OCR | A-LEVEL ENGLISH LITERATURE | H472/02

Comparative and contextual study

June 2024 exam series

MARK SCHEME

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GCE

English Literature

H472/02: Comparative and contextual study

A Level

Mark Scheme for June 2024

Oxford Cambridge and RSA Examinations

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This mark scheme is published as an aid to teachers and students, to indicate the requirements of the examination. It shows the basis on which marks were awarded by examiners. It does not indicate the details of the discussions which took place at an examiners' meeting before marking commenced.

All examiners are instructed that alternative correct answers and unexpected approaches in candidates' scripts must be given marks that fairly reflect the relevant knowledge and skills demonstrated.

Mark schemes should be read in conjunction with the published question papers and the report on the examination.

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MARKING INSTRUCTIONS
PREPARATION FOR MARKING
RM ASSESSOR

1. Make sure that you have accessed and completed the relevant training packages for on-screen marking: *RM Assessor Assessor Online Training*; *OCR Essential Guide to Marking*.

2. Make sure that you have read and understood the mark scheme and the question paper for this unit. These are posted on the RM Cambridge Assessment Support Portal http://www.rm.com/support/ca

3. Log-in to RM Assessor and mark the **required number** of practice responses ("scripts") and the **number of required** standardisation responses.

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

MARKING

1. Mark strictly to the mark scheme.

2. Marks awarded must relate directly to the marking criteria.

3. The schedule of dates is very important. It is essential that you meet the RM Assessor 50% and 100% (traditional 40% Batch 1 and 100% Batch 2) deadlines. If you experience problems, you must contact your Team Leader (Supervisor) without delay.

4. If you are in any doubt about applying the mark scheme, consult your Team Leader by telephone or the RM Assessor messaging system, or by email.

5. **Crossed Out Responses**

Where a candidate has crossed out a response and provided a clear alternative then the crossed out response is not marked. Where no alternative response has been provided, examiners may give candidates the benefit of the doubt and mark the crossed out response where legible.

Rubric Error Responses – Optional Questions

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

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Multiple Choice Question Responses

When a multiple choice question has only a single, correct response and a candidate provides two responses (even if one of these responses is correct), then no mark should be awarded (as it is not possible to determine which was the first response selected by the candidate).
When a question requires candidates to select more than one option/multiple options, then local marking arrangements need to ensure consistency of approach.

Contradictory Responses

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

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

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

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

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

Longer Answer Questions (requiring a developed response)

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

6. Always check the pages (and additional objects if present) at the end of the response in case any answers have been continued there. If the candidate has continued an answer there, then add a tick to confirm that the work has been seen.

7. Award No Response (NR) if:
   - there is nothing written in the answer space

Award Zero '0' if:

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

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

8. The RM Assessor **comments box** is used by your team leader to explain the marking of the practice responses. Please refer to these comments when checking your practice responses. **Do not use the comments box for any other reason.**
   If you have any questions or comments for your team leader, use the phone, the RM Assessor messaging system, or e-mail.

9. Assistant Examiners will send a brief report on the performance of candidates to their Team Leader (Supervisor) via email by the end of the marking period. The report should contain notes on particular strengths displayed as well as common errors or weaknesses. Constructive criticism of the question paper/mark scheme is also appreciated.

10. For answers marked by levels of response:
    a. **To determine the level** – start at the highest level and work down until you reach the level that matches the answer
    b. To determine the mark within the level, consider the following

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*

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11. **Annotations**

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

12. **Subject Specific Marking Instructions**

Awarding Marks

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

(i) Each question is worth 30 marks.

(ii) For each answer, award a single overall mark out of 30, following this procedure:

- refer to the question-specific Guidance for likely indicative content
- using the level descriptors for the appropriate section, make a holistic judgement to locate the answer in the appropriate level descriptor: how well does the candidate address the question? Use the 'best fit' method, as in point 10 above
- place the answer precisely within the level, considering the relevant AOs
- bearing in mind the weighting of the AOs, adjust the answer within the level and award the appropriate mark out of 30.

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

(iii) When the complete script has been marked:

- if necessary, follow the instructions concerning rubric infringements
- add together the marks for the two answers, to arrive at the total mark for the script.

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

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

If a candidate has written three or more answers, mark all answers and award the highest mark achieved in each Section of the paper.

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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%)	• 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%)	• 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%)	• 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%)	• 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%)	• 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%)	• 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.

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Level 4: 16–20 marks

AO2 (75%)	• 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%)	• 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%)	• 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%)	• 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%)	• 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%)	• 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%)	• 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%)	• 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%)	• 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.

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Level 1: 1–5 marks

AO2 (75%)	• 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%)	• 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%)	• 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.

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Level Descriptors: Comparative Essay

AO3 is the dominant assessment objective for this section. The weightings for the Assessment Objectives in this question are:
AO3 – 50%
AO4 – 25%
AO1 – 12.5%
AO5 – 12.5%

Level 6: 26–30 marks

AO3 (50%)	• 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%)	• Excellent and consistently detailed comparative analysis of relationships between texts.
AO1 (12.5%)	• 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%)	• Judgement consistently informed by exploration of different interpretations of texts.

Level 5: 21–25 marks

AO3 (50%)	• 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%)	• Good, clear comparative analysis of relationships between texts.
AO1 (12.5%)	• 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%)	• Good level of recognition and exploration of different interpretations of texts.

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Level 4: 16–20 marks

AO3 (50%)	• 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%)	• Competent comparative discussion of relationships between texts.
AO1 (12.5%)	• 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%)	• Answer informed by some reference to different interpretations of texts.

Level 3: 11–15 marks

AO3 (50%)	• 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%)	• Some attempt to develop comparative discussion of relationships between texts.
AO1 (12.5%)	• 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%)	• Some awareness of different interpretations of texts.

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Level 2: 6–10 marks

AO3 (50%)	• 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%)	• Limited attempt to develop comparative discussion of relationships between texts.
AO1 (12.5%)	• 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%)	• Limited awareness of different interpretations of the text.

Level 1: 1–5 marks

AO3 (50%)	• 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%)	• Very little or no relevant comparative discussion of relationships between texts.
AO1 (12.5%)	• 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%)	• Very little or no awareness of different interpretations of the text.

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

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American Literature 1880–1940

Question			Guidance	Marks
1			**Write a critical appreciation of this passage, relating your discussion to your reading of American Literature 1880–1940**. 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 note that the passage is written in the third person but given from Halloran's point of view. They may suggest that the two couples are compared throughout: the McCorkerys are successful, lively and popular, and the Hallorans are poor, unhappy and resentful. They may describe Lacey as uptight and angry, radiating disapproval of Rosie McCorkery ('that woman'), perhaps on moral grounds; Lacey dresses in unglamorous attire and prepares basic and unappealing food for her husband. The McCorkerys, by contrast, eat well and enjoy life; Rosie McCorkery is good-natured, well-dressed and attractive. Halloran in his turn neglects and despises his wife, blaming her for his own failure. Answers may comment on his loss of work seven years earlier, apparently on account of the depression, but may register the fact that McCorkery thrives and can treat his supporters generously despite problems in the economy. They may suggest that the depression was an excuse for firing Halloran, or that McCorkery's success owes something to corrupt city politics. Candidates may be aware of the strong Irish American presence in New York at this time, and may place the couples as part of this community. Answers are likely to contextualise the passage by referencing the depression, and by discussion of the American dream with its emphasis on personal success. Links may be made to texts which engage with these ideas, such as *The Great Gatsby* and *Sister Carrie*. 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).**	**30**

Question			Guidance	Marks
2	(a)		**F Scott Fitzgerald: *The Great Gatsby*** 'American literature shows us that the most attractive characters are also the most dangerous.' By comparing *The Great Gatsby* 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**. 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. Answers to this question are likely to identify 'the most attractive characters' in *The Great Gatsby* as Gatsby himself and Daisy; however, other selections can be credited if they are adequately supported. Discussion of Daisy is likely to focus on the way Gatsby idolises her as the centre of his Romantic vision. Answers may suggest Daisy's attractiveness to Gatsby and to Tom leads directly to the 'holocaust' at the novel's conclusion, and that the 'dangerous' Daisy then returns to Tom so that they can 'retreat back into their money or their vast carelessness…, and let other people clean up the mess they had made'. Discussion of Gatsby is likely to be more ambiguous and to draw on the conflicting notions about him which are offered by Nick Carraway, that he 'represented everything for which I have an unaffected scorn', but that ultimately he was 'worth the whole damn bunch put together'. Gatsby's danger is again expressed, like Daisy's, in the deaths of the Wilsons at the end of the novel; answers may suggest, however, that he also provides inspiration suggested by his unswerving belief in 'the green light, the orgastic future that year by year recedes before us.' Contextual discussion is likely to invoke the American dream and to focus on the Jazz Age, suggesting that the devastating attractiveness of Gatsby and Daisy is tied up with their wealth. Links may be made to other texts with striking central figures such as *The Adventures of Huckleberry Finn* or *The Age of Innocence.* 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.**	**30**

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Question			Guidance	Marks
2	(b)		***John Steinbeck: The Grapes of Wrath*** 'American literature suggests that equality will always be a distant dream.' By comparing *The Grapes of Wrath* 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**. 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. Answers on *The Grapes of Wrath* are likely to focus on the inequality in American society which was exacerbated at this time by the dual challenges of the Great Depression and the Dust Bowl. They may quote Steinbeck's own comment that he wished to 'put a tag of shame on the greedy bastards who are responsible for this [the Great Depression and its effects]'. They may focus on Jim Casy's developing vocation to stand up for the downtrodden people he represents in a novel which targets the wealthy and powerful and champions the poor and weak. Candidates are likely to discuss the undeserved suffering of the Joads and others like them, and to demonstrate that their desire for equal – or at least fair – treatment is very modest and reasonable, and that they are prepared to go to enormous lengths simply to be allowed to earn a living. Contextual discussion may include references to the Declaration of Independence with its stirring opening, 'We hold these truths to be self-evident, that all men are created equal…'. Some answers may refer to the controversy surrounding the novel at its publication, referring to attacks on Steinbeck from individuals and groups such as the Associated Farmers of California who were displeased with the book's depiction of California farmers' attitudes and conduct toward the migrants, and who labelled the novel 'communist propaganda'. Links may be made to other novels which depict struggles with poverty, such as *My Ántonia*, or where there is a gulf between the haves and have-nots, such as *Native Son*. 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.**	30

Question			Guidance	Marks
2	**(c)**		‘American literature shows us characters who need something to believe in.’ 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*. 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. Answers on Fitzgerald are likely to focus on Gatsby and his belief in his vision of Daisy, possibly quoting ‘that when he kissed this girl, and forever wed his unutterable visions to her perishable breath, his mind would never romp again like the mind of God.’ Gatsby’s vision never deserts him, so that when Nick tells him that you can’t repeat the past, he answers with incredulity ‘Why of course you can!’ Gatsby’s belief is essentially Romantic and particular to him, but can be aligned with ideas about the American dream including a requirement for material success, which Gatsby views as a prerequisite for rekindling this defining relationship. Answers may suggest that Nick ends the novel partly disillusioned, but also partly still believing in Gatsby’s visionary qualities. Answers on Steinbeck are likely to place notions of belief in a more political arena, suggesting that the Joads and the other thousands of Okies need to believe that they deserve a home and a living, and that they should be treated with dignity and respect. Candidates may quote from Jim Casy’s speeches where he draws on his preaching tradition: ‘…when they’re all workin’ together, not one fella for another fella, but one fella kind of harnessed to the whole shebang – that’s right, that’s holy.’ Contextual discussion may draw on the ideals of the Founding Fathers in establishing the Republic. Links may be made to other texts which feature belief in a person (*My Ántonia*) or a system (*The Age of Innocence*). 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.**	**30**

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The Gothic

Question			Guidance	Marks
3			**Write a critical appreciation of this passage, relating your discussion to your reading of the Gothic.** 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 to this question are likely to point out that it is written in the first person from the point of view of an observer who seems relatively detached from events. The narrator seems to be an educated and reasonable man offering an account of someone who has lived through emotional and physical extremes, a narrative approach which is common in the Gothic. Answers may point out that the European setting of the tale is likewise characteristic of the genre, for example in Ann Radcliffe's *The Mysteries of Udolpho* with its settings in the Pyrenees and Apennines. The youthful murderer also conforms to some characteristics of Gothic fiction, being unusually good-looking and of noble birth. Answers may note that the text includes hints of mysterious and terrible things in his past and that of his family: the fact that the 'wildness of his misfortunes' remains unexplained gives free rein to the reader's imagination. Answers may suggest that the references to 'remorse' and 'phrenzy' in an outdated spelling give a sense that this is a historic scene, popular in Gothic literature. Fears of the 'abyss of eternity' awaiting the guilty man bring in the element of the supernatural. The conclusion of the passage offers its most extreme and lurid material, with the bloody illustration and the mad cackling of the artist. Links may be made to tales incorporating aristocracy and murder, such Angela Carter's *The Bloody Chamber*, or accounts of Christians in peril of damnation, such as Bram Stoker's *Dracula*. 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).**	**30**

Question			Guidance	Marks
4	(a)		**Bram Stoker: *Dracula*** 'Gothic writing explores both the attraction and the fear of taking risks.' Consider how far you agree with this statement by comparing *Dracula* with at least one other text prescribed for this topic. 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. Answers to this question are likely to focus on the young heroes and heroines of *Dracula*, and may suggest that there is a central interest in transgression in the Gothic which leads naturally to risk-taking. Candidates may discuss Lucy Westenra's apparent desire to embrace life and its experiences ('Why can't they let a girl marry three men, or as many as want her, and save all this trouble?'). Her light-hearted remark may be seen as unsuitable in a young Victorian Miss, betraying a desire to take risks which is heavily punished during the novel, ultimately with a stake driven through her heart. Jonathan Harker is drawn to risky sexual behaviour at the hands of Dracula's three female companions, but is also afraid of the voluptuous women ('There was something about them that made me uneasy, some longing and at the same time some deadly fear'). Answers may also consider the physical and spiritual risks taken by the 'crew of light' who are pledged to fight against Dracula. They may suggest that the men's risks, while frightening, seem more attractive than the backseat role assigned to Mina, the one woman; van Helsing says that she is 'too precious' to be exposed to danger, and she has to accept their chivalry although she finds it a 'bitter pill to swallow'. Links may be made to other Gothic figures who are drawn to risk-taking, such as Frankenstein, who takes the remarkable risk of creating life, and Sethe, whose risky attempt to protect Beloved has terrible consequences. 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.**	30

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Question			Guidance	Marks
4	(b)		***Angela Carter: The Bloody Chamber and Other Stories*** 'Gothic writing often depends on the idea of being trapped in a situation from which there seems to be no escape.' By comparing *The Bloody Chamber and Other Stories* 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**. 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. Answers to this question are likely to focus for at least part of their length on the title story of Carter's collection, 'The Bloody Chamber', and to discuss her treatment of the Bluebeard myth. The unnamed female narrator initially welcomes her fate, travelling with her new husband to his castle in 'faery solitude', but by the end of the story she is trapped and in fear for her life; her unlikely escape is achieved through the combined efforts of the blind piano-tuner and her mother. Key imagery dominates the story, emphasising both secrecy and imprisonment; the forbidden key is used to inflict the permanent mark on the girl's forehead. They may also refer to 'The Lady of the House of Love', where the vampire Countess entraps and preys on young men; the unlikely hero of this tale, the bicyclist, does in fact escape but only to join his regiment for France. Answers may also include 'The Erl-King', where the young girl 'loses herself' in the woods and is cared for by the Erl-King until she realises that he plans to turn her into a bird and keep her 'in one of [his] osier cages and mock [her] loss of liberty'. As in the other stories, the victim effects an escape, strangling the Erl-King to obtain freedom for herself and his other victims. Links may be made to other texts which feature entrapment, either literal, as in Ann Radcliffe's *The Italian*, or metaphorical, as in *The Picture of Dorian Gray*. 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.**	**30**

Question			Guidance	Marks
4	**(c)**		'Violence, either implied or explicit, is a key ingredient of Gothic fiction.' 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.* 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. Answers on *Dracula* are likely to include the violent and ritualistic treatment of the undead Lucy, inflicted in the interests of Lucy herself and her victims, so that their souls can be freed from the vampire's curse. Other acts of violence are likely to include the death of Dracula himself at the hands of Harker and Quincey, and Quincey's own death from wounds sustained in his final heroic struggle. Candidates may argue that the moral message of the story offers a pretext for the kind of sensational description enjoyed by lovers of the Gothic. Answers on *The Bloody Chamber and Other Stories* are likely to include discussion of the title story which deals with the gruesome deaths of the former wives of the Marquis and the vivid build-up to his intended execution of the unnamed narrator. They may also discuss 'The Snow Child', with its depiction of the death of the fantasy child followed by her rape, and 'The Werewolf', where the Red Riding Hood figure presents herself as a victim but can be inferred to have brutally killed her own grandmother to hasten her inheritance of the house. In these stories, the depiction and purpose of violence varies, but again its sensational value in the Gothic might be emphasised in answers. Other texts which might appear are *Beloved*, where the development of the whole novel depends on Sethe's killing of her own child, and *Frankenstein*, featuring the Creature's violent acts of revenge in the murders of William, Clerval and Elizabeth. 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.**	**30**

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Dystopia

Question			Guidance	Marks
5			**Write a critical appreciation of this passage, relating your discussion to your reading of dystopian literature.** 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 to this question are likely to point out that is written in the first person from the point of view of Candace. They are likely to discuss the setting, and may point out that the writer develops atmosphere by taking a familiar, everyday scene of a shopping mall which would generally be crowded and noisy but showing it as deserted and decaying. They may notice that Bob refers to it as 'the Facility', and suggest that this name seems surprising and somewhat sinister; the term seems possibly military or medical and introduces a sense of threat. The passage includes lists of familiar brand names and sales slogans such as 'BUY ONE GET ONE FREE' which highlight the ways in which life has changed for these characters, since they are no longer part of a society where things are bought and sold. The passage seems to be suggesting the death of capitalism through these defunct products, and this theme is underlined when Bob explains to Candace that he is a part-owner of the mall; she feels that he still has lessons to learn ('Did he think owning this place still mattered?'). The group's indulgence in candy and children's toys is a brief respite from the challenges of their situation; the atmosphere soon changes when Bob reminds them there are tasks to be done. Links may be made to other texts like *Parable of the Sower* or *The Road* where ordinary people are trying to make the most of a reduced way of life. 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).**	**30**

Question			Guidance	Marks
6	(a)		***George Orwell*: *Nineteen Eighty-Four*** 'Dystopian writing often points the way to a better world.' By comparing *Nineteen Eighty-Four* 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**. 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. Answers to this question may suggest that *Nineteen Eighty-Four* is an essentially pessimistic novel which does not give many grounds for hope; indeed, its dark vision may be best expressed through the idea that 'if you want a vision of the future, imagine a boot stamping on a human face – forever'. However, such answers may go on to contextualise the novel by arguing that it is grounded in its time, and that Orwell is offering a deeply pessimistic view of the totalitarian state developed from his impressions of Nazism and, more particularly, Stalinism. This might lead to an argument that the 'better world' is one which abandons these systems and methods and enables its citizens to enjoy those things which are presented in *Nineteen Eighty-Four* as the most worthwhile, especially love, represented in Winston's relationship with Julia, and the freedom to enjoy the good things of life in the way one pleases, represented in the novel by the Golden Country which Winston has seen in his dreams. Big Brother's disturbing disregard for the truth and for history also implies the potential for a better world where these things are properly considered and valued, and where the ruling powers do not mislead and manipulate the people. Comparisons may be drawn with other novels which point the way to a better world, including texts which describe happier times before the advent of unwelcome change such as *The Handmaid's Tale*, or which feature a subversive community working for change such as *Fahrenheit 451*. 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.**	**30**

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Question			Guidance	Marks
6	(b)		**Margaret Atwood: *The Handmaid's Tale*** 'Dystopian writing expresses the worst fears of the age in which it is written.' By comparing *The Handmaid's Tale* 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**. 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. Answers to this question are likely to approach Margaret Atwood as a writer of second-wave feminist fiction, and *The Handmaid's Tale* may be discussed as a fantasy deriving from the difficulties of women in a misogynistic late twentieth century society. Answers may focus on the freedoms which Offred is shocked to lose in the novel's flashback to the time before the founding of the Republic of Gilead. Offred was then in possession of her own name and also had her own professional career and access to her own income, freedoms which feminists regarded as hard-won and would be deeply shocked if, like Offred, they were to lose them. As the society develops even reading and writing are forbidden, practices which are very much taken for granted in developed societies both now and when *The Handmaid's Tale* was published. Answers may point out that the loss of freedom is made very personal in the novel: Offred reflects, 'I want everything back, the way it was. But there is no point to it, this wanting.' 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. Answers may reference in context the use of the Handmaid as a symbol in pro-Choice protests today in the United States. Links may be made to other novels which relate closely to their time of publication, such as *Nineteen Eighty-Four*, or which project environmental catastrophe, such as *The Road*. 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.**	**30**

Question			Guidance	Marks
6	(c)		‘Dystopian fiction demonstrates the experiences of ordinary people under extraordinary pressure.’ 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.* 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. Answers on *Nineteen Eighty-Four* are likely to focus on Winston as an ‘ordinary person’ who struggles both with what we might see as the ordinary pressures of an unfulfilling marriage and unglamorous health problems like varicose veins, but also under the extraordinary pressure of torture at the hands of O’Brien and the Ministry of Love. Candidates may suggest that the dystopian genre often aims to show the reader an imagined world into which they can project themselves, so an ordinary protagonist or Everyman/woman figure is a frequent choice for a writer. Winston is educated and thoughtful, allowing for reflection and insight into the regime depicted, and has enough courage and imagination to bring him into conflict with the State. Those writing on *The Handmaid’s Tale* may suggest that Offred shows herself to be adaptable to the demands placed on her by her life as a handmaid, and is perhaps unsurprisingly compliant given the appalling consequences of rebellion, such as the Particicution in which she is herself involved. They may point out that the novel features a number of handmaids, and that Ofglen is a more rebellious character than Offred, perhaps accounting for her later disappearance. Offred’s own future at the end of the novel remains open to question when she risks an opportunity to escape from the extraordinary pressure her life imposes. Answers may discuss protagonists from other novels in the prescription, finding them more or less ‘ordinary’, such as Montag from *Fahrenheit 451*, or Lauren Olamina from *Parable of the Sower*. 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.**	**30**

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Women in Literature

Question			Guidance	Marks
7			**Write a critical appreciation of this passage, relating your discussion to your reading concerning Women in Literature.** 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 note that the passage is written in the third person in a somewhat anecdotal style ('to which we are all accustomed nowadays') but given from the point of view of Janey. They may suggest that the description of Rosendale in sleep ('looking the worst that a middle-aged man can look') communicates the disgust and disillusion that Janey feels after a week of marriage, and that the deserted station at night appears 'ghastly' to Janey as an expression of her bleak situation. The action of the story as the train leaves the station without Rosendale is quite vividly and briefly described, and again betrays the ordeal that Janey has been suffering in recent days as Rosendale reveals 'a temper as unrestrained as his love-making, and as little touched by any thought save that of his own gratification'. Janey's fear that she is about 'to be crushed to pieces in his rage' again shows her vulnerability alone with this man. The transition in Janey once she is left alone forms the climax of the passage, as 'a flood of feeling of quite another kind took possession of her breast'. Answers may note the questions she asks herself, communicating her uncertain state, and then the exclamations 'Alone!' and 'Safe!' which express her relief and excitement at quite literally losing her husband. Contextual discussion is likely to focus on the relative powerlessness of young women at this time and the difficulty of ending marriages; links may be made to texts dealing with marriage such as *Sense and Sensibility* or *Jane Eyre*. 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).**	30

Question			Guidance	Marks
8	(a)		**Jane Austen: *Sense and Sensibility*** 'Female characters cannot escape the pressures of family relationships.' 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. 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. Answers are likely to focus on the Dashwood family and may suggest that part of their family pressure is economic: the death of Henry Dashwood leaves his wife and daughters in straitened circumstances and with limited powers to support themselves. Answers may suggest that Elinor is the character who bears most of the pressure, partly because of her own good 'sense' and stability but also because her mother and sister are more openly emotional and inclined to suffer more in adversity. This is demonstrated in the loss of Mr Dashwood, when his wife and Marianne 'encouraged each other in the violence of their affliction' whilst Elinor, though afflicted herself, 'still… could struggle, she could exert herself'. Candidates may point out, however, that these relationships are supportive and rewarding too, so that family relationships are not all about 'pressure'. Answers are also likely to mention other female characters, such as Mrs Ferrars, who exerts pressure on her sons rather than suffering it herself, and Mrs John Dashwood, who fears that her in-laws will be a financial burden on her own household. They may also suggest that male characters are not without family pressures, possibly citing amongst others Edward Ferrars, who is at the mercy of his mother's arrangements, and the long-suffering Mr Palmer who is afflicted with a trying wife. Links may be made with other novels where women are enmeshed within the family, such as *The Mill on the Floss* or *Oranges Are Not the Only Fruit*. 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.**	**30**

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Question			Guidance	Marks
8	(b)		**Virginia Woolf: *Mrs Dalloway*** 'Even privileged women have limited choices.' By comparing *Mrs Dalloway* 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**. 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. Answers to this question are likely to focus on Clarissa Dalloway herself as a privileged woman with limited choices. They may suggest that her most important life-choice was her acceptance of Richard Dalloway's proposal of marriage, and that the day covered by the novel, now she is in her fifties, sees her contemplating the outcomes of this choice. Her disappointments and frustrations may lead candidates to argue that she does have limited choices: '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'. Candidates may offer contextual insights which suggest that a woman of her age and class is likely to be dependent on marriage to decide her status and the kind of contributions she can make to life; they may feel that her limitations are illustrated by the novel's opening, 'Mrs Dalloway said she would buy the flowers herself.' Answers may also feature Elizabeth Dalloway, and suggest that as a member of the coming generation she is likely to have a greater range of opportunities than her mother enjoyed. They may also point out that a woman like Rezia, who has fewer resources and whose husband is afflicted with PTSD, is experiencing a harder than journey than Clarissa. Links may be made to other novels where high-achieving women experience difficult choices, such as *The Bell Jar*, or where a lack of privilege takes all choice from them, such as *Tess of the D'Urbervilles*. 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.**	30

Question			Guidance	Marks
8	**(c)**		‘All female characters struggle to have their voices heard.’ 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.* 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. Answers to this question on *Sense and Sensibility* may discuss the risks involved to a young woman’s reputation if she speaks openly, demonstrated when Marianne Dashwood speaks publicly to Willoughby about her feelings, leading to some scandal and Marianne’s subsequent illness. Here, the fact that her voice is heard is of no help, and indeed does her some harm. Elinor is more circumspect and is ultimately fortunate in being able to realise her love-match, but answers may suggest that there is an injustice in allowing her to do no more than wait for Edward. Wealthy women, of course, are different: Mrs Ferrars’ voice is barely heard in the novel (‘she was not a woman of many words’), but she always gets her own way. Answers on *Mrs Dalloway* may suggest that Clarissa’s place in society means that she can have her voice heard in conversation, but that she is expected to behave within social norms and can have little influence outside of her role as political hostess. The novel’s narrative method of free indirect discourse allows the reader access to her inner life, so that we gain an understanding of the distance between her thoughts and feelings on the one hand and her social behaviour on the other. Candidates may refer to female characters in other novels who are denied a voice, such as Pecola Breedlove in *The Bluest Eye*, or who are vocal in pursuit of their own truths, such as Jeanette in *Oranges Are Not the Only Fruit.* 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.**	**30**

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Immigrant Experience

Question			Guidance	Marks
9			**Write a critical appreciation of this passage, relating your discussion to your reading concerning the Immigrant Experience.** 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 point out that the extract is written in the first person and that the narrator is an immigrant from the West Indies who is likely to be the target of racism from some Londoners. They may suggest that the narrator is observant and quite judgemental of his fellow passengers. The schoolboy creates a positive impression by leaving the seat free for the smart lady, but prejudice intervenes when she refuses to sit next to a person of colour. The extract acquires some drama from the stand-off between the bus conductor and the lady, who refuses to sit in the seat according to his instructions. Answers are likely to comment on the (footnoted) expression describing her behaviour as 'the cool effrontery of a patrician', and note that that there is quite a confused hierarchy here: the conductor is in charge of the bus, but the lady considers herself to be the social superior of both the conductor and the narrator, and therefore insults them both by refusing to sit. Interestingly, the other passengers instinctively side with the conductor. The narrator does not engage, but his thoughts are shared with the reader and show him to be quite opinionated: 'What a smooth, elegant, superior bitch!' Answers may detect some sexism here on the part of the narrator. The drama concludes with the departure of the narrator and a victory for the 'female'. Links may be made to other texts where prejudice against immigrants is shown, such as *The Reluctant Fundamentalist* or *Small Island*. 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).**	**30**

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Question			Guidance	Marks
10	(a)		***Henry Roth: Call it Sleep*** 'Immigrants in literature often have to find new ways of communicating.' By comparing *Call It Sleep* 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**. 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. Answers to this question are likely to focus on particularities of language and culture and the ways in which immigrants succeed or fail in establishing communication in their new lives. They may discuss Henry Roth's evident fascination for language in *Call It Sleep*, and show how David's conversations in Yiddish are presented in standard English, but that when he speaks English with the other children in the street his accent is presented phonetically. This 'new way of communicating' in English seems to come easily to the children, much as they are inclined to mangle the language in their attempts. Answers may point out that David has to communicate in Hebrew too during his lessons at the *cheder* and that this world relates to his barely remembered past; the Hebrew language does not penetrate his new life, although the vivid images he absorbs from scripture are summoned up for him when 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. Answers may show how David is outgoing and generally ready to communicate with anyone, including the Irish American policemen who bring another dialect to the novel; in contrast, his father is a poor communicator, suspicious and paranoid, evidently afflicted with mental health problems which prevent him assimilating into this new community. Links may be made with other novels where language or culture form barriers to communication, such as *The Jungle* or *Sour Sweet*. 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.**	**30**

Question			Guidance	Marks
10	(b)		***The Reluctant Fundamentalist: Mohsin Hamid*** 'Homesickness is a necessary part of the immigrant experience.' By comparing *The Reluctant Fundamentalist* 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**. 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. Answers to this question are likely to focus on Changez and his relationship with Pakistan. They may suggest that, unusually, homesickness is not an issue for Changez in the early stages of his life in the United States. He is delighted with his Ivy League experience ('Princeton inspired in me the feeling that my life was a film in which I was the star and everything was possible'), and feels that city life is not dissimilar in the two countries, so that for him 'moving to New York felt – so unexpectedly – like coming home'. Changez' attachment to Pakistan grows following the 9/11 attacks and during America's retaliatory action. He begins to feel more patriotic and angry; for example when watching an American raid in Afghanistan on television he starts to 'tremble with fury'. A visit home strengthens his attachment to Pakistan and his concern for his family now things are less stable there; finally he is persuaded by Juan-Batista that he is in the position of a janissary, serving the American empire at the expense of his own people, and this inspires in him a particular kind of homesickness and brings about the end of his American career. Answers may suggest that, where homesickness is usually most acute at the beginning of an immigration narrative, in the case of *The Reluctant Fundamentalist* it grows gradually and finally becomes strong enough that Changez returns home permanently. Links may be made to other novels which feature more conventional homesickness such as *The Secret River* and *Small Island.* 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.**	30

Question			Guidance	Marks
10	**(c)**		‘By moving to a new country, immigrants discover what they truly believe.’ 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*. 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. Answers on *Call It Sleep* are likely to distinguish between different members of the Schearl family in their responses. They may suggest that David himself is only a toddler when he arrives in New York, so he has no established set of views which are likely to be challenged in the move. Rather, he is caught between his own culture’s attempt to train him in the ways of home via his education at the *cheder*, and his own discoveries through his mixed experiences as he becomes involved with others in his new country. They may suggest that David’s father is too unstable to reflect on the things he is learning, and that his preoccupations are with his suspicions of his wife’s past infidelity and his paranoid fears about the people who surround him in his attempts to support his family. David’s mother sustains a love of home and a love for David in her difficult new life. Answers on *The Reluctant Fundamentalist* are likely to focus on Changez, and to show how his initial beliefs are associated with his notions of excellence and personal success. They may demonstrate how his experiences, especially living though the aftermath of the 9/11 attacks in New York, ultimately lead him to an understanding of what he ‘truly believes’, which is that his high-flying financial career functions as a benefit to America at the expense of his own countrymen. Answers may reference other novels where characters learn about themselves through immigration such as *Goodbye Columbus* and *Small Island*. 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.**	**30**

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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%**

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