



GCE

English Literature

H472/02: Comparative and contextual study

Advanced GCE

Mark Scheme for Autumn 2021

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

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

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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%

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Level Descriptors: Critical appreciation of an unseen passage (close reading)

AO2 is the dominant assessment objective for this section. The weightings for the Assessment Objectives in this question are:

AO2 – 75%

AO3 – 12.5%

AO1 – 12.5 %

Level 6: 26–30 marks

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

Level 5: 21–25 marks

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

Level 4: 16–20 marks

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

Level 3: 11–15 marks

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

Level 2: 6–10 marks

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

Level 1: 1–5 marks

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

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

Level Descriptors: Comparative Essay

AO3 is the dominant assessment objective for this section. The weightings for the Assessment Objectives in this question are:

AO3 – 50%

AO4 – 25%

AO1 – 12.5%

AO5 – 12.5%

Level 6: 26–30 marks

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

Level 5: 21–25 marks

AO3 (50%)	<ul style="list-style-type: none"> Good, clear evaluation of the significance and influence of the contexts in which literary texts are written, as appropriate to the question. Good, clear evaluation of the significance and influence of the contexts in which literary texts are received, as appropriate to the question.
AO4 (25%)	<ul style="list-style-type: none"> Good, clear comparative analysis of relationships between texts.
AO1 (12.5%)	<ul style="list-style-type: none"> Good and secure understanding of texts and question; well-structured argument with clear line of development; good level of coherence and accuracy of writing, in appropriate register; critical concepts and terminology used accurately.
AO5 (12.5%)	<ul style="list-style-type: none"> Good level of recognition and exploration of different interpretations of texts.

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Level 4: 16–20 marks

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

Level 3: 11–15 marks

AO3 (50%)	<ul style="list-style-type: none"> Some understanding of the significance and influence of the contexts in which literary texts are written, as appropriate to the question Some understanding of the significance and influence of the contexts in which literary texts are received, as appropriate to the question.
AO4 (25%)	<ul style="list-style-type: none"> Some attempt to develop comparative discussion of relationships between texts.
AO1 (12.5%)	<ul style="list-style-type: none"> Some understanding of texts and main elements of question; some structured argument evident, lacking development and/or full illustration; some clear writing, some inconsistencies in register; some appropriate use of critical concepts and terminology.
AO5 (12.5%)	<ul style="list-style-type: none"> Some awareness of different interpretations of texts.

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Level 2: 6–10 marks

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

Level 1: 1–5 marks

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

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

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Question	Guidance	Marks
1	<p>Write a critical appreciation of the passage, relating your discussion to your reading of American Literature 1880–1940.</p> <p>For the close reading questions, the dominant assessment objective is: AO2.</p> <p>AO2, Analyse ways in which meanings are shaped in literary texts. Answers will also be assessed for AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Answers to this question are likely to note that the passage is written in the third person throughout. They may comment on the dry and sometimes elevated tone of the narrative ('Obedient to more anticipatory bars...'), which contrasts with the simple entertainment being offered. They may show how the writer evokes a noisy, lively scene ('swift rattling measures...rollicking refrain...glasses pounded rhythmically'), and note the humorous touch where the men are looking under the dancer's skirts at her legs whereas Maggie is looking at the skirts themselves and working out their cost. Contextual discussion may include mention of social class, and the way the poor Bowery public are being sold a fantasy of upper-class theatre-going 'at reduced rates'. Candidates may find some poignancy in Maggie, with her innocent belief that the ventriloquist's dummies can really talk, especially in view of the novel's title which dubs her 'a Girl of the Streets'. Answers are likely to comment on the blackface act, and may point out that, although such a performance would now be considered racist, it was found acceptable in late nineteenth-century New York. They may discern that the 'sorrowful lay' is a sentimental piece, once again appealing to simple tastes. Candidates may notice the concluding irony in which the voices raised in patriotic song are mostly from those 'of foreign birth', and offer contextual comment on the importance of immigration to American culture at this time. Links may be made to issues of social class and respectability in novels such as <i>Sister Carrie</i>.</p> <p>This guidance should be used in conjunction with the Level Descriptors: Critical appreciation of an unseen passage (close reading).</p>	30

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Question		Guidance	Marks
2	(a)	<p>F Scott Fitzgerald: <i>The Great Gatsby</i> ‘American literature is often preoccupied with the idea of greatness.’ By comparing <i>The Great Gatsby</i> with at least one other text prescribed for this topic, discuss how far you agree with this view.</p> <p>For the essay questions, the dominant assessment objective is AO3.</p> <p>AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. Answers will also be assessed for AO4, Explore connections across literary texts; AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO5, Explore literary texts informed by different interpretations.</p> <p>Answers to this question are likely to focus on Gatsby himself and to discuss him as a figure of ‘greatness’. They may suggest that the term is at least partly ironic, especially in view of Gatsby’s worldly achievements, which depend on making money from dubious means, most likely the liquor business under the Prohibition. They may find a visionary quality in Gatsby, and see greatness – or at least something to admire – in his persistence and belief in Daisy despite the passing years and her marriage to another man. They may quote Nick Carraway’s views, where he suggests early in the novel that Gatsby ‘represented everything for which I have an unaffected scorn’, but later admires his ‘extraordinary gift for hope’. Candidates may refer to the list treasured by Gatsby’s father which details his desire to improve himself (‘No more smoking or chewing’), and may find this distinctively American. Answers may focus on ‘greatness’ in individual characters, such as that shown in Gatsby and in the central figure of <i>My Ántonia</i>, who achieves a kind of mythic quality; they may also look at greatness of scale in novels such as <i>The Grapes of Wrath</i>, which could be argued to show an epic quality, or the great love depicted between Newland Archer and Ellen Olenska in <i>The Age of Innocence</i>. Alternatively, they may reasonably argue that ‘greatness’ is lacking in these novels, since <i>The Grapes of Wrath</i> focuses on ordinary people in adversity, and <i>The Age of Innocence</i> features many characters who are too small-minded to achieve greatness.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates’ answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions.</p> <p>This guidance should be used in conjunction with the Level Descriptors: Comparative Essay.</p>	30

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Question		Guidance	Marks
2	(b)	<p>John Steinbeck: <i>The Grapes of Wrath</i> ‘The family plays a key role in American writing.’ By comparing <i>The Grapes of Wrath</i> with at least one other text prescribed for this topic, discuss how far you agree with this view.</p> <p>For the essay questions, the dominant assessment objective is AO3.</p> <p>AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. Answers will also be assessed for AO4, Explore connections across literary texts; AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO5, Explore literary texts informed by different interpretations.</p> <p>Answers to this question are likely to focus on the Joad family, and to show how their closeness helps them in adversity. They are likely to demonstrate the range of response within the family to their challenges: Grampa dies on the first evening, unable to face leaving his land, and Granma a little later, during the family’s crossing of the Mojave Desert; Pa Joad struggles to fulfil a leader’s role, having lost his confidence along with his livelihood; and Noah and Connie, overwhelmed, abandon the group. Answers are likely to offer substantial discussion of Ma, who has to step up and keep the family together, and may show how her strong principles enable her to do this (‘I never heerd tell of no Joads ever refusin’ food an’ shelter or a lift on the road to anybody that asked. They’s been mean Joads, but never that mean’). Candidates may comment that Steinbeck refers to her as ‘the citadel of the family, the strong place that could not be taken’. They may discuss ways in which family feeling extends to the whole travelling community, so that – as one critic states – ‘the novel shows how the concept of family extends beyond one’s own relatives’. Answers are likely to reference the ending of the novel in this connection, where Rose of Sharon offers her breast to a starving stranger. Links may be made to other novels which feature the importance of family, such as <i>The Age of Innocence</i>, focusing on privilege and tradition, and <i>My Ántonia</i>, a tale of immigrants.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates’ answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions.</p> <p>This guidance should be used in conjunction with the Level Descriptors: Comparative Essay.</p>	30

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Question		Guidance	Marks
2	(c)	<p>'A sense of place is always important in American novels.' By comparing at least two texts prescribed for this topic, discuss how far you have found this to be the case. In your answer you must include discussion of either <i>The Great Gatsby</i> and/or <i>The Grapes of Wrath</i>.</p> <p>For the essay questions, the dominant assessment objective is AO3.</p> <p>AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. Answers will also be assessed for AO4, Explore connections across literary texts; AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO5, Explore literary texts informed by different interpretations.</p> <p>Answers on <i>The Great Gatsby</i> may discuss the Long Island settings of East and West Egg, and show how there is an important social difference between the two. They are likely to look at Gatsby's luxurious home, with its blue gardens, coloured lights and lavish displays of food and drink for the party-goers; and the contrasting picture of the valley of ashes, 'a fantastic farm where ashes grow like wheat into ridges and hills and grotesque gardens'. They may discuss ways in which these settings embody ideas relating to dreams of achievement and success in the first case, and disappointment and despair in the second. Answers on <i>The Grapes of Wrath</i> are likely to focus initially on the devastation of the Dust Bowl in Oklahoma ('every moving thing lifted the dust into the air: a walking man lifted a thin layer as high as his waist, and a wagon lifted the dust as high as the fence tops, and an automobile boiled a cloud behind it'), and subsequently on the tough terrain of the journey. They may show how the Joads experience the conditions in the camps ('There was no order in the camp; little gray tents, shacks, cars were scattered about at random'). Answers may suggest that the inviting lushness and beauty of California is belied by the continuing struggle to find work. Candidates are likely to refer to other novels in relation to use of settings, such as the opulent interiors of <i>The Age of Innocence</i> or the rural settings of <i>My Antonia</i>.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions.</p> <p>This guidance should be used in conjunction with the Level Descriptors: Comparative Essay.</p>	30

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Question		Guidance	Marks
3		<p>Write a critical appreciation of this passage, relating your discussion to your reading of the Gothic.</p> <p>For the close reading questions, the dominant assessment objective is AO2.</p> <p>AO2, Analyse ways in which meanings are shaped in literary texts. Answers will also be assessed for AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Answers to this question are likely to note that the passage is written in the first person, and that the setting, a large house in a state of decay, is a Gothic staple – even a cliché. They may suggest that the atmosphere at the start of the passage is gentle and pleasant, indicating that nature is being allowed to take its course ('the weather, the wind, the sun, the rabbits and the birds...'). As the description continues, the atmosphere darkens and becomes more threatening ('nature had...sucked the light and the air out of [the garden] so that only the toughest plants could grow...'). The narrator's suggestion that he might have left the scene and never returned is quite vehement in tone, perhaps suggesting that he has had a remarkable experience which has changed him. His announcement that 'something happened' is the beginning of a build-up to the passage's conclusion, developing a strong feeling of suspense. His suspicion that he will not be believed is another staple of the Gothic, as is his insistence on the reality of the experience – just like his 'black coffee at breakfast'. Verisimilitude is underlined by the detailed physical description of the child's hand in his; only at the final word of the passage, 'invisible', is it clear that we are reading a ghost story. Candidates may suggest that the narrator's childlessness could be an important element in the story. Links may be made to other Gothic texts where setting can be threatening, such as <i>Frankenstein</i> or <i>Outer Dark</i>.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions.</p> <p>This guidance should be used in conjunction with the Level Descriptors: Critical appreciation of an unseen passage (close reading).</p>	30

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Question		Guidance	Marks
4	(a)	<p>Bram Stoker: <i>Dracula</i></p> <p>'Gothic fiction shows the human need for some kind of religion.' Consider how far you agree with this statement by comparing <i>Dracula</i> with at least one other text prescribed for this topic.</p> <p>For the essay questions, the dominant assessment objective is AO3.</p> <p>AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. Answers will also be assessed for AO4, Explore connections across literary texts; AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO5, Explore literary texts informed by different interpretations.</p> <p>Answers to this question are likely to focus on the battle between good and evil in <i>Dracula</i> as an archetypal religious conflict. Candidates may point out that Stoker spent some time researching European folklore, especially vampire myths, before creating his powerful villain. They are likely to suggest that, presented with extreme danger, the 'Crew of Light' draws on all resources available, including physical force and the powers of late nineteenth-century technology. These human resources are not of themselves adequate, however, and neither is Harker's modernised English Protestantism; the battle with <i>Dracula</i> seems to require something older and more powerful. Candidates may suggest that, despite (or perhaps because of) the doubts and challenges to Christianity in this period, the characters are drawn to ancient solutions to combat ancient evil – superstitions, such as garlic, and Catholic symbols and artefacts (the consecrated host, the crucifix, holy water) which are hated and feared by those of vampire kind. They may suggest that the need to bring images and traditions ('some kind of religion') from the past into the present reflects the very nature of the Gothic, and draw suitable comparisons with other texts to support the point. They may quote the Catholic Van Helsing as a spokesman for the faith, for example in his suggestion that the undead are 'a blot on the face of God's sunshine; an arrow in the side of Him who died for us'. Links may be made to other texts with religious themes, such as the Inquisition in <i>The Italian</i> and Southern Protestantism in <i>Light in August</i>.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions.</p>	

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		This guidance should be used in conjunction with the Level Descriptors: Comparative Essay.	
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Question		Guidance	Marks
4	(b)	<p>Angela Carter: <i>The Bloody Chamber and Other Stories</i> ‘In Gothic writing, characters and events must be rooted in ordinary life.’ By comparing <i>The Bloody Chamber and Other Stories</i>* with at least one other text prescribed for this topic, discuss how far you agree with this view.</p> <p>For the essay questions, the dominant assessment objective is AO3.</p> <p>AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. Answers will also be assessed for AO4, Explore connections across literary texts; AO1, Articulate informed, personal and creative responses to literary texts, using associate concepts and terminology, and coherent, accurate written expression; and AO5, Explore literary texts informed by different interpretations.</p> <p>Answers to this question are likely to select at least three stories and to discuss ways in which they are ‘rooted in ordinary life’. They may discuss ‘The Lady of the House of Love’, showing that, in spite of its vampiric theme, the story contains some of the trappings of the everyday, for example the young soldier’s bicycle; they may quote the story’s statement that ‘his lack of imagination gives his heroism to the hero’, and explain how the soldier wishes to help the Lady by the ordinary means of taking her to the dentist. They may show that, for all its fantastic content, the story expresses psychological truths. They may discuss ‘The Werewolf’, showing how it can be read as a story of magic, where the grandmother is exposed as a werewolf and bravely defeated by her granddaughter, or as a more ‘ordinary’ tale of greed and ambition, where the Red Riding Hood figure exploits the superstitious beliefs of the villagers to enable her to gain a house of her own. They may discuss the title story and demonstrate again that, once the fantastic trappings of the story are removed, the characters and relationships mirror those which can be found in ‘ordinary’ life. They may also indicate that Carter supplies some modern details in her settings (train travel, telephones, electric lights), perhaps to remind us that the feelings and appetites on display are familiar from our own experience. Links may be made to other texts which include the ordinary alongside the extraordinary, such as <i>Dracula</i> and <i>The Wasp Factory</i>.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates’ answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions.</p>	30

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			This guidance should be used in conjunction with the Level Descriptors: Comparative Essay.	
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Question		Guidance	Marks
4	(c)	<p>'Gothic writing deals in extreme feelings.' By comparing at least two texts prescribed for this topic, discuss how far you have found this to be the case. In your answer you must include discussion of either <i>Dracula</i> and/or <i>The Bloody Chamber and Other Stories</i>.*</p> <p>For the essay questions, the dominant assessment objective is AO3.</p> <p>AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. Answers will also be assessed for AO4, Explore connections across literary texts; AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO5, Explore literary texts informed by different interpretations.</p> <p>Answers on <i>Dracula</i> are likely to focus on the high drama of the novel, where human lives and even souls are at risk from the villain, who must be thwarted by the 'Crew of Light'. They are likely to discuss different intense feelings, probably including fear, for example from Jonathan Harker in some of the scenes in <i>Dracula's</i> castle, and romantic love between the Harkers and towards Lucy from her three suitors, whose loyalty to her makes extraordinary demands on them. They may discuss the ambition and desperation which drives the Count himself in his invasion of England and his appetite for blood. Answers on <i>The Bloody Chamber</i> are likely to discuss the importance of sexual desire in the stories, and to show how it gives rise to intense feelings and dramatic actions. They may discuss the perverse and murderous desires of the Marquis in the title story; the discovery of the heroine's true self in 'The Tiger's Bride', which reveals at the end that she is also a tiger, under her restraining human skin; the disturbing appetites of the Count and the jealousy of the Countess in 'The Snow Child'. Answers on all texts are likely to show that the Gothic is an entertaining form which deals in suspense and high drama (even melodrama), and as such is likely to show human beings at their most intense. Candidates are likely to discuss other texts which feature extremes of feeling, such as <i>The Picture of Dorian Gray</i>, with the increasing corruption and violence of the central figure.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions.</p>	30

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			This guidance should be used in conjunction with the Level Descriptors: Comparative Essay.	
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Question	Guidance	Marks
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5		<p>Write a critical appreciation of this passage, relating your discussion to your reading of dystopian literature.</p> <p>For the close reading questions, the dominant assessment objective is AO2.</p> <p>AO2, Analyse ways in which meanings are shaped in literary texts. Answers will also be assessed for AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Answers to this question are likely to recognise that the passage is written in the first person and that most of it is in the habitual past ('It would snow...'), although this grammatical term is unlikely to be used. They are likely to demonstrate that the writer describes disturbing extremes of weather, moving rapidly between punishing cold and extreme heat. They may suggest that the descriptions are alarming but also often beautiful ('mad sparkle of water and light...huge dissolving crystal'). As the passage goes on, it becomes more disturbing, starting with the 'skulls cracking' and moving on to the statement that 'thousands and thousands' died. Candidates are likely to work out that the systems in this society are breaking down from events such as the gathering of the homeless around burning buildings for warmth, and the assigning of the police force primarily to protect food supplies. They are likely to suggest that the conditions are caused by environmental issues which have occurred as the result of natural disaster or from human agency. Answers are likely to note the change in the final paragraph from describing repeated, habitual actions to the narrative of a particular event. The violence of the police guard and the policy 'to hit first and ask questions later' may suggest to candidates that the police are working on behalf of a totalitarian government, linking to texts such as <i>Nineteen Eighty-Four</i>; links may also be made to texts which comment on environmental disturbance, such as <i>The Road</i> or <i>The Drowned World</i>.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions.</p> <p>This guidance should be used in conjunction with the Level Descriptors: Critical appreciation of an unseen passage (close reading).</p>	30
Question	Guidance		Marks

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6	(a)	<p>George Orwell: <i>Nineteen Eighty-Four</i></p> <p>'Violence and physical suffering are central to many dystopian novels.' By comparing <i>Nineteen Eighty-Four</i> with at least one other text prescribed for this topic, discuss how far you agree with this view.</p> <p>For the essay questions, the dominant assessment objective is AO3.</p> <p>AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. Answers will also be assessed for AO4, Explore connections across literary texts; AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO5, Explore literary texts informed by different interpretations.</p> <p>Answers to this question are likely to suggest that most dystopian fiction presents a damaged world where the powerless struggle to thrive or even survive. They may suggest that violence and physical suffering often feature as a significant part of the adverse conditions of a dystopia, and that they are frequently countered or relieved in some way at the novel's conclusion. They may argue that such relief is denied in <i>Nineteen Eighty-Four</i>, possibly quoting O'Brien's violent vision of the future, 'a boot stamping on a human face – forever'. Candidates are likely to discuss Winston's suffering, possibly referring to his poor health, which seems to be related to his difficult life under Big Brother's regime, not to mention the repeated beatings meted out to him in the Ministry of Love. They are likely to indicate that O'Brien tortures Winston physically to persuade him not just to say that two plus two equals five, but to believe it. Answers may suggest that the infliction of pain and its relief are used by O'Brien for a purpose beyond the physical, to establish power over Winston's thoughts, and that the ultimate torture in Room 101 goes beyond the use of physical violence. They may suggest that, by the end of the novel, violence is no longer necessary, because Winston finally 'loved Big Brother'. Comparisons may be made with <i>Brave New World</i>, where the dystopian experience is superficially attractive, or with novels such as <i>The Road</i>, where the physical struggle is against environmental conditions.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions.</p> <p>This guidance should be used in conjunction with the Level Descriptors: Comparative Essay.</p>	30
Question	Guidance		Marks

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6	(b)	<p>Margaret Atwood: <i>The Handmaid's Tale</i></p> <p>'Dystopian fiction often hints at a utopian ideal which has gone wrong.' By comparing <i>The Handmaid's Tale</i> with at least one other text prescribed for this topic, discuss how far you agree with this view.</p> <p>For the essay questions, the dominant assessment objective is AO3.</p> <p>AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. Answers will also be assessed for AO4, Explore connections across literary texts; AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO5, Explore literary texts informed by different interpretations.</p> <p>Answers to this question are likely to outline the characteristics of utopian and dystopian fiction, which are generally understood to relate closely to each other. They may suggest that, where a Utopia exhibits a society which has achieved perfection, a Dystopia explores the dangers to be found in the pursuit of such perfection. They are likely to discuss the origin of the Republic of Gilead, the society of <i>The Handmaid's Tale</i>, created by a group which violently overthrows the government of the day and establishes its own regime. They may suggest that the society is inspired by a desire to return to a 'golden age' based on Biblical Christianity, before the decline in fertility associated with technological advances. They are likely to describe the structures of the society and in particular the role of the Handmaid, based on the story of Bilhah in the Book of Genesis. The good intentions of the group, and their subsequent failings, are explained by the Commander when he tells Offred, 'we thought we could do better...better never means better for everyone'. Candidates may explain how some female characters have been persuaded of the improvements offered by Gilead: Aunt Lydia likes to teach the Handmaids to be grateful ('Yours is a position of honour'), and to understand that their lives have been improved (they no longer have 'freedom to', but should be thankful for its replacement, 'freedom from'). Links may be made to other texts with controlling regimes, such as <i>Nineteen Eighty-Four</i>, or explicit utopian intentions, such as <i>Brave New World</i>.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions.</p> <p>This guidance should be used in conjunction with the Level Descriptors: Comparative Essay.</p>	
		Guidance	Marks

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Question			
6	(c)	<p>'Writers of dystopian fiction often delight in inventing new uses of language.' By comparing at least two texts prescribed for this topic, explore how far you agree with this view. In your answer you must include discussion of either <i>Nineteen Eighty-Four</i> and/or <i>The Handmaid's Tale</i>.</p> <p>For the essay questions, the dominant assessment objective is AO3.</p> <p>AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. Answers will also be assessed for AO4, Explore connections across literary texts; AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO5, Explore literary texts informed by different interpretations.</p> <p>Answers to this question are likely to discuss the nature of dystopian fiction, and may consider the demands on a writer's inventive power in relation to the description of an entirely new world with a new language. Answers on <i>Nineteen Eighty-Four</i> are likely to refer to Orwell's appendix to the novel, 'The Principles of Newspeak', giving examples of the language such as 'doublethink' or 'Unperson'. They may explain that Newspeak is designed to limit people's ability to think in ways which are not approved by the Party. They may also refer to the three paradoxical slogans of the Party, including 'FREEDOM IS SLAVERY', to show how careful use of language is a feature of totalitarian control. Answers on <i>The Handmaid's Tale</i> are likely to comment that Gilead has largely removed the options of reading and writing from its citizens; even the Bible can be read only by the Commander. Everyday language is restricted and often biblical in nature, using expressions such as 'Blessed be the fruit' and 'Praise be'. As in Orwell, language is used to enforce ideas: for example, the word 'sterile' is not permitted. In Gilead, a man cannot be sterile; a woman is held to be either 'fruitful' or 'barren', and if she is the latter can be classed as an 'unwoman'. Answers are likely to comment that the state's power over the Handmaids is symbolised by its removal of their names, calling them instead after their Commanders. Links may be made to other novels which adapt and invent language, such as <i>A Clockwork Orange</i>.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions.</p> <p>This guidance should be used in conjunction with the Level Descriptors: Comparative Essay.</p>	30

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Question	Guidance	Marks
7	<p>Write a critical appreciation of the passage, relating your discussion to your reading concerning Women in Literature.</p> <p>For the close reading questions, the dominant assessment objective is AO2.</p> <p>AO2, Analyse ways in which meanings are shaped in literary texts. Answers will also be assessed for AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Answers to this question are likely to show that the passage is written in the third person and is essentially descriptive in its early stages; they may suggest that it serves as an introduction to some of the chief characters in the story. They are likely to demonstrate that Greta McCraw is described in vivid detail ('untidy bird's nest'...Euclidean triangles') and seen as badly dressed – even a figure of fun – by the girls. They may comment on the injustice of her mathematical brilliance going unnoticed and unrewarded, possibly because she is female, and may show how Mademoiselle is more acceptable to the girls because of her fashion choices. Candidates may note that the College is offering its Australian pupils an image of 'discipline' and 'deportment' which is associated with English boarding schools, and that the girls are subject to strict rules and seem generally to conform to them, despite mutterings about injustice ('I never thought Mrs A. would be so mean'). The headmistress's speech at the end, with its permission to remove gloves and its admonition against 'tomboy foolishness', is likely to be discussed as evidence of restrictions on female behaviour in 1900. Answers may also suggest that the invitation to greater freedom at the picnic coupled with the warning of danger introduce suspense into the story, as perhaps does the 'Hanging Rock' of the title. Links may be made to other texts where young women are expected to behave in a controlled manner, such as <i>Sense and Sensibility</i>, or which feature teachers, such as <i>Mrs Dalloway's</i> Miss Kilman or <i>Jane Eyre's</i> Miss Temple.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions.</p>	30
	Guidance	Marks

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Question			
8	(a)	<p>Jane Austen: <i>Sense and Sensibility</i> ‘Endurance is a key quality for female characters in literature.’ By comparing <i>Sense and Sensibility</i> with at least one other text prescribed for this topic, discuss how far you have found this to be the case.</p> <p>For the essay questions, the dominant assessment objective is AO3.</p> <p>AO3, Demonstrate understanding of the significance and influence of contexts in which literary texts are written and received.</p> <p>Answers will also be assessed for AO4, Explore connections across literary texts; AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO5, Explore literary texts informed by different interpretations.</p> <p>Answers to this question are likely to suggest that female characters in the novel have limited powers to change their situations, and therefore have no choice but to endure them. They may start by discussing the plight of the Dashwood women at the novel’s opening, newly homeless and short of money following the death of Mr Dashwood and the entailment of his estate. They are likely to focus in particular on Elinor and Marianne, and to show that both sisters are in love and powerless to act on their feelings. They may show that where Elinor is patient, Marianne is more open and reckless in her behaviour: Elinor must therefore endure private grief in her belief that there is no future for her with Edward Ferrars, and Marianne must endure the loss of Willoughby and the humiliation of having displayed her feelings publically. Answers may contrast the Dashwood women with other female characters, such as Lucy Steele, who rejects endurance in favour of manipulation and shrewd self-positioning, and Mrs Ferrars, who holds the purse-strings and therefore can exert her own power. They may also show how male characters in Austen’s world cannot always behave as they please either: Edward Ferrars has to endure a loveless engagement to Lucy Steele, and Colonel Brandon has to suffer the loss of Eliza and the initial indifference of Marianne. Contextual discussion is likely to focus on the limited economic power of many women in this period. Links may be made to other novels where women endure, especially <i>Tess of the D’Urbervilles</i>.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates’ answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions.</p>	30

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Question		Guidance	Marks
8	(b)	<p>Virginia Woolf: <i>Mrs Dalloway</i> 'Living in a domestic world can make female characters feel lonely and isolated.' By comparing <i>Mrs Dalloway</i> with at least one other text prescribed for this topic, discuss how far you agree with this view.</p> <p>For the essay questions, the dominant assessment objective is AO3.</p> <p>AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. Answers will also be assessed for AO4, Explore connections across literary texts; AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO5, Explore literary texts informed by different interpretations.</p> <p>Answers to this question are likely to focus on Clarissa Dalloway, and may discuss the safety and predictability of her life as the wife of a Conservative politician with a substantial domestic staff; they may suggest that her decision 'to buy the flowers herself' reflects both the limitations and the little perks of her role. They are likely to show how her life has changed since the youthful episodes at Bourton, and how her relationships with Peter Walsh and Sally Seton were relatively intense and exciting compared with the future she chose with Richard Dalloway. Candidates may argue that opportunities and experiences seem to have dwindled during her marriage and that, at the age of 51 with a daughter who is becoming independent of her, Clarissa's life seems disappointing: 'It was over for her. The sheet was stretched and the bed narrow. She had gone up into the tower alone and left them blackberrying in the sun'. Answers may consider that the ending of the novel places Clarissa at her party and having received a kind of epiphany; they may suggest that she no longer seems lonely and isolated at this point. Candidates may discuss other female characters in the novel, especially Lucrezia, whose devotion to her husband has left her lonely and isolated during his struggles with shell shock, and Elizabeth Dalloway, who by contrast is attached to Miss Kilman and has plans and ambitions of her own. Links may be made to other novels where female characters may be isolated, such as <i>Their Eyes Were Watching God</i>.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions.</p> <p>This guidance should be used in conjunction with the Level Descriptors: Comparative Essay.</p>	30

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Question		Guidance	Marks
8	(c)	<p>'Female characters are often shown taking a journey of self-discovery.' By comparing at least two texts prescribed for this topic, explore how far you agree with this view. In your answer you must include discussion of either <i>Sense and Sensibility</i> and/or <i>Mrs Dalloway</i>.</p> <p>For the essay questions, the dominant assessment objective is AO3.</p> <p>AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. Answers will also be assessed for AO4, Explore connections across literary texts; AO1: Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO5, Explore literary texts informed by different interpretations.</p> <p>Answers on <i>Sense and Sensibility</i> are likely to focus on the Dashwood sisters and to suggest that Elinor demonstrates fortitude and self-knowledge from the start, and that her journey in the novel is perhaps more one of patience rewarded than of self-discovery. Marianne, on the other hand, is outspoken in the early stages of the novel, offering the views that one can only love once, and that, at thirty-five, Colonel Brandon can have 'nothing to do with matrimony'. Some candidates may consider that she makes a journey of self-discovery and is ultimately rewarded by marriage to Colonel Brandon; others may suggest that she settles for what she can get, or even that Austen metes out a kind of punishment to her in the novel's conclusion. Answers on <i>Mrs Dalloway</i> are likely to focus on Clarissa, and show how the novel presents her life in a telescoped fashion, introducing her memories from Bourton and implying a journey from her girlhood to the conclusion of the novel at her party. They may suggest that Clarissa's inner life is successfully portrayed and her uncertainty effectively characterised: 'she had a perpetual sense...of being out, out, far out to sea and alone; she always had the feeling that it was very, very dangerous to live even one day'. They may suggest that the novel's conclusion – 'For there she was' – gives a sense of arrival, and perhaps of self-discovery. Answers are likely to make links to other novels which feature a central character on a journey, for example <i>The Mill on the Floss</i>.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions.</p> <p>This guidance should be used in conjunction with the Level Descriptors: Comparative Essay.</p>	30

Question	Guidance	Marks
9	<p>Write a critical appreciation of the passage, relating your discussion to your reading concerning the Immigrant Experience.</p> <p>For the close reading questions, the dominant assessment objective is AO2.</p> <p>AO2, Analyse ways in which meanings are shaped in literary texts. Answers will also be assessed for AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.</p> <p>Answers to this question are likely to note that it is written in the third person and that the point of view alternates between the two immigrant characters. They may suggest that Frank's experience of 'long wandering' and an apparent difficulty in settling is unsurprising in an immigrant at this time; his statement that he is 'mostly self-educated' suggests that his education is patchy at best. Morris's tale of the past is more dramatic, and candidates may notice the use of free indirect speech in his narrative ('if you left the district before they had conscripted you...'). The excitement of the story evidently tires Morris ('a sadness settled upon him'); answers may suggest that he is moved by memories of family and the past which are perhaps unresolved in his transplanted life in the USA. His thinness and unkempt hair give his figure a sense of pathos. Frank's response to Morris's story is strong, if unspoken, as is shown by the use of Frank's vernacular in the narrative ('That was the big jig in his life but where had it got him?'). Morris's tale of the night school offers fresh poignancy in the poem he learned about 'playing in the meadow'; candidates may suggest that the meadow represents an idealised picture of the life Morris hoped to enjoy but which has passed him by. His warning to Frank ('Don't do what I did') seems to echo Frank's own unvoiced concerns. Links may be made to other texts where immigration may have proved disappointing, such as <i>The Namesake</i>.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions.</p> <p>This guidance should be used in conjunction with the Level Descriptors: Critical appreciation of an unseen passage (close reading).</p>	30

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Question		Guidance	Marks
10	(a)	<p>Henry Roth: <i>Call it Sleep</i></p> <p>'The immigrant experience is one of social and cultural displacement.' By comparing <i>Call it Sleep</i> with at least one other text prescribed for this topic, discuss how far you agree with this view.</p> <p>For the essay questions, the dominant assessment objective is AO3.</p> <p>AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. Answers will also be assessed for AO4, Explore connections across literary texts; AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO5, Explore literary texts informed by different interpretations.</p> <p>Answers to this question are likely to deal with social displacement by drawing on the memories of the past shared by Albert and Genya. They may suggest that Genya's romantic memories, represented by the picture of the cornfield which she keeps in the kitchen, both sustain her and distress her. Her new life in New York with Albert and David was supposed to be her safety net, but displacement from all that she cares about has been replaced with fear and anxiety as Albert's wife. Comments on Albert may suggest that his obsession with the past, and particularly with the idea that David is not his son, prevents him from integrating into his new life; his unhappiness and anger threaten to disrupt his family's future. Candidates may deal with cultural displacement by showing how the family sustains its Jewish identity and faith, particularly by sending David to the <i>cheder</i> where he can receive the same kind of education which would have been his at home. Answers may suggest that David is too young to experience a strong sense of displacement, and that any feelings of attachment or distress about the past which he experiences are really absorbed from his parents. Answers may consider that David is open to new experiences and happy to develop his own social and cultural position, much as this is threatened by his growing awareness of problems in his parents' marriage. Links may be made to other texts which deal with a sense of displacement, such as <i>The Jungle</i> or <i>Small Island</i>.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions.</p> <p>This guidance should be used in conjunction with the Level Descriptors: Comparative Essay.</p>	30

Question		Guidance	Marks
10	(b)	<p><i>The Reluctant Fundamentalist</i>: Mohsin Hamid</p> <p>'Romantic relationships are shown to be especially difficult for immigrants.' By comparing <i>The Reluctant Fundamentalist</i> with at least one other text prescribed for this topic, discuss how far you agree with this view.</p> <p>For the essay questions, the dominant assessment objective is AO3.</p> <p>AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. Answers will also be assessed for AO4, Explore connections across literary texts; AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO5, Explore literary texts informed by different interpretations.</p> <p>Answers to this question are likely to examine the relationship between Changez and Erica, and possibly to relate their difficulties to differences in culture and expectations. They are likely to look at the relationship as a realist presentation of the two characters, but also to consider its symbolic value in the novel; readers may see Erica as a representation of the USA (AmErica), and suggest that the problems Changez has with her are mirrored in his growing difficulties adjusting to life in his adopted country. Changez' initial attraction to Erica is likely to be compared with his positive attitude to his new life. Candidates may suggest that he is challenged and fascinated by Erica's behaviour compared with girls he knew in Pakistan, in particular her casual dress and apparent availability. Answers may argue that Changez' diffidence is part of what Erica finds attractive in him, since she is still trying to come to terms with the death of her boyfriend. They are likely to refer to the scene where the two finally achieve sexual union, but only as a result of Changez encouraging Erica to imagine he is Chris; they may suggest that his identification with Chris parallels Changez' attempt to become an American, and that the breakdown of the relationship embodies the failure of this attempt. Links are likely to be made to other novels where characters attempt relationships across a cultural divide, such as <i>The Namesake</i>, or where immigration places a marriage under strain, such as <i>The Secret River</i>.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions.</p> <p>This guidance should be used in conjunction with the Level Descriptors: Comparative Essay.</p>	30

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Question		Guidance	Marks
10	(c)	<p>'At its best, the immigrant experience is shown to be one of freedom and opportunity.' By comparing at least two texts prescribed for this topic, discuss how far you agree with this view. In your answer you must include discussion of either <i>Call it Sleep</i> and/or <i>The Reluctant Fundamentalist</i>.</p> <p>For the essay questions, the dominant assessment objective is AO3.</p> <p>AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. Answers will also be assessed for AO4, Explore connections across literary texts; AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO5, Explore literary texts informed by different interpretations.</p> <p>Answers on <i>Call it Sleep</i> are likely to focus primarily on David, whose youthful openness to experience gives him a sense of freedom in his encounters. They may discuss his enthusiasm for most aspects of his life, including his education at the <i>cheder</i>, where he is considered to be an outstanding student; his undoubted intelligence may suggest to the reader that there will be opportunities for him in his new country. David also shows a readiness to form friendships with a variety of children, giving a sense that he will not necessarily be restricted to his own kind. Candidates may compare David's life of relative freedom with his mother's, restricted by domestic responsibilities and her husband's attitude, and his father's, in many ways imprisoned in the past. Answers on <i>The Reluctant Fundamentalist</i> are likely to suggest that Changez' academic strengths give him outstanding opportunities and that he apparently has the freedom to exercise these, being given a place at a top American firm and the support to he needs to flourish in his chosen career. They may suggest that Changez is not as free as he first imagines, however; he is surprised by his own attitude ('remarkably pleased') when the twin towers fall, and gradually discovers that his focused, high achiever's existence does not provide the kind of freedom and opportunity he needs. Links may be made to other novels which offer opportunities in a new life, such as <i>The Secret River</i>, or where the characters are subject to frustration and disappointment, such as <i>The Jungle</i>.</p> <p>This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions.</p> <p>This guidance should be used in conjunction with the Level Descriptors: Comparative Essay.</p>	30

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