30 minutes



You must have:

- The OCR 12-page Answer Booklet



INSTRUCTIONS

- Use black ink.
- Write your answer to each question in the Answer Booklet. The question numbers must be clearly shown.
- Fill in the boxes on the front of the Answer Booklet.
- Answer **two** questions from the topic you have chosen.

INFORMATION

- The total mark for this paper is **60**.
- The marks for each question are shown in brackets [].
- This document consists of **16** pages.

ADVICE

- Read each question carefully before you start your answer.

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Answer **two** questions from the topic you have chosen.

	Question	Page
American Literature 1880–1940	1 and 2	4–5
The Gothic	3 and 4	6–7
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American Literature 1880–1940

Answer Question 1.

Then answer Question 2 (a) **or** 2 (b) **or** 2 (c).

You should spend about **1 hour and 15 minutes** on **each** question.

- 1** Write a critical appreciation of this passage, relating your discussion to your reading of American Literature 1880–1940.

[30]

Eugene remained in the furnace of Norfolk for four days, until his money was gone. He watched it go without fear, with a sharp quickening of his pulses, tasting the keen pleasure of his loneliness and the unknown turnings of his life. He sensed the throbbing antennae of the world: life purred like a hidden dynamo, with the vast excitement of ten thousand glorious threats. He might do all, dare all, become all. The far and the mighty was near him, around him, above him. There was no great bridge to span, no hard summit to win. From obscurity, hunger, loneliness, he might be lifted in a moment into power, glory, love. The transport loading at the docks might bear him war-ward, love-ward, fame-ward Wednesday night.

He walked by lapping water through the dark. He heard its green wet slap against the crusted pier-piles: he drank its strong cod scent, and watched the loading of great boats drenched in blazing light as they weltered slowly down into the water. And the night was loud with the rumble of huge cranes, the sudden loose rattle of the donkey-engines, the cries of the overseers, and the incessant rumbling trucks of stevedores within the pier.

His imperial country, for the first time, was gathering the huge thrust of her might. The air was charged with murderous exuberance, rioting and corrupt extravagance.

Through the hot streets of that town seethed the toughs, the crooks, the vagabonds of a nation-- Chicago gunmen, bad niggers from Texas, Bowery bums, pale Jews with soft palms, from the shops of the city, Swedes from the Middle-West, Irish from New England, mountaineers from Tennessee and North Carolina, whores, in shoals and droves, from everywhere. For these the war was a fat enormous goose raining its golden eggs upon them. There was no thought or belief in any future. There was only the triumphant Now. There was no life beyond the moment. There was only an insane flux and re-flux of getting and spending.

Young men from Georgia farms came, in the evenings, from their work on piers, in camps, in shipyards, to dress up in their peacock plumage. And at night, hard and brown and lean of hand and face, they stood along the curbing in \$18.00 tan leathers, \$80.00 suits, and \$8.00 silk shirts striped with broad alternating bands of red and blue. They were carpenters, masons, gang overseers, or said they were: they were paid ten, twelve, fourteen, eighteen dollars a day.

They shifted, veered from camp to camp, worked for a month, loafed opulently for a week, enjoying the brief bought loves of girls they met upon the ocean-beach or in a brothel.

Thomas Wolfe, *Look Homeward, Angel* (1929)

In your answer to Question 2, you must compare at least **two** texts from the list. At least **one** text **must** be from the two texts at the top of the list in bold.

F Scott Fitzgerald: *The Great Gatsby*
John Steinbeck: *The Grapes of Wrath*

Henry James: *The Portrait of a Lady*
 Mark Twain: *Adventures of Huckleberry Finn*
 Theodore Dreiser: *Sister Carrie*
 Willa Cather: *My Ántonia*
 Edith Wharton: *The Age of Innocence*
 William Faulkner: *The Sound and the Fury*
 Ernest Hemingway: *A Farewell to Arms*
 Richard Wright: *Native Son*

Either

2 (a) F Scott Fitzgerald: *The Great Gatsby*

‘Much American literature explores the theme of isolation.’

By comparing *The Great Gatsby* with at least one other text prescribed for this topic, discuss how far you agree with this view.

[30]

Or

(b) John Steinbeck: *The Grapes of Wrath*

‘Poverty and the struggle to make a living are common themes in American literature.’

Compare the handling of these themes in *The Grapes of Wrath* with at least one other text prescribed for this topic.

[30]

Or

(c) ‘The ideals of freedom and opportunity are central to American literature.’

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 *The Great Gatsby* and/or *The Grapes of Wrath*.

[30]

The Gothic

Answer Question 3.

Then answer Question 4 (a) **or** 4 (b) **or** 4 (c).

You should spend about **1 hour and 15 minutes** on **each** question.

3 Write a critical appreciation of this passage, relating your discussion to your reading of the Gothic.

[30]

Shaking off from my spirit what *must* have been a dream, I scanned more narrowly the real aspect of the building. Its principal feature seemed to be that of an excessive antiquity. The discoloration of ages had been great. Minute fungi overspread the whole exterior, hanging in a fine, tangled web-work from the eaves. Yet all this was apart from any extraordinary dilapidation. No portion of the masonry had fallen; and there appeared to be a wild inconsistency between its still perfect adaptation of parts, and the crumbling condition of the individual stones. In this there was much that reminded me of the specious totality of old woodwork which has rotted for years in some neglected vault, with no disturbance from the breath of the external air. Beyond this indication of extensive decay, however, the fabric gave little token of instability. Perhaps the eye of a scrutinizing observer might have discovered a barely perceptible fissure, which, extending from the roof of the building in front, made its way down the wall in a zigzag direction, until it became lost in the sullen waters of the tarn.

Noticing these things, I rode over a short causeway to the house. A servant in waiting took my horse, and I entered the Gothic archway of the hall. A valet, of stealthy step, thence conducted me, in silence, through many dark and intricate passages in my progress to the *studio* of his master.

The room in which I found myself was very large and lofty. The windows were long, narrow, and pointed, and at so vast a distance from the black oaken floor as to be altogether inaccessible from within. Feeble gleams of encrimsoned light made their way through the trellised panes, and served to render sufficiently distinct the more prominent objects around; the eye, however, struggled in vain to reach the remoter angles of the chamber, or the recesses of the vaulted and fretted ceiling. Dark draperies hung upon the walls. The general furniture was profuse, comfortless, antique, and tattered. Many books and musical instruments lay scattered about, but failed to give any vitality to the scene. I felt that I breathed an atmosphere of sorrow. An air of stern, deep, and irredeemable gloom hung over and pervaded all.

Upon my entrance, Usher arose from a sofa on which he had been lying at full length, and greeted me with a vivacious warmth which had much in it, I at first thought, of an overdone cordiality—of the constrained effort of the *ennuyé*¹ man of the world. A glance, however, at his countenance convinced me of his perfect sincerity. We sat down; and for some moments, while he spoke not, I gazed upon him with a feeling half of pity, half of awe. Surely, man had never before so terribly altered, in so brief a period, as had Roderick Usher!

Edgar Allan Poe, *The Fall of the House of Usher* (1840)

¹ *ennuyé*: weary of life

In your answer to Question 4, you must compare at least **two** texts from the list.
At least **one** text **must** be from the two texts at the top of the list in bold.

Bram Stoker: *Dracula*
Angela Carter: *The Bloody Chamber and Other Stories**

William Beckford: *Vathek*
Ann Radcliffe: *The Italian*
Mary Shelley: *Frankenstein*
Oscar Wilde: *The Picture of Dorian Gray*
William Faulkner: *Light in August*
Cormac McCarthy: *Outer Dark*
Iain Banks: *The Wasp Factory*
Toni Morrison: *Beloved*

*Candidates writing about *The Bloody Chamber and Other Stories* should select material from the whole text.

Either

4 (a) Bram Stoker: *Dracula*

‘The conflict between reason and emotion is characteristically Gothic.’

Consider how far you agree with this statement by comparing *Dracula* with at least one other text prescribed for this topic.

[30]

Or

(b) Angela Carter: *The Bloody Chamber and Other Stories**

‘Innocence is often an important element in Gothic writing.’

Compare its uses and effects in *The Bloody Chamber and Other Stories** with those in at least one other text prescribed for this topic.

[30]

Or

(c) ‘Setting is always a key aspect of 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 *Dracula* and/or *The Bloody Chamber and Other Stories**.

[30]

Dystopia

Answer Question 5.

Then answer Question 6 (a) **or** 6 (b) **or** 6 (c).

You should spend about **1 hour and 15 minutes** on **each** question.

- 5** Write a critical appreciation of this passage, relating your discussion to your reading of dystopian literature.

[30]

Revelation is the word for a complex of thought revealing itself instantaneously with the enormous impact of absolute truth. Standing motionless with Becky, my mouth agape, head far back, staring up at that incredible sight in the night sky, I knew a thousand things it would take minutes to explain, and others I can never explain in a lifetime.

Quite simply, the great pods were leaving a fierce and inhospitable planet. I knew it utterly and a wave of exultation so violent it left me trembling swept through my body; because I knew Becky and I had played our part in what was now happening. We hadn't, and couldn't possibly have been – I saw it now – the only souls who had stumbled and blundered onto what had happened in Mill Valley. There'd been others, of course, individuals, and little groups, who had done what we had – who had simply refused to give up. Many had lost, but some of us who had not been caught and trapped without a chance had fought implacably, and a fragment of wartime speech moved through my mind: *We shall fight them in the fields, and in the streets, we shall fight in the hills; we shall never surrender*. True then for one people, it was true always for the whole human race, and now I felt that nothing in the whole vast universe could ever destroy us.

Did this incredible alien life form “think” this, too, or “know” it? Probably not, I thought, or anything our minds could conceive. But it had sensed it; it could tell with certainty that this planet, this little race, would never receive them, would never yield. And Becky and I, in refusing to surrender, but instead fighting their invasion to the end, giving up hope of escape in order to destroy even a few of them, had provided the final conclusive demonstration of that truth. And so now, to *survive* – their one purpose and function – the great pods lifted and rose, climbing through the faint mist, on and out toward the space they had come from, leaving a fiercely implacable planet behind, to move aimlessly on once again, forever, or... it didn't matter.

Even now – so soon – there are times, and they come more frequently, when I'm no longer certain in my mind of just what we did see, or of what really happened here. I think it's perfectly possible that we didn't actually see, or correctly interpret, everything that happened, or that we thought had happened. I don't know, I can't say; the human mind exaggerates and deceives itself. And I don't much care; we're together, Becky and I, for better or worse.

But ... showers of small frogs, tiny fish, and mysterious rains of pebbles sometimes fall from out of the skies. Here and there, with no possible explanation, men are burned to death inside their clothes. And once in a while, the orderly, immutable sequences of time itself are inexplicably shifted and altered. You read these occasional queer little stories, humorously written, tongue-in-cheek, most of the time; or you have vague distorted rumors of them. And this much I know. Some of them – *some* of them – are true.

Jack Finney, *Invasion of the Body Snatchers* (1954)

In your answer to Question 6, you must compare at least **two** texts from the list.
At least **one** text **must** be from the two texts at the top of the list in bold.

George Orwell: *Nineteen Eighty-Four*
Margaret Atwood: *The Handmaid's Tale*

H G Wells: *The Time Machine*
Aldous Huxley: *Brave New World*
Ray Bradbury: *Fahrenheit 451*
Anthony Burgess: *A Clockwork Orange*
J G Ballard: *The Drowned World*
Doris Lessing: *Memoirs of a Survivor*
P.D. James: *The Children of Men*
Cormac McCarthy: *The Road*

Either

6 (a) George Orwell: *Nineteen Eighty-Four*

'Much dystopian fiction attacks social and political institutions.'

Compare ways in which Orwell portrays such institutions in *Nineteen Eighty-Four* with the methods employed in at least one other text prescribed for this topic.

[30]

Or

(b) Margaret Atwood: *The Handmaid's Tale*

'Writers of dystopian fiction often seek to satirise human failings.'

By comparing *The Handmaid's Tale* with at least one other text prescribed for this topic, discuss how far you agree with this view.

[30]

Or

(c) 'Dystopian fiction often paints a frightening picture of the future.'

By comparing at least two texts prescribed for this topic, explore how far you agree with this view.

In your answer **you must include** discussion of either *Nineteen Eighty-Four* and/or *The Handmaid's Tale*.

[30]

Women in Literature

Answer Question 7.

Then answer Question 8 (a) **or** 8 (b) **or** 8 (c).

You should spend about **1 hour and 15 minutes** on **each** question.

- 7** Write a critical appreciation of the passage, relating your discussion to your reading concerning Women in Literature.

[30]

I rose next morning with a feeling of hopeful exhilaration, in spite of the disappointments already experienced; but I found the dressing of Mary Ann was no light matter, as her abundant hair was to be smeared with pomade, plaited in three long tails, and tied with bows of ribbon: a task my unaccustomed fingers found great difficulty in performing. She told me her nurse could do it in half the time, and, by keeping up a constant fidget of impatience, contrived to render me still longer. When all was done, we went into the schoolroom, where I met my other pupil, and chatted with the two till it was time to go down to breakfast. That meal being concluded, and a few civil words having been exchanged with Mrs. Bloomfield, we repaired to the schoolroom again, and commenced the business of the day. I found my pupils very backward, indeed; but Tom, though averse to every species of mental exertion, was not without abilities. Mary Ann could scarcely read a word, and was so careless and inattentive that I could hardly get on with her at all. However, by dint of great labour and patience, I managed to get something done in the course of the morning, and then accompanied my young charge out into the garden and adjacent grounds, for a little recreation before dinner. There we got along tolerably together, except that I found they had no notion of going with me: I must go with them, wherever they chose to lead me. I must run, walk, or stand, exactly as it suited their fancy. This, I thought, was reversing the order of things; and I found it doubly disagreeable, as on this as well as subsequent occasions, they seemed to prefer the dirtiest places and the most dismal occupations. But there was no remedy; either I must follow them, or keep entirely apart from them, and thus appear neglectful of my charge. To-day, they manifested a particular attachment to a well at the bottom of the lawn, where they persisted in dabbling with sticks and pebbles for above half an hour. I was in constant fear that their mother would see them from the window, and blame me for allowing them thus to drabble their clothes and wet their feet and hands, instead of taking exercise; but no arguments, commands, or entreaties could draw them away. If she did not see them, someone else did—a gentleman on horseback had entered the gate and was proceeding up the road; at the distance of a few paces from us he paused, and calling to the children in a waspish penetrating tone, bade them ‘keep out of that water.’ ‘Miss Grey,’ said he, ‘(I suppose it is Miss Grey), I am surprised that you should allow them to dirty their clothes in that manner! Don’t you see how Miss Bloomfield has soiled her frock? and that Master Bloomfield’s socks are quite wet? and both of them without gloves? Dear, dear! Let me request that in future you will keep them decent at least!’ so saying, he turned away, and continued his ride up to the house. This was Mr. Bloomfield. I was surprised that he should nominate his children Master and Miss Bloomfield; and still more so, that he should speak so uncivilly to me, their governess, and a perfect stranger to himself. Presently the bell rang to summon us in. I dined with the children at one, while he and his lady took their luncheon at the same table. His conduct there did not greatly raise him in my estimation. He was a man of ordinary stature—rather below than above—and rather thin than stout, apparently between thirty and forty years of age: he had a large mouth, pale, dingy complexion, milky blue eyes, and hair the colour of a hempen cord. There was a roast leg of mutton before him: he helped Mrs. Bloomfield, the children, and me, desiring me to cut up the children’s meat; then, after twisting about the mutton in various directions, and eyeing it from different points, he pronounced it not fit to be eaten, and called for the cold beef.

Anne Brontë, *Agnes Grey* (1847)

In your answer to Question 8, you must compare at least **two** texts from the list.
At least **one** text **must** be from the two texts at the top of the list in bold.

Jane Austen: *Sense and Sensibility*
Virginia Woolf: *Mrs Dalloway*

Charlotte Brontë: *Jane Eyre*
George Eliot: *The Mill on the Floss*
Thomas Hardy: *Tess of the D'Urbervilles*
D H Lawrence: *Women in Love*
Zora Neale Hurston: *Their Eyes Were Watching God*
Sylvia Plath: *The Bell Jar*
Toni Morrison: *The Bluest Eye*
Jeanette Winterson: *Oranges Are Not the Only Fruit*

Either

8 (a) Jane Austen: *Sense and Sensibility*

'Writing about women often portrays them as creatures of emotion rather than reason.'

By comparing *Sense and Sensibility* with at least one other text prescribed for this topic, discuss how far you have found this to be the case.

[30]

Or

(b) Virginia Woolf: *Mrs Dalloway*

'Literature by and about women is often very strong in its depiction of the inner life.'

Discuss this aspect of writing by comparing *Mrs Dalloway* with at least one other text prescribed for this topic.

[30]

Or

(c) 'Women in literature are defined by their relationship with men.'

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 *Sense and Sensibility* and/or *Mrs Dalloway*.

[30]

The Immigrant Experience

Answer Question 9.

Then answer Question 10 (a) **or** 10 (b) **or** 10 (c).

You should spend about **1 hour and 15 minutes** on **each** question.

- 9** Write a critical appreciation of the passage, relating your discussion to your reading concerning the Immigrant Experience.

[30]

When I woke of a morning, I was never greatly surprised to find in my bed a new family of immigrants, in their foreign baggy underwear.

They looked pale and exhausted. They smelled of Ellis Island¹ disinfectant, a stink that sickened me like castor oil.

Around the room was scattered all their wealth, all their striped calico seabags, and monumental bundles of featherbeds, pots, pans, fine peasant linen, embroidered towels, and queer coats as thick as blankets.

Every tenement home was a Plymouth Rock² like ours. The hospitality was taken for granted until the new family rented its own flat. The immigrants would sit around our supper table, and ask endless questions about America. They would tell the bad news of the old country (the news was always bad). They would worry the first morning as to how to find work. They would be instructed that you must not blow out the gas (most of them had never seen it before). They would walk up and down our East Side street, peering at policemen and saloons in amazement at America. They would make discoveries; they would chatter and be foolish.

After a few days they left us with thanks. But some stayed on and on, eating at our table. Don't think my mother liked this. She'd grumble about someone like Fyfka the Miser, grumble, curse, spit and mutter, but she'd never really ask him to move out. She didn't know how.

Imagine the kind of man this Fyfka the Miser was. We did not even know him when he came from Ellis Island. He said he was the friend of a cousin of a boyhood friend of my father's. He had our address and the name of this distant, mythical and totally unknown friend of the cousin of a friend in Roumania. Nothing more; and we didn't like him from the start; but for seven months he ate and slept at our home – for nothing.

Fyfka got a job in a pants factory a week after he arrived; good pay for an immigrant, eight dollars a week. He worked from six A.M. to seven at night. Every morning he bought two rolls for a penny. One roll and a glass of water was his breakfast. For lunch he ate the other roll, and a three-cent slice of herring.

Fyfka paid us no rent; he never changed his shirt or the clothes he had worn in the steerage; he went to no picnics, parks or theaters; he didn't smoke, or drink, or eat candy; he needed nothing. Thus out of eight dollars a week he managed to save some two hundred dollars in the months he sponged on us. He had heard of Rothschild³. He wanted to go into business in America. Poverty makes some people insane.

Michael Gold, *Jews without Money* (1930)

1 Ellis Island: the USA's busiest immigrant inspection station from 1892 until 1954.

2 Plymouth Rock: the site where the early English immigrants to America, the Pilgrim Fathers, landed in 1620.

3 Rothschild: rich family of emigrant Jewish financiers originating in Frankfurt.

In your answer to Question 10, you must compare at least **two** texts from the list.
At least **one** text **must** be from the two texts at the top of the list in bold.

<p>Henry Roth: <i>Call it Sleep</i> Mohsin Hamid: <i>The Reluctant Fundamentalist</i></p>
<p>Upton Sinclair: <i>The Jungle</i> Philip Roth: <i>Goodbye Columbus</i> Timothy Mo: <i>Sour Sweet</i> Jhumpa Lahiri: <i>The Namesake</i> Monica Ali: <i>Brick Lane</i> Andrea Levy: <i>Small Island</i> Kate Grenville: <i>The Secret River</i> John Updike: <i>Terrorist</i></p>

Either

10 (a) Henry Roth: *Call it Sleep*

'The literature of immigration often deals with the need to escape the past.'

Compare ways in which this theme is explored in *Call It Sleep* and at least one other text prescribed for this topic.

[30]

Or

(b) Mohsin Hamid: *The Reluctant Fundamentalist*

'The literature of immigration deals with conflict arising from cultural differences.'

By comparing *The Reluctant Fundamentalist* with at least one other text prescribed for this topic, discuss how far you agree with this view.

[30]

Or

(c) 'The literature of immigration is dominated by writers' social and political concerns.'

By comparing at least two texts prescribed for this topic, discuss how far you agree with this view.

In your answer **you must include** discussion of either *Call it Sleep* and/or *The Reluctant Fundamentalist*.

[30]

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...day June 20XX – Morning/Afternoon

A Level English Literature

H472/02 Comparative and contextual study

SAMPLE MARK SCHEME

Duration: 2 hours 30 minutes

MAXIMUM MARK 60

This document consists of 34 pages.

MARKING INSTRUCTIONS

PREPARATION FOR MARKING SCORIS

1. Make sure that you have accessed and completed the relevant training packages for on-screen marking: *scoris assessor Online Training*; *OCR Essential Guide to Marking*.
2. Make sure that you have read and understood the mark scheme and the question paper for this unit. These are posted on the RM Cambridge Assessment Support Portal <http://www.rm.com/support/ca>
3. Log-in to scoris and mark the 10 practice scripts and the 10 standardisation scripts.

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

MARKING

1. Mark strictly to the mark scheme.
2. Marks awarded must relate directly to the marking criteria.
3. The schedule of dates is very important. It is essential that you meet the scoris 50% and 100%. If you experience problems, you must contact your Team Leader (Supervisor) without delay.
4. If you are in any doubt about applying the mark scheme, consult your Team Leader by telephone, by email or via the scoris messaging system.
5. Work crossed out:
 - a. if a candidate crosses out an answer and provides an alternative response, the crossed out response is not marked and gains no marks
 - b. if a candidate crosses out an answer to a whole question and makes no second attempt, and if the inclusion of the answer does not cause a rubric infringement, the assessor should attempt to mark the crossed out answer and award marks appropriately.
6. Always check the pages (and additional objects if present) at the end of the response in case any answers have been continued there. If the candidate has continued an answer there then add a tick to confirm that the work has been seen.

7. There is a NR (No Response) option.

Award NR (No Response):

- if there is nothing written at all in the answer space
- OR if there is a comment which does not in any way relate to the question (e.g. 'can't do', 'don't know')
- OR if there is a mark (e.g. a dash, a question mark) which isn't an attempt at the question.

Note: Award 0 marks - for an attempt that earns no credit (including copying out the question).

8. The scoris **comments box** is used by your team leader to explain the marking of the practice responses. Please refer to these comments when checking your practice responses. **Do not use the comments box for any other reason.** If you have any questions or comments for your team leader, use the phone, the scoris messaging system or email.
9. Assistant Examiners should send a brief report on the performance of candidates to their Team Leader (Supervisor) by the end of the marking period. The Assistant Examiner's Report Form (AERF) can be found on the RM Cambridge Assessment Support Portal (and for traditional marking it is in the *Instructions for Examiners*). Your report should contain notes on particular strengths displayed as well as common errors or weaknesses. Constructive criticism of the question paper/mark scheme is also appreciated.
10. For answers marked by Levels of response:
- To determine the Level**—start at the highest Level and work down until you reach the Level that matches the answer.
 - To determine the mark within the Level** consider the following:

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

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

Annotation	Meaning

12.

Awarding Marks

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

- (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.

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.

AO1	Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression.
AO2	Analyse ways in which meanings are shaped in literary texts.
AO3	Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.
AO4	Explore connections across literary texts.
AO5	Explore literary texts informed by different interpretations.

WEIGHTING OF ASSESSMENT OBJECTIVES

The relationship between the components and the Assessment Objectives of the scheme of assessment is shown in the following table:

Component	% of 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

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

Level 5: 21–25 marks

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

Level 4: 16–20 marks

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

Level 3: 11–15 marks

AO2 (75%)	<ul style="list-style-type: none"> Some attempt to develop discussion of effects of language, form and structure. Some attempt at using analytical methods. Some use of quotations/references as illustration.
AO3 (12.5%)	<ul style="list-style-type: none"> Some understanding of the significance and influence of the contexts in which literary texts are written and received, as appropriate to the question.
AO1 (12.5%)	<ul style="list-style-type: none"> Some understanding of text and main elements of question; some structured argument evident, lacking development and/or full illustration; some clear writing, some inconsistencies in register; some appropriate use of critical concepts and terminology.

Level 2: 6–10 marks

AO2 (75%)	<ul style="list-style-type: none"> Limited discussion of effects of language, form and structure. Description or narrative comment; limited use of analytical methods. Limited or inconsistent use of quotations, uncritically presented.
AO3 (12.5%)	<ul style="list-style-type: none"> Limited understanding of the significance and influence of the contexts in which literary texts are written and received, as appropriate to the question.
AO1 (12.5%)	<ul style="list-style-type: none"> Limited understanding of text and partial attempt at question; limited attempt to structure discussion; tendency to lose track of argument; inconsistent writing, frequent instances of technical error, limited use of appropriate register; limited use of critical concepts and terminology.

Level 1: 1–5 marks

AO2 (75%)	<ul style="list-style-type: none">• Very little or no relevant discussion of effects of language, form and structure.• Only very infrequent phrases of commentary; very little or no use of analytical methods.• Very few quotations (e.g. one or two) used (and likely to be incorrect), or no quotations used.
AO3 (12.5%)	<ul style="list-style-type: none">• 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 and received, as appropriate to the question.
AO1 (12.5%)	<ul style="list-style-type: none">• Very little or no connection with text; question disregarded; undeveloped, very fragmentary discussion; persistent serious writing errors inhibit communication of meaning; very little or no use of appropriate register; persistently inaccurate or no use of critical concepts and terminology.

0 marks = No response, or no response worthy of any 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

AO3 (50%)	<ul style="list-style-type: none"> Consistently developed and consistently detailed understanding of the significance and influence of the contexts in which literary texts are written, as appropriate to the question. Consistently developed and consistently detailed understanding of the significance and influence of the contexts in which literary texts are received, as appropriate to the question.
AO4 (25%)	<ul style="list-style-type: none"> Excellent and consistently detailed comparative analysis of relationships between texts.
AO1 (12.5%)	<ul style="list-style-type: none"> 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.
AO5 (12.5%)	<ul style="list-style-type: none"> Judgement consistently informed by exploration of different interpretations of texts.

Level 5: 21–25 marks

AO3 (50%)	<ul style="list-style-type: none"> Good, clear evaluation of the significance and influence of the contexts in which literary texts are written, as appropriate to the question. Good, clear evaluation of the significance and influence of the contexts in which literary texts are received, as appropriate to the question.
AO4 (25%)	<ul style="list-style-type: none"> Good, clear comparative analysis of relationships between texts.
AO1 (12.5%)	<ul style="list-style-type: none"> 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.
AO5 (12.5%)	<ul style="list-style-type: none"> Good level of recognition and exploration of different interpretations of texts.

Level 4: 16–20 marks

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

Level 3: 11–15 marks

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

Level 2: 6–10 marks

AO3 (50%)	<ul style="list-style-type: none"> Limited understanding of the significance and influence of the contexts in which literary texts are written, as appropriate to the question. Limited understanding of the significance and influence of the contexts in which literary texts are received, as appropriate to the question.
AO4 (25%)	<ul style="list-style-type: none"> Limited attempt to develop comparative discussion of relationships between texts.
AO1 (12.5%)	<ul style="list-style-type: none"> Limited understanding of text and partial attempt at question; limited attempt to structure discussion; tendency to lose track of argument; inconsistent writing, frequent instances of technical error, limited use of appropriate register; limited use of critical concepts and terminology.
AO5 (12.5%)	<ul style="list-style-type: none"> Limited awareness of different interpretations of the text.

Level 1: 1–5 marks

AO3 (50%)	<ul style="list-style-type: none"> Very little reference (and likely to be irrelevant) or no understanding of the significance and influence of the contexts in which literary texts are written, as appropriate to the question. Very little reference (and likely to be irrelevant) or no understanding of the significance and influence of the contexts in which literary texts are received, as appropriate to the question.
AO4 (25%)	<ul style="list-style-type: none"> Very little or no relevant comparative discussion of relationships between texts.
AO1 (12.5%)	<ul style="list-style-type: none"> Very little or no connection with text, question disregarded; undeveloped, very fragmentary discussion; persistent serious writing errors inhibit communication of meaning; very little or no use of appropriate register; persistently inaccurate or no use of critical concepts and terminology.
AO5 (12.5%)	<ul style="list-style-type: none"> Very little or no awareness of different interpretations of the text.

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

Question			Guidance	Marks
1			<p>Write a critical appreciation of the passage, relating your discussion to your reading of American Literature 1880–1940.</p> <p>For the close reading questions, the dominant assessment objective is: AO2. 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. Answers are likely to respond to the suggestions of excitement and opportunity in the opening paragraph of the extract ('life purred like a hidden dynamo'). Most will recognise that the scene is described from the point of view of Eugene, and may suggest that he is in the grip of the American Dream ('he might do all, dare all, become all'). Many are likely to focus on the vivid descriptive writing which engages the senses ('green wet slap'; 'strong cod scent'; 'drenched in blazing light'). They may also comment on the sense of political power and change in the air ('His imperial country, for the first time, was gathering the huge thrust of her might'); some may note an irony here in view of the imminence of the Wall Street Crash and the Great Depression. Most answers are likely to register the varied cast list of characters, many of them immigrants and all of them 'on the move', and to comment on their diverse origins and their capitalist frenzy ('there was only an insane flux and re-flux of getting and spending'). Some candidates may point out that the importance of money and success is characterised in the passage by its interest in price tags ('\$18.00 tan leathers, \$80.00 suits...') and by the increasingly extravagant wages which seem to be there for the taking. Answers may look for literary context in texts such as <i>Sister Carrie</i>, where Carrie encounters the need to make a living and an appetite for excitement and success.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions This guidance should be used in conjunction with the Level Descriptors: Critical appreciation of an unseen passage (close reading).</p>	30

Question			Guidance	Marks
2	(a)		<p>F Scott Fitzgerald: <i>The Great Gatsby</i></p> <p>'Much American literature explores the theme of isolation.' 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 AO3. 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>This question seems to foreground the negative side of American individualism: alienation. Many will see the American pursuit of monetary goals frequently leads to frustration and failure. They are likely to argue that Gatsby's 'isolation', like everything about him, is always viewed by the admiring but baffled Nick from a distance, so that, when the lights go off in his mansion, he remains inscrutable. Yet his backstory seems to be one of vigorous individualism (Dan Cody) and self-improvement (witness the demanding schedule from his college years) and is arguably that of a loner, with its relentless aspiration, Romantic addiction to Daisy and his own past, and dark and possibly sordid secrets. He never truly unbuttons himself, even to Nick. The guests at his parties seem to make a point of not knowing him. He does business at the end of a telephone, dies and is buried alone. His nemesis, Wilson, is consumed with private despair. Many will point out that his satellites seem equally isolated from East Coast culture, as they are all the mid-west, with appropriate cultural hang-ups. Wilson is consumed with murderous despair. Only Daisy and Tom, who destroy rather than build things, seem truly socialised. Good answers will draw detailed comparisons with one or more of the prescribed texts for the topic. Gatsby's isolation might be contrasted with Quentin Compson's suicidal journey, alone and out of the world, in the second movement of <i>The Sound and the Fury</i>. [Where the extent of Gatsby's resentment of the American Dream is so hard to read, Quentin's despair at the lot of the Southerner is more explicit, feeling its cultural weight in a manner both precise and fatal as he rides to his suicide.]</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors: Comparative Essay.</p>	30

Question			Guidance	Marks
2	(b)		<p>John Steinbeck: <i>The Grapes of Wrath</i></p> <p>'Poverty and the struggle to make a living are common themes in American literature.' Compare the handling of these themes in <i>The Grapes of Wrath</i> with at least one other text prescribed for this topic.</p> <p>For the essay questions, the dominant assessment objective is AO3. 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 will probably focus on the political implications of the Okies' exodus from the 'Dust Bowl' of Depression Oklahoma, showing the brutal incompatibility with a free market economy of California's decision to close its borders to economic migrants, and exploring the concept of social welfare (camps and sophisticated shower blocks) brought in under Roosevelt's 'New Deal'. Some will focus on the epic, or biblical scope of the novel, a salvific journey from penury to promised land, and the arduousness and cost of the process, which the elderly Joads do not survive. It is possible that answers will pick up the shared or group experience of the trek westward, so different from the classic 'Road' experience of American literature, which is individualistic. Some may feel Steinbeck's biological philosophy, drawn from his scientific research with Edwin F. Ricketts, is embodied in the resourcefulness of the shoal-like okies, and in their determination to reach their goal. Answers may feel that Rose of Sharon's unignorable pregnancy is handled in an enlightened way for the 1930s. Good answers will draw detailed comparisons with one or more of the prescribed texts for the topic. The concerted battle with poverty in <i>Grapes</i> may be contrasted with the more fitful ones in the bleak final phase of <i>Sister Carrie</i>, where Hurstwood's desperate attempt to make money by driving a tram during a strike costs him his girl, his respectability, and, not long afterwards his life. Where the okies face their fate together, Hurstwood, always the individual, gasses himself alone.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors: Comparative Essay.</p>	30

Question			Guidance	Marks
2	(c)		<p>'The ideals of freedom and opportunity are central to American literature.' 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>The Great Gatsby</i> and/or <i>The Grapes of Wrath</i>.</p> <p>For the essay questions, the dominant assessment objective is AO3. 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 resourcefulness of the characters despite their lack of freedom and opportunity in the economic climate depicted. Answers may engage with political issues of the Great Depression, protectionism and the New Deal. Some may even 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.' This group empowerment contrasts strongly with <i>The Great Gatsby</i> where everybody is (more or less) on his or her own. Gatsby's freedom and opportunity to change his life seem at first limitless, but as the novel proceeds he seems more and more the slave of Romantic obsession, using enormous resources as a kind of hobby to re-recruit Daisy. Some may therefore view him as a baffled Romantic hero; others will point out the sordid uncertainty of how his wealth is acquired and sustained, and view him more as the dark face of capitalism and the American Dream. Yet his charisma persists: and the charm of limitless possibility he embodies impacts on every character in the novel. Good answers will draw detailed comparisons with one or more of the prescribed texts for the topic. A good contrast might be with <i>Huck Finn</i>, which represents the freedom of open spaces, the open river and the open road, less shut in by personal ambition and conspicuous consumption than Gatsby's 'drinking set' in Prohibition New York.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors: Comparative Essay.</p>	30

Question			Guidance	Marks
3			<p>Write a critical appreciation of this passage, relating your discussion to your reading of the Gothic</p> <p>For the close reading questions, the dominant assessment objective is AO2. 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. Answers are likely to focus on setting in relation to atmosphere, and to demonstrate the intricate depiction of decay and dilapidation which is presented in the passage. Candidates may note the opening reference to ‘what must <i>have</i> been a dream’, and point out that it may amount to a reference to a supernatural visitation, often a feature of Gothic writing. They may comment on the first person narrative, and the apparent desire of the narrator to shake off the dream and offer a dispassionate description of ‘the real aspect of the building’; they may note that this is an attempt on the part of the writer to establish verisimilitude, and that later remarkable events will be emphasised by contrast with this documentary-style approach. Candidates are likely to note that the setting, typically for Gothic writing, comes from ‘excessive antiquity’, and that the decay which is described inevitably lends a general uneasiness to the scene. Answers may point out the literal appearance of Gothic features in the architecture of the House of Usher (‘I entered the Gothic archway of the hall’). They may suggest that such features (‘dark and intricate passages’) are designed to express an internal state of mind, either of the narrator or – more likely – of Roderick Usher himself: ‘Surely, man had never before so altered, in so brief a period, as had Roderick Usher!’ Candidates are likely to note that the narrator’s intention of detached observation has become swallowed up in feeling. Answers may look for literary context in 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. This guidance should be used in conjunction with the Level Descriptors: Critical appreciation of an unseen passage (close reading).</p>	30

Question			Guidance	Marks
4	(a)		<p>Bram Stoker: <i>Dracula</i></p> <p>'The conflict between reason and emotion is characteristically Gothic.' Consider how far you agree with this statement by comparing <i>Dracula</i> with at least one other text prescribed for this topic. For the essay questions, the dominant assessment objective is AO3.</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 single out the polymath scientist Van Helsing as the embodiment of the cult of reason in the novel, with his psychological acuity and apparently encyclopaedic knowledge of European history, customs and languages. England is painstakingly depicted as a place of prompt mail deliveries, rapid transport, telegrams and telephones. Yet many will argue that when all this sophistication comes face to face with a culture of threat and mystery on the far edge of Europe, Van Helsing and his accomplices, for all their veneer of civilisation find themselves fighting a resurrected Medieval(?) Count with the weapons of primitive folklore. Answers may point out that the vampire myth, with its sanitised(?) exchange of bodily fluids, enables the novel to be much more explicit about the emotional content of both male and female sexuality than the run of Victorian fiction. They may also argue that the novel's narrative structure, a mixture of journals, reports and letters, enables Stoker to build a documentary sense of verisimilitude. Most are likely to view <i>Dracula</i> as a late Victorian novel, but some may also explore its extraordinary twentieth century afterlife in cinema and popular culture. Candidates may contextualise their discussion by referring to other works in which a supernatural element is important. Good answers will draw detailed comparisons with one or more of the other prescribed texts for the topic. A good example might be <i>Vathek</i>, which makes use of exotic 'otherness' to construct a setting which is also both charismatic and ominous, demanding, like that of <i>Dracula</i>, to be read at a sub-textual level.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors: Comparative Essay.</p>	30

Question			Guidance	Marks
4	(b)		<p>Angela Carter: <i>The Bloody Chamber and Other Stories</i></p> <p>'Innocence is often an important element in Gothic writing.' Compare its uses and effects in <i>The Bloody Chamber and Other Stories</i> with those in at least one other text prescribed for this topic. Candidates writing about <i>The Bloody Chamber and Other Stories</i> should select material from the whole text.</p> <p>For the essay questions, the dominant assessment objective is AO3.</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 this text often focus on its symbolism, even when discussion of it is not explicitly demanded in the question: the lingering evidence of one heroine's loss of innocence persists in the red mark on her forehead, for example. Answers are likely to suggest that Carter's chief interest is in the innocence of her female characters, though male figures often develop a curious contrapuntal innocence, or at least sensitivity of their own, once they are rescued from the masculinist ambience of the basic fairy tale. They may point out that Carter's feminist perspective generally includes rather than emasculates the male. Responses may feel Carter's characters, even the most put upon, are a little too knowing to qualify as innocent: the false innocence of the girl in 'The Werewolf', for instance. Though the tone of Carter's own narrative voice is worldly wise, her point may be that her sententiousness is ironic, and under it her readers may rediscover a radical innocence lying at the heart of traditional folklore, which generations of sexist rewriting have undermined. Links may be made to the depiction of innocence in many other Gothic texts. Good answers will draw detailed comparisons with one or more of the other prescribed texts for the topic. Many will explore significant comparisons with the persistency of the ghost of slavery in <i>Beloved</i> - despite all the efforts of history, geography and good natured white people to exorcise it. Both texts are exercises in beating back the memory and burden of the past.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors: Comparative Essay.</p>	30

Question		Guidance	Marks
4	(c)	<p>'Setting is always a key aspect of 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>. Candidates writing about <i>The Bloody Chamber and Other Stories</i> should select material from the whole text.</p> <p>For the essay questions, the dominant assessment objective is AO3.</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 Stoker are likely to contrast aspects of the comparative harmony of Protestant England with its Empire and comfortable houses with the Transylvanian 'other': the threat of Dracula's castle, the instability of the Balkans, and a living past comprising an embodied vampire myth and a Catholicism draped in superstition. Dracula's arrival at Whitby in a cache of East European earth shows how literal is the invasion of one culture by the other. By contrast, Carter's settings make less effort to reach into the mists of time: her purpose is not to write Gothic mystery and escapism but to arrange parables for a contemporary readership, and many of her descriptions are deliberately stylised or ironic (Gothic weather, for instance is burlesqued as 'moony, metamorphic'). Many scripts will explore her use of symbolism in some depth: the grandeur of the Bloody Chamber itself, for instance, with its abundant physiological and psychological suggestions ('my scarlet, palpitating core'); or the inhospitable northern coldness of 'The Company of Wolves', linked both with emotional privation and counterpointing the creature-comfort of this story's remarkable conclusion. Many responses will see <i>Dracula</i> as locking into the sexual fantasies and vulnerabilities of the Victorian male; <i>The Bloody Chamber</i> may be viewed as a text of continuing contemporary appeal. Links may be made to the depiction of setting in many other Gothic texts. Good answers will draw detailed comparisons with one or more of the other prescribed texts for the topic. <i>Frankenstein</i>, with its Alpine heights, 'foul workshop' and protracted pursuit through an Arctic wilderness, will provide expressionist settings to parallel those in both novels.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors: Comparative Essay.</p>	30

Question			Guidance	Marks
5			<p>Write a critical appreciation of this passage, relating your discussion to your reading of dystopian literature.</p> <p>For the close reading questions, the dominant assessment objective is AO2. 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. Answers are likely to discuss the resourcefulness of humanity, and its apparent inability to yield finally to a threat brought against it. They are likely to identify the 'great pods' as an alien life form which has threatened and damaged the earth, generating a terrifying dystopian experience for society, represented in the extract by the narrator and Becky, and may suggest that threats from outside a community are a common feature of dystopian fiction. They may indicate that the use of a limited narrator allows the writer to reveal only a partial explanation of what has happened, allowing him to sustain a sense of mystery and also enabling the reader to draw conclusions which are not stated explicitly in the text. Most answers are likely to suggest that the quotation from Churchill ('<i>We shall fight them in the fields, and in the streets, we shall fight in the hills; we shall never surrender</i>') helps to express a heroic quality of resistance. They may consider whether the reference to World War II helps to explain the kind of threat which the writer is interesting in identifying for his 1950s readership: could it be the danger of another world war? Or the threat of communism? Candidates may gather that the extract is taken from the ending of a novel, and point out that the structure of the story depends in part on the conventional depiction of a romance ('we're together, Becky and I. for better or worse'). Answers may look for literary context in texts such as <i>The Children of Men</i>, where society comes under threat.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors: Critical appreciation of an unseen passage (close reading).</p>	30

Question			Guidance	Marks
6	(a)		<p>George Orwell: <i>Nineteen Eighty-Four</i> 'Much dystopian fiction attacks social and political institutions.' Compare ways in which Orwell portrays such institutions in <i>Nineteen Eighty-Four</i> with the methods employed in at least one other text prescribed for this topic.</p> <p>For the essay questions, the dominant assessment objective is AO3. 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 argue that Orwell's political satire in <i>Nineteen Eighty-Four</i> explores the advantages which twentieth century technology, especially closed circuit television and information retrieval systems, gave to totalitarian regimes in opposing their will on the people. Whether the 'real' subject of the novel is identified as Russia at the time of Stalin's show-trials does not matter so long as the novel's post-World War Two ambience is in some way noted, Orwell choosing a residually English setting and defunct English folk-culture ('Oranges and Lemons') to insist that it could all happen here. Responses may show that the regime's main business is to regulate freedom of speech among its own intelligentsia and to pander to the lowest tastes of the masses; it has no political purpose beyond perpetuating itself, unless it be rewriting the past to confirm its own apparent omniscience. Orwell, some will argue, goes further, positing a basic fallibility about human loyalty and the ideals which underpin it. No relationship stands in the way of the love of Big Brother, and the novel's plot is really a sequence of mutual betrayals (such as Winston's 'Do it to Julia!'). Contextual discussion may pick up on the novel's atmosphere of grim austerity, suggesting in some ways 1984 is much closer to 1948, and noting that the novel's shock value may have diminished somewhat since the fall of the Berlin Wall. Good answers will draw detailed comparisons with one or more of the prescribed texts for the topic. <i>A Clockwork Orange</i> also deals with a culture of brain-washing for social engineering purposes, though Burgess's presentation is more lavish than Orwell's.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors: Comparative Essay.</p>	30

Question			Guidance	Marks
6	(b)		<p>Margaret Atwood: <i>The Handmaid's Tale</i> 'Writers of dystopian fiction often seek to satirise human failings.' 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 AO3. 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 may pick up on a range of satirical targets treated in Atwood's novel, not all of which need be covered. Some may focus on her critique of far right Christian fundamentalism in the United States, postulating a revolution in which democracy becomes theocracy, and seats of learning, such as Harvard, playhouses for Medieval ritual. Others may consider the novel's second wave feminism a stronger motor for its social criticism: a backlash of misogyny has reduced women to handmaids and whores (Jezebels). Some answers will draw the deepest lessons from the novel's 'Epilogue', confronting the claims of academics to establish the 'truth' of a situation, or even the reliability of a narrative like Offred's: as Atwood frequently states in this novel 'context is all'. Many answers will argue that, with its provision for brothels and the frequency of illicit sex in the novel, the 'Republic of Gilead' becomes a unsustainable byword for hypocrisy, generating a powerful underground opposition, typified by the feisty Ofglen, which overthrows it. This is surely a demonstration of human strength, not weakness. The novel was initially welcomed as a feminist text; yet, more recently; its speculative warnings about theocratic rule may have come to seem even more pertinent. Good answers will draw detailed comparisons with one or more of the prescribed texts for the topic. Ray Bradbury's <i>Fahrenheit 451</i> matches the atmosphere of imaginative suppression and totalitarian rule in <i>The Handmaid's Tale</i> very well, arguing more categorically that what will survive of us is what we write and say.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors: Comparative Essay.</p>	30

Question			Guidance	Marks
6	(c)		<p>'Dystopian fiction often paints a frightening picture of the future.' By comparing at least two texts prescribed for this topic, explore how far you agree with this view. In your answer you must include 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 AO3. 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>Most answers will agree strongly with the proposition, arguing that Atwood, like many other writers of speculative fiction, traces tendencies in her contemporary society (misogyny, resentment of minorities and the democratic process, the controlling potential of religion) and extrapolates to a future in which 'revolutionary change' has enshrined them all in an ironic 'Republic'. Responses may argue Orwell's critique of totalitarian process in <i>Nineteen Eighty-Four</i> goes even further, positing a regime not just preoccupied with exploitation of its people, but permanently concerned with preserving itself indefinitely into the future, and abolishing all evidence of a non-corroborative past. Discussions are likely to stress the congruity of these novels with the contemporary historical contexts which produced them: Atwood with the backlash to second wave feminism, and the rise of a 'fundamentalist' Islamic state in Iraq; Orwell with Stalin's show trials of the Old Bolsheviks in the late 1930s, and the first 'salvoes' of the Cold War. Nevertheless both dystopian states are also likely to be seen as prophetic: Atwood's contention that we can never truly know the past ('a great darkness, and filled with echoes'); Orwell's grim icon of history 'as a boot stamping on a human face - forever.' Some answers may argue that the prospect of self-serving autocracy or theocracy is less likely, at least in the West, than in 1948 or 1985; others will not be so sure. Good answers will draw detailed comparisons with one or more of the prescribed texts for the topic. Wells's <i>The Time Machine</i>, like both these novels, posits that the future of humanity may not be progressive but regressive, from the tyranny of Morlock over Eloi - roughly equivalent to the cruelty of Big Brother or Atwood's 'Republic' - to the vision of featureless Armageddon, not a human being in sight, and the 'horror of great darkness' with which the novel ends.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors: Comparative Essay.</p>	30

Question			Guidance	Marks
7			<p>Write a critical appreciation of the passage, relating your discussion to your reading concerning Women in Literature.</p> <p>For the close reading questions, the dominant assessment objective is AO2. 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. Answers may suggest that the narrator of the passage seems a lonely figure who largely depends on her own thoughts for company; they may point out that this effect is emphasised by the writer's choice of first person narrative. They may note the treatment expected for Mary Ann, whose hair needs to be 'smeared with pomade' and 'tied with bows of ribbon' so that she can achieve a desired feminine image. Candidates are likely to point out that Miss Grey, as a woman of the nineteenth century without independent means or a husband, commands very little respect from the other characters, even the children: although a governess, she struggles to control her charges at all ('I must go with them, wherever they chose to lead me'). Candidates may note with interest that Miss Grey is judgemental and not at all affectionate when referring to her charges, which may be contrary to their expectations ('I found my pupils very backward'); they may also sympathise with her detached ironic observations ('This, I thought, was reversing the natural order of things'). Some answers may point out that Miss Grey suffers the common fate of the governess in her socially ambiguous position: she eats with the family, but suffers a lack of respect and consideration from its members, especially the father ('I was surprised...that he should speak so uncivilly to me, their governess, and a perfect stranger to himself'). Answers may look for literary context in texts such as <i>Jane Eyre</i>, where Jane suffers some similar problems as a governess herself. This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors: Critical appreciation of an unseen passage (close reading).</p>	30

Question		Guidance	Marks
8	(a)	<p>Jane Austen: <i>Sense and Sensibility</i></p> <p>'Writing about women often portrays them as creatures of emotion rather than reason.' 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 AO3. AO3, Demonstrate understanding of the significance and influence of 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>Most answers will settle for the opposition of Elinor, representative of common sense, and Marianne, irregular free spirit, as the book's structural principle. Better answers, however, are likely to take this further, finding plenty of emotional commitment in the apparently sensible Elinor, but also a touch of unexpected canniness in Marianne, building her final fantasy of the novel out of the reliability and wealth of the once derided Colonel Brandon. Answers may reckon that many of the book's apparently reasonable and rational characters, like Lucy Steele and Mrs Ferrars, are actually pompous and calculating; whereas the more emotional characters, though a tad ridiculous, are much more engaging, such as Sir John Middleton, Mrs Palmer, Mrs Jennings and Nan Steele. Willoughby may be seen as a character that seems to swerve violently between rational and irrational behaviour, with much heart-searching on the way. Some responses may explore the irony (does it spring from emotion or reason?) by which Edward Ferrars is disinherited for not marrying Lucy Steele, and Robert rewarded for taking her. Discussion may suggest that the novel's toughness about the economic basis of society has not changed at all, but that the cult of sensibility, which dictates Marianne's behaviour, remains rooted in the eighteenth century. Good answers will draw detailed comparisons with one or more of the other prescribed texts for the topic. In <i>Women in Love</i> the sisters often provide ironic commentary on the romantic and behavioural excesses of the men, while indulging emotional flights of their own, such as Ursula's harangue in 'Excuse' and Gudrun's dance before the cattle.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors: Comparative Essay.</p>	30

Question			Guidance	Marks
8	(b)		<p>Virginia Woolf: <i>Mrs Dalloway</i> 'Literature by and about women is often very strong in its depiction of the inner life.' 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 AO3. 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>Many answers 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. They may show how significance is achieved by exploring the whole of a character's life through the controlled use of memory: Clarissa's experiences at Bourton in the nineties and her daring friendship with Peter Walsh and Sally Seton are important here. Some answers may juxtapose the largely contemplative and nomadic experiences of Clarissa and Elizabeth with Walsh's more purposeful thinking about his future (back home from India, a new relationship in his fifties). Some may even speculate as to whether the inner voices in Woolf's novels might be gendered, especially Septimus's ragged thinking, deformed by the hell of war made. Many are likely to agree that Woolf's presentation of a woman's inner life as half-hidden from the world rings true today, though some may feel that the rarified atmosphere of the West End on a hot June day at the zenith of Empire, just as the Season is ending, is difficult for a modern reader to empathise with. Good answers will draw detailed comparisons with one or more of the other prescribed texts for the topic. Clarissa's leisurely reflective monologue will contrast well with the raw emotion and stifling central symbol of Plath's <i>Bell Jar</i>, where the materialism of fifties America abrades Esther Greenwood's consciousness much more brutally than Clarissa's is brushed by the leaden circles of Big Ben.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors: Comparative Essay.</p>	30

Question			Guidance	Marks
8	(c)		<p>'Women in literature are defined by their relationship with men.' 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 AO3. 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>Discussions of Austen are likely to focus on marriage as the primary way in which women are defined by men, notably the patriarchal structures of property ownership and inheritance that impact strongly on the upper middle class. The plight of the Dashwood family, with three daughters to marry off, a lack of independent means and a stingy family, is thus likely to be picked up in many answers. Many of the men in this novel have an obviously feminine side (Brandon's Romanticism, Willoughby's salon gossip) but Mr Palmer, who can't wait to get away from his womenfolk and is preposterously rude to them, affords a glimpse of a more sexist masculine world. Answers on <i>Mrs Dalloway</i> may suggest that, although Clarissa is arguably defined by her husband and his position, and presents herself for inspection before him at the end of the book, he actually appears very little in the novel. This means that she is more obviously defined by her equivocal relationship with Peter Walsh, and by the shock of death appearing at her party in the person of Septimus Warren-Smith. Two instances of unattractive male authority may stand out in answers: time-serving Hugh Whitbread, and the autocratic 'mad doctor', Sir William Bradshaw. Responses will probably find much less personal freedom for Austen's women than Woolf's, with Elizabeth's thoughts atop her omnibus progressively independent. Good answers will draw detailed comparisons with one or more of the other prescribed texts for the topic. Maggie Tulliver's imaginative progress seems entirely defined in terms of male role models: her father, her brother, educational Philip Wakem and sexy Stephen Guest. Her experience seems not only more provincial but more patriarchal than Clarissa's.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors: Comparative Essay.</p>	30

Question			Guidance	Marks
9			<p>Write a critical appreciation of the passage, relating your discussion to your reading concerning the Immigrant Experience.</p> <p>For the close reading questions, the dominant assessment objective is AO2. 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. Candidates are likely to pick up on the staccato style of the extract, noting how many aspects of immigration are packed into this short space. They are likely to comment on the first person narration, offered from a child's point of view, and may point out that the members of this family are first generation immigrants to the United States. Answers are likely to respond to the informative writing which generates a strong sense of what it was like to live in this shifting world, with new arrivals constantly landing, finding their feet and moving on ('I was never greatly surprised to find in my bed a new family of immigrants'). They may comment on the vivid description, designed to appeal to the senses ('They smelled of Ellis Island disinfectant, a stink that sickened me like castor oil'). Most are likely to identify features such as the family living in one room; the immigrants' ignorance of their new home; the difficulty for an immigrant of obtaining a job which pays well; their relief at having escaped 'the old country'. The passage is rich in examples of contextual clues, such as the danger to immigrants of the modern provision of domestic gas. They may show how poverty and hope condition the thinking of many immigrants, such as Fyfa, who lives as sparingly as possible and hopes to emulate Rothschild in his pursuit of the American dream. Answers may look for literary context in texts such as <i>The Jungle</i>, where Jurgis and Ona, Lithuanian immigrants, struggle to survive in the US in the early 20th 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. This guidance should be used in conjunction with the Level Descriptors: Critical appreciation of an unseen passage (close reading).</p>	30

Question			Guidance	Marks
10	(a)		<p>Henry Roth: <i>Call it Sleep</i></p> <p>'The literature of immigration often deals with the need to escape the past.' Compare ways in which this theme is explored in <i>Call it Sleep</i> and at least one other text prescribed for this topic.</p> <p>For the essay questions, the dominant assessment objective is AO3. 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 are anxious to escape the past, but also find it comforting to cling to some aspects of the past while they adjust to their new lives. They may refer to the uncertainty surrounding David's parentage which Genya wants to leave behind her, but which continues to haunt the family and becomes a significant part of David's sense of himself even before he fully understands his backstory. Discussion is likely to focus on Albert's obsession with Genya's romantic history, and his bitter triumph when he believes he has at last found her out in lying about David's paternity ('That's hers! Her spawn! Mark me! Hers!... Not mine! Not a jot of me!'). 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. Answers are likely to show how the melange of different languages spoken by the characters symbolise their different origins, and that their efforts to speak English evidence their attempts to change and belong somewhere new. Good answers will draw detailed comparisons with one or more of the other prescribed texts for the topic. Philip Roth's <i>Goodbye Columbus</i> explores Jewish immigrant experience one to two generations down the road, when, in an atmosphere of consumer comforts, Jewish families seem tacitly to renounce their heritage of European Jewry altogether.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors: Comparative Essay.</p>	30

Question		Guidance	Marks
10	(b)	<p><i>The Reluctant Fundamentalist: Mohsin Hamid</i></p> <p>'The literature of immigration deals with conflict arising from cultural differences.' 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 AO3. 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 immigration in <i>The Reluctant Fundamentalist</i> happens via global banking, juxtaposing the fundamental values of capitalism with the culture of Islam post-9/11. There is likely to be discussion of the work of Underwood Samson, which may be felt to represent pure capitalism; answers may show how Changez finds that his Ivy League education has opened doors to the world of high finance and the American dream, without reconciling him to the loss of his Pakistani roots: 'Princeton made everything possible for me. .but it did not, could not, make me forget such things as how much I enjoy the tea in this, the city of my birth, steeped long enough to acquire a rich, dark color...'. Responses are likely to make it clear that Changez never entirely identifies with the aims of the company he serves so diligently, and as his consciousness of his origins grows, so he is progressively detached from his work: he finds that his 'days of focusing on the fundamentals were done'. Answers may point out the irony that these 'fundamentals' are, of course, the tenets of capitalism. They may also show that America is somewhat inclined on its part to disengage from Changez: American citizens become more suspicious of his presence post- 9/11, especially as he starts to cultivate a Muslim beard, and troubled but pampered Erica – seen by some readers as a symbol of America – disappears from his life. Good answers will draw detailed comparisons with one or more of the other prescribed texts for the topic. The novel may be contrasted with Updike's more hands-on treatment of Islamic <i>jihad</i> in the modern American city in <i>Terrorist</i>, which highlights not only Moslem culture, but the other building blocks of US identity – the story has an Irish heroine and a Jewish hero.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors: Comparative Essay.</p>	30

Question		Guidance	Marks
10	(c)	<p>'The literature of immigration is dominated by writers' social and political concerns.' By comparing at least two texts prescribed for this topic, discuss how far you agree with this view. In your answer you must include 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 AO3. 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 ready suspicion of immigrants in the minds of those with conservative attitudes, lack of tolerance by the host culture of an imported, unfamiliar way of life, and immigrant resentment at lack of status and/or cultural recognition, sometimes leading to a siege mentality. They may discuss that, especially in early twentieth century America, there was an expectation of assimilation.</p> <p>Answers on <i>Call it Sleep</i> are likely to touch on all these issues while also demonstrating the poverty of many of the immigrants and the struggles they experience in their new country. However, they may go on to make it clear that David's father is a strikingly difficult man, and more than capable of creating problems for himself at work quite aside from his immigrant status. 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, will not struggle at all to find a foothold in the United States. However, responses are likely to show this does not amount to assimilation, and especially after 9/11 there are growing reservations on both sides which lead to Changez' return to Pakistan, and to his hardening political attitudes which, if not extremist, are no longer pro-American. Good answers will draw detailed comparisons with one or more of the other prescribed texts for the topic. Upton Sinclair's <i>The Jungle</i> was so attached to political causes surrounding the exploitation of immigrants that it was considered, on its first appearance, little more than socialist propaganda.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors: Comparative Essay.</p>	30

APPENDIX 1

Assessment Objective weightings for this component are given as percentages.

Assessment Objectives Grid

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

Summary of updates

Date	Version	Change
November 2019	2	A contents page has been added to both components in this qualification, for easier navigation around each paper.
September 2020	2.1	Updated copyright acknowledgements.
November 2024	2.2	Rubrics amended to align with accessibility principles.