OCR | A-LEVEL ENGLISH LITERATURE | H472/02

Comparative and contextual study

June 2025 exam series

MARK SCHEME

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GCE

English Literature

H472/02: Comparative and contextual study

A Level

Mark Scheme for June 2025

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 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 available in RM Assessor

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

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, email or via the RM Assessor 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.)*

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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 the annotation 'SEEN' to confirm that the work has been seen and mark any responses using the annotations in section 11.

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7. There is a NR (**No Response**) option. Award NR (No Response):

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

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

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.**

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

10. For answers marked by levels of response: Not applicable in F501
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

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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

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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.

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 and has a strong authorial narrative voice. They may point out that the passage amounts to a descriptive survey of life on the farm from winter through to summer and that hard physical labour is emphasised throughout (‘every bone and muscle aching with fatigue’… ‘the same ferocity of labor’). There seems to be regret especially of the toll taken on Haskins’ thin, sad wife and his son, whose pathetic, undersized figure highlights the historical context that, in the late nineteenth century, there was ‘no law against child labor’. Answers may introduce literary context by explaining that the passage is an example of Regionalism, exemplified by the phonetic representation of Stephen Council’s local Iowan accent (‘you c'n pay y'r debts, an' keep seed an' bread’). They may suggest that the story’s interest in the details of Haskins’ economic arrangements are typically American. Answers are also likely to reference the American dream represented in the passage at its poetic conclusion, where the magnificent wheat reminds gazers of the field of the cloth of gold. Candidates may detect an ominous note, especially since the ‘new hope’ which has sprung up in the hearts of the farmer and his wife has grown ‘almost like a pain’. Answers may make links to other novels with rural settings and themes, such as *My Ántonia*, or which feature poverty and hard physical struggle, such as *The Grapes of Wrath*. 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 emphasises the importance of second chances.' 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 Gatsby himself as the character who seeks 'a second chance', and may suggest that this was a topic which fascinated Fitzgerald, who wrote in his notes for *The Last Tycoon* that 'there are no second acts in American lives'. Candidates may suggest that Gatsby's tireless efforts to recapture his romance with Daisy are at the heart of the novel, and may quote from the description of their first kiss, where he 'forever wed his unutterable visions to her perishable breath'. Gatsby's determination that you can, in fact, repeat the past, despite Nick's assertion to the contrary, underlines the theme of second chances; his belief in the 'green light, the orgastic future' he could enjoy with Daisy provides the novel both with its hope and its tragedy. In addition to discussion of Gatsby's romantic vision, candidates may introduce the idea of characters reinventing themselves to enable a second chance at success in life, and may look at Gatsby's rags-to-riches story in this context. They may suggest that his wealth is in one sense testament to the second chance but that it is also tarnished and second-rate, and does not allow him to escape the title bestowed on him by Tom of 'Mr Nobody from Nowhere'. Links may be made to other novels where characters seek to remake themselves, such as *Passing*, or to bring about a change in their circumstances, such as *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*** 'Self-reliance is a key quality for characters in American literature.' 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* may discuss the historical context of the New World, suggesting that the pioneer narrative of self-reliance lies behind much American literature of this period. They may show how the dispossessed characters of the novel have to show self-reliance in their decision-making and actions, not least because more powerful interests are generally either indifferent to their plight or hostile, bent on excluding them or exploiting them. Answers may focus on some of the difficult situations faced by the family such as the deaths of the Joad grandparents and the violence in the camps. They may demonstrate that some characters find the challenges are too great for them: Pa Joad seems like a broken man, and Noah Joad and Connie Rivers abandon the family. Others such as Ma Joad show greater self-reliance and strength, keeping the rest of the family together and on track despite their overwhelming difficulties. Answers may suggest that the term 'self-reliance' is too individualistic, undervaluing the novel's focus on community and mutual support. They may show that the moral energy of the book resides in its opposition to the divisiveness of selfish capitalist interests and that Ma's great strength is shown in her support for those around her. Similarly, they may find moral strengths in characters like Jim Casy, the former preacher, who dedicate themselves to the service of the group. Contextual discussion is likely to include references to the Dust Bowl and the Great Depression. Links may be made to other novels which deal with self-reliance, such as *Huckleberry Finn*, or poverty, such as *My Ántonia*. 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	**(c)**		‘American literature shows us a society which lacks compassion.’ 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 look at the divided society depicted in the novel and may suggest that most characters are looking out for themselves, and have little to offer in terms of compassion for others. They may identify George and Myrtle Wilson as characters who are struggling, and suggest that Tom Buchanan in particular only sees the Wilsons in terms of opportunities for exploitation. Gatsby and Daisy may also be identified as characters who suffer loss, but it may be argued that Daisy needs no compassion, since she and Tom can ‘retreat back into their money… and let other people clean up the mess they had made’. Candidates may feel that Gatsby himself, with his single-minded focus on Daisy and the resilience of his hope, does not require compassion either. Answers on Steinbeck are likely to be more political in their approach, and to demonstrate how the powerful capitalist interests ranged against the Okies are only interested in profit, and have no kind of compassion for the poor. They may suggest that compassion is to be found only among the poor for each other, exemplified at the novel’s conclusion when Rose of Sharon offers her breast to the starving man. Answers may discuss Steinbeck’s comment that he wished to ‘put a tag of shame on the greedy bastards who are responsible for this [the Great Depression and its effects]’. Links may be made to other novels which show characters struggling without support, such as *Sister Carrie* or *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**

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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 depends on the familiar, even clichéd Gothic trope of the haunted house; further, the central character, whose work is involved with the dry and logical business of the law, is staying in the house to investigate its haunting. Candidates may discuss the description of the setting at the opening of the passage, which is a night-time version of the garden and the river invested with a Gothic atmosphere ('pitch-dark'… 'bitterly cold'). They may suggest that the landscape is endowed with human qualities: the river's flow is 'sullen' and the wind is 'moaning' among the trees. The Colonel and the lawyer, figures involved in the day-to-day issues of the house's rental, appear in a more portentous way in the dream: the dialogue ('I will go where you go') sounds almost ritualised. Answers may argue that the long-drawn-out descent and ascent of the stairs is inserted to build suspense and to generate an ominous feeling, underlined by the narrator's recall of the traditional belief that 'it is unlucky to dream of going downstairs'. His emergence into that other standby of Gothic settings, a graveyard, builds up the terror of the passage, not least because he is now alone; finally, we reach the climax of the passage where he is addressed by a reanimated corpse which has abandoned its grave. Contextual discussion may link the passage to other texts which deal with the undead, such as *Dracula*, or which depend on Gothic landscapes to develop atmosphere, such as *Rebecca*. 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 narratives often feature a sense of impending disaster.' 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 suggest that building suspense in the narrative is the key to creating a sense of impending disaster. They may point out that Stoker uses a number of ways to delay outcomes in the story, such as the long journal narrative at the beginning and the use of multiple narrators with frequent changes of viewpoint, thus leading to suspense for the reader. Candidates are likely to argue that these methods slow the story down and enable a growing sense of the peril faced by the novel's heroes and heroines. They may argue that within the terms of the novel the 'crew of light' face great risks. Early in the narrative, Lucy Westenra risks loss of reputation with her flirtatious remarks, but this risk grows until there are threats to her life and ultimately to her eternal destiny. Jonathan Harker and Mina are both endangered by Dracula's powers, and Quincy even loses his life in the struggle. In contextual discussion, candidates may suggest that the fears of the characters are a way of embodying the social fears of the time such as the growing freedoms of women and incursion of foreigners onto British soil. The best answers will incorporate contextual discussion into a consideration of the literary effects of their chosen novels. They may reference other texts which feature a battle between good and evil, such *The Italian*, or which seek to build fear and suspense throughout the narrative, such as *Outer Dark*. 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*** 'Although Gothic tales depend on fantasy, they can tell us deep truths about human nature.' 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 select stories with elements of fantasy which nevertheless offer some psychological insights into humankind; they may touch on the genre of magic realism by way of literary context. Candidates may discuss the title story 'The Bloody Chamber', perhaps suggesting that the narrator betrays some immaturity at the start of the story but has learned and changed by the end; they may consider possible psychological meanings for the image of the bloody key which is indelibly stained on her forehead by the Marquis, and remains as evidence of her ordeal. They may engage with the images of healing which come through a number of stories such as 'The Tiger's Bride', where the bride learns to trust her instincts as she develops her true tigerish nature. There may also be discussion of 'The Snow Child', possibly suggesting that its psychological interest lies in its depiction of an unfulfilling marriage. Other stories may also feature, such as the 'The Werewolf', which uses a version of the familiar Red Riding Hood tale to show how the young may rise up and displace the old, arguably using fantastic tales to mislead the credulous. Candidates should include a good range of material from this text. Links may be made to other Gothic texts which combine the fantastic with the insightful, such as *The Picture of Dorian Gray* with its treatment of the fear of aging, or *Frankenstein* with its theme of overreaching. 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	**(c)**		‘The most important feature of Gothic writing is its entertainment value.’ 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 to this question are likely to consider the Gothic primarily in terms of qualities such as suspense and sensationalism. Candidates may legitimately challenge the question, possibly suggesting that there are higher artistic purposes involved or that the writers have serious social messages to pursue, but they should still make entertainment value their primary focus. Answers on *Dracula* may discuss the novel as popular fiction, and consider its enormous success since publication both as a novel and also more generally in popular culture, especially film. They may consider its use of suspense and its exploitation of both the female victim and the *femme fatale*, a figure inspiring both fear and fascination and embodied in the three vampiric ‘sisters’, from whom Dracula rescues Harker early in the novel. Answers on *The Bloody Chamber* are likely to consider its origins in the form of literary fairy tales and to comment on its frequently light and witty treatment of material which is sometimes sophisticated and sometimes lurid. They may consider stories such as ‘The Bloody Chamber’, showing how its treatment of themes such as violence against women is managed in way which is both full of suspense and also of humour and insight. Similarly, they may show how the volume makes use of stock figures from Gothic horror, such as the vampire, in stories like ‘The Lady of the House of Love’. Contextual discussion may look at ways in which the Gothic has become a staple of the entertainment industry through its treatment of texts such as *Dracula* and *Frankenstein*. 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 George Sanford. They may suggest that the passage is packed with George's impressions of the Psychiatric Department, and may feel that the descriptions are particularly vivid and powerful because of George's special gift of empathy with people nearby. The passage has a surprising effect since although George is strongly affected by the feelings of people hidden behind the doors ('Soundless screams… almost drowned out my thought'), others such as the police medic are oblivious to the 'vibes' George is feeling. Answers may comment on the vivid images used to communicate the strength of the feelings being passed to George ('the memory mounted, hotter and brighter, spiraling past the bearing of human brain cells'). The sudden ceasing of the sensation leads George to suspect that people are being 'brainwiped', which may be picked out by candidates as a disturbing notion which implies authoritarian rule. Answers may suggest that the intern's correction ('the right name is Electronic Personality Restructuring'…) is a euphemism of the kind often encountered in dystopian texts. The intern's justification, that the 'brainwiping' is a humane solution, further adds to the sense that vulnerable people are being mistreated by the authorities. Links may be made to other dystopian texts where those in power use euphemistic language to cover authoritarian actions, such as *Nineteen Eighty-Four*, or where some characters develop powerful empathic responses, like *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: Critical appreciation of an unseen passage (close reading).**	**30**

Question			Guidance	Marks
6	(a)		***George Orwell*: *Nineteen Eighty-Four*** 'Dystopian writing shows the limitations of human systems of government.' 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 are likely to focus on the government's pursuit of absolute power in *Nineteen Eighty-Four.* They may suggest that the only apparent aim of Big Brother's regime is to use its power in order to sustain and increase power; the novel does not reveal any other kind of governmental ambition. Candidates may explain the limitations of this government by discussing its apparent economic failures, shown in the shabby, rundown city landscape with the ironically named Victory Mansions, and the persistent untruths perpetuated by the government's machinery of which Winston is a part. They may consider the regime's own apparent fears of failure exemplified by the extreme methods it uses to control and restrict its citizens such as the Two Minutes Hate, the use of telescreens for surveillance and the elaborate, personalised torture and punishment carried out by the Ministry of Love. They may point out that this society needs to control not just actions, but thoughts. Some answers may suggest that the limitations of power are subtly indicated in the novel's coda, as Margaret Atwood says: 'The note on Newspeak at the end of *1984* is written in standard English in the past tense, which tells us that Newspeak did not persist. It did not win.' Links may be made to other novels with flawed authoritarian regimes, such as *The Handmaid's Tale*, or where government has completely broken down, 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	(b)		**Margaret Atwood: *The Handmaid's Tale*** 'Dystopian regimes contain the seeds of their own downfall.' 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 focus on the Republic of Gilead to examine whether it contains fatal weaknesses. They may suggest that, although the society is based on a zealous, almost fanatical approach to Old Testament-based Christianity, there is plenty of evidence that many people are only paying lip-service to their faith. Offred finds that her Commander can flout the rules and indulge his appetites in ways which are publicly condemned (for example, he takes her to Jezebel's, a covert government-run brothel). Candidates may suggest that Gilead has little chance of long-term success if its key authority-figures are not committed to its values. They may reference evidence that the Sons of Jacob wanted to create a better society, but – as the Commander says to Offred – 'we thought we could do better…better never means better for everyone'. Answers may argue that there is inconsistency in a society which downgrades the role of women but allows the Commanders' wives, like Serena Joy, to retain privileges which are not open to other women. They are likely to reference the end of Offred's narrative where she takes an opportunity to escape, despite her fears that she may be entering a trap; the novel's epilogue, a transcript of an academic conference, further frames the narrative in uncertainty. Some candidates may reference Atwood's sequel (*The Testaments*) which tells the story of Gilead's downfall. Links may be made to other texts where the status quo is under threat, such as *Fahrenheit 451* or *The Drowned World*. 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	**(c)**		‘Dystopian writing shows that there are limits to the trust between people.’ 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 government control of the citizens of Oceania, leading to a climate of fear and a lack of trust in others. They may show how the citizens are manipulated by the government through its use of propaganda, including the Big Brother figure, and its staged events, like the Two Minutes Hate. They are likely to reference the intrusive surveillance used by the authorities and to feature the insidious methods they employ, including the use of children incriminating their own parents. Answers are likely to feature the novel’s central love relationship between Winston and Julia, and show how torture is used against Winston until he betrays her: ‘Do it to Julia!’ Ultimately, the novel seems to suggest that we will choose to save ourselves if we can. Answers on *The Handmaid’s Tale* are likely to focus on Offred and to show that the people of Gilead are constantly aware of the possibility of being spied on by the ‘Eyes’ and of the risk of extreme punishment for stepping out of line. They may show that many characters seem to create a small network of trusted contacts, but that the fear remains; at the end of her narrative, Offred doesn’t know if she is stepping up to her escape or her capture. Links may be made to other novels which deal with the theme of trust, such as *Parable of the Sower* or *The Children of Men*. 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

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 to this question are likely to focus on the roles of the women in this small family, especially in relation to the topic of childbirth. They may suggest that Lottie, the expectant mother, presents herself as a victim of the pregnancy; they may comment on her euphemistic complaints about 'the whole business' and her inclination to blame herself and her husband for 'not having known better'. They may suggest that, as a pregnant woman in the early part of the twentieth century, she behaves as something of an invalid and is not expected to do very much for herself. The reference to her 'silent mother-in-law' is ominous in tone; surprisingly, neither woman has any 'welcoming affection' for the expected child. Candidates may feel that Mrs Bascomb goes to some lengths to conceal her negative feelings, only expressing her anger through the 'venomous rapidity' of her sewing. They may suggest that she takes a more active approach to preparations than Lottie but that her ill-feeling makes it hard to find her sympathetic. Ralph, the baby's father, is the sole man of the house and seems out-of-place in a world of preparations for a baby, which at this time is shown to be the preserve of the women. Answers may comment on his misery at work and his helplessness in the face of his wife's neediness. Links may be made to other novels which feature women in family relationships, such as *Sense and Sensibility* and *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: Critical appreciation of an unseen passage (close reading).**	**30**

Question			Guidance	Marks
8	(a)		**Jane Austen: *Sense and Sensibility*** 'Female characters are preoccupied by the search for a secure situation in life.' 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 Dashwoods and to explain that the young women of the family are in a precarious position: the death of Henry Dashwood leaves them in straitened circumstances and with limited powers to support themselves. Answers may suggest that, in common with many women of the time, the Dashwood girls must find a secure situation for themselves, probably through marriage. Candidates may reference *Pride and Prejudice* by way of context in the answers, showing how Mrs Bennet is openly anxious to place her five daughters advantageously to secure their future; inheritance law is again to blame for their vulnerability. In *Sense and Sensibility*, there is not the same open ambition displayed. Elinor is secretly attached to Edward Ferrars and is prepared to wait and to be disappointed; Marianne, full of sensibility, is determined to go where her heart leads her and would scorn the idea of searching for a secure situation. Candidates may discuss Lucy Steele, whose search for a favourable outcome involves dishonesty and scheming; they may also suggest that some women might be vulnerable to disaster, as in the case of Colonel Brandon's ward Eliza. Answers may consider the qualities of 'sense' and 'sensibility' in their answers, considering ways in which the novel balances economic realities with romantic dreams. Links may be made to other novels which feature women who need to get a living, such as *Jane Eyre* or *Girl, Woman, Other*. 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*** 'Female characters in literature often underestimate themselves.' 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 female character who is looking back over her life and working out who she is and where she stands. They may argue that, as a woman in her fifties, life seems to be closing down for her ('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'); it seems that a more active and significant life may be available to her daughter, but this opportunity has passed her by. Candidates are likely to suggest that, as a woman of her social class in this period, her role is more-or-less defined by her husband and seems limited to frivolous social activity: 'Mrs Dalloway said she would buy the flowers herself'. Some answers may reference Clarissa's earlier appearance in Woolf's *The Voyage Out*, where she appears to be a 'mere silly chatterbox', as Peter Walsh remembers. They may suggest that she develops a more sympathetic persona in *Mrs Dalloway*, thoughtfully aware of the precariousness of human experience and prepared to revisit her memories in a creative spirit. They may suggest that her achievement is essentially metaphysical in arriving at a profound judgement of herself and her life: 'For there she was'. Links may be made to other novels where female characters' estimation of themselves is discussable, such as *Their Eyes Were Watching God* and *The Bell Jar*. 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)**		‘Female characters are often vulnerable to exploitation or mistreatment.’ 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 may focus on either exploitation or mistreatment or both. Those on *Sense and Sensibility* may reference Colonel Brandon’s ward, Eliza, who suffers at the hands of John Willoughby. They may suggest that pre-marital sex could bring shame and ruin to women in this period, and that merely the appearance of a close attachment without an engagement, such as emerges between Marianne and Willoughby, could be harmful to a woman’s reputation. They may also discuss the vulnerability of the Dashwood women after the death of Henry Dashwood, when they have to depend on relatives for their living; some may point out that it is another woman, their sister-in-law Fanny Dashwood, who makes their situation worse by contriving to reduce their income. Answers on *Mrs Dalloway* may suggest that Clarissa, as a privileged woman, is generally protected from exploitation or mistreatment, although her life might be found unfulfilling at times. They may reference Miss Kilman, a ‘poor embittered unfortunate creature’ who suffered ‘dismissal from school during the War’, or Rezia, who has to do her best by her shellshocked husband despite the shortcomings of the medical establishment. Answers on both novels may point out that wealth is a great protector against exploitation and mistreatment, citing characters like Austen’s Mrs Ferrars and Woolf’s Lady Rosseter, the former Sally Seton. Links may be made to other novels where female characters are vulnerable, such as *Tess of the D’Urbervilles* and *The Mill on the Floss*. 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 the daughter of immigrants. They may explain that Rose is looking back at the start of a marriage which is now breaking up. They may infer that Ted's mother, Mrs Jordan, considers herself to be Rose's social superior and that, although the two are not especially close, she jumps to the conclusion that they intend to marry because she fears this outcome and wants to prevent it. Candidates are likely to recognise prejudice in Mrs Jordan which emerges despite her intended tact, pointing out that Ted does not have time for marriage and that, although she sees herself as liberal in her views (she claims to have 'nothing whatsoever against minorities'), Ted's medical career may suffer if patients react badly to an Asian wife. Answers may suggest that, although Rose's response is softly spoken, it is assertive, and her immediate instinct to break off the relationship is probably reasonable. Rose's account, however, suggests that the couple indulge a kind of 'Romeo and Juliet' fantasy and that their attachment owes much to the sense that they are victims; Rose implies that, far from putting an end to their relationship, Mrs Jordan drives them into each other's arms. Candidates may suggest that the story is simply told but heavy with irony. Links may be made to other texts where relationships are complicated by immigration, such as *The Reluctant Fundamentalist* and *The Namesake*. 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
10	(a)		***Henry Roth: Call it Sleep*** 'The literature of immigration is frequently characterised by hope.' 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 may suggest that the Schearl family is hoping for a new start in New York after the problems experienced by Albert and Genya in Austrian Galicia. Albert's suspicions of Genya's infidelity and his fear that David is illegitimate have blighted the marriage, and they come to New York with a hope of change; Albert's suspicions and Genya's fears stay with them, however, and his instability and occasional violence threaten to put paid to their fresh start. Candidates may suggest that Genya in particular seems to have little to hope for and that her happiness seems to be in her past, represented by the picture of the cornfield which she keeps in the kitchen. Answers may point out, however, that the story is presented from the point of view of a young child who can only develop a rather hazy and confused picture of his parents' difficulties. His openness and readiness to engage with his new life give the novel its colour and provide a sense of hope. They may also reference the ending, where David experiences an electric shock from the live trolley-car rail and is brought home by a policeman. For the first time, Albert appears remorseful and compassionate towards his son, and David experiences a feeling such that 'he might as well call it sleep'; quiet as it is, this experience seems to end the novel on a note of hope. Links may be made to other texts where immigration represents a kind of hope, such as *Small Island* and *The Lonely Londoners*. 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*** 'The immigrant experience often involves encounters with prejudice.' 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 the development of his relationship with the United States. They may suggest that it starts well with Changez' stellar academic performance and the position he secures with Underwood Samson; he seems to encounter nothing in the way of racism at this stage. Some may argue that even this part of the text deals with 'prejudice' in the sense of 'pre-judging', since views of his success seem to be based on a stereotype: Changez is just the right kind of immigrant for the capitalist system to take up and exploit, and it expects him to be thankful for the opportunity to get rich himself. Changez' visceral reaction to the 9/11 attacks ('Yes, despicable as it may sound, my initial reaction was to be remarkably pleased') shows him that he cannot simply adopt the capitalist creed he has been presented with. Following the attacks there is a shocking alteration in the behaviour of New Yorkers, who treat Changez with growing suspicion and unpleasantness, especially once he chooses to grow a beard. Some answers may suggest that the relatively late appearance in the text of overt racial prejudice is unexpected, and that the story shows us a 'falling out of love' rather than the initial struggles followed by gradual assimilation which appear in many other immigration narratives. Links may be made to other texts which feature prejudice, such as *Brick Lane* and *The Secret River*. 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)**		‘Hard work is generally a key feature of the immigrant experience.’ 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 focus on Albert and his problems with finding settled work; very early in the novel, little David reflects that ‘his father had so many jobs’. Albert’s paranoia (‘They look at me with mockery in their eyes!’) and violent anger make it impossible for him to stay in a job long term. When he sends David into one workplace to collect his belongings and money owing, his father’s former colleagues are still shocked at Albert’s unpredictable behaviour (‘Your ol’ man near brained me wid a hammer’). These problems exert great pressure on the family because they are struggling with poverty, in common with the other families who populate the tenement. Answers on *The Reluctant Fundamentalist* will recognise a very different model of immigration, where the brightest and best from poorer countries are enabled with an Ivy League education and then put to work in high-flying financial institutions; still hard work, but at the other end of the scale from *Call It Sleep*. Candidates may argue that at first, hard work and success are enough for Changez, but after the events of 9/11 he gradually finds himself unable to continue as part of the capitalist machine. By the end of the novel he is still working hard in Pakistan, now involved in some form of political activism alongside his role as an academic. Links may be made to other texts which feature working for a living in a new place, such as *The Jungle* and *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**

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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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