GCE

English Literature

H472/02: Comparative and contextual study

Advanced GCE

Mark Scheme for June 2019

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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
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

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.

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.

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.

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.

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.

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.

Question			Guidance	Marks
1			**Write a critical appreciation of the passage, relating your discussion to your reading of American Literature1880–1940.** 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 are likely to note that the passage is written in the third person but that the point of view throughout is generally that of Selina. They may suggest that her driven nature is reflected in the image of the beating drum from the first paragraph, and may infer that her son, Dirk, is a more straightforward character than she is. They may quote that Selina 'literally tore a living out of the earth with her two bare hands' and suggest that this encourages the reader to identify her with the early settlers in America. Candidates may note that the point of view changes subtly in the third paragraph, seeing Selina now from the outside. They are likely to comment on the statement that she has 'the splendour and richness that achievement imparts', and to relate this to the American dream. They may suggest that August Hempel is an immigrant to America because of his sometimes sketchy command of English; they may quote his short sentences and grammatical slips to illustrate the point. Hempel's own success-story, improving his status from butcher to owner of the successful 'Hempel Packing Company', is likely to lead to further discussion of the American dream and of the economic climate in the States in the early years of the twentieth century. Candidates may suggest that Hempel's success is undermined by his depiction as a cartoon octopus with 'cold slimy eyes'. Links may be made to texts such as *The Great Gatsby*, which deals with a self-made, glamorous figure, or *My Ántonia*, where key characters are immigrants making a new life in America. 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*** **'Characters in American literature often seek a fresh start.' 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 focus on Gatsby as a character who remakes himself. They may refer to the last chapter of the novel where his father produces an old copy of *Hopalong Cassidy* with the young Gatsby's 'Schedule' inscribed on the flyleaf, showing his desire for self-improvement and his intention of becoming an ideal version of himself. They are likely to refer to his change of name from James Gatz to the more glamorous Jay Gatsby and to his making a fortune – by whatever dubious means – to become worthy of Daisy, his first love. Candidates may contextualise this desire to start afresh by referring to 'the fresh green breast of the new world' as seen by the Dutch sailors, a land where nothing has been spoiled and everything is possible. There may be some discussion of ironies present in *The Great Gatsby*: for example, the fact that the boats are 'against the current', and are being borne not into an 'orgastic future' but 'ceaselessly into the past'; and that Gatsby's fortune is still not adequate for his needs, because it does not match up to Tom and Daisy's 'old money' and he is still 'Mr Nobody from Nowhere'. Candidates may compare *Gatsby* with *The Grapes of Wrath*, where the Okies are seeking a fresh start through no choice of their own. They may discuss the juxtaposition of the New World with the Old World in *The Portrait of a Lady,* or consider the New World from an immigrant's perspective by referencing *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

Question			Guidance	Marks
2	(b)		**John Steinbeck: *The Grapes of Wrath*** **'American literature often celebrates the ordinary human being.' 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 to this question are likely to suggest that, whereas many works of literature feature remarkable characters in unique situations, *The Grapes of Wrath* sets out to record the experiences of ordinary poor people afflicted by environmental and economic disaster. They may offer an account of key characters from the novel, in particular the different generations of the Joad family, and show that they are unremarkable representatives of thousands of other 'Okies' who experienced the same hardships. They are likely to offer detailed historical context, and to suggest that Steinbeck was more interested in highlighting a national scandal than in creating complex pictures of individual human beings; in his own words, he wished to 'to put a tag of shame on the greedy bastards who are responsible for this [the Great Depression and its effects].' Candidates may also argue that, in spite of their essential ordinariness in social terms, there are some remarkable characters in the novel, possibly outlining the resilience and courage of Ma Joad, or the eloquence and political insight of the former preacher Jim Casy. Discussion may focus on social class, possibly indicating that characters in other novels which have been studied, such as *The Great Gatsby*, are often more privileged and better resourced than those in *The Grapes of Wrath*; answers may suggest that this allows for more developed treatment of characters' inner lives. They may also refer to other novels which deal with the socially disadvantaged, such as *Native Son* or *Sister Carrie*. This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. **This guidance should be used**	30

			in conjunction with the Level Descriptors: Comparative Essay.	

Question			Guidance	Marks
2	**(c)**		**'Much American literature explores the changing, restless nature of society.' 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. In discussion of Steinbeck, candidates may suggest that restlessness is forced on the Okies as they are removed from their farms and struggle to find a way of surviving both the drought and the Great Depression. Their migration among thousands of others to California shows a society on the move through no choice of its own. Answers may focus on the individual restlessness and dissatisfaction of some characters with their lives, such as Tom Joad, recently released on parole, or Jim Casy, a preacher who has lost his faith and is developing a powerful political purpose. Answers are likely to be well supported by detailed contextual discussion of the plight of the Okies. Discussion of *The Great Gatsby* may focus on the lost generation, introducing contextual material relating to the post-First World War years in America. They may discuss the hedonism of the Jazz Age, and offer details from Gatsby's parties, showing how the young are constantly in pursuit of pleasure; they may suggest that the restless nature of society is effectively symbolised in the novel by the automobile. Answers may feature the ending of the novel, showing how the imagery of 'run[ning] faster, stretch[ing] out our arms farther', suggests a continuing restlessness and pursuit, never to be completed. References to other novels may include some to Hemingway's *A Farewell to Arms*, a novel of constant movement and displacement, or *Adventures of Huckleberry Finn* with its journey along the Mississippi. 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**	**30**

			in conjunction with the Level Descriptors: Comparative Essay.	

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 are likely to indicate that the passage is written in the third person. They may discuss its publication date in the early nineteenth century; some may comment on the author, a Romantic poet, and touch on the relationship between Gothic and Romantic writing. They are likely to comment on the description of setting in the first paragraph, suggesting that its dark and melancholy mood is both typically Gothic and likely to reflect the situation in which Eloise finds herself. They may suggest that Eloise's position as a 'wanderer' who lacks 'protection' confirms her status as a young female victim, a common figure in Gothic narratives. They may comment on the passage's intense written style with its use of questions ('Is the blast so pitiless as ingratitude and selfishness?') and exclamations ('Ah no!'), and its preoccupation with the life of the emotions ('her eyes…streaming with tears'). Some candidates may note the archaic style ('…hath torn her tender heart'), and show how a Gothic concern with the past is also evident in Eloise de St Irvyne's name, which indicates that she belongs to an old aristocratic family. Eloise's final relief in the arms of her loving sister may attract comment on the importance of the sisterhood in Gothic writing. Candidates may link the passage to other Gothic texts which feature vulnerable females of good family, such as Ann Radcliffe's *The Italian*, or Gothic writing where descriptions of setting match the circumstances of the narrative, such as Bram Stoker's *Dracula* and Cormac McCarthy's *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: Critical appreciation of an unseen passage (close**	**30**

			reading).	
Question			**Guidance**	**Marks**
4	**(a)**		**Bram Stoker: *Dracula*** **'The most fascinating characters in Gothic literature are its villains.' 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. Candidates are likely to focus on Dracula himself for much of their answer. They may suggest that, initially at least, he is an attractive character, with aristocratic status and gracious manners. They may show how his more threatening side emerges quickly and comment on his supernatural powers, such as his shape-shifting, his power over animals and the weather and his superhuman speed and strength. Candidates may suggest that these powers make him appealing to readers despite his threatening qualities, and that his weaknesses (for example, he is powerless in the hours of daylight; he needs Transylvanian soil to replenish his energy; he is vulnerable in the presence of garlic, a cross or a communion wafer) serve to make him more interesting. They may show how Dracula embodies certain qualities which made him threatening to Bram Stoker's readership, such as his foreignness and his determination to prey on young women. Candidates may discuss the power of representations of Dracula on stage and screen, and comment on famous renditions of the character such as those of Bela Lugosi and Christopher Lee; they may suggest the power of the Dracula beyond the text is testament to his fascination for the reader. Some answers may challenge the question's statement and consider other characters, such as heroes or women, as being more fascinating; this is reasonable as long as the answer gives sufficient attention to Gothic villains. Answers are likely to make comparisons with hero-villains from other texts such as Joe Christmas from *Light in August* or Schedoni from *The Italian*. 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.**	

Question			Guidance	Marks
4	**(b)**		**Angela Carter: *The Bloody Chamber and Other Stories*** **'Gothic writing depends on the use of traditional images and stories.' 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 associate concepts and terminology, and coherent, accurate written expression; and AO5, Explore literary texts informed by different interpretations. Candidates are likely to identify a number of traditional tales which form the basis for stories in *The Bloody Chamber and Other Stories*: for example, a number of stories including 'The Company of Wolves' make use of *Little Red Riding Hood*; 'The Snow Child' is partly based on *Snow White*; and the title story of the collection is based closely on *Bluebeard*. In particular, they may reference the work of Charles Perrault as a source for Angela Carter. Answers may also identify traditional images/figures which appear in the stories, such as werewolves and the Erl-king. Answers are likely to show how, in Carter, the stories are often subverted and given a new twist: for example, in 'The Werewolf' the traditional fairy story has apparently been exploited by the heroine, enabling her to 'grow and prosper' by getting away with the murder of her grandmother and inheriting her house. Many are likely to identify a feminist flavour to some of the stories: for example, the heroine of 'The Bloody Chamber' is saved by her mother rather than a male hero. Answers may show how this kind of allusive writing is characteristic of the Gothic genre, which depends importantly on its treatment of the past. References to other texts may include their treatment of stock figures such as innocent vulnerable females, for example Justine in *Frankenstein* or Ellena Rosalba in *The Italian*, and their inclusion of traditional monstrous figures such as the vampiric Count in *Dracula*. This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-	**30**

			focused answers and implicit as well as explicit responses to questions.**This guidance should be used in conjunction with the Level Descriptors: Comparative Essay.**	

Question			Guidance	Marks
4	**(c)**		**'Supernatural events and effects are key features of Gothic writing.' Compare ways in which such features are presented in at least two texts prescribed for this topic. In your answer you must include discussion of either *Dracula* and/or *The Bloody Chamber and Other Stories*.** For the essay questions, the dominant assessment objective is **AO3.** AO3, Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received. Answers will also be assessed for AO4, Explore connections across literary texts; AO1, Articulate informed, personal and creative responses to literary texts, using associated concepts and terminology, and coherent, accurate written expression; and AO5, Explore literary texts informed by different interpretations. Answers on *Dracula* are likely to argue that the Count himself provides much of the supernatural interest in the novel, detailing his superhuman speed and strength, his ability to change his shape and the catastrophic effect of his vampire's bite. They may expand on the novel's supernatural paraphernalia, describing the kinds of weapons (garlic, wooden stakes, crosses, communion wafers) which are needed to combat his evil progress. Candidates may discuss the novel's late Victorian context, possibly suggesting that there is an interesting contrast between the medieval powers of the villain and the energetic, scientific attitudes of the 'crew of light' which eventually overcomes him. They may suggest in contextual discussion that his supernatural powers and his vampiric attacks can be seen as metaphors representing the fears of the late Victorian readership. Answers on *The Bloody Chamber and Other Stories* are likely to select those stories which feature magical events, such as 'The Snow Child' in which a child is created from natural elements as the result of a wish, or 'The Tiger's Bride' in which a common fairy-tale trope, where a magical beast is transformed back into a human being, is reversed, and the human heroine becomes a tiger. Candidates may argue that the stories offer a subtext, and that the supernatural events are depictions of real human situations: for example, the snow child may be seen as the embodiment of the Count's exploitative fantasy, and the transformation of the tiger's bride may be a depiction of a woman discovering her true self and sexuality. Candidates may discuss the supernatural in other texts, such as the ageing of the picture in *The Picture of Dorian Gray* or the uncertain status of the ghost in *Beloved*. This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is	**30**

			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.**	

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 are likely to point out that the extract is written in first person narrative, and to suggest that the reader is given constant access to the thoughts and feelings of the narrator. They may comment on small but surprising details which emerge early in the extract, introducing the reader to an imagined dystopian world: for example, the speaker describes his writing as appearing in red and grey rather than black and white. They are likely to notice that Schweiz is referred to as 'Earthman' and that the speaker, Kinnall Darival, makes it clear that the two do not come from the same world; his reference to his 'planet' suggests a futuristic setting. Answers are likely to discuss Kinnall's fear of using the first person and the courage he needs to embark on autobiographical writing. They may comment on the importance of rules and restrictions on language in other dystopian texts such as *Nineteen Eighty-Four*, or the way that books can represent a threat to the authorities as they do in *Fahrenheit 451*. They may also note that Kinnall uses the language of sexual shame when explaining his feelings about use of the first person ('Obscene'… 'filth'… 'titillating'…), and perhaps express surprise that simple self-expression could be seen as deeply shocking. Answers are likely to pick out the emotional intensity of the language, with its use of exclamations ('Obscene!') and questions ('Is proud Darival in fact insane?'). Kinnall's fear of being hunted down and slain in a bleak landscape may lead candidates to make links with other dystopian texts set in threatening landscapes, such as Cormac McCarthy's *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: Critical appreciation of an unseen passage (close reading).**	**30**
Question			**Guidance**	**Marks**

6	**(a)**		**George Orwell: *Nineteen Eighty-Four*** **'Dystopian writing often involves elaborate systems of surveillance.' 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. Candidates are likely to mine the novel for examples of surveillance, and to suggest that the inhabitants of Oceania, particularly the Outer Party members, have no real privacy. They may quote from the opening of the novel where on every landing of Victory Mansions there is a poster of Big Brother inscribed 'BIG BROTHER IS WATCHING YOU'. Answers may explain that many characters live in apartments equipped with two-way telescreens so that they may be watched or listened to at any time. Similar telescreens are found at workstations and in public places, along with hidden microphones. Written correspondence is routinely opened and read by the government before it is delivered. The Thought Police employ undercover agents, who pose as ordinary citizens and report any person with subversive tendencies. Children are encouraged to report suspicious persons to the government, and some denounce their parents. Citizens are controlled, and the smallest sign of rebellion, even something as small as a facial expression, can result in immediate arrest and imprisonment. Thus, citizens, particularly party members, are compelled to obedience. Answers are likely to place this discussion in the context of totalitarian governments, and to suggest that surveillance is a necessary step towards absolute control. They may in particular to refer to Stalin, and identify him as the origin of 'Big Brother'. Links are likely to be made to other novels featuring surveillance, such as *The Handmaid's Tale*, which features the 'Eyes' who are the secret police of Gilead, or *Fahrenheit 451* with its mechanical hounds which can sniff out books and fugitives. 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*** **'The quality of human endurance is central to dystopian fiction.' 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 are likely to suggest that it is women in general and the handmaids in particular who most require the quality of human endurance to survive the Gilead regime. They are likely to describe the restrictions which are placed on the women, such as their physical segregation by colour of clothing—blue, red, green, striped and white - to signify social class and assigned position, ranked highest to lowest. Answers may also indicate that handmaids are stripped of their own names, being called instead after their Commanders, and that they are subjected to 'The Ceremony', a ritualised sexual act which is designed to provide children for the Commanders and their wives in an age where fertility has declined. Candidates may suggest that the endurance demonstrated by Offred and others can be seen in the context of restricted lives led by women in many cultures including Afghanistan, which has been cited by Margaret Atwood as providing material for her novel. They may also show how some characters, including the handmaid Ofglen, go beyond endurance and are brave enough to offer resistance to the authorities in the movement known as Mayday. Answers may compare *The Handmaid's Tale* with *Nineteen Eighty-Four*, showing ways in which the Orwell novel is inspired by totalitarian governments of the twentieth century, especially Soviet Russia under Stalin. Other novels may also be used as examples of endurance, including the physical endurance shown in J G Ballard's *The Drowned World* and Cormac McCarthy's *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.**	

Question	Guidance	Marks

6	**(c)**		**'Dystopian regimes spend much time and effort on the process of indoctrination.' 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. Those answering on *Nineteen Eighty-Four* are likely to show how Winston Smith's work involves him in the state's project of indoctrination by rewriting records and altering photographs to conform to the state's ever-changing version of history itself, rendering the deleted people "unpersons". They may show how the Party invades people's personal lives, giving examples such as Winston's neighbour, Mr. Parsons, who is deeply involved in patriotic activism, and his children who are highly indoctrinated with Party propaganda and desensitized to violence. Candidates are likely to discuss Winston's doomed attempt at resistance during his affair with Julia, and to suggest that the Party has done its work of indoctrination when, in the final chapter, he finally gives in: 'He loved Big Brother.' Answers on *The Handmaid's Tale* may consider that the Gilead regime is not so extreme in its desire to control the minds of its subjects; many characters are shown to have private reservations or secretive small rebellions, such as playing scrabble, and although the society is outwardly committed to Old Testament views and practices, there is little sense of religious faith, more a determination on the part of the authorities to demand conformist behaviour. Both novels feature state control and intervention in the use of language which may be offered as an example of indoctrination. Other novels which may be referenced during discussion of indoctrination include Anthony Burgess's *A Clockwork Orange*, where Alex undergoes the 'Ludovico Technique', and Aldous Huxley's *Brave New World*, where genetic differences are reinforced by systematic conditioning. 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

7			**Write a critical appreciation of the 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. Candidates are likely to take an interest in the fact that this passage is written by a man and also that the female characters are seen from the point of view of a male character. They are likely to reflect on the irony which Crosbie presents to himself as he contrasts Lily Dale and the Lady Alexandrina, that the one whom he has known for longer, to whom he is now married and who is sharing a compartment with him is far more remote from him than the other, to whom he was once engaged. Answers are likely to register the number of questions which Crosbie puts to himself, and may suggest that these demonstrate that he is in a state of uncertainty ('what was he to say to her?'). They are likely to notice Alexandrina's 'bright-coloured trappings' and her concern for her dressing-case, and may suggest that she seems a more limited and materialistic character than Lily, who 'would have been a wife indeed, – a wife that would have transferred herself with quick mental activity into her husband's mental sphere' – perhaps an especially unusual gift in this period, where a woman's sphere did not necessarily overlap with a man's. Candidates may feel that the relationship depicted is surprisingly distant and formal given that the pair are newlyweds. They may well deduce that Crosbie's choice has been influenced by money or social class; they may refer to other novels such as *Jane Eyre* where marital choices are constrained in this way. Answers may point out that Crosbie does not consider the feelings and thoughts of Alexandrina or Lily in relation to marriage; they may draw contrasts with other novels, such as *The Bell Jar* or *The Portrait of a Lady*, which prioritise the female point of view. 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*** **'Rather than making things happen, female characters in literature tend to be observers.' 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 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 argue that, in the late eighteenth century, men are generally the characters who can 'make things happen'. They may start by considering the novel's opening, where Mrs Dashwood and her three daughters are left without a home and with only a small income and are helpless to do more than 'observe' developing events. Candidates may point out, however, that it is another woman – John Dashwood's wife, Fanny – who makes their situation more desperate, by preventing her husband from providing for his father's family as he had promised; this may lead them to suggest that if some women are comparatively powerless, others can exert influence over men to achieve their goals. Answers may introduce a third category in the person of Mrs Ferrars, whose control of her family's purse strings means that she exercises considerable power, since she is free to disinherit her first son in favour of her second. As a result of her economic power, she is a woman who can 'make things happen'. Some candidates may also challenge the statement in the question by discussing male characters who struggle to 'make things happen', suggesting for example that Mr Henry Dashwood is helpless in the face of laws of inheritance, and that Edward Ferrars is limited both economically and by his sense of honour, having been manipulated by Lucy Steele, and is therefore restricted to an observer's role for much of the novel. Candidates are likely to reference other novels where a woman's independence is at issue, such as *Jane Eyre*. This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. **This guidance should be used in conjunction with the Level Descriptors: Comparative Essay.**	**30**
Question				**Marks**

			Guidance	
8	**(b)**		**Virginia Woolf: *Mrs Dalloway*** **'The contrast of age and youth is a key element in the presentation of female characters in literature.' 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 are likely to focus on Clarissa herself in response to this question, and to compare the presentation of her youth at Bourton with her later life in London in the novel's time present. Candidates may suggest that her young life offers some potential for colour and excitement, but that as she ages she retreats into unwanted chastity: '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'. They may point to the kiss she shares with a young Sally Seton as her most fulfilled moment in the novel, and contrast it with her comparatively disappointing early fifties. Some candidates may place this material in the context of Virginia Woolf's own experimental lesbian relationships. Answers may expand to include other characters from Bourton, comparing them with their later selves, and considering whether male and female characters are differently treated in the novel in this respect. The contrast between relative age and youth may also be made with the novel's different generations, especially looking at the awkward relationship which exists between Clarissa and her daughter Elizabeth. Candidates are likely to consider whether and how Clarissa resolves the tension between her past at Bourton and her present at the party, when she meditates on the death of Septimus and the novel achieves a sense of climax in closure: 'For there she was.' Answers are likely to visit other novels where childhood/youth is a significant part of the story, such as *The Mill on the Floss* or *Jane Eyre*. This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. **This guidance should be used in conjunction with the Level Descriptors: Comparative Essay.**	**30**

Question			Guidance	Marks
8	(c)		**'Motherhood is central to literature by and about women.' 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 on *Sense and Sensibility* may suggest that motherhood is more of a background issue in the novel since its foreground is largely concerned with courtship and with women who have yet to arrive at motherhood. They are likely to focus on Mrs Dashwood, a concerned but often powerless mother, and Mrs Ferrars, a more powerful figure who is inclined to be far more self-centred. They may demonstrate that Mrs Dashwood wants what is best for her daughters, but lacks the means and, at times, the good judgment to provide it. Mrs Ferrars, in contrast, is self-indulgent and unpredictable: although she only appears briefly in the novel, her capricious influence is felt throughout. Answers may point out that the women in *Sense and Sensibility* are largely restricted to the domestic sphere, and this makes family relationships especially important in their lives. Answers on *Mrs Dalloway* are likely to focus on Clarissa and her relationship with her daughter Elizabeth. They may suggest that the two are not close, and that Clarissa's problems with her daughter are symptomatic of her difficulties in adjusting herself to life in her early fifties. They may also discuss Sally Seton, comparing her youthful persona at Bourton with her appearance at the party, where she seems 'older, happier, less lovely' and is the mother of 'five enormous boys'. References to other novels may include discussion of Tess from *Tess of the D'Urbervilles*, both as a daughter and as the mother of the baby Sorrow, and the complex relationship between Jeanette and her adoptive mother in *Oranges Are Not the Only Fruit*. This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. **This guidance should be used in conjunction with the Level Descriptors: Comparative Essay.**	30

Question			Guidance	Marks
9			**Write a critical appreciation of the 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. Candidates are likely to indicate that the passage is written in third person, but that the point of view is generally Arun's; they may suggest that the use of the present tense creates an effect of immediacy. They may argue that much of the passage indicates good will between two different cultures, at least from Arun and Mrs Patton, but also demonstrates misunderstanding and failure of communication. In attempting to cook traditional Indian food, Arun is trying to live up to Mrs Patton's views of his culture, and he is unwilling to disappoint her by admitting that he knows nothing about cooking. There is further misunderstanding between them on the subject of national diets: each is convinced that the other enjoys a healthier way of life. Mrs Patton's protestations that 'we don't know how to eat' may suggest her dissatisfaction with her way of life and a desire for improvement and change. Both characters seem to be inhibited by excessive politeness. Candidates may suggest that the arrival of Melanie introduces some honesty and outspokenness ('I call that shit!') which creates social awkwardness and humour; her mother's remonstrations are contrasted by Arun's private agreement with Melanie's view of his unappetising meal. Answers are likely to comment on the lively presentation of her dialogue ('Eeeuuuh!'). At the conclusion of the passage, Arun recognises Mrs Patton's anxiously smiling behaviour, with the expectations it places upon him, as characteristic of mothers everywhere. Candidates may link the passage to other texts which feature cultural clashes or misunderstandings, such as *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: Critical appreciation of an unseen passage (close reading).**	30

Question			Guidance	Marks
10	(a)		**Henry Roth*: Call it Sleep*** **'The search for identity is central to literature about immigration.' 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 are likely to focus especially on David, and to engage with the novel as a 'rite of passage' tale where David moves towards adulthood as well as developing his new identity as an American and finding his place within his family. Candidates may show how David is keen to learn about his new surroundings and willing to adapt to them, making friends with local children and exploring his new environment. They may also suggest that he is happy to sustain his Old World identity as a Galician Jew by attending the *cheder* and flourishing in his study of Hebrew. Answers may show how David in some ways fuses his family's Jewish traditions with his new American experiences in the climactic scene where he receives a shock from the live trolley-car rail which has become associated in his mind with the hot coal held to Isaiah's lips by an angel. They may also discuss how David is affected by his friend Leo's sexual assault of his cousin Esther, and how his confusion and guilt at his involvement seem to be tied up with the tension between David's parents regarding his own parentage. They are likely to discuss his close relationship with his mother and his strained relationship with his father, and to suggest that these relationships are the key to his developing identity. Candidates are likely to make links to other novels where characters are making their way in an unfamiliar environment, such as Gogol in Jhumpa Lahiri's *The Namesake* or Ahmad in John Updike's *The Terrorist*. 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 literature of immigration does not focus just on the experience of the immigrant; the response of the host nation is presented too.' 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 are likely to show how Changez' point of view is thoroughly represented in this first person novel. They are likely to demonstrate how his experiences develop in a way which initially seems quite straightforward: his Ivy League education opens doors to the world of high finance with the firm of Underwood Samson, and he is quickly accepted in his chosen USA culture as one of the high flyers of his generation. In the course of the novel, however, complexity builds: his attachment to Erica seems symbolic of his assimilation, and their failure to achieve real closeness comes to stand for Changez' inability to 'belong' to America at a fundamental level. Answers may suggest that the reader has to infer the response of the 'host nation' from Changez' narration. They may suggest that Erica's difficulties in becoming close to him are represented partly on a realistic level, so that her traumatic loss of Chris initially makes Changez' diffidence attractive to her, but ultimately prevents a successful relationship. They may indicate that Jim is positive in his views and treatment of Changez, but that the 9/11 attacks change views on both sides: Changez admits that, 'despicable as it may sound, my initial reaction [to the attacks] was to be remarkably pleased'. He finds that the people of New York are not as happy around Pakistanis as they used to be, and that this increasing antipathy becomes stronger once he grows a beard. Candidates are likely to refer to other novels where there is suspicion or doubt in a host nation regarding immigrants, such as Andrea Levy's *Small Island*. This indicative content is intended to indicate aspects of questions that may feature in candidates' answers. It is not prescriptive, nor is it exclusive; examiners must be careful to reward original but well-focused answers and implicit as well as explicit responses to questions. **This guidance should be used in conjunction with the Level Descriptors: Comparative Essay.**	30

Question			Guidance	Marks
10	(c)		**'Immigrants in literature frequently express disappointment and frustration.' 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. Discussion of *Call it Sleep* is likely to focus on Albert's difficulties adjusting to life in New York. They may suggest that he is still absorbed in the past and his primary motivator is his mistaken belief that his wife was unfaithful to him in Galicia and that David is not his son. They may refer to his frustration in his attempts to develop a working life in New York, and suggest that his instability and violent anger inevitably lead to failure in this area. They may suggest that disappointment for Genya is not so much to do with her new home as with her husband's failure to embrace his new life, and her fears for David during Albert's violent rages. Answers may suggest that David's problems are less to do with disappointment and frustration than with confusion about his new experiences, and that he is far readier to engage with his new life than are his parents. Answers on *The Reluctant Fundamentalist* are likely to focus on the early promise of Changez' life in America which gives way to disappointment in his relationship with his new home nation and then a significant change in attitude as a result of the 9/11 attacks. They are likely to point out that the disappointment and frustration Changez experiences are confirmed by his return to Pakistan and his rejection of life in the United States. References to other novels may include discussion of the difficulties faced by the Thornhills in Kate Grenville's *The Secret River* and the problems experienced by Gogol in Jhumpa Lahiri's *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: Comparative Essay.**	30

APPENDIX 1
Assessment Objective weightings for this component are given as percentages.

Assessment Objectives Grid

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

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