



Oxford Cambridge and RSA

A Level English Literature

H472/02 Comparative and contextual study

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 50% and 100% deadlines. If you experience problems, you must contact your Team Leader (Supervisor) without delay.
4. If you are in any doubt about applying the mark scheme, consult your Team Leader by telephone, by email or via the messaging system.
5. **Crossed Out Responses**
Where a candidate has crossed out a response and provided a clear alternative then the crossed out response is not marked. Where no alternative response has been provided, examiners may give candidates the benefit of the doubt and mark the crossed out response where legible.

Rubric Error Responses – Optional Questions

Where candidates have a choice of question across a whole paper or a whole section and have provided more answers than required, then all responses are marked and the highest mark allowable within the rubric is given. Enter a mark for each

question answered into RM assessor, which will select the highest mark from those awarded. (*The underlying assumption is that the candidate has penalised themselves by attempting more questions than necessary in the time allowed.*)

Longer Answer Questions (requiring a developed response)

















Where candidates have provided two (or more) responses to a medium or high tariff question which only required a single (developed) response and not crossed out the first response, then only the first response should be marked. Examiners will need to apply professional judgement as to whether the second (or a subsequent) response is a 'new start' or simply a poorly expressed continuation of the first response.

6. Always check the pages (and additional objects if present) at the end of the response in case any answers have been continued there. If the candidate has continued an answer there then add a tick to confirm that the work has been seen.
7. Award No Response (NR) if:
 - there is nothing written in the answer spaceAward Zero '0' if:
 - anything is written in the answer space and is not worthy of credit (this includes text and symbols).Team Leaders must confirm the correct use of the NR button with their markers before live marking commences and should check this when reviewing scripts.
8. The RM Assessor **comments box** is used by your team leader to explain the marking of the practice responses. Please refer to these comments when checking your practice responses. **Do not use the comments box for any other reason.** If you have any questions or comments for your team leader, use the phone, the 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
	Blank Page – this annotation must be used on all blank pages within an answer booklet (structured or unstructured) and on each page of an additional object where there is no candidate response.
	Positive Recognition
	Assessment Objective 1
	Assessment Objective 2
	Assessment Objective 3
	Assessment Objective 4
	Assessment Objective 5
	Attempted or insecure
	Analysis
	Detailed
	Effect
	Expression
	Link
	Answering the question
	View
	Relevant but broad, general or implicit

12.

Awarding Marks

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

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

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

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

Rubric Infringement

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

- only answering one question
- answering two close reading questions or two comparative essay questions, rather than one of each
- answering more than two questions.

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 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 credit.

Question	Guidance	Marks
1	<p>Write a critical appreciation of this 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.</p> <p>AO2, Analyse ways in which meanings are shaped in literary texts. Answers will also be assessed for AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Answers are likely to note that the passage is written in the third person but that the point of view throughout is that of the central character March. They may suggest that his relaxed and observant nature provides an opportunity for the writer to offer a detailed description of Greenwich Village in the late 19th century. Although March finds ‘a lingering quality of pure Americanism’ in the area, candidates may note that the scene seems anything but pure, crowded as it is with a mixture of people and features from many parts of Europe, and are likely to introduce contextual discussion concerning the importance of immigration. Answers may show how immigrants from Ireland and Germany seem to have given way in this area to new arrivals from Italy, ‘swarthy’ and ‘strange’ but appealing to March. The constant activity at the docks, including the arrival of a French steamer, is likely to suggest that America represents prosperity and opportunity to these new arrivals. This positive and exciting energy is likely to be contrasted with March’s reflection that the poor are always drawn to the ‘worst streets’, seemingly fond of them; ironically, the boy who speaks at the end of the passage has a shrewder insight, pointing out that corruption in the city’s finances causes the worst suffering among the poor, and they live in squalor from necessity, not choice. Candidates are likely to relate the sense of opportunity and wealth – and also corruption – to texts like <i>The Great Gatsby</i>; the struggles of the poor may suggest links to <i>The Grapes of Wrath</i> or <i>Sister Carrie</i>.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates’ answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. 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> ‘American literature often depicts tension between social classes.’ 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.</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</p> <p>Answers to this question are likely to identify Tom and Daisy Buchanan as the most privileged characters in the novel, combining wealth with a well-defined social position which comes from their ‘old money’. They are likely to show that Gatsby’s humble origins ultimately create an insurmountable barrier between him and Daisy, despite his efforts to amass a fortune and all its accoutrements in his pursuit of her; they may quote Tom’s sneering description of him as ‘Mr Nobody from Nowhere’. Candidates are likely to explain that Gatsby is hampered not only by his lack of connections but also by the dubious methods he uses to make his money; they may suggest that polite society will ultimately distance itself from such a shady character even while it is happy to party at his expense. Answers are also likely to include discussion of George and Myrtle Wilson as characters from lower down the social scale, possibly noting Myrtle’s dissatisfaction with her husband and desire for self-improvement. Wilson’s struggles with poverty are likely to feature, providing further opportunities for candidates to consider the relationship between social class and wealth. They may also identify Wilson with the ‘ash-gray men’ who ‘move dimly’ through the valley of ashes, scraping a living from this nightmare landscape, and are likely to argue that social difference has an important part to play in the tragic events of the novel. Comparison may be made with other texts where social class plays an important part, such as <i>The Age of Innocence</i>.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates’ answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. 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> ‘American literature often seeks to change the world for the better.’ By comparing <i>The Grapes of Wrath</i> with at least one other text prescribed for this topic, discuss how far you agree with this view.</p> <p>For the essay questions, the dominant assessment objective is 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 to this question are likely to show how Steinbeck describes a community devastated by economic and environmental disaster, thus presenting a pressing need for change. They may suggest that, in the world of the novel, the Okies are largely left to struggle unaided, doing what they can with their own resilience and limited resources. Candidates are likely to indicate ways in which the Joad family and others like them are further mistreated and exploited by more powerful interests such as the big corporate farmers in California, who are able to exploit the oversupply of migrant workers. Answers may discuss the novel’s moral and social energy, quoting for example from Chapter 14, where the narrative voice condemns the divisiveness of capitalist interests: ‘For the quality of owning freezes you forever into "I," and cuts you off forever from the "we"’ – candidates may suggest that, in this novel, the group is consistently preferred to the individual. Answers may refer to the strong desire for a better life presented in this and other novels, possibly naming it as the American dream. They may compare Steinbeck’s presentation of collective suffering with the individual suffering and disadvantage of Bigger Thomas in <i>Native Son</i>. Alternatively, they may refer to novels such as <i>The Great Gatsby</i> or <i>The Age of Innocence</i> and show how wealthy and successful characters are still shown as suffering in a world which needs to be changed for the better.</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>'Female characters are often depicted on the sidelines in 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.</p> <p>AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. Answers will also be assessed for AO4, Explore connections across literary texts; AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO5, Explore literary texts informed by different interpretations.</p> <p>In discussion of Steinbeck, candidates may suggest that the desperation of the Joad family makes gender differences a less pressing issue than in other texts they have studied; the Okies are struggling to hold on to their humanity, and have no time to observe traditional gender distinctions. They may also argue that, far from being depicted as on the sidelines, the nurturing instincts of Ma Joad and, later, Rose of Sharon, make them central to the emotional and physical survival of the family. Answers may consider, however, that the individuality of these characters disappears under the pressure of their generic female roles, so that as characters it may be suggested that they remain on the sidelines. Discussion of <i>The Great Gatsby</i> is likely to focus on Daisy, Jordan and Myrtle. Daisy may be seen as an important figure, the focus of Gatsby's dreams, but candidates may suggest that he is inclined to subordinate her to his dream and fails to understand her lack of 'romantic readiness'. Candidates are likely to argue that Daisy's economic dependence on Tom restricts her power to make decisions for herself. Jordan may be seen as a secondary and sidelined figure, exciting much less interest in the narrator than Gatsby himself. Myrtle may be characterised as 'some woman in New York', a disposable female for Tom to pursue. References to other novels may include some to <i>The Portrait of a Lady</i>, which centralises female experience, or <i>Sister Carrie</i>, where a sidelined female comes to occupy centre stage.</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.</p> <p>AO2, Analyse ways in which meanings are shaped in literary texts. Answers will also be assessed for AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Answers are likely to point out the extract is written in first person narrative, and to suggest that the reader is given constant access to the thoughts and feelings of the narrator. Candidates may suggest that the narrator's clarity and precision lend verisimilitude to the description of unlikely events which follows. They may indicate that there is a build-up of suspense in the early stages of the passage where the narrator's precautions of searching her room and locking the door against possible assassins or midnight invaders encourage the reader to expect an unwelcome event. The 'wise measure' of keeping a light burning in the room is another warning feature which develops the atmosphere in the extract. The references to dreams 'light[ing] up dark rooms' and 'laugh[ing] at locksmiths' introduce uncertainty and a possible presence of the supernatural and unconscious which candidates may identify as Gothic qualities. The sense of fear created in the passage is emphasised by the helplessness of the narrator. Answers are likely to analyse the presentation of the 'sooty-black animal' which follows and may suggest that it has vampiric qualities; also that the female figure at the foot of the bed in a 'dark loose dress' may be a human manifestation of the monstrous cat. The mysterious disappearance of the figure through a locked door may suggest magical powers, underlining the Gothic qualities of the episode. Contextual links may be made to texts featuring vampires, such as <i>Dracula</i>, or the presence of magical beasts, such as <i>The Bloody Chamber</i>.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. 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> ‘Gothic writing is characterised by a fascination with death.’ Consider how far you agree with this statement by comparing <i>Dracula</i> with at least one other text prescribed for this topic.</p> <p>For the essay questions, the dominant assessment objective is 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 suggest that much of the attraction of <i>Dracula</i> for the Victorian reading public came from its exploitation of the unknown in a world which felt itself increasingly modern and in control of the forces of nature; they may argue that death and the world of the Undead provide a rich resource in relation to the unknown. They may suggest that the arcane knowledge supplied by Van Helsing is a key to the novel’s sensational appeal, possibly quoting from his insights on the Undead: ‘They cannot die, but must go on age after age adding new victims and multiplying the evils of the world. For all that die from the preying of the Undead become themselves Undead, and prey on their kind. And so the circle goes on ever widening, like as the ripples from a stone thrown in the water...’. Answers may include contextual discussion concerning the Victorian preoccupation with death, suggesting that <i>Dracula</i> feeds into this national obsession. Discussion of <i>Dracula</i> as a novel of sensation is likely to include its qualities as a thriller, where suspense is driven by the risk of death, or – worse – of vampirism. Links are likely to be made to other novels which feature figures who, like Count Dracula, combine the states of living and dying, such as Mary Shelley’s <i>Frankenstein</i>, where the Creature is fashioned from re-animated corpses, or Toni Morrison’s <i>Beloved</i>, where the past is re-animated when Sethe’s dead two-year-old daughter seems to follow her up from the slave-states.</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>	

Question		Guidance	Marks
4	(b)	<p>Angela Carter: <i>The Bloody Chamber and Other Stories</i> ‘Gothic writing must always have the power to shock.’ By comparing <i>The Bloody Chamber and Other Stories</i> with at least one other text prescribed for this topic, discuss how far you agree with this view.</p> <p>For the essay questions, the dominant assessment objective is 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 suggest that the stories in <i>The Bloody Chamber</i> subvert the reader’s expectations in a number of ways, leading to an element of shock. They may argue that in a story based on a fairy tale there is an expectation of male dominance and heroism which is often challenged by Angela Carter: for example, in the collection’s title-story, ‘The Bloody Chamber’, the heroine is rescued not as might be expected by a male hero but by her mother. Answers are likely to point out the stories are at times shocking in terms of context which is both violent and sexually explicit, such as the Count’s violation of the body of the dead Snow Child. They may also suggest that some of the stories, such as ‘The Werewolf’ and ‘Wolf Alice’, shock the reader by showing heartless treatment of the elderly by the young, in order to make way for their own more successful future. Links are likely to be made to other texts which provide shocking material, and are possibly more conventionally Gothic: for example, candidates may draw on the transgressive behaviour of figures such as Dracula. They may also discuss the treatment of more conventionally drawn female figures in Gothic texts such as <i>Frankenstein</i> or <i>The Italian</i>, suggesting that the shock here comes from the mistreatment of the vulnerable and innocent, whereas in <i>The Bloody Chamber and Other Stories</i> the shock is more likely to be found in discovering that youthful female figures can also be self-seeking and brutal.</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>'A common character in Gothic writing is the isolated figure or outsider.' Compare ways in which such figures are presented in at least two texts prescribed for this topic. In your answer you must include discussion of either <i>Dracula</i> and/or <i>The Bloody Chamber and Other Stories</i>.</p> <p>For the essay questions, the dominant assessment objective is 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 <i>Dracula</i> are likely to argue that Count Dracula himself fills the role of the isolated figure or outsider in this text, suggesting that his foreign pedigree as well as his mysterious credentials provide a threat for the hearty English heroes and heroines of the novel. They may quote from Jonathan Harker's early encounter with him, showing how Dracula's charm and gracious manners do not hide his sinister purposes for long. Candidates may discuss the ambivalent presence of Dracula as a kind of anti-hero. In <i>The Bloody Chamber and Other Stories</i> answers are likely to identify a number of figures as isolated or outsiders, such as the French Marquis in 'The Bloody Chamber' (based on the story of Bluebeard), and the Beast in 'The Courtship of Mr Lyon' and 'The Tiger's Bride' (both based on <i>Beauty and the Beast</i>). They may show how the Marquis is an irredeemable villain who receives his punishment at the hands of the heroine's mother, but that the isolation of the Beast is resolved by love in the traditional fairy tale manner. Answers may also identify figures who are isolated by choice in their independence, such as the girl in 'The Werewolf'. Links may be made to other texts featuring conventional villains such as Schedoni in <i>The Italian</i>, or more complex figures such as Victor Frankenstein. Candidates who choose to discuss <i>The Picture of Dorian Gray</i> may find a number of characters who can be described as outsiders, but are likely to focus chiefly on Lord Henry and on Dorian himself, who becomes increasingly isolated as the story progresses.</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.</p> <p>AO2, Analyse ways in which meanings are shaped in literary texts. Answers will also be assessed for AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Answers are likely to note that the extract is written in the third person but that events are seen from the point of view of Garraty, one of the 'Walkers'. They may suggest that the 1970s setting with references to cotton candy and John Travolta feels quite familiar and ordinary in a way which intensifies the shock of the violent game being played out. Answers are likely to comment on the presentation of 'Crowd', a frightening concept which has power but no real control; they may point out that the omission of the definite article emphasises the nature of Crowd as a single entity. Candidates may show how the details of Garraty's mental and physical responses to the scene help to create a sense of impending disaster. The personification of the town as 'gorged and glutted' and the description Crowd in 'the gigantic throes of its labor' may feature as examples of the horror which is building in the passage; the presence of the Major, 'ramrod stiff' and oblivious to the crowd, may seem to underline the fact that there is no escape for the boys. Descriptions of the crowd as an important factor in the situation may be linked to other dystopian texts where ordinary people are controlled or manipulated by the state, such as <i>Nineteen Eighty-Four</i>. The cheering of the Walkers themselves, committed to what they are doing despite their victimhood, may be compared with Winston's eventual love for Big Brother. Garraty may be linked to other victims in dystopian societies such as Offred in <i>The Handmaid's Tale</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
6	(a)	<p>George Orwell: <i>Nineteen Eighty-Four</i> ‘Dystopian writing is usually deeply pessimistic.’ By comparing <i>Nineteen Eighty-Four</i> with at least one other text prescribed for this topic, discuss how far you agree with this view. 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 are likely to suggest that all dystopian writing is by its very nature pessimistic. They may suggest that the dark vision of <i>Nineteen Eighty-Four</i> is best expressed through the idea that ‘if you want a vision of the future, imagine a boot stamping on a human face – forever’. The novel’s pessimism may be illustrated by Winston’s lowest moment (‘Do it to Julia’), which shows how anyone can be pressurised to betray another to the Party, even the person they love; answers may also reference Orwell’s depiction of the betrayal of parents by their children. They may also suggest that the novel undermines any individual attempt to resist the Party by showing how history is simply rewritten to erase such attempts. Candidates are likely to suggest that the novel is grounded in its time, and may argue that Orwell is offering a deeply pessimistic view of the totalitarian state developed from his impressions of Nazism and, more particularly, Stalinism. Candidates may develop their arguments to show how dystopian writing is not necessarily entirely pessimistic and can in some cases offer grounds for hope: for example, they may argue that the birth of a baby at the end of <i>The Children of Men</i> is an optimistic image, and that novels like <i>The Handmaid’s Tale</i> and <i>Fahrenheit 451</i> depict groups who are rebelling against oppressive regimes and thus embodying a spirit of resistance and optimism. They may also find the ending of <i>The Road</i> unexpectedly optimistic.</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> 'Dystopian writing often features the misuse of power.' 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.</p> <p>AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. Answers will also be assessed for AO4, Explore connections across literary texts; AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO5, Explore literary texts informed by different interpretations.</p> <p>Answers are likely to suggest that the ruling authorities in <i>The Handmaid's Tale</i> are clearly corrupt and guilty of misusing their powers. They may argue that the regime most closely resembles a fascist state where religious views are adopted and exploited in order to control weaker members of society. They may discuss the novel as a product of second wave feminism and argue that the values of the regime are clearly misogynistic. However, they may note that the treatment of women is inconsistent, and that while under-privileged women such as Offred are slaves of the regime, more fortunate women such as Serena Joy, the Commander's wife, are part of the ruling system and are beneficiaries of its injustices. Candidates may argue that the religious values advanced by the state are not piously held, but in fact are exploited to reinforce the powers and advantages of the men who are in control, who venerate their own wives but freely abuse other women in the system. Answers may argue that, as in <i>Nineteen Eighty-Four</i>, the regime has control of the recording and transmitting of history, and that its propagation of misinformation is another abuse of power. Links may be made to other novels such as <i>The Children of Men</i>, where those in power ensure their own relative comfort and luxury in a world of scarce resources, and <i>Brave New World</i>, where genetically engineered citizens are indoctrinated to accept their social roles happily and without complaint.</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>	

Question		Guidance	Marks
6	(c)	<p>'The imagined settings of dystopian writing reflect the social and historical contexts in which they were written.' 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.</p> <p>AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. Answers will also be assessed for AO4, Explore connections across literary texts; AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO5, Explore literary texts informed by different interpretations.</p> <p>Those answering on <i>Nineteen Eighty-Four</i> are likely to suggest that Oceania in the novel represents Stalin's Russia from the late 1930s until his death; they may also offer Nazism as a context. They may also point out that George Orwell offers a commentary on the use of television and electronic surveillance, scarcely available to the writer in the 1940s, so in that sense the novel can be said to offer a prophetic vision of oppressive political rule. Margaret Atwood is likely to be discussed as a writer of second-wave feminist fiction, and <i>The Handmaid's Tale</i> may be discussed as a fantasy deriving from the difficulties of women in a misogynistic late twentieth century society. Candidates may also suggest that, in her discussion of a society apparently controlled by strong Biblical beliefs, Atwood was anticipating the rise of fundamentalist rule in various parts of the world, and therefore like Orwell offers some prophetic insight in her work. Links may be made to J G Ballard's <i>The Drowned World</i> which, although written in the 1960s, anticipates the problems of climate change and depicts a post-apocalyptic world; candidate may also reference <i>The Time Machine</i>, where Wells shows how a Victorian view that life is improving is compromised by the sense of threat and deterioration, or <i>Fahrenheit 451</i>, in which Ray Bradbury depicts a society which is dominated by 1950s consumerism, and where rebellious individuals have to be prevented from reading books and from pursuing the serious ideas they find written down.</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 this passage, relating your discussion to your reading concerning Women in Literature.</p> <p>For the close reading questions, the dominant assessment objective is AO2.</p> <p>AO2, Analyse ways in which meanings are shaped in literary texts. Answers will also be assessed for AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Answers are likely to point out that the Pontellier marriage is at the centre of the extract, and may suggest that Mr Pontellier is apparently the dominant partner, prepared to offer courtesy as long as he receives a ‘tacit submissiveness’ from his wife. The tension between them comes from different views of her ‘duties as a wife’; answers are likely to involve some discussion of gender roles, and particularly of men’s expectations of women. Candidates are likely to focus on Mr Pontellier’s apparently biased suspicion that his wife is growing ‘unbalanced mentally’. They may pick up on the contrast between the suggestions that ‘she was not herself’ and that ‘she was becoming herself’ – Mr Pontellier wishes her to remain clothed in the ‘fictitious self’ of which he approves, but she is refusing to do so. They may consider Edna’s artistic activities to be somewhat self-indulgent or diversionary, since hours are occupied in enabling her to paint ‘without accomplishing anything’; they may also note that her pursuit of her own interests is dependent on her privileged position in a prosperous household where domestic responsibilities can be passed off to servants. Answers are likely to show that the extract involves some use of dialogue and some straightforward narrative of events but also, in the final paragraph, a more intense description of Edna’s feelings expressed through description of the landscape. Candidates may make links to depictions of conventional marriages in texts such as <i>Mrs Dalloway</i>, or relate Edna’s attempts at self-discovery to Esther in <i>The Bell Jar</i> or Jane in <i>Jane Eyre</i>.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates’ answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. 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> ‘Female characters in literature often dominate in home and family life.’ 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.</p> <p>AO3, Demonstrate understanding of the significance and influence of contexts in which literary texts are written and received.</p> <p>Answers will also be assessed for AO4, Explore connections across literary texts; AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO5, Explore literary texts informed by different interpretations.</p> <p>Answers are likely to argue that, historically, men were the dominant force in public life in the nineteenth century; however, they may claim that women had a greater degree of power in home and family life. At the novel’s opening, Mrs Dashwood and her children suffer a severe economic blow on the death of her husband, since John Dashwood, his son from his first marriage, inherits the family estate. Candidates are likely to show that it is Fanny Dashwood who prevents her husband from providing for his father’s family as he had promised, showing how a female character in this case controls the outcomes of domestic arrangements. Answers are likely to show variation in empowerment among female characters: Elinor and Marianne and their mother have little power; Lucy Steele gains influence through being manipulative and controlling in her relationships; Mrs Ferrars, who has money, exercises considerable power over her sons. Candidates may argue that women usually control from a position of strength, such as Fanny’s influence over her husband and Mrs Ferrars’ firm hold on the purse strings. However, they may discuss the irony whereby the powerful Mrs Ferrars disinherits her first son for remaining engaged to Lucy Steele, but is finally prepared to welcome Lucy into the family as the wife of her second son, Robert – confirming that Lucy is something of an opportunist. Links may be made to other novels where female characters seek a degree of power or autonomy domestically, such as <i>Jane Eyre</i> or <i>Their Eyes Were Watching God</i>.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates’ answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. 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> ‘Capturing the woman’s viewpoint often means telling the story in a completely new way.’ By comparing <i>Mrs Dalloway</i> with at least one other text prescribed for this topic, discuss how far you agree with this view.</p> <p>For the essay questions, the dominant assessment objective is 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 are likely to focus on the importance of viewpoint to this novel, and to show how Woolf abandons the novel’s traditional authorial voice in favour of giving characters their own voices by means of frequently shifting the viewpoint. They may show how Clarissa Dalloway is the novel’s central figure, but that many others contribute to the composite picture of one day in London. They may argue that not only does the novel’s centre of consciousness shift; so does the time scheme, often moving from the novel’s present time to characters’ memories, chiefly Clarissa’s of Bourton and Septimus’s of the battlefields of WWI. Answers may quote Woolf’s own discussion of ‘dig[ging] out beautiful caves behind my characters...The idea is that the caves shall interconnect and each comes to daylight at the present moment’. Candidates may point out that Woolf was one of a group of Modernist writers (also including James Joyce and Katherine Mansfield) experimenting with form, and may suggest that the time of writing was especially important in establishing this new way of storytelling. They may also suggest, however, that free indirect discourse is a helpful way of allowing a rather uncertain female character like Clarissa, aware of her own fragility and the precariousness of human experience, to take centre stage. Answers may compare <i>Mrs Dalloway</i> with novels which have a more dominant authorial voice, such as <i>Tess of the D’Urbervilles</i>, or which give the narrative to the central female character, such as <i>Jane Eyre</i>.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates’ answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. This guidance should be used in conjunction with the Level Descriptors: Comparative Essay.</p>	30

Question		Guidance	Marks
8	(c)	<p>'Female characters in literature are often depicted as victims.' 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.</p> <p>AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. Answers will also be assessed for AO4, Explore connections across literary texts; AO1: Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO5, Explore literary texts informed by different interpretations.</p> <p>Answers on Austen are likely to focus on the helplessness of the sisters Elinor and Marianne in shaping their own futures. They may point out that women of limited income have very few choices in the society depicted, and that Elinor and Marianne are frequently placed in a position where they can only wait to find out what their fate will be. Candidates may suggest that men can be victims in this society too: for example, Henry Dashwood is helpless to secure the future of his wife and daughters after his death; Edward's sense of honour requires him to remain loyal to Lucy Steele; Willoughby's financial position means that he has to marry money. Answers may also argue that more prosperous women, such as Mrs Ferrars, are never placed in a position of victimhood. Answers on <i>Mrs Dalloway</i> are likely to suggest that Clarissa is leading a privileged and comfortable life, and in no way seems to suffer in the way that Septimus does, for example. However, Clarissa's disappointments and the limitations in her life may lead candidates to argue that she is, indeed, a victim: 'It was all over for her. The sheet was stretched and the bed narrow. She had gone up into the tower alone and left them blackberrying in the sun'. Answers may make links to other novels which feature difficulties with love and marriage, such as <i>The Mill on the Floss</i>, or where women struggle to find a life that will suit them, such as <i>Their Eyes Were Watching God</i>.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. 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 this passage, relating your discussion to your reading concerning the Immigrant Experience.</p> <p>For the close reading questions, the dominant assessment objective is AO2.</p> <p>AO2, Analyse ways in which meanings are shaped in literary texts. Answers will also be assessed for AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Candidates are likely to point out that the passage has a first person narrator who is a boy of 13 years old. Answers may suggest that the passage is based on a vivid memory of significant experience in the boy's life – his arrival from Europe to his new home in America. They may analyse the description of New York Bay and show how the senses are engaged and the sounds and sights of the arrival are recreated with great detail. They may suggest that the size of the New York buildings emphasises the narrator's feelings of being 'small, frightened, cowed' and that the chill of the New World is presented as both literal and figurative. Answers may suggest that the passengers' desperation to chase after the oranges which roll over the deck, and the small stature of the children, show that life has been hard for these families in Europe; the bustling port, although intimidating in its sights and sounds, represents economic activity and the potential for a better life in a prosperous country. The children's different responses to their father, already living in America and separated from them for eight years, are telling: the eldest is overcome with emotion, having missed him; the middle child – the narrator – is ambivalent, having only limited recollections; to the youngest, he is a stranger, and she is excited to find out which of the many men on shore is her father. Candidates are likely to make links to other texts where children are uprooted and taken to a new land, such as <i>The Secret River</i> and <i>Call it Sleep</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
10	(a)	<p>Henry Roth: <i>Call it Sleep</i> 'In the literature of immigration, younger immigrants accept change more readily than older ones.' By comparing <i>Call it Sleep</i> with at least one other text prescribed for this topic, discuss how far you agree with this view.</p> <p>For the essay questions, the dominant assessment objective is 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 are likely to show how the different generations of the family in <i>Call it Sleep</i> are presented, and in particular may choose to contrast David's experience of settling in New York with that of his father, Albert. Candidates may show how David is naturally curious about his surroundings and willing to adapt to them, making friends with local children and exploring his new environment but also attending the <i>cheder</i> and flourishing in his study of Hebrew. Answers may suggest that David's interest and imagination are mainly consumed by the New World in which he is living. Albert, by contrast, adapts poorly, struggling to fit in to the community and sustain a working life to support his family; his life is focused much more on the past and his suspicions of his wife's infidelity. Answers may show how David in some ways fuses his family's Jewish traditions with his new American experiences in the climactic scene where he receives a shock from the live trolley-car rail which has become associated in his mind with the hot coal held to Isaiah's lips by an angel. Candidates may also discuss other characters such as the rabbi, a member of the older generation whose role is to keep the traditional Jewish faith alive in the minds of his pupils, and David's friends who, like him, are readier to mix and learn to become part of a new community. Links may be made to other texts which contrast the responses of different generations, such as Updike's <i>Terrorist</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: Comparative Essay.</p>	30

Question		Guidance	Marks
10	(b)	<p><i>The Reluctant Fundamentalist</i>: Mohsin Hamid</p> <p>'In the literature of immigration, heroism is hard to find.' 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.</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 may see Changez as heroic in clinging to his birth-culture, in bridging the cultural divide between East and West and (possibly) as a high-flying Ivy League student and a successful performer in American high finance, defeating casual racism and succeeding on the back of his own transcendent merit. What may seem less heroic are his flawed relationship with Erica, who never finds him a good enough replacement for Chris, and his troubled existence in America, both professionally and personally, following 9/11. Answers may suggest that his attempts to offer an explanation of his Pakistani origins to a Western audience make it hard for him to function as a hero in either culture. The voice of the novel, too, courteous but arguably a little distant, is not obviously heroic. Changez's 'monologue' doesn't give full access to the other people in his story, and answers may argue that he usually offers his insights with some kind of spin. Candidates will need a reasonable working definition of 'heroism' and/or 'the heroic' (Changez's name, after all, comes from a heroic martial tradition), but they don't need to define their terms explicitly. Good answers will draw comparisons with one or more texts prescribed for the topic. For example in Timothy Mo's <i>Sour Sweet</i>, Chen conducts an heroic and initially effective attempt to make a new life in Britain, but his efforts and then his life are swallowed up when he becomes involved with Chinese gangsters operating in London.</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>'Immigrants in literature often feel compelled to re-discover their roots.' 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.</p> <p>AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. Answers will also be assessed for AO4, Explore connections across literary texts; AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO5, Explore literary texts informed by different interpretations.</p> <p>Discussion of <i>Call it Sleep</i> is likely to focus on the characters' different attitudes to the past. Answers are likely to suggest that Albert is attached to the recent past in a way which is debilitating and destructive, making it very hard for his family to create a new life in New York. They may focus on Genya as an example of a character who tries to leave the past behind her, but whose attachment – represented by the picture of the cornfield – cannot be entirely severed. David's attendance at the <i>cheder</i> demonstrates the family's loyalty to its religious traditions; David's childish curiosity about everything he encounters and his attempts to make sense of his life as a whole lead to the novel's crisis. Discussion of <i>The Reluctant Fundamentalist</i> may compare the young Changez, with his Ivy League education and western dress and lifestyle, with the older Changez who narrates the story, and who has become much closer to his Pakistani roots. Candidates may discuss the apparent distance between Changez and his family as he develops his attachments to his work and his relationship with Erica, and show how his disillusion with the new life, partly as a result of the events of 9/11, encourages him to feel closer to his roots. Answers may show how attachment to the past is especially important to some first generation immigrants, such as Sal Thornhill in <i>The Secret River</i>, and how rediscovery of his father's roots has a profound effect on Ahmad in <i>Terrorist</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: 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%